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WESTERN CAPE

**FACULTY OF EDUCATION**

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TITLE

Exploring meaning-making and criticality in the analysis of Afrikaans First Additional  
Language novels in Grade 11

A thesis submitted in partial fulfilment of the requirements of the Degree of Master's in  
Education in the Language Education Department of the Faculty of Education of the  
University of the Western Cape

**Research Field: Afrikaans First Additional Language Teaching**

Supervisor: Prof. Ayub Sheik

## ABSTRACT

Guided by Cultural Historical Activity Theory and Socio-cultural Theory, this research explored meaning-making and criticality in Grade 11 classrooms in respect of their analysis of the prescribed Afrikaans First Additional Language novel *Die kruppel engel* (The cripple angel) at two Western Cape schools. Studies have shown the importance of literature in education, particularly the impact it has on learners and how it develops them in terms of broadening their thinking, increasing their vocabulary, and improving their reading (Fialho, Zyngier, & Miall, D, 2011). However, little has been mentioned about the complexities of the content analysis on learners and the learning process. This study aims to specifically examine and understand the teaching and learning of meaning-making and criticality of multilingual Grade 11 learners and teachers when analysing novels in the classroom.

This study used a qualitative case study approach, and the researcher collected various data sources, which included teacher interviews, lesson observations and learner focus group discussions. Through these sources, the study found that prescribed novels that explore contentious themes are beneficial for learning, the enjoyment of novels enhances learning, multilingual practices help learners in their meaning-making process, and multimedia both positively and negatively influences novel literature reading.

The results of this study may offer the Department of Basic Education and teachers some insight into the use of prescribed novels in schools.

### **Keywords:**

Multilingual Grade 11 learners, Afrikaans novels, Cultural Historical Activity Theory, meaning-making, criticality, Socio-cultural theory

## DECLARATION

I declare that *Exploring meaning-making and criticality in the analysis of Afrikaans First Additional Language novels in Grade 11* is my work. It has not been submitted before for any other degree or examination at any other university. All sources used or quoted have been indicated and acknowledged as complete references.

Wendy Da Silva

21 July 2023

Signed:

A handwritten signature in black ink, appearing to read 'Wendy Da Silva', is written over a white rectangular box. The signature is cursive and includes a circular flourish at the beginning.

## ACKNOWLEDGEMENTS

My embarking on this course of study was motivated by the drive to make the academic world more accessible to my children, Wyatt and Zion da Silva. They have been the driving force behind my push to complete this study.

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# Chapter 1

## Introduction

### 1.1 Introduction

The primary purpose of this chapter is to introduce the context and background and the study's main aim, objectives and questions. The chapter will also introduce key concepts and theories that support the study, such as Socio-cultural theory and Cultural Historical Activity Theory (CHAT), as well as meaning-making and critical literacy in the analysis of an Afrikaans novel prescribed for Grade 11 first additional language learners. Moreover, this chapter will introduce the methodology of the study and conclude by sharing a summary of all the thesis chapters.

### 1.2 Context of the Study

South Africa has an extensive colonial past, being colonised in the 17th, 18th, and 19th centuries by Holland and the United Kingdom (Alexander, 1989). The Dutch East India Company, led by Jan van Riebeeck, landed in the Cape in 1652 (Scott & Hewett, 2008). By 1657, as a result of economic activity between the indigenous people of the Cape and the settlers, the need to communicate arose. Consequently, due to many years of integration and communication between the two groups, a new language emerged and was officialised in South Africa as Afrikaans in 1925 (Koch, 2015). Afrikaans, therefore, is a diverse language, and people from different cultural backgrounds, such as Dutch, seafarer Malay, Portuguese and Indonesian variants, and the indigenous Khoi-Khoi and San languages have contributed to its formation (Willemsse, 2015).

In 1948 apartheid (1948-1994) emerged. At this stage, the South African government enforced a centrally organised bilingualism policy that designated only English and Afrikaans as official languages (Manyike & Lemmer, 2014). Thereafter the apartheid government supported a language policy change in which Afrikaans replaced English as the language of teaching and learning in South African schools. However, by the 1970s, the government thought there was a need to develop Afrikaans to compete with English (Manyike & Lemmer, 2014). This gave rise to the Bantu Education Act, which oppressed non-white people in South Africa and required all African-language speakers to be educated in English and Afrikaans. (Nondalana, 2021; Manyike & Lemmer, 2014).

Against this backdrop, Afrikaans became one of the most developed languages in South Africa, and at the dawn of democracy in 1994, when the education system was transformed to include all indigenous languages, Afrikaans stood firm.

During the early days of South Africa's democracy, the language policy in education was redressed (DoE, 1997), and the first Language in Education Policy (LiEP) sought to change ingrained language views and practices while elevating the status of official African languages (Plüddemann, 2015). The author further states that the LiEP actively aligns itself with the Constitution's pro-multilingualism principles within a nation-building paradigm that also tries to include cultural diversity. That being said, Afrikaans continued to dominate in the Western Cape. According to LiEP, the pedagogical notion of 'additive multilingualism' where the essential idea is to maintain the home language while allowing access to and effective acquisition of additional languages (Plüddemann, 2015). However, this is not the case, as schools' language policies are decided by the School Governing Body (Manyike & Lemmer, 2014) and due to the financial burden of a language policy change for schools, many schools continued with what they already had in place. Furthermore, the entire curriculum was redressed, highlighting a disconnect between the language policy and the curriculum (Heugh, 2013).

The new curriculum drafted to correct the historical disparities was called Curriculum 2005. The curriculum shifted from content driven to outcomes-based education (OBE) (Cross, Mungadi & Rouhani, 2002; DoE, 2002; Nondalana, 2021). OBE was used internationally and may be traced back to Australia, New Zealand, Scotland, Canada, and portions of the United States (Cross et al., 2002; Nondalana, 2021). OBE is founded on the belief that learners should be able to demonstrate their knowledge and abilities (Msila, 2007). However, because OBE was admin-heavy, coupled with a long list of criteria for learner performance, it became a burden for teachers instead of a means to set the education system free from historical disparities. This burden led to a revised curriculum in 2002, the Revised National Curriculum Statement R-9 (RNCS) (DoE, 2002). In 2004, the RNCS was approved to replace OBE. The RNCS learning goals and assessment standards were created with the achievement of critical and developmental outcomes in mind. The seven essential learning goals of the RNCS language curriculum were listening, speaking, reading, writing, thinking, reasoning and understanding language structure and usage (DoE, 2002). The curriculum included literature studies which afforded opportunities for meaning-making and criticality (under reading,

thinking and reasoning). However, the curriculum only applied to Grades R-9 and had no bearing on the Further Education and Training phase (FET), which includes Grades 10-12, and who, until 2007, still followed the inherited curriculum of the pre-1994 government. Below is a graphic illustration of the implementation of the curriculum reform, showing exactly when the implementation took place for Grade 11.

**Table 1: Curriculum changes over the years<sup>1</sup>**

	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014
Gr R	O	5	5	5	5	5	5	R	R	R	R	R	R	R	R	C	C	C
Gr 1	O	5	5	5	5	5	5	R	R	R	R	R	R	R	R	C	C	C
Gr 2	O	O	5	5	5	5	5	R	R	R	R	R	R	R	R	C	C	C
Gr 3	O	O	O	5	5	5	5	R	R	R	R	R	R	R	R	C	C	C
Gr 4	O	O	O	O	5	5	5	5	R	R	R	R	R	R	R	R	C	C
Gr 5	O	O	O	O	O	5	5	5	R	R	R	R	R	R	R	R	C	C
Gr 6	O	O	O	O	O	O	5	5	R	R	R	R	R	R	R	R	C	C
Gr 7	O	O	O	5	5	5	5	5	5	R	R	R	R	R	R	R	R	C
Gr 8	O	O	O	O	5	5	5	5	5	5	R	R	R	R	R	R	R	C
Gr 9	O	O	O	O	O	5	5	5	5	5	R	R	R	R	R	R	R	C
Gr 10	O	O	O	O	O	O	O	O	O	R	R	R	R	R	R	C	C	C
Gr 11	O	O	O	O	O	O	O	O	O	O	R	R	R	R	R	R	C	C
Gr 12	O	O	O	O	O	O	O	O	O	O	R	R	R	R	R	R	R	C

Note: The following abbreviations are used:

O – Old curriculum inherited in 1994

5 – Curriculum 2005

R – Revised National Curriculum Statement (RNCS)

C – Curriculum and Assessment Policy Statement (CAPS)

The table reflects official switchovers. In practice, there would be modifications within particular grades even if officially the curriculum was the same. Often these modifications were introduced to prepare the system for the next official switch. For instance, there were a number of rule changes in the old curriculum in Grades 10 to 12 before the official switchover to the RNCS in 2006 to 2008. There were similar modifications to Curriculum 2005 in the years preceding the switches to the RNCS in Grades 4 to 9.

**Figure 1.: Curriculum changes over the years (DBE)**

In 2011, the RNCS was replaced by the Curriculum and Assessment Policy Statement (CAPS). CAPS for Afrikaans FAL requires that the language curriculum “promotes knowledge in local contexts while being sensitive to global imperatives” (DBE 2011, p. 4). The aim was to ensure that learners obtained information and skills relevant to everyday life (DBE, 2011). The ideals of the curriculum emphasised the social transformation of learners in that they become active and critical learners, culminating in them obtaining a high level of knowledge and increased abilities. It further saw indigenous knowledge systems and creative thinking as valuable and critical. Furthermore, the Department of Basic Education (DBE) also encouraged schools to use novels written by South Africans (DBE, 2011). While this is a positive step towards promoting local cultures and people, the local content is always dominated by stories of unequal tensions between different races, socio-economic struggles, or love stories (Brand South Africa, 2017). The teaching of novels forms part of four literary genres of which two are selected by schools in Grade 11.

Literature is classified into different genres and subgenres. These genres must be taught to learners as a requirement of the CAPS policy and require teachers to be fully equipped for the process. Teachers, who will be teaching the novel, must be knowledgeable about the genre, as the novel lessons afford opportunities for meaning-making and criticality. Meaning-making is

a process whereby one forms an understanding of oneself and others (Ignelzi, 2000). This process includes layers which are the text, discourse practice, and social and cultural practice (Fairclough, 1989). Learners need a knowledgeable teacher to facilitate the process of unpacking these layers when analysing novels. The teaching of novels allows learners to learn about themselves and others, making the novel used in classrooms as important as the literature study process. Criticality, on the other hand, refers to exploring critical literacy. Criticality is a way of learning where the learner reads texts, in the case of this study, novels, to understand the language, its impact and the world around the learner (Hsieh, 2017).

To fulfil the requirement of CAPS, as quoted above, a vast range of novels are available. However, to ensure that meaning-making and criticality are maximised, learners who are only exposed to a local context might not see beyond their surroundings. Therefore, they may struggle to make meaningful connections to what is happening outside of South African borders, as they have no knowledge base to use as a reference point because CAPS only encourages books from local authors. As such, learners find it ever more challenging to successfully grasp concepts such as the existence of a global community; and the interconnectedness of societies through Afrikaans FAL novel literature.

The long colonial history of South Africa and the much-needed policy changes gave rise to many problems. The following section will discuss the research problem.

### **1.3 Research Problem**

As an Afrikaans teacher, this study originated from experience gained as a practitioner teaching Afrikaans and experiencing resistance from some learners. Teaching in the twenty-first-century classroom, where South Africans have integrated, but LiEP has not adequately been implemented, brought about many challenges. Learners and teachers with diverse social, cultural, and historical backgrounds and are forced to learn Afrikaans FAL because schools in the Western Cape mostly have Afrikaans as an additional language. This indicates that LiEP, which sees all 11 official languages as equal, was not implemented adequately. This gives rise to language barriers in the classroom which affect teaching, learning, and assessment and ultimately hampers the meaning-making and criticality afforded to learners through literary texts. Therefore, analysing Afrikaans novels to teach meaning-making and encourage criticality to Grade 11 learners must be understood in this context. Not all learners doing Afrikaans FAL can speak or understand Afrikaans. Learners are studying Afrikaans for different reasons, with the main reason being migrants. According to the Provincial Economic

Review and Outlook 2022/23 report, the Western Cape is expected to have added 292 325 citizens between 2016 and 2021. However, the Western Cape saw a population rise of 624 616 during the same period, indicating that net in-migration accounted for 46.8% of the overall population growth (Wenger, 2022). Afrikaans novels would therefore be the first exposure to Afrikaans for some learners and, therefore, could not be seen as FAL but a foreign language. Teaching a foreign language requires a different pedagogy than teaching FAL. This poses a challenge for meaning-making and criticality when analysing Afrikaans novels in the FAL classroom.

South Africa is a country that has previously experienced segregation in various domains, including that of education. Coupled with the new curriculum was the opportunity for learners, once segregated, to be incorporated into the system. With the freedom gained in 1994, people moved to former white suburbs and sent their children to study at former Model C schools. These places became associated with excellence. As a result, some non-whites relocated from townships and villages to previously white suburbs, whilst other learners, who could not afford to relocate, were transported daily by buses, mini-buses, and private cars to former Model C schools. This implied that children of different areas, cultures, and races had access to former white schools. Learners could attend any school they wanted, and more people of colour transferred to former white schools, giving rise to multicultural and multilingual classrooms. In a multicultural and multilingual context, some of these learners are exposed to Afrikaans for the first time resulting in language barriers as these schools' language policies did not change. The language policies of schools which the School Governing Body decides on, have not been transformed (Manyike & Lemmer, 2014). This puts undue pressure on the learners and creates many challenges.

Furthermore, language barriers also affect teaching and learning and cause time constraints. As a result learner assessments have increased difficulty because multilingual learners must approach monolingual assessments. Additionally new technologies also brought about significant changes in the world, and greater access to information means that literature comes to us through several modes, such as visual and performative, in addition to print (Davis et al. 2009). Twentieth-century literature often addressed the unusual and weird nature of emerging technologies. This affects how learners read, understand, and respond to literature. Devices such as TVs, tablets, computers and smartphones threaten the book's cultural authority, and it shatters attention and destroys reading. Each new technology is heralded by someone as the

death of serious literature (Luckhurst, 2016). This influences learners' thinking, reading and understanding and ultimately affecting meaning-making and criticality.

This study examined a group of Afrikaans FAL high school learners and four teachers during literature lessons using the prescribed novel *Die kruppel engel* (Kock, 2015). Against this context and research problem, the study's purpose is to explore meaning-making and criticality when analysing prescribed Grade 11 novels in the Afrikaans FAL classroom. The aim, objectives and research questions follow in the following section.

## **1.4 Research Aim**

This research aimed to explore meaning-making and criticality available to learners when analysing novels in the Afrikaans FAL classroom and the impact of the novel's content on the learning process.

### **1.4.1 Research Objectives**

The research objectives aim to:

- Examine and understand the teaching of meaning-making and criticality whilst teachers teach the prescribed Afrikaans FAL novel to Grade 11.
- Examine and understand learners' engagement with meaning-making and criticality when they study the prescribed Afrikaans FAL novel in Grade 11.
- Understand how the analysis of the prescribed novel affords meaning-making and encourages critical thinking.

### **1.4.2 Research Question**

This study answered the following main research question:

**How does the analysis of the prescribed Afrikaans novel offer opportunities for meaning-making and criticality in the first additional language classrooms in Grade 11?**

Specifically, the study responded to these three subsidiary questions:

1. How do teachers teach meaning-making and criticality when teaching prescribed Afrikaans FAL novels in the Grade 11 classroom?
2. How do learners engage with meaning-making and criticality when studying prescribed Afrikaans FAL novels in the Grade 11 classroom?
3. How does the analysis of the prescribed Afrikaans FAL novel encourage critical literacy in Grade 11?

The following section will briefly discuss the theoretical framework.



## **1.5 Theoretical Framework**

This study used Socio-cultural theory and CHAT since both acknowledge the importance of the learner's past knowledge. Socio-cultural theory and CHAT argue that learning occurs in a social environment and should be learner-centred while considering the learner's culture and background. These theories recognise the importance of experience knowledge in aiding learners to gain new information and to create new understanding. The theories further acknowledge the importance of the learner's active participation in learning and constructing their interpretation of information. Both theories advocate cooperative learning, mediation, and the usage of the Zone of Proximal Development (ZPD). Both further acknowledge the importance of the environment in producing meaning.

### **1.5.1 Socio-cultural Theory**

Vygotsky's Socio-cultural theory of cognitive development states that learning is social, and learners collaborate to gain the best information. Piaget's idea that the child makes meaning of his world on his own by contact with his surroundings is challenged by Vygotsky (1962), who believes that children are born as social creatures who learn through interaction with other people. Vygotsky disagrees with behaviourists that adults are entirely responsible for shaping children's learning through the careful use of reward and punishment (Williams & Burden, 1997). This theory is relevant to this study because Afrikaans novel learning requires a collaborative activity in which learners are supported and guided by teachers and their peers (Turuk, 2008). Through this collaborative effort, meaning is formed, and criticality is encouraged.

### **1.5.2 Cultural Historical Activity Theory (CHAT)**

This research also followed the principles of CHAT, initiated by Vygotsky (1978) and advanced by Leont'ev (1981) and Engeström (1987), to identify meaning-making and criticality that Afrikaans novels could offer in Grade 11 classrooms. The principles of CHAT in chronological order are the object-oriented activity system, the multi-voicedness of activity systems, historicity, contradictions, and the potential for expansive learning to other activity systems. For this study, the principles explain the teaching of the novel (activity system), different variants of Afrikaans or multilingualism (multi-voicedness), the historical backgrounds of teachers and learners (historicity), the contradictions when analysing (novel contradictions), and ways to expand the learning cycle (expansive transformation caused by contradictions). CHAT also describes learning as a mediated action process in which learners

(or subjects) actively develop their environmental awareness while conducting goal-oriented activities. Therefore, CHAT was used as a theoretical lens for this study and the methodology to analyse the data.

### **1.6 Research Design**

The research approach used in this study is a qualitative approach, which is often used to gain a more robust understanding of the underlying principles of a subject. The focus of qualitative research is on opinions and motivations. It is used to create insight into the problem presented in a specific situation. Creswell (2012) states that a qualitative study seeks to gather informative and explanatory data to obtain a deep and complete understanding of a phenomenon investigated in real-life circumstances through learning from the participants. Qualitative research applies to this study, as it will help acquire knowledge and understanding about the actions, and situations in the literature classrooms when engaging with the novel to acquire meaning-making and criticality.

### **1.7 Research Sites**

For McMillan and Schumacher (2006), an essential part of qualitative research is 'field research' (p. 316), where data is gathered over time at an appropriately selected site. A suitable environment to investigate the phenomena is a requirement to comprehend the research topic. The data for this study were collected at two high schools in the Western Cape. The schools are 22 kilometres apart and are located in the southern and northern suburbs of Cape Town. The language of teaching and learning (LOLT) at both schools is English, with Afrikaans as FAL. The teaching allocations at both schools were similarly divided, where all Afrikaans FAL subject department teachers teach one class in each grade. The learners at the schools are predominantly English speaking, but there are African language-speaking learners at the schools. There are also foreign learners at the schools. These schools portray a picture of quality education and have well-established resources; therefore, the parents choose to put their children in an English Home Language School that does not offer any African or foreign language as an additional language.

### **1.8 Chapter summaries of the study**

This thesis contains five chapters, and the below chapter delineation describes the purpose and contents of each chapter.

Chapter 1 – Introduction

The first chapter discusses and offers an overview of why this study was done. It highlights the motivation for doing the study. It also includes the background, research problem, objectives, theoretical framework and the research questions the study answers.

#### Chapter 2 - Literature Review (Conceptual and Theoretical Framework)

The second chapter examines the conceptual and theoretical framework that explores the complexities of meaning-making and criticality of teaching Afrikaans novels. The key concepts that are looked at are the diversity of learners and teachers; physical and epistemological access to former white schools; multilingualism as a resource for meaning-making; novels as multi-layered texts; critical literacy and the teaching, learning and assessment of novels. It also discusses the theoretical lens, which is the Socio-cultural theory of Vygotsky and CHAT.

#### Chapter 3 – Methodology

The third chapter focuses on the research methodology and technique that supports this study. It describes the qualitative case study approach and provides theories to support the methodology and design of the study. It further describes the sampling, data gathering, and analytic procedures used to answer the research questions. The chapter ends with the ethical considerations of the study.

#### Chapter 4 – Data presentation and analysis

The fourth chapter presents, analyses and synthesises the data acquired through classroom observations, teacher interviews and learner focus groups. Chapter four also presents the main findings.

#### Chapter 5- Conclusion

The fifth chapter presents a study summary and a discussion of the main findings. It concludes the study and offers possible future or additional research in respect of novel literature studies.

### **1.9 Conclusion**

This chapter introduces the study highlighting its context, background, main aim, objectives and questions, design and theories. In the following chapter, literature related to the topic will be reviewed. A specific focus will be on the conceptual and theoretical framework that explores the complexities of meaning-making and criticality of teaching Afrikaans novels. The key concepts that will be explored are diversity, physical and epistemological access to former white schools, multilingualism as a resource for meaning-making, novels as multi-layered texts, criticality, and the teaching, learning and assessment of novels. It also discusses the theoretical lens, which is the Socio-cultural theory of Vygotsky and CHAT.

## Chapter 2

### Literature Review

#### 2.1 Introduction

As mentioned in the previous chapter, this study aims to explore meaning-making and criticality when teaching Afrikaans novels to FAL learners in Grade 11. Specifically, this chapter will examine meaning-making and criticality in Afrikaans novel lessons and the factors that influence it. It will discuss approaches to teaching, learning, and the assessment of novels and, lastly, CHAT guided by Socio-cultural Theory as the study's theoretical framework. This review will consist of a survey of scholarly articles, books, dissertations and conference proceedings. Furthermore, this literature review is organised thematically and offers an overview of the significant literature published on the topic, which is essential to this study.

Teaching Afrikaans FAL in a twenty-first-century multicultural, multiracial and multilingual classroom, where South Africans have integrated, but LiEP has not been adequately implemented, brought about many challenges. Learners and teachers have diverse social, cultural, and historical backgrounds and are forced to learn Afrikaans FAL because schools in the Western Cape mostly have Afrikaans as an additional language. This indicates that LiEP, which sees all 11 official languages as equal, has not been adequately implemented. This gave rise to language barriers in the classroom which affect teaching, learning, and assessment and ultimately hampers meaning-making and criticality afforded to learners through the study of literary texts.

Furthermore, teaching novels requires constant engagement with contentious themes, and because of the diverse class setup, there is a need for culturally responsive pedagogies to challenge deficit models of instruction in schools (Sibanda, 2022). This suggests that teachers may face challenges in creating a classroom environment that is inclusive of diverse cultural backgrounds and experiences and conducive for meaning-making and criticality, which are important elements of teaching and learning. Recent evidence suggests a major literacy problem in South African schools, including the Western Cape where 81 percent of Grade 4 learners cannot read for meaning (Sobuwa, 2023). Hence, analysing Afrikaans novels to teach meaning-making and encourage criticality to Grade 11 learners must be understood in this

context. In the next section, meaning-making and factors that influence meaning-making will be discussed.

## **2.2 Meaning-making**

There are various topics in social science that are embedded in forming meaning. Formulating meaning during literature reading is one of those. It is, therefore, necessary here to clarify exactly what is meant by meaning-making in the context of reading literature and this study. According to Cekiso (2012) reading is a way to construct meaning and gain new knowledge. Khatib and Alizadeh (2012, p. 568) define meaning as “the outcome of the interaction between the reader’s experience on the one hand, and the text’s language, the reading content and ideological assumptions underlying the text on the other”. This means that the reader’s ability to interpret the reading content for understanding depends on their ability to make meaning of what they read (Dlamini, 2019). Additionally, Gavelek and Bresnahan (2014) suggest that reading and comprehending a book is a social construction that varies culturally and changes over time. This aligns with the Cultural Historical Activity Theory used in this study to explore meaning-making that Afrikaans novels offer in Grade 11. Drawing from the definitions of these scholars meaning-making refers to the process of constructing and interpreting meaning from texts or experiences. It involves the active engagement of learners in making sense of the world around them, connecting new information to existing knowledge, and creating personal understandings. It is widely accepted in the reading research literature that building meaning from a text is a necessary part of understanding. Having defined what is meant by meaning-making, the following section will discuss factors that influence meaning-making.

### **2.2.1 Diverse Classrooms**

South Africa is a multicultural and multi-racial country that previously experienced segregation in various forms (Alexander, 1989). With the freedom gained in 1994, people moved to former white suburbs and opted to study at former Model C schools (former white schools). These places became associated with excellence, and non-whites relocated from townships and villages to previously white suburbs, whilst those who could not afford to relocate were transported daily by buses, mini-buses, and private cars to these schools. That meant children from different areas, cultures, and races could access former white schools. As a result, classrooms became diverse. The diversity of teachers and learners could enable or constrain meaning-making in Afrikaans FAL classrooms. When the teaching and learning process during novel lessons is approached from one perspective only and does not engage all, meaning-

making is constrained. Teachers have a duty to foster free spaces for difficult conversations. In diverse classrooms, learners bring a variety of backgrounds, experiences, and perspectives, which can enrich the learning environment and contribute to the process of meaning-making (Hsieh, 2017).

### **2.2.2 Physical Access and Epistemological Access**

With the dawn of South Africa's democracy, many South African learners got access to former Model C schools. This access, however, did not ensure epistemological access. Many South African scholars, such as Kajee and McKinney, have documented the challenges these learners experienced as they became desegregated with former Model C schools. In his PhD in ethnographic study, Jongi Klaas observed how black children were desegregated in white schools. His focus was primarily on two schools where he looked at friendship relationships at a girls' school and sports activities at a boys' school (Klaas, 2004).

Interestingly, Klaas found that amongst their friends' girls made racial jokes and saw it as something trivial. Teachers treated girls of colour better if they befriended white girls. On the sports field, boys worked hard to express their masculinity, and in that way, they gained recognition and respect from white boys and teachers. Some of the other documented issues related to hairstyles, such as in Pretoria Girls' High School, where black learners and their parents felt they were not accepted for who they were (Tandwa, 2016). At a Cape Town school, a boy's ethnic haircut did not meet the school's code of conduct, and he was requested to cut his hair to conform to the code of conduct (Sokanyile, 2017). This is discriminatory because, according to the picture provided by Sokanyile, there was nothing wrong with the learner's hair. The learner's hair was cut to suit his hair type. Kajee (2018) further emphasised that education cannot be perceived as neutral. A large and growing body of literature has investigated meaning-making, which suggests the read experiences and lived experiences (social construction) contribute to meaning-making, directly implicating this wrongdoing to influence meaning-making for these learners.

Another contentious issue that has not yet been resolved, especially in Western Cape former Model C schools, is the language issue. Previously, these schools used English and Afrikaans as either their Home Language or FAL, and in some schools, as languages of dual medium instruction. Despite now having learners at the schools who speak other home languages that are neither English nor Afrikaans, schools are reluctant to change their language policies, resulting in learners from other language groups being deprived of epistemological access.

Furthermore, this reluctance does not support the Language in Education Policy (LiEP) that sees 11 languages as official and equal in South Africa. The LiEP allows SGBs to select the language of their choice (Manyike & Lemmer, 2014). This results in the exclusion of learners whose language is not accommodated for by the SGB. Manyike and Lemmer (2014) confirm this, stating that “effective implementation of the language policy has not been realised as intended” (p. 254). The fact that the learner must do a language which is not their home or FAL language impacts the learners reading experience, which ultimately impacts “the outcome of the interaction between the reader’s experience on the one hand, and the text’s language, the reading content and ideological assumptions underlying the text on the other” (Khatib & Alizadeh, 2012, p. 568).

English and Afrikaans continue to enjoy their dominance, and scholars such as McKinney write of these two language hegemonies (Makoe & McKinney, 2014). These scholars emphasised how language in schools is used to divide and rule. This is a representation of how the apartheid government used language to control. Manyike and Lemmer (2014) further state that the right to be educated in the official languages of their choice is limited because of the government’s inability to make provision for this right. Opening Model C schools for all races after the abolition of apartheid did not guarantee academic success. Because of this, we found schools that are multi-racial, multicultural, multi-religious, and diverse in many ways, struggling to afford learners the opportunity to make meaning of and critically engage novels during literature lessons. Physical access to schools does not mean the same as epistemological/academic access. It is for this reason that epistemological access is foregrounding. There are still elements that hold previously disadvantaged learners back from moving forward, and epistemological access is one of them. Learners still have a long way to go to reach epistemological access. Multilingualism might be one of the methods that can be used as a resource to ensure meaning-making in the literature classroom where language barriers are prevalent. The following section will address multilingualism as a resource for meaning-making.

### **2.2.3 Multilingualism: a resource for meaning-making**

Multilingualism is the use of more than one language in the classroom and can be used as a tool for meaning-making. Schools are faced with the dilemma of increased groups of multilingual learners, but these learners are faced with monolingual biased classrooms. This is not beneficial to the teaching and learning of these learners. Makalela (2013) believes that

learners' home language can be used as a meaningful resource to make meaning in the FAL classroom and encourage Ubuntu and social justice. Through this, diversity is recognised, and learners can understand and communicate fluently. This is why Makalela (2015) encourages a practice called translanguaging. Translanguaging is a term that has been used to describe the multilingual “turn” to highlight the discursive character of language systems that have not been hermetically sealed into boxes (Makalela, 2015). For this study's pedagogical focus, translanguaging portrays the linguistic fluidity frequently present in challenging and extremely varied classrooms. Translanguaging is a practice that encourages the use of multiple languages in the classroom (Makalela, 2015). It is an ideal way to help learners forge meaning in the novels that they study. Through this practice, learners of different language backgrounds can also communicate in the most adept language.

As much as translanguaging is a valuable means to help learners understand novels during discussions, the same learners are faced with monolingual novels when reading. This causes learners to struggle to relate to the intrigue because monolingual Afrikaans books might be too advanced for them at that stage. They need a form of scaffolding, and translanguage novel lessons might be the way to overcome this difficulty. This is why we cannot approach novel lessons with a one size fits all approach if meaning-making is to be the end goal.

Even within Afrikaans, there are different variants. Kaaps is a variant most commonly spoken by non-whites on the Cape Flats. However, it has been labelled inferior to the “pure” Afrikaans used in schools. This causes low self-esteem amongst many speakers, which causes them to express understanding seldom. According to Odendaal (2013), the apartheid government standardised Afrikaans and excluded this variant spoken by non-white Afrikaans speakers. Therefore, teachers instruct in standard Afrikaans, which is sometimes a barrier to the meaning-making process of the learners who speak Kaaps. Learners are sometimes allowed to use Kaaps but are at the mercy of either the school or the teacher who teaches them Afrikaans. With these barriers, learners struggle with meaning-making, and even with the Afrikaans language, a “multi-variant” could be adopted to ensure adequate meaning-making amongst all learners in the Afrikaans FAL novel literature classroom.

With multilingual learners in a monolingual environment, the question becomes, how does one level the ground as a teacher given the time constraints and the pressures of the syllabus, amongst other things? Learners ultimately need to become independent readers, but how do



teachers ensure that they prepare learners to be independent readers who can cope with academic demands? How does one balance that? There are multi-layers of meaning-making, and the following section will explore ways to address this complexity.

#### **2.2.4 Novels consist of multi-layers of meaning**

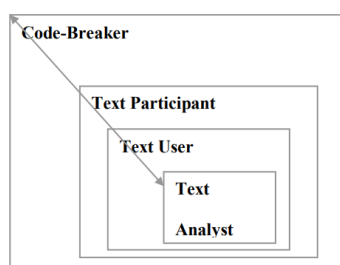
Understanding novel content is a process of unravelling many layers in order for learners to experience meaning-making during novel lessons. This section will explore the Four Reader roles and Barrett's taxonomy. The purpose is to identify the difficulties learners experience with meaning-making when analysing the novel in Grade 11 classrooms.

##### **i) The Four Reader Roles.**

The Four Reader Roles (FRR) is a way to develop literacy, and Barrett's taxonomy is a form of questioning to unlock the learners' understanding gained through the novel lessons. This section will explore FRR and Barrett's taxonomy.

The Four Reader Roles (Freebody & Luke, 1990) is a great phenomenon to use to understand the teaching of novels. It has been applied worldwide, particularly in Europe, Australia, and the United States of America. FRR were developed to show that language, especially FAL is a resource and not a set of rules that need to be applied (Firkins, 2015). As a resource, it can be seen as an easy way to develop literacy. Firkins (2015) labelled this resource, a tool for teachers and a learning activity tool for learners. He further states that the tool can be used to plan literacy activities and "visually situating practices and skills in a wider scheme" (p. 1).

Freebody and Luke's (1990) four reader roles include the code-breaker, text participant, text user, and text analyst, as indicated in the diagram below. The first reader role is the code-breaker, which is how the reader accesses the semiotic system of construction. The second reader role is the text participant, which enables the reader to understand the text. The third role is the text user, which relates to how the reader uses the text. The fourth and final role is the text analyst, which relates to how the text positions the reader. The four reader roles are used interdependently.



*Figure 2: Fairclough's Aspects of Discourse and Discourse Analysis*

Concerning this study, understanding the reader roles can help learners to be code-breakers in the Afrikaans FAL classroom during novel lessons. This is the first reader role, where learners have to be able to break the code before they can be text analysts. This means they have to understand how to access the text before they can analyse the text. However, should learners struggle to break the code, the complexities of teaching and learning novels to lead to meaning-making are ultimately amplified. Due to these reader roles being used interdependently, learners who struggle with the code-breaking of the novel will struggle with understanding how to use it and how it is supposed to be analysed. The following section will examine Barrett's taxonomy which, like the four reader roles, are interdependent in developing learners through novel lessons.

**ii) Barrett's taxonomy**

Barrett's taxonomy is a teaching tool to assist with reading comprehension. The five comprehension levels assist with different questioning to establish learners' understanding (Clymer, 1968). All levels of Barrett's taxonomy are important. The low level, which focuses on learners' literal understanding of the novel, is just as important as evaluation and appreciation. It becomes a challenge when teachers end their level of teaching at decoding or low-order thinking because learners' creativity will not be accessed. The same applies if the teaching aims too high on high-order thinking (creativity and analysis) without the appropriate scaffolding. Learners will be cut off because they need to memorise, understand, and think before they can creatively engage with the text.

The figure below explicitly illustrates how the various levels of questioning are addressed when assessing novels. Assessment will be extensively covered later on in the chapter. The questioning links with Barrett's taxonomy because these questions develop the understanding of learners throughout the teaching of the novel.

### Barrett's Taxonomy of Comprehension Skills

Literal Comprehension	label, list, name, relate, recall, repeat, state
Reorganisation	classify, regroup, rearrange, assemble, collect, categorise
Inferential Comprehension	predict, infer, guess
Evaluation	analyse, appraise, evaluate, justify, reason, criticise, judge
Appreciation	critique, appraise, comment, appreciate

*Figure 3: The questioning links with Barret's Taxonomy*

Finding a balance when teaching the novel is not always easy. Grade 11 is the middle grade in the FET phase, and the education department prescribes the time for each subject. Schools have to adhere to the prescribed times in their timetable. With literature, there should not be a rush, but the proposed teaching plans in the CAPS document for Grade 11 may cause the process to be rushed. This speaks to over scale of the curriculum layout for the grade. The requirements for Grades 10 and 11 are the same. The only difference is the word count. This infers that teachers experience the same time constraints in Grade 10 as in Grade 11, causing them to rush through novels. This time constraint causes difficulty in meaning-making in the classroom when novels are taught.

In conclusion, Barrett's taxonomy is designed for reading comprehension, and the five comprehension levels assist teachers with meaning-making in the literature classroom. The following section will explore criticality and how it relates to novel lessons.

### **2.3 Criticality**

In this research, criticality refers to exploring critical literacy. Criticality is a way of learning where the learner reads texts to understand the language and its impact on the learner through a greater understanding of the world around them (Hsieh, 2017).

Similarly, critical literacy is a way of learning where the learner reads texts, in the case of this study, novels, to understand the language and its impact on the learner. It also involves supporting readers by helping them read and analyse their environment and the written word (Freire, 1985). Janks (2013) examines critical literacy as a tool to comprehend power by looking at the way texts are put together, whose interests benefit in their creation, and how those messages shape who we are as people. This is in line with Sibanda (2022), who states

that critical literacy affords individuals the ability to analyse and interpret texts in a way that challenges power relations, values, and perspectives embedded in the texts. Critical literacy, therefore, emphasises the capacity to act in reaction to the undercurrents of the world and the written word. It allows individuals to go beyond surface-level understanding and engage in deeper analysis, challenging dominant narratives and seeking alternative perspectives. It involves disrupting the commonplace, interrogating multiple viewpoints, focusing on social-political issues, and taking action to promote social justice (Hsieh, 2017). In other words, critical literacy as it pertains to the teaching of novels refers to the reader's novel experience in relation to understanding the text, the language, the environment, and the power at play and formulating a response to the undercurrents making critical literacy important to learn. However, there are various challenges as it pertains to teaching critical literacy in the FAL classroom.

According to Sibanda (2022), teachers in South Africa encounter difficulty in developing critical literacy in the FAL classroom due to a lack of clear guidelines and understanding of critical literacy within the educational setting. This lack of guidance makes it difficult for teachers to teach important literacy skills to their learners properly. Hsieh (2017) confirms this when stating that teachers may be unsure about how to authentically frame, explore, and study topics related to literacy and social justice. Furthermore, culturally responsive pedagogies are required to challenge deficit models of instruction in schools (Sibanda, 2022). This shows that teachers may find difficulties in developing a classroom climate that welcomes learners from diverse cultural origins and experiences. Additionally, there is a concern that discussing explicitly political themes would result in unfavourable course evaluations or being perceived as having a political agenda (Hsieh, 2017). Moreover, some teachers may not want to be social justice educators or may be uncomfortable with political debates in the classroom. Finally, teachers may confront opposition from students who are unfamiliar with critical thinking or who hold opposing opinions (Hsieh, 2017). Despite these limitations, teachers must foster critical literacy in the classroom because it is important in enabling learners to question how they interpret the world and engage in critically reflective practices.

In the case of this study, the novel is seen as a construction of the author. Rosenblatt's (1995) reader-response theory emphasises this when she claims that reading is not a passive act but a constant transaction between the reader, the text and the author. The readers are actively engaged in the reading process, and the text and the reader act on each other and affect each

other in many different ways that evoke particular experiences (Rosenblatt, 1995). Therefore, the text does not come without a particular viewpoint on a particular subject matter.

In the classroom, the teacher has to start as the consumer of the novel. They are responsible for guiding learners in developing the necessary skills to critically evaluate the text (Sibanda, 2022). However, the trouble comes when the teacher takes on the role of the meaning negotiator. The learners, on the other hand, will be the consumers but will consume what teachers have prepared for the lesson and not the novel as a construction of the author. The learner receives based on the teacher's understanding of the novel. The teacher's understanding is not neutral because his/her philosophical assumptions used to make sense of the novel are influenced by certain philosophical ideas. Society, the culture, and the history of the teacher inform these ideas. Those ideas are now woven into a package (the lesson) that will be taught to the learners. The learner, therefore, does not experience the novel in its own right. The practice of teachers doing all of the talking in classrooms is in direct contrast to the view that learning is a social activity (Maree & Van Der Westhuizen, 2020).

The learners in Grade 11 are also not neutral. They also come to the classroom with their philosophical assumptions because they are also part of a society, culture, and history. This explanation shows the difficulty of teaching and learning novels. For the learner to critically understand the novel, the learner needs to be able to separate what is the teacher's voice and what is the author's voice and where the learner stands. This, however, becomes difficult when the teacher come as the meaning negotiator because learners often accept the teacher as the more knowledgeable other. To afford the learners a platform to develop critically, both the teacher and the learners should be consumers of the novel. Together they must find the author's voice and analyse the point from which the novel was written. Again, the difficulty comes in because they all share different social, cultural, and historical backgrounds, which are present when the novel is being analysed. Also, teachers and learners could be from the same background, the novel is written from the same perspective, and language is not a barrier. However, there will still be a difficulty because one needs to look at the socio-cultural conditions there. The following section will look at Fairclough's aspects of discourse and discourse analysis as it pertains to novels.

### 2.3.1 Three boxes - Fairclough's Aspects of Discourse and Discourse Analysis

This study draws on Fairclough's aspects of discourse and discourse analysis and indicates that a novel is a text, and unpacking meaning in a text has many layers. The first box/layer is the text itself. The small box in Figure 4 illustrates the text. This box/layer includes a narrative with chapters, characters, paragraphs, and themes. The second box/layer is the discourse practice illustrated by the middlebox. This includes the lesson, which is the process of interpreting what is in the chapters and the paragraphs. The third layer is the social and cultural practice. The outer box illustrates this, that is, the external factors that are brought into the lesson when analysing the text. Dlamini (2019) and Hayes (2016) draw from Fairclough, who indicates the three layers of meaning-making. This study concurs with their understanding, however, adds that complete understanding include being able to critically respond.

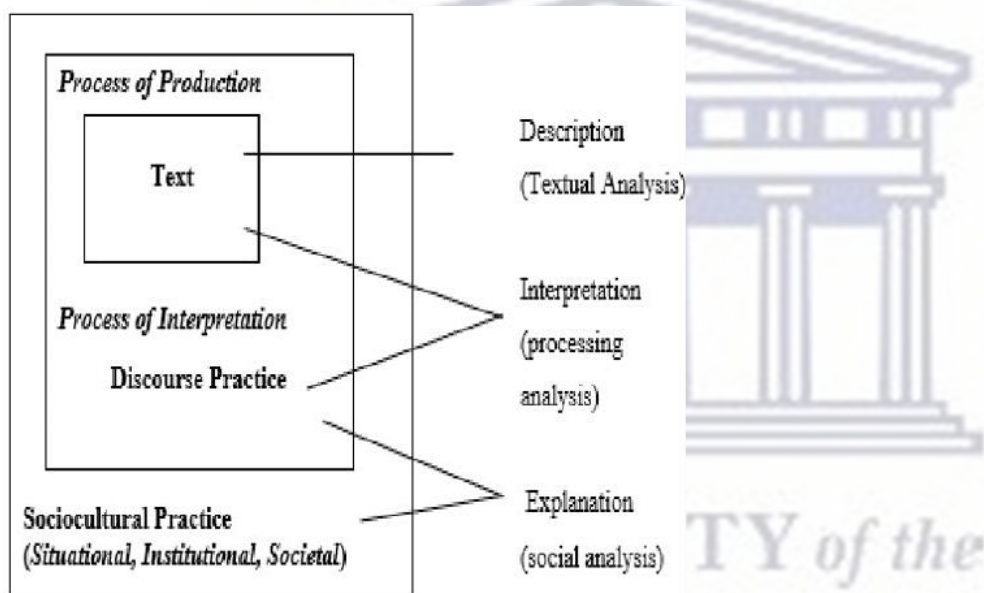


Figure 4: Dimensions of Discourse Analysis (Dlamini, 2019)

Due to the multi-layered nature of meaning-making and criticality of novels, it is complicated to teach if the teachers do not understand the layers or teach the novels from the perspective of one layer only and ignore the other layers. Hence, problems may arise. According to Freebody and Luke (1990), reading can help learners become code breakers, text participants, text users, and text analysers. However, all three layers of discourse analysis need to be addressed during novel lessons to achieve this. Teachers who focus on the first box/layer will only scratch the surface, whereas teachers focussing on box/layer three will focus on deeper issues but ignore surface issues. The surface issues are an entrance point for learners because how can learners

understand the deep issues, such as the social, cultural, and historical issues, when they do not understand the language, which in this case is Afrikaans.

A language is a code, and when learners cannot break the code, it cannot be expected of them to be text analysts. This is what the second box/layer represents. Learners become code breakers when they can comprehend written words. They also cannot focus on code-breaking only. Afrikaans vocabulary can be improved without reading a novel. They can only read books for comprehension, meaning-making and criticality when they are text participants. They learn as text users that different texts serve diverse goals and that they may use such texts responsibly in various cultural and social situations.

As text analysers, learners may gain a complete grasp of the books by critically analysing and comprehending novels and presenting their critical replies coherently. However, when they go deeper and analyse social, racial, historical, and class issues, it will be very difficult to do that when the learners do not have the code (Afrikaans) to talk and read about those issues. Bearing in mind that the unlocking code is at the entry-level of understanding. According to Freebody and Luke (1990), readers engage with novels through receptive and productive processes to make meaning. “The receptive process entails the abilities pupils employ to attach meaning to what they read or hear, whereas the creative process articulates ideas or sentiments produced by texts” (Dlamini, 2019, p. 20). Box/layers two and three are at this level of understanding. It is the more advanced level. Learners employ meaning and articulate ideas concerning their socio-cultural setting. To further enhance meaning, they need a higher level of understanding. These are the layers of understanding of how a text can be used as a tool to make meaning. Furthermore, it does not mean one is less important than the other because it activates lower-order thinking skills.

Additionally, Grade 11 learners are not free learners. They have attitudes towards Afrikaans and mood changes because they are in their prime of puberty. They are also not custodians of Afrikaans because it is not their home language. Regardless of their race, they are not Afrikaans home language speakers, and therefore there are attitudinal tendencies towards Afrikaans. As stipulated in Chapter 1, the history of Afrikaans contributes to these attitudes. The history of oppression and segregation through language was used as one of the main sources of oppression. The learners then, now adults, opposed the oppression, which gave rise to the Soweto uprising (Willemse, 2015). Today’s learners are the children of the 1976 uprising who stood up against Afrikaans as a language of teaching and learning. Hence, one must be mindful

of their social, cultural and historical background. This forms part of the outer box/layer—the socio-cultural contributions to meaning-making and criticality.

If we bring this back to Fairclough’s second box/layer, we have the teacher who reads the novel from a certain point of view. Some philosophical assumptions underpin the teacher’s reading of the author because of the teacher’s socio-cultural background, making novel lessons complex. Should the teacher completely embrace critical literacy and undergo both intellectual and moral transformations, the teacher will teach learners who are not like them (Hsieh, 2017).

Fairclough’s three boxes/layers and the Four Reader Roles of Freebody and Luke (1990) share similar ideas highlighting the close link between meaning-making and criticality. The following section will explore the teaching, learning, and assessment of novels.

## **2.4 Teaching, learning, and Assessment of Novels**

This section will explore teaching, learning, and assessment as it relates to the complexities of meaning-making and criticality of teaching Afrikaans novels to Grade 11 learners. This study aligns with Vygotsky (1962), who states that learning is social and that learners collaborate to gain the best information. Teaching, learning, and assessment are ways of collaboration and three fundamental steps of meaning-making. Teachers and learners collaborate during teaching and learning, and the level of meaning-making and criticality is determined through assessment. The following section will explore teaching and learning.

### **2.4.1 Teaching and Learning**

Teaching literature to learners is a vital task. Mishra (2012) said that literature studies are far more than a process that allows learners to gain knowledge. Literature, in general, contributes significantly to the development of learners. It broadens their thinking and teaches them about themselves and others. Literature lessons must be more than just a deposit of knowledge to the learner. It must be an experience that draws them closer to making sense of life.

For Afrikaans FAL, 4.5 hours are allocated per week for teaching and learning in Grade 11 (DBE, 2011). This comes from a total of 27.5 hours a week. The below figure from the CAPS document confirms the 4.5 hours of Afrikaans (FAL) and the 27.5 hours a week distributed across the different subjects in the FET phase.



SUBJECT	TIME ALLOCATION PER WEEK (HOURS)
Home Language	4.5
First Additional Language	4.5
Mathematics	4.5
Life Orientation	2
A minimum of any three subjects selected from <b>Group B Annexure B, Tables B1-B8</b> of the policy document, <i>National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12</i> , subject to the provisos stipulated in paragraph 28 of the said policy document.	12 (3x4h)
<b>TOTAL</b>	<b>27,5</b>

*Figure 5: Time Allocation (DBE, 2011)*

The 4.5 hours allocated per week make up nine hours over a two-week cycle. From the nine hours, four hours are allocated for reading. This is reading in general, literary and non-literary texts (comprehensions, summaries, multimodal texts, and setwork). From the four hours allocated for reading, it would be safe to say from the CAPS teaching plan below that two hours are allocated for novel literature. This equates to two lessons over a two-week cycle. During these two hours (biweekly), the novel must be decoded and understood, and the text features must be learned, leaving little time for learners to engage critically with the text. This is too little time for learners to read, decode, understand text features, and critically engage with the text, which adds to the complexities of teaching and learning novels. Rippel (2016) suggests that learners should read twenty minutes a day, depending on the length of the story. Twenty minutes a day equates to two hundred minutes over a two-week cycle, requiring a minimum of three hours and twenty minutes for literature over a two-week cycle. This confirms that the two hours set aside in the CAPS document for teaching novels are insufficient for learners to analyse critically and for meaning-making of novels taught in the Afrikaans FAL classroom. Enough time is needed to cover teaching and learning to develop learners as critical thinkers and meaning-makers.

3.5.2 GRADE 11: TEACHING PLAN

GRADE 11 TERM 1				
Weeks	Listening & Speaking 1 hour	Reading & Viewing 4 hours	Writing & Presenting 3 hours	Language structures and conventions 1 hour (integrated and/ or explicit)
1 and 2	Listening comprehension for information OR View TV documentary	Intensive reading. <b>Informative written or visual text</b> Simple summary of important facts <b>Fact and opinion</b> Make inferences <b>Literary text 1:</b> Introduction to issues. Focus on one identifying feature. Discuss its effectiveness.	Write an <b>informative paragraph</b> . Focus on sentence construction and clarity, paragraph conventions, e.g. main ideas, supporting details, etc. Write a <b>statement</b> giving information, e.g. <i>to the police</i> <b>Focus on:</b> <b>Process writing</b> Planning, drafting, revising, editing, proof- reading and presenting <b>Text structure and language features</b> (see 3.3)	Statements, sentence structure (Subject-verb- object) Use of determiners <b>Vocabulary</b> related to reading text(s)

Figure 6: Grade 11 Teaching Plan

There are several teaching styles that teachers use to approach novel lessons. Teachers also have different interpretations of literature. Janssen (1998) mentions four approaches, namely: the author-orientated approach, which deals with the text in combination with the biography of the author and its subconscious influence on the text; a text-orientated, structural analysis approach, which deals with the text as it is, with its phrases, words and its structure; a context-orientated, sociological approach which tries to put the text within a particular perspective, and lastly a reader-oriented, text experiencing approach which focuses on the reception of the text. The different teaching approaches influence the learning process. This is why these approaches are explored in relation to meaning-making and criticality during novel literature studies.

Added to the three boxes of Fairclough and the four reader roles of Luke and Freebody, all these approaches are necessary when analysing a text. They are not optional should criticality and meaning-making be addressed in the classroom. The author's view, the text structure, the context, and the reader's view should be examined. It is not a case of choosing a style as the focus point for literature teaching. However, it is a matter of incorporating all the approaches into the lesson to inform meaning-making and encourage criticality.

Vygotsky's Socio-cultural theory of cognitive development underpins these approaches. Vygotsky (1962) states that learning is social and that learners collaborate to gain the best information. He believed that children are born as social creatures who learn through interaction with others. Vygotsky disagrees with behaviourists who claim that parents are

solely responsible for moulding children's learning through reward and punishment (Williams & Burden, 1997). Vygotsky's notion applies to this study because Afrikaans novel learning must be a collaborative effort in which teachers guide learners (Turuk, 2008) to make meaning and think critically.

Furthermore, learners move through the Zone of Proximal Development (ZPD) unaided by the More Knowledgeable Other (MKO) until they reach a stage where they need to collaborate with the MKO to further their learning. The More Knowledgeable Others (MKO) in the Afrikaans literature classrooms are the teachers. They have a greater grasp or a higher degree of ability concerning the task the learners are attempting to acquire (Vygotsky, 1978). However, they do not have that authority over learners' social, cultural, and historical experiences.

The learning process is a continuous process. Learners collaborate with their social, cultural and historical experiences, and this all contributes to the learning process. According to Gibbons (2015), human progress is socially enhanced rather than the consequence of individual efforts. This suggests that a person's growth is "therefore to a great part a product, not a prerequisite of education," but somewhat the consequence of social, historical, and cultural experiences (Gibbons, 2015, p. 13). In the Afrikaans novel classroom, the learners, teachers, novel, and the author come with social, cultural, and historical experiences. This, according to Gibbons, has the potential to allow learners to progress, as human progress is socially enhanced, and the classroom setup is a platform for learners to engage with the novel teachers and the learning process socially. However, teachers often take on the role of meaning negotiator, allowing for difficulties to become evident.

According to Bada (2015), constructivism is a socio-cultural theoretical approach to teaching and learning. He further states that constructivism assures that learners learn best "by putting new material together with what they already know" (Bada, 2015, p. 66). The relationship between current information and beliefs and new information and experience, according to Dlamini (2019), offers a suitable framework for meaning-making. The existing knowledge is a result of learners' interactions with society. This means that the active participation of learners and the guidance of the teachers may help them to analyse, understand, and make sense of novels by relying on their social surroundings. This theory encourages critical thinking, as learners must combine their socio-cultural experience with their classroom experience and find where they stand. There is a relationship between old knowledge and new knowledge, and

together, it creates a platform for meaning-making. This process of combining, however, requires a high level of thinking. The existing information is the learner's daily encounters combined with the new information gained through the novel. This is then to say that active participation coupled with scaffolding may help the learners analyse and understand the novel they are dealing with.

Social learning is fundamental to both teaching and learning. Existing information is essential for connecting new information. Teaching and learning are important in terms of culture and community (Dlamini, 2019). Criticality is thus evident when learners can confidently say no respectfully when they disagree with the teacher or anybody else's stance. However, the ground is not level as the teacher does not prepare the lesson with the understanding that the learners might disagree with the teacher's stance. According to Zhao (2020), schools encourage a "herd mentality" and do not afford learners the opportunity to think critically. "Herd mentality" is everybody thinking and believing the same as the group. Critical learners think about what they are thinking. Teachers come to the novel lessons as knowledge bearers, leaving little room for learners to disagree with them. Learners should be able to examine their position in relation to anything they are experiencing.

In conclusion, teaching and learning are important when dealing with meaning-making and criticality; however, it does not come without complexities. Time and teaching approaches are what make meaning-making and criticality in the novel literature classroom complex. The following section will look at assessment in relation to novel literature and how it contributes to novel literature complexities.

#### **2.4.2 Assessment**

Assessment is part of the literature curriculum, and learners' progress is assessed continuously. This happens in formal and informal ways. Formal assessment includes tests, examinations, and projects. Novels form part of paper two during mid-year and end-of-year examinations. These exams are monolingual, leaving multilingual learners with little help during this critical period. These exams are very important for the academic success of learners (August, 2018), and these monolingual exams and tests are what constitute the reports of learners. The informal discussions do not count here. Some learners might have been progressing reasonably well because they could express themselves in a language most adept during informal classroom questioning. These discussions are not being added to the learners' progress. This again speaks

to the injustices mentioned earlier in this chapter by Makoe and McKinney (2014) and Manyike and Lemmer (2014). They emphatically state that the right to be educated in official languages is limited because of the government's inability to make provisions for this right.

Furthermore, formal assessment consists of 40% lower-order, 40% middle-order, and 20% higher-order questions. This is a good division for a formal assessment. However, this does not help if the learners do not have enough time during lessons to break the code, understand the novel, and critically engage with it.

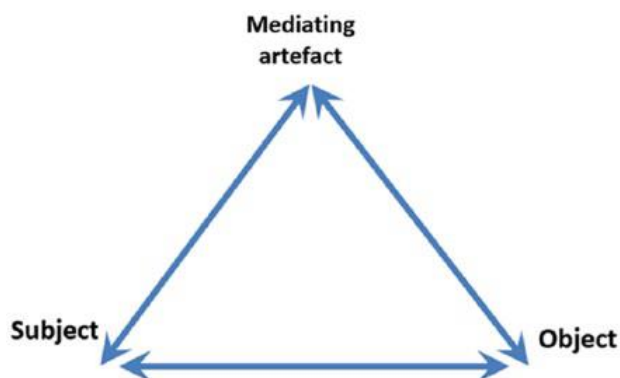
This section concludes with the idea that monolingual assessment practices contribute to the complexities of novel lessons and infringe on social justice.

## **2.5 CHAT as Theoretical Framework**

Cultural Historical Activity Theory (CHAT), initiated by Vygotsky (1978) and advanced by Leont'ev (1981) and Engeström (1987), is used in this study to identify meaning-making and criticality that Afrikaans novels offer in Grade 11. Cultural Historical Activity Theory (CHAT) has developed into three generations. It explores the relationship between mind and activity and is guided by the Socio-cultural Theory insight that one's consciousness is shaped by social experience and mediated by artefacts (Postholm & Vennebo, 2019). By drawing on the idea of Gretschel, Ramugondo, and Galvaan (2015), Dlamini (2019) showed that each word in the acronym 'CHAT' is essential, and cited "cultural" refers to human activities being "influenced by their cultural beliefs and resources"; 'historical' being history's impact on human behaviours and thinking; 'activity' as "what people do together that is influenced by history and culture and positioned in context" and theory' refers to a "conceptual framework for explaining and comprehending human action" (p.31). CHAT was considered appropriate for this study because it examines processes of change (Thompson, 2015). Change includes meaning-making and criticality through the analysis of novel literature.

According to the first generation of CHAT, humans are thought to learn via action and community, and situations are seen to be important to all types of learning. Through a triangular graphic illustration, the three angles constitute the teachers and learners (subject) who learn (object) through action (mediating artefact). CHAT further describes learning as a mediated action process in which learners (or subjects) actively develop their environmental awareness while conducting goal-oriented activities. In his or her meaning-making process, the learner is

an active partner. This approach was clearly illustrated as the “basic mediation triangle” shown in Figure 7 by Vygotsky.

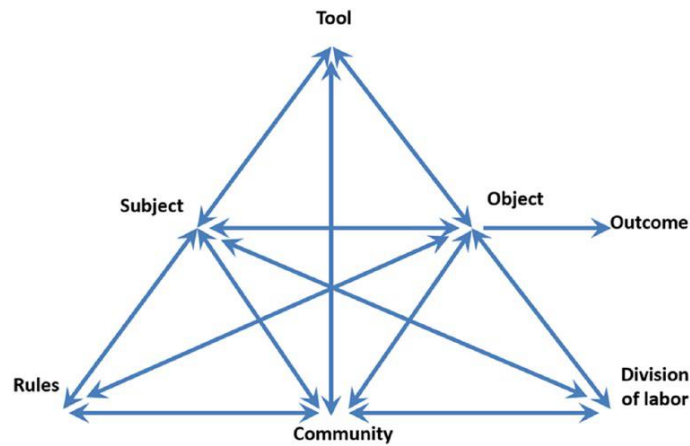


*Figure 7: Vygotsky's basic mediation triangle (Engeström, 1987)*

In CHAT, the unit of analysis is the activity system. Engeström's activity systems model, based on Leont'ev's work on the collective nature of human activity, is presented to illustrate six components of an activity system. This model introduces the second generation of CHAT. In the uppermost triangle, collective activity is reflected as the action/s undertaken by people (subjects) who are motivated by a purpose or towards the solution of a problem (object), which is a process mediated by tools used to achieve the goal (meaning-making and criticality). The lower three triangles extended on and introduced by Engeström highlight how the collective activity of the subjects is influenced by cultural and socio-historical factors, including conventions (rules) and social organisation (division of labour) within the immediate context and framed by broader social patterns inherent in the community in which the activity exists. The intersecting arrows within the triangle highlight the reciprocal relationships between the elements of an activity system. In the context of this study, the subject is the teachers and learners busy with the activity (novel lesson). The tool or mediating artefact can be either a psychological tool (language, literature concepts) or a material tool (novels, books, screens). The object is the outcomes (meaning-making and criticality) that give the subject a reason to participate in the activity. A distinction between collective activity and individual action was further developed by Leont'ev (1981) to elaborate on the notions of object and goal. He established the centrality of the object to the analysis of motivation. The activity was then described as a composite of three-level planes by Leont'ev, namely, activity (analysing novel literature), action (lesson), and operation (mediation). Activities are notable by the purposes (material or ideal) oriented by objects. The actions are goal-oriented processes of transforming activities into reality. Goal-oriented actions are operationalised by variable meditational means

under specific conditions. One activity can be embarked on through different actions, and the same action can result in different activities.

The definition of the activity of Vygotsky-Leont'ev does not address the multi-layered and multivoiced existence of the activity as a source of compartmentalisation, conflict, and contradiction that drives changes and transformation within local activity structures and in their participants' psychology (Engeström, 1999). These principles will be discussed in detail under the third generation of CHAT. Multivoicedness has become an important guiding concept for research in a wide range of disciplines and fields (Kay, Gillespie, & Cooper, 2021). This trend reflects paradigmatic shifts in the social and psychological sciences away from individualistic and mechanistic epistemologies toward more dynamic, social alternatives that recognise the situated and intersubjective nature of meaning-making and criticality (Gillespie & Cornish, 2010). Hence, empirical research has developed a need for analytical tools that take the individual in interaction with others and his/her cultural, historical, and institutional setting as their fundamental unit of analysis (Linell, 2009). In the context of this study, the multivoiced and multi-layered nature of the activity of the teaching of the novel includes the issue of the different variants of Afrikaans that are available, but certain variants are being marginalised and thus not considered when selecting prescribed novels; the different Afrikaans communities that the learners come from and the learners home language as well as multilingualism. These differences all influence the activity system and cannot be ignored. Thus, Engeström (1987, 1993) expanded Vygotsky–Leont'ev's notion of activity as a mediated subject-object interaction by introducing the institutional component, *community* (the group or organisation the subject belongs to) and proposing two additional mediation means, *rules* (regulations that facilitate or constrain the activity) and *division of labour* (how tasks are divided and shared among the members). Thus, the model becomes a three-way interaction between subject, object, and community, mediated by tools, rules, and division of labour, as shown in Figure 8



**Figure 8: Second-generation activity theory model (Engeström, 1987)**

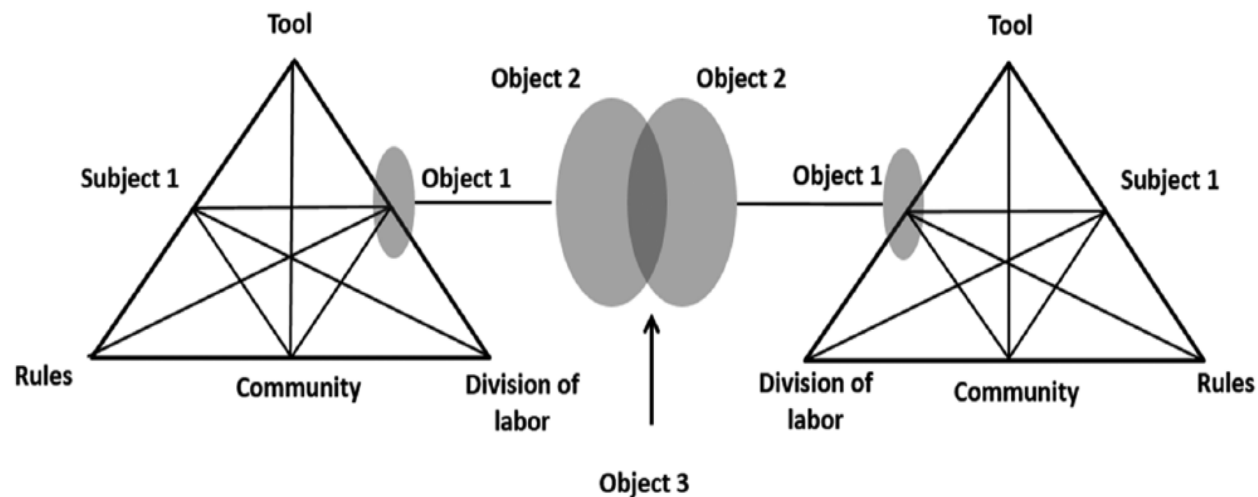
In this study, the expanded activity of Engeström (1987, 1993) includes the following. The institutional component is the school community. This includes everybody involved or interested in achieving the activity objectives both inside and outside the school. This includes parents, teachers, school principals, and departmental officials. Even the researcher forms part of the community. The rules, as stated, are the regulations that facilitate the activity. In the case of this study, the rules include CAPS, the school rules as well as the classroom rules. One can also distinguish between two sets of rules: the spoken (listed above) and the unspoken (not formalised) rules. Then there is the division of labour. This is how the tasks are divided during the activity. The labour was divided as follows. In the lessons observed, teachers read the novels, posed questions and led the discussions during the lesson. The learners followed, answered the questions, and participated based on the teachers' instructions.

All three CHAT expansions play a significant role, and the activity cannot address the multi-layered and multivoiced existence of the activity without it. The paradigmatic shifts in the social and psychological sciences, away from individualistic and mechanistic epistemologies toward more dynamic, social alternatives that recognise the situated and intersubjective nature, are necessary for meaning-making and criticality.

The third generation of CHAT was later introduced by Engeström (1996) to make sense of the networks of the interacting activity systems, multiple perspectives and voices, and dialogue. Figure 9 below reveals that the minimum unit of analysis is joint activities initiated by different subjects and bound by the shared object (Object 3). Different systems interact with each other forming a third object. In this study, this can refer to the cross-curriculum teaching that happened during novel lessons. Life Science and Life Orientation topics were taught in the



Afrikaans FAL classroom. Learners could draw on their meaning-making in the Science and Life Orientation classes to understand the themes in the novel. They could draw on that knowledge in the literature class to make meaning of what the characters in the novel were going through.



**Figure 9: Third-generation activity theory model (Engeström, 1996)**

The third generation of CHAT also includes principles. The principles of CHAT in chronological order, and not necessarily as it will be applied in this study, are the object-oriented activity system, the multi-voicedness of activity systems, historicity, contradictions, and the potential for expansive transformation to other activity systems. These principles explain the classroom novel literature activity (object-orientated activity system), different variants of Afrikaans/multilingualism (multi-voicedness), the historical backgrounds of the teacher and learners and even the novel (historicity), the contradictions (tensions) when analysing novel literature and ways to expand the learning cycle. CHAT also describes learning as a mediated action process in which learners (or subjects) actively develop their environmental awareness while conducting goal-oriented activities. For this reason, the second and third generation of CHAT was used as a methodological framework to analyse the data and strengthen the perception of human behaviours embedded in real-world contexts.

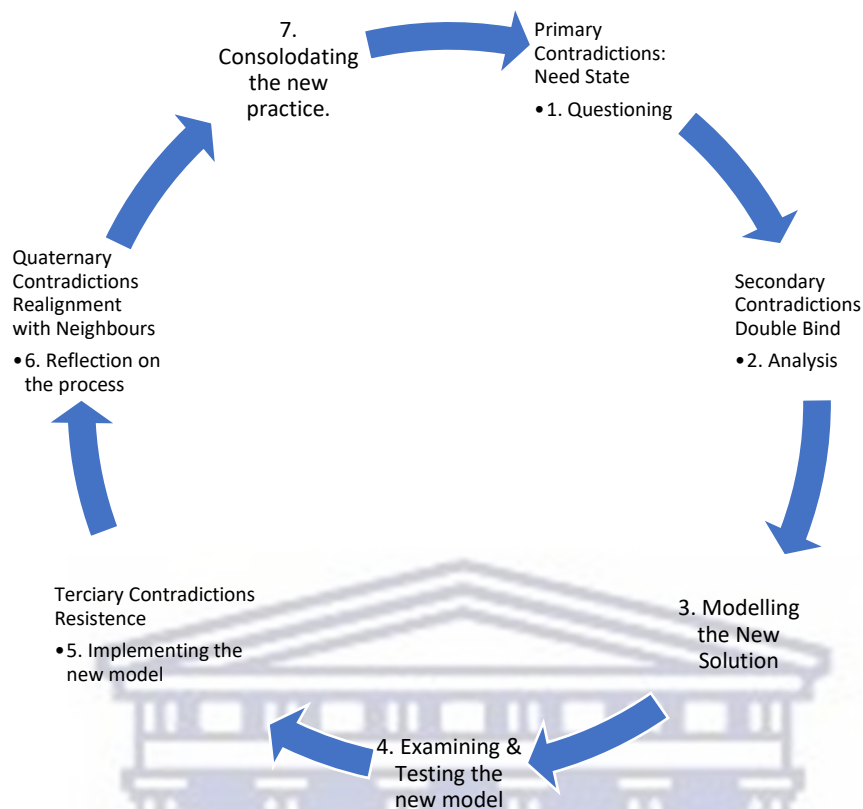
Within and between these activities, the relationship formed between the combined activities can trigger contradictions. Contradictions, as stated by Engeström (2001), traditionally accumulate systemic tensions within and between activity structures and have four levels of contradictions, as described in Table 2.1

**Table 2.1: Engeström's (1987) Four Levels of Inner Contradictions in Activity Systems.**

<b>Contradiction level</b>	<b>Engeström's definition</b>
Level 1	Primary contradictions within each constituent component of the central activity
Level 2	Secondary contradictions between the constituents of the central activity
Level 3	Tertiary contradictions between the object/motive of the dominant form of the central activity and the object/motive of a culturally more advanced form of the central activity
Level 4	Quaternary contradictions between the central activity and its neighbouring activities

These contradictions create tensions and disruptions but also innovative attempts to alter the activity (p. 137). Engeström (1993) suggested that when they define an activity essential to their analysis and detect the relationship between joint activities, researchers might notice the contradictions, which could introduce imbalances to one of the activities with the potential to instigate a process of change. Through the continual resolution of these contradictions, new modes of action and knowledge can arise. CHAT can be used to define the contradictions that place stresses on the working environments of the participants (in this research, analysis of Afrikaans novels in Grade 11) and to propose interventions to enhance activities (Yamagata-Lynch, 2010). According to Engeström, contradictions offer growth points in an activity system through expansive learning.

CHAT's fifth and last principle is expansive learning. Expansive learning encourages formative transformation at both individual and group levels of members involved in the activity. Expansive learning can be understood as processes in which an activity system, in this case, analysis of Afrikaans FAL novels in Grade 11, resolves its pressing internal contradictions by constructing and implementing a qualitatively new way of functioning for itself (Engeström, 2001). When the complexities of novel literature are resolved, both the group and the learner can be transformed. The process of construction and resolution of successively evolving contradictions could be ideally depicted as an expansive cycle with a chain of seven strategic actions, including questioning, analysis, modelling the new solution, examining and testing the new model, implementing the new model, reflection on the process, and finally consolidating the new practice (Figure 10).



**Figure 10: Expansive learning cycle (Engeström, 2001)**

For this study, expansive learning will be further discussed in Chapter 5. This is merely an introduction to understanding the principle before it is concluded later in the thesis.

Though CHAT is a generic theoretical framework that could be used in various fields of study, such as health or agriculture, there is abundant research in which academics have applied CHAT to address inconsistencies prevalent in language practices in schools or literature studies. For example, Roth's (2002) and Lee's (2008) application was to clarify activity theory as an intelligible and fruitful substitute to existing psychologies of learning that overcame problematic dichotomies in education. They further suggested some implications for educational practice. They claimed that using CHAT leads to changes in representing what is educationally relevant. Mbelani (2018 & 2019) documents the engagement of in-service teachers with cartoons and advertisements as visual literacy texts in English FAL. Dlamini (2019) shows that teachers and learners work together to ensure meaningful and critical teaching and learning of poetry. She also notes that teachers and learners adapt multiple tools for poetry teaching and learning, such as language, culture and history. The classroom as a community plays a critical role in how teachers and learners establish meaning and interpret

various poems (Dlamini, 2019). Baoxun (2007) studied the inquiring education game design from the activity theory. He expected his paper would provide some helpful instruction to people who devote themselves to educational games, design and development of educational game software and offer some valuable enlightenment to people who devote themselves to the research of educational play.

However, from the survey of available literature, it is evident that a gap exists pertaining to meaning-making and criticality amongst Western Cape students. This gap, therefore, serves as a warrant for this study.

## **2.6 Conclusion**

Meaning-making and criticality are important elements of teaching and learning. This is a problem in South African schools, including the Western Cape. Sobuwa (2023) stated that 81 percent of Grade 4 learners cannot read for meaning. This is a great concern; therefore, this chapter explored meaning-making in Afrikaans FAL novel lessons and the factors hampering meaning-making. Secondly, it explored criticality when studying novels. Thirdly, it explored approaches to teaching, learning, and assessment of novels, and lastly, it used CHAT as the theoretical framework underpinning the study. The next chapter will describe the research design and methodology to address the research questions.



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## Chapter 3

### Research Methodology

#### 3.1 Introduction

The methodology of a dissertation describes the plan of the study, the type of data collected and the procedures for collecting them. The selection of a methodological framework adds to the strength of the research design. This chapter provides a solid foundation for selecting a particular method and allows connections to be made between the aim of the research, the choice of methods, and the approach to data analysis (Padgett, 2017).

Furthermore, as noted in Chapter 1, the purpose of this study seeks to explore meaning-making and criticality in the analysis of prescribed Grade 11 novels in the Afrikaans FAL classroom. With this purpose in mind, the researcher sought answers to the following research questions:

1. How do teachers teach meaning-making and criticality when teaching prescribed Afrikaans FAL novels in the Grade 11 classroom?
2. How do learners engage with meaning-making and criticality when studying prescribed Afrikaans FAL novels in the Grade 11 classroom?
3. How does the analysis of the prescribed Afrikaans FAL novel encourage critical literacy in Grade 11?

An overview of this chapter includes the research approach, research paradigm, research design, data collection tools, data analysis method, ethical consideration and issues of trustworthiness. The first part will discuss the orientation and the data collection sites, followed by an explanation of the data collection process. Lastly, it will discuss the data analysis methods and ethical considerations. The next section will discuss the research approach.

#### 3.2 Research Approach

With the main and sub-research questions in mind, this study used a qualitative case study design designed to be rich and explanatory. Qualitative research is an approach to exploring and understanding the meaning individuals or groups ascribe to a social or human problem. The research process involves emerging questions and procedures, data typically collected in the participant's setting, data analysis inductively building from particular to general themes, and the researcher making interpretations of the meaning of the data. The final written report has a flexible structure. Those who engage in this form of inquiry support a way of looking at research that honours an inductive style, a focus on individual meaning, and the importance of reporting the complexity of a situation (Creswell & Creswell, 2017).

Furthermore, qualitative research is an overall phrase used for a method of research that shares certain characteristics. It uses different forms, such as photos, maps, observations and documents (Neuman, 2014). Creswell (2012) states that a qualitative study seeks to gather informative and explanatory data to obtain a deep and complete understanding of a phenomenon being investigated in real-life circumstances through learning from the participants. This approach provides a more robust understanding of the underlying principles of the subject and focuses on understanding the attitudes, perceptions, beliefs, experiences, and motives of selected groups, and is used to get insight into the problem in the given circumstances (Kumar, 2011). The researcher would analyse behavioural traits to provide as realistic a picture as possible from the perspective of participants. Similarly, Fraenkel and Wallen (2008) describe qualitative research as “the natural setting being the direct source of data and the researcher the key instrument in the research” (Fraenkel & Wallen, 2008, p. 422). McMillan and Schumacher (2006) confirm that these characteristics include how things happen and concentrate on people’s interactions in situations.

For this reason, qualitative research suited this study as it helped acquire knowledge and understanding about the reasons concerning attitudes, actions, and situations in schools, and in particular, the Afrikaans FAL literature classroom. This research approach is the most useful to answer the research questions of this study. By interviewing the participants, having group discussions and observing the novel lessons of Grade 11 Afrikaans FAL in their classroom setting, the process was understood as it occurred in the “natural setting” and uncovered the opportunity present when teaching and learning novels during lessons. This confirms Fraenkel and Wallen's (2008) statement that the classroom setting is the direct data source. This research design will inform whether the prescribed novels afford opportunities for meaning-making and criticality when analysed as part of the school curriculum.

### **3.3 Research Paradigm**

The interpretive paradigm underpinned this study, which explored meaning-making and criticality when analysing prescribed Grade 11 novels in the Afrikaans FAL classroom. The interpretivist paradigm is based on hermeneutics, a theory of meaning. Interpretivism emerged due to the critique of positivism (Alharahsheh & Pius, 2020). The main goal of the interpretivist paradigm is to understand the subjective nature of human experience (Kivunja & Kuyini, 2017), which is ultimately what the researcher wanted to achieve. The Critical paradigm adds some of its own in some areas and differs from interpretivism in others. However, it agrees

with many of the objections the interpretative approach makes against positivism (Neuman, 2014). Here, the researcher interprets the data using their own reasoning and cognitive analysis, influenced by the interactions with participants.

Interpretivism further considers the variations in cultures, situations, and historical periods that led to various social realities (Alharahsheh & Pius, 2020). This is in line with CHAT and the socio-cultural viewpoint. It strongly emphasises carefully reading the text to gain in-depth knowledge. Text can refer to spoken words, written words, or visual images. Researchers undertake a reading to unearth the deeper, richer meanings concealed inside the text (Neuman, 2014). Every reader gives a unique perspective to the material. To grasp how each text component and everything fits together, the researcher must first absorb or internalise the viewpoint that the text offers. In other words, genuine significance is rarely immediately apparent. Researchers can only get there by carefully reading and analysing the book, reflecting on its multiple messages, and looking for connections between its various elements. This approach provided an understanding of the teachers' teaching and the learners learning of meaning-making and criticality when in the novel literature classroom through the deep reading of the participants. This included what the participants said through the data collection methods as well as their body language and facial expressions. Through the interpretive approach, the participants' meaning-making and criticality were carefully understood within their context.

The chosen method for this research design is a case study, which Yin (1994) defines as a method that investigates a contemporary phenomenon in depth and within its real-life context. Lambert (2019) further states that case studies are particularly ideal for building, extending, and enhancing awareness and knowledge about parts of the real world. According to Punch (2013), case studies have an important contribution to offer in social research, particularly when knowledge is shallow, partial, incomplete, or non-existent. The first step for this method is to develop objectives, research questions, and potential outcomes that can steer the researcher towards a particularly suitable overall design. Once the design is understood, developed, and persuasively applied, it can provide the research investigation logic, coherence, and credibility. Thereafter, a case or cases that are relevant to the research questions and objectives are selected. A case can be virtually anything, including individuals, organisations, processes, programs, neighbourhoods, institutions, events, or policies. The researcher then needs to consider issues related to sampling, data gathering, validity, ethics, and generalisation.

Data can be collected through various methods, such as interviews, observations, documents, and artefacts. The data should be analysed and interpreted using appropriate techniques, such as pattern-matching, explanation-building, and time-series analysis. The researcher needs to evaluate the quality and rigour of the case study and consider how its findings might inform professional and academic discourse and practice (Lambert, 2019)

Finally, contexts are unique and dynamic hence case studies investigate and report the real-life, complex dynamic and unfolding interactions of events, human relationships, and other factors in a unique instance (Cohen et al., 2011)

### **3.4 Research Design**

#### **3.4.1 Sampling**

According to Maxwell (2005), sampling involves where to conduct research and who will be included. Samples mainly include people, also known as participants, and settings (the place) as part of the research process. For this study, the researcher used purposive sampling. McMillan and Schumacher (1997) describe purposive sampling as “a strategy to choose individuals likely to be knowledgeable and informative about the phenomenon of interest” (p. 434). Greener (2008) suggests purposive sampling is “where the researcher uses their own judgment to select a sample” (p. 49). Furthermore, Etikan, Musa, and Alkassim (2016) define purposeful sampling as the selection of participants who can provide the data required for the study. It entails the researcher choosing individuals from the sample with in-depth expertise in the topic of interest (Etikan et al., 2016). Both sites and individuals were chosen using purposive sampling. The researcher believed that the method of sampling used would produce the results required to complete this research. For this reason, the researcher tried to sample a representation of both states (former Model C schools and previously disadvantaged schools) of the current schools in the education system. However, the researcher did not find a disadvantaged school in the Western Cape region that does the prescribed novel. The researcher, therefore, took two schools in different districts. Teachers and learners in Grade 11 Afrikaans classes were selected as teachers would be able to provide knowledgeable information about the phenomenon, and learners are actively involved in meaning-making and criticality of novel lessons.



### 3.4.2 Research Sites

For McMillan and Schumacher (2006, p. 316), an essential part of qualitative research is the 'research field', where data may be gathered over time at an appropriately selected site as a suitable environment to investigate the phenomena required to comprehend the research topic. The data for this study were collected from two high schools, as described in Chapter 1. For anonymity, the schools were named School 1 and School 2. The schools are 22 kilometres apart and in well-developed areas in the southern and northern suburbs of Cape Town. The researcher tried to sample a representation of both states (former Model C schools and previously disadvantaged schools) of the current schools in the education system. However, most previously disadvantaged schools do not opt to do novels.

The language of teaching and learning (LOLT) at both schools is English, with Afrikaans as the first additional language. School 1 is a single-ed school, and School 2 is a co-ed school. The teaching allocations at both schools were divided the same, where all Afrikaans FAL subject department teachers teach one class in each grade. The learners at the schools are predominantly English speaking, but there are also African and foreign language speaking learners. The parents chose to put their children in the English Home Language School, which does not offer any African language as an additional language.

As a result of the focus of the study, which was on Afrikaans FAL novel teaching and learning, only those lessons were observed. Two teachers at School 1 and two at School 2 participated in the research. The teachers at School 1 were identified as Teacher 1 (T1S1) and Teacher 2 (T2S1), and the teachers from School 2 were identified as Teacher 3 (T3S2) and Teacher 4 (T4S2). Something worth mentioning is that Teacher 2 at School 1 is an English mother tongue speaker, and the other three teachers are Afrikaans mother tongue speakers. Another important observation is that most Afrikaans lessons are presented and taught in English. Here and there, Afrikaans words are explained to the learners, but the explanations are also in English. The lesson observation data was transcribed in the language that the participants used. If participants used English, the data was transcribed in English. Where participants used Afrikaans, the data was transcribed in Afrikaans and translated into English.

Both schools are public schools and form part of the WCED Northern and Southern Suburb districts. School 1 has extensive additional resources and can afford additional staff. This allows them to reduce the norm class size of one teacher to every 45 learners to 25 learners per teacher. School 2 does not have many additional resources, which in turn causes them to have

bigger class sizes. This caused the class sizes at the two schools to differ, where School 1 had 25 learners per class and School 2 had approximately 36 learners in each of the two classes observed. School 1 has a school library, but it was not in use due to the Covid-19 pandemic. There were no traces of a library at School 2.

As indicated previously, the intention was to use two schools, one well-resourced and one previously disadvantaged. It was a struggle to locate a previously disadvantaged school that used novels as a literary genre. The under-resourced schools usually opt to teach poetry and short stories as literary genres, as it is cost-effective. This is unfortunate as the learners are disadvantaged due to a lack of resources.

Including these two schools in the study allowed the researcher to understand more than one perspective and compare differences and similarities in the classroom practices of the Grade 11 Afrikaans FAL classrooms.

### **3.4.3 Participants**

This study's participants comprised four Grade 11 Afrikaans FAL teachers and one hundred and ten Grade 11 learners. The four teachers were from former Model C schools.

It is important to note that the teachers used in the interviews are all females, and their years of experience ranged from three to eight years. Teachers 1 (T1S1) and Teacher 2 (T2S1) are from School 1, as mentioned previously, and Teachers 3 (T3S2) and 4 (T4S2) are from School 2. Teachers 1 and 2 completed a three-year BA degree at a university where they majored in Afrikaans. Teacher 1's second major is Psychology, and Teacher 2's second major is Mathematics. They both completed a PGCE after they completed their BA degrees, which allowed them to teach. Teachers 3 and 4 completed a four-year BEd degree at a university with Teacher 3 majoring in Afrikaans and Mathematics and Teacher 4 in Afrikaans and Life Orientation. They are both GET (General Education and Training) qualified, which include Grades 8-9, but they have built up experience teaching FET (Further Education and Training).

In addition to the teachers, the participants of this study also include one hundred and ten Grade 11 learners from the two schools. Among them were learners from different races, cultures, and genders. The teachers who are familiar with the literature and the teaching of novels became vital participants in the study. They had first-hand experience of what works and what does not work in the literature class. The learners, on the other hand, are actively involved in

the meaning-making and criticality process during novel lessons and provided much needed information to examine meaning-making and criticality.

### 3.5 Data Collection Tools

According to McMillan and Schumacher (2006), the research technique encompasses the choice of data gathering methodologies used to explore a given research subject. The researcher wanted to explore meaning-making and criticality while analysing prescribed novels. To collect data for this purpose, the researcher employed the following methods: classroom and lesson observations, semi-structured interviews with teachers and learner focus groups. These tools were chosen because they appeared to be the best to acquire the data needed to answer the research questions. Table 3.1 provides a summary of data collection methods.

*Table 3.1: Summary of Database*

Methods	Data Collected
Semi-Structured Interviews	Four interviews in total 1 hour each - audiotaped and transcribed
Lesson Observations	2 per teacher 2 hours each Audio-and videotaped Recorded in contact summaries and field observation notes
Learner Focus Groups	Small focus groups with six learners each.

#### Lesson Observations

Through school visits, several sources were used to collect data. Lessons were observed to start the data collection process. Researchers use observations to gather data by noting and recording the participants' activities in different settings (Maree, 2007). The researcher entered the world of the teachers and learners, got to know them, earned their trust, and kept a written journal of what was heard and seen. Three lessons were observed to see all the participants in action. The first lesson was not recorded. It was an introduction to get the participants comfortable with having a researcher in the classroom. The second lesson was journaled to get the participants used to being recorded. The third lesson was audio and video recorded and transcribed. By the third lesson, all the participants were comfortable with the data collection process. The teachers' teaching methods and the learners' contribution to the lessons were examined during these sessions. The data was collected without communicating with the participants. The video and audio recordings made of the observations were transcribed. Summaries were also made, and a journal was kept to avoid losing any data. These summaries and the journal were completed immediately after each lesson observation.

### **Semi-Structured Interviews**

In addition to the lesson observations, the study also made use of semi-structured teacher interviews. These interviews expanded the researcher's knowledge regarding the studied phenomenon, which is meaning-making and criticality of prescribed novels when teaching it through text analysis, as it allowed individual interviewees to give detailed understandings (Gill, Stewart, Treasure, & Chadwick, 2008). The researcher was determined to understand how teachers think and how they came to develop the perspectives they hold. The semi-structured one-on-one interviews were conducted with the teachers and were audiotaped with permission. Each interview was approximately 50 minutes. The interview focussed on the novel content and the opportunities for meaning-making and criticality available to teachers and learners when teaching and learning novels. Transcripts of the interviews were completed afterwards. The semi-structured nature of the approach allowed the teachers to answer from their own frame of reference. In this type of interviewing, questionnaires are not used, and while semi-structured interview questions were employed, the researcher most often worked at getting the subjects to express their thoughts about the topics freely.

### **Learner Focus Groups**

O'Leary mentioned that "the power of qualitative research is the usage of actual images and words" (O'Leary, 2005, p. 261). Both Merriam (1998) and Fraenkel and Wallen (2008) support this view. Fraenkel and Wallen (2008) further emphasise that a qualitative researcher's concern is with the process as well as the product of their research. This is why learner focus groups were included as a data collection tool. Through learner focus group discussions, detailed qualitative data was collected to gain an understanding of groups of learners' insights, attitudes and understanding of novels. It also allowed learners to "build on each other's ideas and comments to provide an in-depth view", which cannot be obtained from one-on-one interviews (Maree, 2007, p. 90). A variety of responses were gathered through active interactions with six learners in each group. One group had five learners. The researcher was flexible and applied a multilingual approach using the school's LOLT as the base to conduct these discussions to avoid any form of language barrier. This afforded deep insights from learners as they were free to express themselves in the most adept language. However, voice recordings made it difficult to recognise and distinguish between the different voices of the participants. This was overcome by using a video camera and voice recorder simultaneously to capture the discussions, which were later transcribed. Informal interactions with learners during intervals were also helpful as it helped to put learners at ease with the researcher. Through this approach,

learners engaged when they were in the focus group discussions. This allowed the researcher to obtain data that would not come through in formal lessons.

Furthermore, the researcher is the “key instrument” in the research process, as highlighted by Merriam (1998), who states that “the researcher is the primary instrument for data collection and analysis” (Merriam, 1998, p. 7). The process, therefore, should involve fieldwork whereby the researcher is physically present with the participants in their natural setting to observe behavioural patterns to enable her to provide detailed descriptions of the practices of participants in their specific contexts. For Fraenkel and Wallen (2008), the “researcher’s personal experiences and insights are as an important part of the study and critical to understanding the phenomenon”, making it impossible for the researcher not to be part of the experience of individuals that are being researched (Fraenkel & Wallen, 2008, p. 424). This means that it is essential for the researcher to be present at the research site and to interact with the participants. For this reason, as the primary researcher responsible for the data collection, the researcher was on site, in the classrooms of the participant teachers at the chosen schools, conducting interviews, classroom observations, and focus group discussions, which were participated in by the participants.

### **3.6 Data Analysis**

Because meaning is fundamental to qualitative research, Punch (2009) states that qualitative research aims to integrate what has been done into a meaningful and cohesive picture of the data. According to Merriam (1998), data analysis is the act of making sense of data, which entails analysing what was observed and spoken throughout the data gathering process in order to provide meaning to the information. Data analysis, according to Lincoln and Guba (1984), “involves collecting structures obtained from the context and rebuilding them into meaningful wholes” (p. 5). This meant that the raw data had to be reduced in order to be meaningful, according to Lincoln & Guba, 1984. Similarly, Kawulich (2005) defines qualitative data analysis as a process of becoming acquainted with the data, looking for patterns and themes, seeking connections between the data to aid understanding, presenting it, and reporting the results.

In this study, the researcher set out to study and recurrently read the data collected, which included the transcripts of the lesson observations, teacher interviews and learner focus groups to detect the repeated themes and patterns in order to draw the main activity and its neighbour

activities. The researcher, therefore, employed a thematic approach to analysis. Themes were formed according to the research objectives, and each of the bits of the data was put under those themes. The data were grouped and divided into three categories. The first category grouped information relating to the learners' engagement with meaning-making and criticality when they study the prescribed Afrikaans FAL novel in Grade 11. Similarly, the second category grouped information relating to the teaching of meaning-making and criticality whilst teachers teach the prescribed Afrikaans FAL novel to Grade. The third category grouped how the analysis of the prescribed novel affords meaning-making and encourages critical thinking. The same pattern was followed with all three groups, all in the quest to answer the main research question.

Furthermore, the different data sources were compared, and CHAT and CDA were applied to analyse the data. CHAT was used to examine the relationship between the six components of the activity system when analysing the novel lessons and to examine data to understand the participants better. The researcher also identified the instruments teachers employed and how they were used to provide meaningful and critical innovative teaching and learning. The researcher could determine the different rules employed and by whom, as well as how the implementation of such rules facilitated or hindered the desired unique teaching and learning results. Through the analysis with CHAT, the roles that teachers and learners performed during the division of labour in the classroom were able to articulate how those roles affected the object. CHAT makes provision to unpack the novel lesson but does not make provision to get to the extent of meaning-making and criticality; hence, a second data analysis method was applied. CDA afforded the analysis of learners' meaning-making and criticality independent of the teacher's influence.

### **3.7 Ethical Considerations**

Within the scope of research, ethics define principles which are deemed as right and wrong. Greener (2008) states that ethics are the moral decisions that influence standards of behaviour and decision-making. Rule and John (2011) further argue that researching in an ethically sound manner enhances the quality of research and contributes to its trustworthiness. The data must be accurate and correct.

For this study, the researcher submitted an application for ethics approval for the study to the University of the Western Cape's Ethics Committee (HSSREC), which accepted it. After the

ethical clearance approval, the researcher contacted the Western Cape Education Department (WCED) to obtain permission to conduct research in two Western Cape schools (see Appendix G). When permission was granted from the WCED, the researcher emailed the two participating schools with letters to the principals asking for permission to conduct the research (See Appendix B). The study was presented to the school principals, explaining the study and process in detail, whereafter the principals granted permission. The researcher then asked permission to work with two Afrikaans teachers and the respective Grade 11 classes from each school. Upon all permissions granted by the Heads, the researcher visited the schools to distribute invitation letters and consent forms to the teachers and learners.

To further ensure accurate and ethical data, the following key concepts were applied during the research process:

### **3.7.1 Voluntary Participation**

Participants should never be forced to participate in research. Participation must be voluntary. This is a key ethical rule (Neuman, 2014). The participants should not only agree to be participants but also understand the activity they are being requested to take part in. Once they understand the activity, the participants should be afforded an opportunity to do their own research regarding the activity and then decide if they want to participate. During this study, the activity and rights of participants were explained to them verbally and through a letter that was provided explaining these rights. Participants were also informed that participation in the study is voluntary and that they may withdraw at any given time. Permission to conduct the study was also obtained from all the participants, i.e., the WCED and the schools, the parents of participants in the case of minors, as well as the teachers. Participants were also informed of the process and the purpose of the study.

### **3.7.2 Informed Consent**

Another important ethical consideration is informed consent. Here, participants read and sign a declaration of informed consent, which is a written agreement to participate given by the researcher after the participants have learnt some fundamental details about the study in order to become aware of their rights and what they are becoming involved in (Neuman, 2014). For this research, written consent was obtained from all participants who participated in the study. They received an information letter as well as verbal information explaining the process and

purpose of the research, where after they completed the consent forms being fully informed about the research.

### **3.7.3 Anonymity and Confidentiality**

By withholding a participant's identity after data collection, researchers safeguard privacy. There are two variations of this: confidentiality and anonymity. When someone is anonymous, they do not have a name (Neuman, 2014). For instance, a field researcher might present a social portrait of a certain person while altering some of their attributes and using a false name and place. The person is anonymous, and their identity is safeguarded. This study took all necessary steps to ensure confidentiality and anonymity. Pseudonyms were used to protect the identity of the participants and to ensure that personal information was kept confidential. For the teachers, Teacher 1,2,3 and 4 were used as pseudonyms. School 1 and 2 were used for the schools, and the learners were identified according to learner, group and school numbers, for example, L1G2S1. This would be learner 1 from group 2 at School 1. This ensured that the real identity of the schools, learners and teachers was protected.

### **3.7.4 Potential for harm**

No significant risks to participants are envisaged during this research. With all personal information being kept confidential, no other risks are envisaged.

## **3.8. Trustworthiness**

Trustworthiness refers to the extent to which the reader has confidence in the integrity of the data. The reliability and validity of the data must be ensured because it ensures trustworthiness (Maree, 2007). Techniques to enhance the trustworthiness of the data will include peer debriefing, triangulation and member checking (Shenton, 2003, p. 73). According to Yeasmin and Rahman (2012), triangulation can be used to confirm validity and reliability by using various data collection methods in the analysis. Kumar (2011) further states that trustworthiness can be achieved by four key pointers, which will be discussed below:

### **3.8.1. Credibility**

Credibility includes demonstrating that the findings of qualitative research are credible or plausible from the viewpoint of the study participant. The participants are thought to be the greatest judges of how well the research findings have indeed been able to effectively reflect their thoughts and sentiments since qualitative research studies study views, experiences, feelings, and people's beliefs (Kumar, 2011). The researcher performed member checking.



Through this, the researcher validated the views of the participants by sharing the researcher's interpretation with them. The researcher also asked them to confirm whether the conclusion was accurate and to explain the correct interpretation if the understanding was incorrect. This prevented the misrepresentation of data or documenting what the participants did not say. As a result, the degree of respondent concordance, which is synonymous with validity in quantitative research, is used to evaluate the trustworthiness of the findings when presented to the participants in the study for confirmation, alignment, validation, and approval. The study's validity increases with increased performance on these metrics (Kumar, 2011). The teacher participants also had the opportunity to look at the interview transcripts to confirm that they were transcribed and understood correctly.

### **3.8.2 Transferability**

The ability of qualitative research findings to be generalised or applied in different situations is referred to as transferability (Kumar, 2011). Although it is highly challenging to establish transferability in qualitative research, mostly due to the approach the researcher chooses, this can be done to some level if the researcher thoroughly describes the procedure chosen for others to follow and imitate (Kumar, 2011). The detailed procedure described in this study ensured confidence in the results. It confirmed the notion that transferability can be done if the researcher thoroughly describes the procedure used for others to follow and imitate at different sites.

### **3.8.3 Dependability**

Dependability is quite close to the idea of reliability in quantitative research in the framework proposed by Guba and Lincoln (Kumar, 2011). "It is concerned with whether we would obtain the same results if we could see the same thing twice" (Donnelly & Trochim, 2007, p. 149). With qualitative research encouraging flexibility and freedom, establishing dependability may be challenging unless one maintains a detailed record of the method for others to duplicate.

### **3.8.4 Confirmability**

Confirmability is the extent to which other parties can verify or validate the findings. In quantitative research, confirmability is comparable to reliability. The results cannot be compared unless both researchers follow the technique in exactly the same way (Kumar, 2011). Maree (2007) further states that the researcher can be assured of the outcomes if different data sources are used to test the same thing and provide the researcher with the same results. It is

for this reason that the researcher conducted the same research following the same process at two different schools.

### **3.9 Position of the Researcher**

The researcher understands that her position as a teacher could influence the research process. Holmes (2014) states that positionality requires that the researcher makes both acknowledgement and allowance to locate all participants' views, values and beliefs concerning the research process and the research outputs. The researcher was transparent and genuine when conducting this research to ensure transparent and authentic responses from the participants. However, it is known that both teachers and learners behave differently when being observed. This was overcome with an introduction that included personality identification, construction, critique, and articulation. The researcher also opened herself up to their questions and answered them as truthfully as possible. According to Holmes (2014, p. 3), in terms of reflexivity, the researcher must explore explicit self-consciousness and self-assessment about her views and positions and how these may influence the design, execution and interpretation of the research data findings. The researcher also informed the participants that she would not judge nor speak about them and their engagements to anybody. They will also remain anonymous. Her background as a teacher helped make the classroom comfortable for both the teacher and the learners.

### **3.10 Conclusion**

This chapter offered an overview of the study's research design, methods, and data collection instruments. The study topics guided the investigation within the qualitative paradigm, and data collection methods included classroom observations, teacher interviews, and learner focus groups produced by the participants. Problems and difficulties associated with the chosen research techniques were investigated, as well as sampling, ethics, trustworthiness, and the position of the researcher. The data that was obtained will be presented, analysed and synthesised in the next chapter.

## Chapter 4

### Data Presentation, Analysis and Synthesis

#### 4. Introduction

This chapter will present, analyse and synthesise data obtained through lesson observations, semi-structured interviews with teachers, and learner focus groups. Kawulich (2005) defines qualitative data analysis as a process of becoming acquainted with the data, looking for patterns and themes, seeking connections between the data to aid understanding, presenting it, and reporting the results.

In this study, the researcher studied and recurrently read the data collected (transcripts of lesson observations, teacher interviews and learner focus groups) to detect the repeated themes and patterns in order to draw the main activity and its neighbour activities. As a result, a thematic approach to analysis was employed. Themes were formed according to the research objectives, and each of the bits of the data was put under those themes.

Furthermore, the different data sources were compared, and CHAT and CDA were applied to analyse the data. CHAT was used to examine the relationship between the six components during the novel lessons and to better understand the participants' teaching and learning. CHAT, however, makes provision to unpack the novel lesson but not to get to the extent of meaning-making and criticality; hence CDA was also applied. CDA afforded the analysis of meaning-making and criticality.

The researcher also identified the instruments used, rules employed, and roles performed during novel lessons and how they were used to provide meaningful and critical innovative teaching and learning. A critically innovative environment aids the development of critical literacy, which is often listed as the most important reason for formal education (Marin & Halpern, 2011). The focus of the rules that were employed concentrated on whom and how the implementation of such rules facilitated or hindered the desired teaching and learning results. The participants who performed the roles during the division of labour in the classroom were able to articulate how those roles affected meaning-making and criticality.

The findings will address the following research question: How does the analysis of the prescribed Afrikaans novel offer opportunities for meaning-making and criticality in the first additional language classrooms in Grade 11? This research question aimed to examine the following:

1. How do teachers teach meaning-making and criticality when teaching prescribed Afrikaans FAL novels in the Grade 11 classroom?

To address this question, this chapter analyses and discusses the findings of how teachers interpret and engage with novels through lessons taught in Grade 11. It examines the perspectives teachers bring to the classroom and teachers' experiences during and after the novel is taught.

2. How do learners engage with meaning-making and criticality when studying prescribed Afrikaans FAL novels in the Grade 11 classroom?

In response to this question, this chapter analyses the findings of how learners engage and experience novels through lessons taught in Grade 11. It examines the interaction between the perspectives that learners bring to the classroom, their experiences when the novel is being taught, and their responses afterwards.

3. How does the analysis of the prescribed Afrikaans FAL novel encourage critical literacy in Grade 11?

In response to this question, this chapter analyses the findings of how novel lessons encourage critical literacy. It examines the teaching practice and how teachers allow learners to incorporate their social, cultural, and historical background into the lesson to make meaning of the novel they are analysing.

The data findings and the emerging patterns found during the analysis of this data show how teachers teach and what learners learn during novel reading when analysing novels. It determines that prescribed novels affords learners opportunities for meaning-making and criticality through engaging with the novel. The findings will be presented below:

## 4.1. Demographic Analysis

*Table 4.1: Summaries of the educational details of the teacher participants.*

TEACHER	GENDER	YEARS IN TEACHING	MAJORS SUBJECTS	TRAINING FOCUS
Teacher 1 (T1S1)	Female	Four years	Afrikaans & Psychology	BA+ PGCE FET
Teacher 2 (T2S1)	Female	Seven years	Afrikaans & Mathematics	BA +PGCE FET
Teacher 3 (T3S2)	Female	Eight years	Afrikaans & Mathematics	BEd GET
Teacher 4 (T4S2)	Female	Three years	Afrikaans & Life Orientation	BEd GET

As it relates to the research sites and previously stated in Chapter 3, the initial idea for this study was to conduct it at one former Model C school and one previously disadvantaged school. However, it was found that no previously disadvantaged school in the vicinity of the Western Cape where the study was conducted opted for the prescribed novel. This finding was quite interesting; however, the researcher still ensured more than one perspective and decided on a well-established former Model C school and one where systems and processes have deteriorated due to various reasons. Table 4.1 summarises the educational details of the teacher participants. All the teachers have Afrikaans as a major. Teacher 1 (T1S1) and 2 (T2S1) completed a BA degree and the Post Graduate Certificate in Education (PGCE). Teacher 1 has Psychology as a second major, and Teacher 2 has Mathematics. Teachers 3 (T3S2) and 4 (T4S2) completed a four-year BEd degree at a university, with Teacher 3 majoring in Afrikaans and Mathematics and Teacher 4 majoring in Afrikaans and Life Orientation. They are both General Education and Training (GET) qualified, which includes Grades 8-9, but they built up experience teaching Further Education and Training (FET), which includes Grades 10-12. Teachers' professional identities are critical to how they teach critical literacy (Hsieh, 2017). This evidence suggests that teacher qualification can influence the teaching and learning of critical literacy.

### 4.1.1. Teachers' motivations are different

Teachers are motivated differently when deciding to become Afrikaans teachers. The extracts below are evidence from data that prove the difference in the teacher participants' motivations for becoming Afrikaans teachers.

*Ooh, now that is my life story (laughing). My first thing was that I wanted to be a psychologist. However, I realised that I couldn't put work and helping someone, I can't kind of divide the two, and with psychology, you need to do that. So, my next thing was how do I help and change the future of our kids and students, and that's where I decided to become a teacher, and that was also where I chose literature because I feel like, or not literature but Afrikaans because I feel like with languages you have to do it. Languages can also teach you the way of life, and that is where my love for literature comes in. (T1S1)*

*So, I used to do drama in high school, which I enjoyed. And then, when I went to study, I didn't know what I wanted to do. So, I just studied BA general to start and study so long. While there, I realised skills, like speaking in front of people, and all that will work well with education. And I enjoyed those subjects. So, when I went to education, I enjoyed Afrikaans, my other language as well; English was very fun. I enjoyed it. And I took Maths as my other subject. So those were both subjects that I enjoyed, so I figured, yeah, it's an excellent way to use my interest in skills effectively. (T2S1)*

*I always enjoyed Afrikaans. It was one of my favourite subjects at school. So, and I had a wonderful teacher, so I think she pushed me to do better than I was supposed to get in matric, and then I decided in my matric year, why not be the same as her. (T3S2)*

*I think when I was young, it was always my Afrikaans teacher who stood out for me, she was always the one that was there for me, and she was always the one who made the extra effort. So always, I did well in Afrikaans, and it was my go-to subject. And then, after university, I like reading. So, then she was my inspiration sort of being Afrikaans teacher, yeah (T4S2)*

If we look at the data, we can see that despite all teachers being asked the same questions, they did not all have the same answers. This is based on the various reasons why the teachers believe they teach Afrikaans as a first additional language. Teacher 1 (T1S1) mentioned that she teaches Afrikaans because she wants to help change the future of learners and help them become better individuals. The CAPS policy also captures this idea of changing lives (DBE, 2011, p. 4). It states that the purpose of the curriculum is to equip learners in all areas of their lives to make a meaningful contribution to society.

*The National Curriculum Statement Grades R-12 serves the purposes of: equipping learners, irrespective of their socio-economic background, race, gender, physical ability or intellectual ability, with the knowledge, skills and values necessary for self-fulfilment, and meaningful participation in society as citizens of a free country; (DBE, 2011, p. 4).*

What the teacher believes is her reason for teaching Afrikaans and what is reflected in the CAPS document is the same thing, which means that there is an interconnectedness between the teacher's beliefs and what the CAPS policy states. This tells us that the policy's purpose can be fulfilled through this teacher.

In contrast, the other three teachers have different reasons for teaching Afrikaans than Teacher 1 (T1S1). They were all inspired by a teacher who taught them Afrikaans at school. Even though the wording is slightly different, they all mean the same thing: a teacher who taught Afrikaans inspired them. However, this inspiration seems to be different for the three teachers. Teacher 2 (T2S1) did drama at school and enjoyed Afrikaans as a subject. That was it. This teacher also has an extraordinary subject combination: Afrikaans and Mathematics, with an English background. However the two remaining teachers enjoyed Afrikaans, but their teachers stood out for them. More than Teacher 2 (T2S1), there seem to be some cultural and home background connections to Afrikaans. This inspiration could lean more towards the conservation of Afrikaans.

All four teachers taught the same grade and the same content but had different teacher training qualifications. This speaks to the multi-voicedness of CHAT as the teachers all had different teacher training qualifications. Furthermore, as mentioned in the previous section, teachers T1S1 and T2S1, teaching at School 1, were qualified to teach the FET phase under which the Grade 11 group falls. Teachers T3S2 and T4S2 from School 2 are only trained for GET, meaning they can only teach up to Grade 9. However, they are teaching Grade 11 despite receiving no formal FET training. Even though the teachers are Afrikaans majors and enjoy teaching Afrikaans, there are gaps in Teachers' T3S2 and T4S2 understanding of critical literacy when teaching learners. This hinders the teaching and learning of critical literacy. However, it is important to note that teacher qualification is not the only factor influencing critical literacy. Other factors, such as the classroom environment, the curriculum, and the learners' experiences and backgrounds, also play a role in shaping their critical literacy development (Hsieh, 2017).

#### **4.2. Contentious themes in novels**

The experiences of learners and teachers differ in their exploration of the contentious themes in novels.

#### 4.2.1. Creation of a safe space to talk about contentious issues

Despite the majority indicating that novel lessons create a safe space for learners to freely talk about contentious issues such as race, culture and alcohol abuse, one learner saw the opposite of this. Ten learners did not respond, four remained on the fence, and fourteen had different views.

In the following extracts, learners share their views that novel lessons create a safe space for learners to discuss contentious issues. The rest can be found in the appendix.

*I think that those types of novels allow people to talk about race because as soon as race gets mentioned, everybody starts walking on eggshells trying not to offend the next person ... (L1G1S2)*

*I agree with what he [Learner 1] said because when it (RACE OR CULTURE) gets mentioned, say now when it's like break time. Someone mentions something about race, and it's like you don't want to say something and feel like you are offending the person next to you because that's how you feel personally. Still, in class, when it is spoken about in the book, say now the teacher is reading about it. I mean, everyone can say how they feel about it. This book Kruppel Engel is about alcohol abuse and whatever, so everyone has their own opinion and can speak on it. Do you understand what I am trying to say when you stand in a group, it is hard to talk about it because you don't want to offend the other person (L2G1S2).*

*I feel like it's very educational today as youth. We need to be taught about those types of things about racism. It is not like it happens in our society, and we need to be reminded in some way that these happened alcohol abuse and all that we need to be educated about it ... (L4G1S2)*

*It will help us also understand our racial history with apartheid. We had racial issues, and it just reminds us of the world's truth that racism is everywhere (L5G1S2).*

The majority felt that the classroom creates a safe space to discuss contentious issues such as race, alcohol abuse and culture. When the classroom is a 'safe space', engagement from learners comes easy, which is ultimately what the curriculum wants to achieve. Cooper and Garner (2012) define safe spaces as spaces where learners feel comfortable, supported, and encouraged. The scholars also mention that when learners experience this psychological safety, they are empowered to take greater academic risks. Learners in this study take risks by discussing and understanding contentious topics in the literature classroom that they might



hesitate to do elsewhere. The novel lesson is the activity system, as in CHAT, which is used as the data analysis framework.

As stated earlier, one learner indicated the opposite and saw it as uncomfortable confronting contentious issues. The following extract is where the learner shares these views.

*It makes me feel uncomfortable. The reason why is because everyone has their own opinion. When it comes to socio-economic issues, I feel like everyone has their own opinion. (L2G2S2).*

The learner felt the opposite of what other learners felt and mentioned that dealing with contentious topics in the classroom makes her uncomfortable because everyone has their own opinion on socio-economic matters. Boostrom (1998) states that a safe space encourages participation and honest sharing of ideas. However, this does not come without discomfort or pain. Learners must deal with uncomfortable situations that make them question who they are and what they believe for them to grow and learn (Boostrom, 1998). In other words, there will be uncomfortable situations in the learning process. Still, it does not mean the classroom is not a safe place. So, regardless of whether this learner feels uncomfortable and does not necessarily view the classroom as a safe space, it does not make the classroom unsafe. Here, according to Beyer (2008), the learner was grappling with conditional knowledge, which is an important type of skill-related knowledge. Conditional knowledge is knowing when or under what conditions it is appropriate to use a specific skill. The learner was mediating in the mind when and under what condition it was appropriate to use a specific skill.

Conversely, the teachers agree with the majority, indicating that talking about life issues becomes easier when addressed during novel lessons. They believe it changes the narrative of topics from being regarded as negative to being looked upon as positive through novels. The extracts below share the views of the teachers.

*...So, for me, writing was always my thing. As I said, literature has a great way of addressing relevant issues in our lives. Where students wouldn't necessarily think about it like that, they only hear the negative through the news, where it is always negative. Literature comes with a positive spin on these things and changes their perspectives; they think about things. (T1S1)*

*I think you need to ensure that this is again a brave space, but also, we respect each other. And I think that is the most important thing in a class because you need to have control of those discussions. It can quickly and, especially with the generation we have, and they are "woke"*

*because these are things they talked about. Still, they can also be quite aggressive when it (race topics) comes up. So the most important thing, and this is something that all teachers are probably trying, we need to have these conversations, but the way we have these conversations is quite important. I do like sharing experiences because if someone else is not in my position, the only way they understand is if I give them some of my experience. And I think that is how we kind of try and handle it—also, not always talking about these issues. Because what I'm experiencing and what they are experiencing are different things that you do to allow them to speak while respecting one another in that case. (T1S1)*

*I have to say we have a lot of diverse kids in our class. So, there are rich and poor kids, white and black kids, and coloured kids, and everyone doesn't see that. So, I don't tend to focus on it because the kids don't focus on it. So, I will just discuss it with them. And I will tell them how it was in the past because we had a lot of issues in the past. And then they will discuss it and tell me, but it's nonsense it's not stupid. And then they will start talking about economic issues, what's happening in our country, so they open for discussions if you let them discuss.... (T3S2)*

The teachers agree with the majority of the learners. They feel that talking about contentious issues becomes easier when dealing with it through novels in the classroom. Teacher (T1S1) mentioned that the classroom is a brave space for learners because it allows them to freely discuss different topics without being disrespected. Teacher (T1S1) also felt the classroom discussions put a positive spin on issues that the media, such as TV news and newspapers, sometimes portrays as negative.

Even though teachers mentioned during interviews that talking about relevant life issues become easier when addressed during novel lessons, lesson observations from the extract below proved that they only scrape the surface when dealing with contentious issues.

*(Ohk, now he is saying, she's asking for this lift, and she's like saying please meneer, that's how they use to call them. They call the farmer meneer or boss. This is terminology. Obviously, there's now a connection between Tina and Stefaans because he is paying for her school fees. And now he's saying he's not going back to the farm because he is going to visit a bit in town, and Tina was like, I'll even wait on the back of the bakkie. And she's like, this is nothing new to us as farm workers who work on the farm because it's either you wait for them, or you can't go to town. That was just how it worked. They obviously didn't have their own transport. And then he got a bit red in his face, and he said don't call me sir and then Tina now thought, what must I call you? Baas? Oom? Pa?)*

1. Teacher: What must she call him? Does he know for sure he is her dad?
2. Class: no

3. *Learner 1: No one confirmed that.*
4. *Teacher: Niemand het nog gesê dat dit so is nie. Noem sy vir hom oom? [Nobody has said that yet. Does she call him uncle?]*
5. *Class: No*
6. *Teacher: Why not?*
7. *Learner 13: He is not necessarily her uncle.*
8. *Teacher: Also, what we need to understand is that, if we, or it still was like that in my household. Even if it's an older guy or person, you call them oom or uncle. That the is term. But why does she feel weird calling him uncle? Hoekom voel sy weird om vir hom oom te noem?*
9. *Learner 14: Because you call somebody uncle when you know them, and she doesn't know him.*
10. *Teacher: Okay, now think back about the Apartheid things. How did it work back then?*
11. *Learner 13: He is white; she is coloured*
12. *Teacher: So, she was taught to call them either meneer or baas. So now she is conflicted. Sy's bietjie deurmekaar hier want ja hy is wit maar hy is moontlik ook haar pa. Sien julle waarmee sukkel sy? Kom ons gaan aan. [So, she was taught to call them either sir or boss. So now she is conflicted. She's a bit confused here because he is white and possibly her father. Do you see what she's struggling with? Let's go on] [LESSON 1]*

It was observed that although teachers mentioned during interviews that they promote discussions about contentious issues during lessons, lesson observations proved otherwise. It was evident during lesson observations that teachers only scrape the surface when engaging in these discussions. The novel afforded interesting opportunities for conversations about contentious issues, but the teachers did not delve deep into these topics and, in the process, limited meaning-making and criticality.

The second generation of CHAT features a comprehensive glance that has been expanded to include a collectively motivated activity that focuses on learning as a collective effort (Engeström, 2010, p. 134). It includes rules, community and division of labour. Based on this, for the activity [novel lesson] to achieve the object [meaning-making and criticality], the social experience must be safe, the rules must be adhered to, and the goals must be met. From the data, the classroom, which, according to CHAT, is the community, creates a safe space for discussing contentious topics. Through this engagement, the activity system meets the object, which is an opportunity for meaning-making and criticality.

The National Curriculum Statement (CAPS) for first additional language studies aims to enable learners to "express and justify, orally and in writing, their own ideas, views, and emotions confidently in order to become independent and analytical thinkers;". According to CHAT, the CAPS curriculum serves as the rules in the activity system. The rules govern the activity system, which includes the CAPS (2011) policy documents regulating teaching and learning activities. The above finding that novel lessons create a safe space to talk about contentious issues aligns with this point of the CAPS curriculum. When the classroom is safe for learners to freely express their views and emotions about topics dealt with in novel lessons, this part of the CAPS policy is realised, and opportunities for meaning-making and criticality are afforded.

#### **4.2.2. Transformation of learners' ways of thinking**

The data below revealed that talking freely about contentious issues creates opportunities for transforming the way in which learners think. In the following extracts, learners share how novel literature has changed their thinking.

*... but then, as soon as it's out there and people start talking about it, I think it gets better rather than just making it like it never happened or didn't exist (L1G1S2).*

*... it also will just not help us now but in our future and all that (L4G1S2)*

*...And it shows us our background and where we've had errors in our country. And it gives us that vision that's not how we want our country to be, and that's how you want things to be. So, it sets a vision that in the future, we'd like to create novels that don't have the racial discrimination between the novels where everyone is treated equally. So, I love that it brings awareness to all those issues. And as much as we read those novels, we learn from them. And we are developing new mentalities regarding race and acknowledging that race issues have existed. It sets a positive perspective because it shows us that race issues have ended. They had a big effect on a lot of things that were a huge effect. It shows us that as much as they do, it's our past, so we need to work towards a future where racial issues do not exist. (L5G3S1)*

*Yes, I think most of the problems of today are because of the past, or still from the past, so understanding that can help our generation go free and create a better society (L4G2S1)*

The data revealed that when learners can talk freely about contentious topics, it transforms the way they think. This finding draws on CHAT and Socio-cultural Theory which explores the relationship between the mind and the activity. It is guided by the insight that one's

consciousness is shaped by social experience and mediated by artefacts, as stated in Chapter 2. Gibbons (2015) informs us that the Socio-cultural Theory sees human growth as a socially enhanced process instead of the outcome of individual efforts. As in the case of this study, talking freely about contentious topics in novels is social in nature, which aligns with the theory. A person's growth is "to a great part a product, not a prerequisite of education," an outcome of their social, historical, and cultural experiences (Gibbons, 2015, p. 13). The data about contentious topics, which stated "improve things instead of pretending that it never happened", revealed that the object-orientated activity system transforms the way in which learners think. This further aligns with metacognition, an important aspect of critical literacy. Metacognition is the mental process of thinking about one's own thinking or the ability to assess and evaluate one's thinking. Developmentally, metacognition typically begins with the onset of adolescence, of which Grade 11 learners are a part. In essence, metacognition serves as the control centre of cognitive skills, helping learners decide which learning strategy to employ and assess whether the selected strategy is effective. It is also an essential aspect of critical thinking because it is the tool that allows us to assess the credibility of the information we use to formulate opinions and make decisions (Bruning et al., 2004, p. 183). The learners assessed the information received through the activity system, formulated an opinion, and made decisions that afforded them meaning-making and criticality opportunities.

Furthermore, through this activity system, principles of CHAT, such as historicity, are present. The subject (teacher) discusses past matters, such as apartheid history, as a result of themes present in the novel. The historical background of learners and their understanding of past issues as well as those of the teachers, are also embedded in the activity system and form part of historicity. They experience not only what was said in the novel but much more than that through the discussions between the different racial groups (subjects) in the classroom. Through this, learners experience transformed ways of thinking about themselves and others. Ennis (1987) defines this as critical literacy, which is reasonable and reflective thinking that focuses on deciding what to believe or do.

The lesson observation confirmed that dealing with contentious topics in novels creates opportunities for transforming the way in which learners think. It confirmed that the way in which learners think is transformed when they explore contentious topics in literature. Below is an extract from lesson 1.

1. **Teacher:** *Okei so kom ons stop daar. [Okay, so come we stop there] Wat dink julle hiervan? [What do you think of this?]*
  2. **Learner 16:** *Why did they act so natural? Her mother and her father after she said Stefaans Marais got her home. It was just like, okay anyway.*
  3. **Teacher:** *Dink jy hulle wil hieroor praat? [Do you think they want to talk about this?]*
  4. **Learner 16:** *No*
  5. **Teacher:** *So, dink jy Ma Lettie sal iets ekstra hieroor sê? [So, do you think Ma Lettie will say anything extra about this?]*
  6. **Learner 16:** *No*
  7. **Teacher:** *So, it's not something that they want to talk about. Ons hou dit net daar. Niemand mag hieroor praat nie. [We keep it there. No one is allowed to talk about this.]*
  8. **Learner 6:** *I think it's sweet how he still puts in some effort to drop her off even though he abandoned her through the phase of her being a child. Not financially but being in her life.*
  9. **Learner 10:** *He just knew where she lives, which I think is a...*
  10. **Teacher:** *Hy weet waar sy bly. En onthou julle in hoofstuk 1 weet hy haar punte, hy weet hoe oud sy is. Hy weet al dai goed. So hy doen darem nog 'n bietjie moeite reg? [He knows where she lives. And remember, in Chapter 1, he knows her marks; he knows how old she is. He knows all that stuff. So, he's still making some effort, right?]*
- okei julle weet wat julle moet doen. opsomming sowel as vrae asseblief. is almal met my? daar is nog 5 minute in die klastyd om klaar te maak so don't waste your own time [okay you know what you need to do. summary as well as questions, please. are you all with me? there are another 5 minutes of in-class time to finish, so don't waste your own time] [LESSON 1]*

From the above extract, it is evident that the teacher prompts learners with questions to see their views on the matter at hand in the novel. In utterance 1, the teacher asks them directly what they think about it. The teacher referred to the main character being dropped at home late at night by her white biological father. This was after she struggled to get home from school all day. At first, the prompting questions created more questions from the learners (see utterance 2). However, after all the questions and thoughts, the learners' view of Stefaans (the biological father) changed (see utterance 8). This confirmed that the way in which learners think is transformed when they deal with contentious topics in literature. Alwehaibi (2012) summarised this transformation as critical literacy. The ability to acquire knowledge, make sense of new information, and get an appropriate response. Through this data, it is evident that the learners acquired new knowledge, and they are able to think critically about the new knowledge that they acquired.

However, the expressed opinion of Learner (L2G2S2) remained unchanged during their discussion of contentious issues. Below is an extract of Learner (L2G2S2), who indicated a dislike in these discussions and responded that she/he remained unchanged in their opinion.

*In my opinion, I don't want to be disagreed with because I know the right thing. So, someone at the back of me might be no this, and this and I might not like it, so I don't want to, it translates into tension between the two people, and you realise that no, I don't actually like you because of this and that, and I don't like that (L2G2S2).*

In a study by Holley and Steiner (2005), 97% of the learner participants reported that what they learned changed when they were engaged in a safe environment. The study mentioned that the participants most frequently stated that they learned about the ideas, perspectives, thoughts, and experiences of others. These experiences became personal and challenged them to expand their viewpoints and think outside the box (Holley & Steiner, 2005). The study concludes that reading positively influences learners' perceptions of problematic and weighty issues at this crucial stage in their lives. This aligns with the learner focus groups and lesson observation data, which informed the researcher that reading transforms their thinking. CHAT and Socio-Cultural Theory thus differ from the Learner (L2G2S2) response, which stated that the learner remained unchanged.

Novels, therefore, become a crucial agent of social transformation and a means to improve learners' thinking. This finding confirms that dealing with contentious topics in novels transforms the way learners think and ultimately offers them opportunities for meaning-making and criticality.

#### **4.2.3. Stimulation of novel interest**

The reality of contentious topics stimulates interest in novels. Below is an extract from Learner (L4G2S2) and a lesson observation that indicates interest in novels when dealing with contentious topics.

*I don't mind because I feel it's more realistic. I prefer that (NOVELS WITH RACIAL AND CULTURAL ISSUES) over anything else. Because I don't like unrealistic novels because it just feels like I'm wasting my time. I'm not going to learn anything from it. I think it's good because it was going to come out anyway. (L4G2S2)*

Learner (L4G2S2) feels that novels dealing with contentious issues are more realistic and prefer realistic novels over unrealistic ones. According to the data, "realistic novels" consist of real-life happenings of the past, whether good or bad. The learner feels that realistic topics stimulate interest in the novel. This holds true because the exploration of literature provides a format for discussing life's most confounding and intriguing themes, and learners can discuss and debate moral and ethical dilemmas, eventually learning from and with each other, making novel lessons quite interesting.

The novel, as in CHAT, is the tool used in the activity system (lesson) to reach an object (meaning-making and criticality). In this case, the object is meaning-making and criticality during novel lessons and being able to "engage creatively with important cultural and aesthetic texts and to explore their own reality through this engagement" (DBE, p. 14). This object equips learners for their school careers and helps them explore their lives. A pilot project conducted in South Africa in 2002 found that young people read about sensitive topics to expand their knowledge, gain understanding and help them make decisions (Machet, 2002). This not only aligns with the above finding but also confirms criticality and meaning-making through the teaching of novels.

The extract below of Lesson 1 shows how the topic stimulated novel interests and how learners engaged with the teacher. They wanted to know why the mother character did not tell the girl who her biological father was.

1. **Teacher:** *Dink julle Tina se ma gaan ooit vir haar die waarheid sê? [Do you think Tina's mother will ever tell her the truth?]*
2. **Class:** *Nee [NO]*
3. **Teacher:** *Hoekom sê julle nee? [Why do you say no?] She feels guilty came softly from a learner.*
4. **Teacher:** *Hoekom voel sy skuldig? [Why does she feel guilty?]*
5. **Learner 16:** *From the way Tina has to find out is almost like she has to move pieces together, and she realises her mom hasn't been saying anything for all these years.*
6. **Learner 6:** *With Tina having to put two and two together, it's starting to make sense, and the story is starting to add up. So the search for identity will come to a place where her mom must tell her.*
7. **Learner 15:** *I think when it's going to come out, Tina will ask her mommy directly, and then they will scream about it.*
8. **Teacher:** *Why will they scream about it?*



9. **Learner 15:** *Because her mommy could have told her before.*
10. **Teacher:** *Nou hoekom dink julle wou haar ma dit nie vir haar sê nie? Hoekom dink julle bly haar ma die heelyd stil hieroor? [Now why do you think her mother did not want to tell her that? Why do you think her mother keeps quiet about this all the time?]*
11. **Learner 10:** *Maybe she feels ashamed of what she's done.*
12. **Teacher:** *Hoekom voel sy skaam? [Why does she feel ashamed?]*
13. **Learner 9:** *Shame is a big thing because everyone shames you, so you must not say anything about it.*
14. **Learner 16:** *I feel like the racial issue was the biggest part. Like jou pa [your father] is a boer [farmer], and you have this status. It's also like this shame about it, like the farmer's kind [child]. I feel like her mom wants to escape it. A lot has to do with that, and just move on with the whole Pa-At is her father situation. I think she doesn't want to come to terms with it, and that's why she doesn't tell Tina because if Tina had to know, she would have to live with that situation.*
15. **Teacher:** *So weer hierdie verleentheid want Tina is mos nou 'n wit man se kind en dit moet mos nou nie gebeur het nie want onthou die Apartheids wette. So dus dalk ook een van die redes hoekom ma Lettie net glad nie hieroor praat nie of liever hieroor wil praat nie. Okei. Hou dit maar als in gedagte. [So again, this embarrassment because Tina is a white man's child, and it must not have happened because of the apartheid laws. So maybe this is one of the reasons Ma Lettie just does not talk about this at all or prefers not to talk about it. Okay. Keep that in mind.] [LESSON 1]*

From this finding, the novel selected has broadened the perspective of the learners and ultimately increased their love of reading. The novel is the tool (as in CHAT) used in the activity system (lesson) to help achieve the object (meaning-making and criticality). The subject (the teacher) used the novel as a tool to invoke interest in sensitive issues to accomplish the object. Utterances 1,3,4,8,10,11, and 12 in the above extract from Lesson 1 show how Teacher (T1S1) prompts the learners with questions, and the responses come from different learners in the classroom, not just one or two. By interpretation, the teacher leads the discussion by asking the questions, and the learners follow by answering the questions. The eagerness of learners to answer shows how the novel stimulates the interest of learners. The teacher's prompting questions and the learners' answers show the roles (division of labour as in CHAT) of both the learners and the teacher. The roles become even more particular with Teacher 1's (T1S1) last statement in utterance 15: "*Okay. Keep that in mind.*"

The activity system also has rules that guide actions both within the system and regarding the object (Wilson, 2014). When teaching and learning about novels, rules (explicit and implicit) are present. In the above extract, the explicit rules refer to the prescribed rules from CAPS and the teacher. The implicit rules are understood but not directly stated. This is often an assumption. From this lesson extract, one can imply that an implicit rule is that the teacher is the only one who is allowed to direct the discussion with the questions posed. That said, the questions form an integral part of getting the learners to the object of the activity. It is for that reason that the quality of the questions must be considered because the questions must:

*develop learners' reading and writing strategies so that they can become independent and lifelong readers and writers. For example, they can teach learners to skim and scan; they can ask questions that develop learners' higher-order reading skills; they can teach learners the process of writing; they can teach critical language awareness; they can provide feedback that enables learners to get a sense of their own strengths and weaknesses and an understanding of how to move forward. (DBE, p. 14)*

From CAPS (rules), questions must unlock different cognitive levels. Below is an extract of the type of question to be asked when assessing reading.

**Examples of question types for assessing reading**

Knowledge questions	<i>What happened after ...? Name the ... Describe what happened at ... Who spoke to ...? What is the meaning of ...?</i>
Comprehension questions	<i>Who was the key character ...? Provide an example of ...? Explain in your own words ...?</i>
Application questions	<i>Can you think of any other instance where ...? Do you remember we were looking at metaphors-how would you explain the metaphor in this line?</i>
Analysis questions	<i>How was this similar to ...? How was this different to ...? What was the underlying theme of ...? Why do you think ...?</i>
Synthesis questions	<i>We've learnt a lot of different things about Romeo-can you put them all together and describe his character? What kind of person is he?</i>
Evaluation questions	<i>How effective is .....? Can you think of a better way of ....? Which of these two poems do you prefer? Why?</i>

Eighty percent of the questions in utterances 1,3,4,8,10,11, and 12 are comprehension questions. This limits the opportunity for higher-order thinking so that learners can move in the direction of critical and lifelong readers; therefore, even though it was found that contentious themes stimulate novel interest, without sufficient higher-order questions meaning-making and criticality are being limited.

Furthermore, the persistence of translanguaging in the lesson observation extract aligns with the multi-voicedness of CHAT. The teacher asks Afrikaans questions and translates them into English for the learners to understand. The learners then answer in English.

#### **4.2.4. Discussing contentious topics brings awareness and creates empathy**

Discussing contentious topics in novels creates empathy for other people's past predicaments. The following extracts from the utterances of learners show how they have come to empathise with others.

*I like it because it reminds me that stuff [RACISM] still exists. So, it makes you more aware of situations as you grow up. That, you know, like in a war, that does happen. (L3G3S2)*

*...So, like when you read a book, it tells you more about how people felt when it was all happening and how it all happened. What is happening, because like we didn't experience it...(L5G3S2)*

*To be honest, I enjoy it because I feel like everyone can see what actual life is and what everyone is going through. For example, if I was my colour and I didn't understand what she is going through. Now I know. I like novels that deal with racism, especially Kruppel Engel. (L4G5S2)*

*I like them because they bring a lot more awareness to how our country was as a whole. ... (L5G3S1)*

The data shows that through the discussion of contentious topics, awareness is created, and empathy is fostered in the readers. By reading about what others experienced, learners become empathetic towards the victims. Although they do not have first-hand experience of what the victims experienced, through reading, they get to witness what the people went through. Rosenblatt's aesthetic stance explains that what the reader experiences while reading the text is the most important (Rosenblatt, 1995). In this case, it is empathy towards others for what they had to go through. The learners who read about contentious topics such as race, culture, alcohol abuse, and family secrets felt empathetic towards the victims.

Similarly, from the extract below, it is evident in utterance 1 that the learner feels empathetic towards the main character in the novel. This aligns with critical literacy as the learner's intellect is cultivated, and the required development of intellectual skills and tools of mind that enable learners to reason well through any question or issue is met. The learners think through complexities and confusions and empathise with competing viewpoints and world views (Paul

& Elder, 2009). As a result of empathy, the learner poses a question to the teacher. The question the learner asks is a loaded question. It shows us the way the learner thinks about the situation. The learner sees a solution for Ma Lettie and Tina's relationship problems. The learner resolves that Ma Lettie should let Tina go and live with her biological father, Stefaans. However, the teacher rejects the learner's view with her opening statement in utterance 2. The utterance is contradicting as teachers are to provide scaffolding throughout the teaching and learning of literature to encourage learners to "develop high-order thinking abilities" (Shank, 2016, p. 9). Rigorous teaching of critical thinking is essential in helping individuals develop ethical self-analysis and self-assessment habits, enabling learners to broaden their perspectives. In other words, learners require critical thinking tools (Paul & Elder, 2009). The extract shows that the learner had the freedom to ask the question (division of labour); however, this freedom does not guarantee that the teacher will consider the learner's view (division of labour). The division of labour here shows learners can ask questions, but only the teacher's view is being used as truth. According to Vygotsky's theory, teachers should provide a classroom environment that encourages independent reading, thought, and interpretation of novels. Dlamini (2019) further states that teachers do not take on a dominant meaning-making role but instead give learners the freedom to express their emotional response to the novel. "Meaningful learning happens" when learners are urged to participate actively in lessons and work on developing their knowledge (Dlamini, 2019, p. 23).

Dlamini (2019) asserts that a solid foundation for meaning-making may be found in the relationship between "existing information and beliefs [and] new knowledge and experience" (p. 23). Rosenblatt's (1978) reader-response theory indicated that reading is not a passive act but a constant transaction between the reader and the text (1995). Reading is, therefore, a transactional act. Rosenblatt credits individual experiences and their profound effects on the response to literature. She mentions that historical and current situations influence readers. This is exactly what happens to the learner. However, the teacher discredits the learner's experience with the text.

1. *Learner 15: Ma'am, why doesn't Ma Lettie let Tina stay with Stefaan Marais when she and Tina don't have a good relationship?*
2. *Teacher: They don't not have a good relationship but remember the money. She will instead use that money on the other kids than Tina. But Ma Lettie still feels like she is the one who raised Tina, and Pa-At was the one who took her into his house and accepted her as his*

*daughter, and they raised her. So no mom and dad would want to give you away after all that. Are you with me? [LESSON 3]*

"In aesthetic reading, the reader's attention is centred directly on what he is living through during his relationship with that particular text" (Rosenblatt, 1978, p. 25). With the aesthetic nature of literature that emerges from human experiences, it often presents moral dilemmas and struggles to which readers might have different views. As in the above extract, the teacher and learner's view of the relationship between the mother and daughter characters in the book is different. The effects of this cannot be ignored if the personal meaning needs to be developed (Al-Mahrooqi, 2012). Discussing contentious topics has shown how learners become empathetic towards others and that novels foster empathy for the past predicaments of other people. This aligns with critical literacy as the learner's intellect is developed, and learners think through situations while empathising with different views.

#### **4.2.5. An opportunity for cross-curriculum experiences**

The data found that cross-curriculum teaching occurs when dealing with contentious topics in novels. Dealing with contentious issues allows for cross-curriculum teaching. According to Beckmann (2009), cross-curricular teaching is education within an area that crosses subject boundaries and incorporates other disciplines into the curriculum. Learners, therefore, are exposed not only to the novels they currently work through in the activity system but also to history and life orientation. The extracts below show learner views that contentious themes create an opportunity for cross-curriculum experiences.

*...So, as much as we're learning Afrikaans, we're also doing a bit of history. And it helps that Miss [Teacher] gives us a bit of like background and like you. So, I think like, as a whole with the whole racism thing, it helps because it shows us where we are coming from... (L5G3S1)*

*Yes, I think most of the problems of today are either base on history or the past, or still are from history and the past, so understanding that can help our generation go free and create a better society was (LAG2S1)*

Learner (L5G3S1) showed that as much as they were doing Afrikaans FAL, they also dealt with History and Life skills through the themes in the novel. The data presented indicated that cross-curriculum teaching occurs when dealing with contentious topics in novel lessons. Cross-curriculum teaching, according to Beckmann (2009), necessitates collaboration that begins with the teacher's realisation that the teaching needs to move beyond the subject borders and

that the material and techniques of other subjects have to be incorporated. This activity system has now expanded from a second-generation to a third-generation activity system because of the multifaceted interactions. The activity system focuses on two activity systems representing two or more subjects. A network of activity systems (different school subjects) interacts to encourage collective learning (Nassbaumer, 2012). The tools (as in CHAT) increase from a novel to include history and life orientation textbooks.

The lesson observation data below confirms this finding. The teacher had to explain the historical background of this country and racism to the class before the transcript data to make the learners understand the context of the novel. The teacher also had to dig into some Life Science due to a scene in the novel. The scene deals with a child falling into a pot of hot "pap" on the stove and badly burning his face. The child was rushed to the hospital by neighbours with the ambulance because the mom was not around. When the mom got to the hospital, she became distraught when she discovered how badly her child got hurt. The learners had questions about this scene to help them understand its science. This is a form of cross-curriculum teaching with goals (object as in CHAT) that outline what learners are supposed to learn as a result of the content experiences and lessons (Georgiev, 2013). These forced teachers to go beyond the knowledge of their subject area. However, one can see from utterances 2 and 4 in the lesson extract below that the teacher did not have sufficient knowledge of life science to answer the questions posed by learners. This gap in the teacher's knowledge hampered the expansion of meaning-making of learners.

1. *Teacher: Jacob was in the hospital alone. Nobody came to visit him for three months. Merlin never went to visit him at all. Then they moved him from Kimberley to Van Noordt. Then when Merlin needed to come and pick him up, and she saw his face, she freaked out that they needed to inject her to calm her down. That's how bad his face was. And then, when they injected her, she went home. She never came to pick up Jacob. The ambulance needed to take him home because nobody came to pick him up when it was time for him to go home. When she got home, Merlin was sitting in the corner, trying to forget what she saw. So that is the end of chapter 13. Are you sure you understand what is going on so far?*
2. *Learner 27: Ma'am, who was injected?*
3. *Teacher: Merlin - So she went to the hospital, she saw Jacobs face she freaked out completely that they needed to inject her just to calm her down.*
4. *Learner 20: Miss, was she feeling bad?*

5. *Teacher: I think that she was feeling guilty that's why she didn't want to go because she was scared that they were going to lock her up. Are you all with me? Do you understand it so far? [LESSON 3]*

For cross-curriculum teaching, the teachers must be well informed on the subject. It is also viewed as a solution to overcome some of education's reoccurring issues, such as fragmentation and separate skills development (Georgiev, 2013). Cross-curriculum is seen as a means of advancing objectives like learning transfer, instilling critical thinking and reasoning in learners, and giving them a curriculum that is more pertinent to their needs.

#### **4.2.6. Discussing contentious topics forge unity**

Discussing contentious topics during novel lessons unifies people of different racial groups. The extract below from Learner (L4G2S1) shares the learner's views on contentious topics that unite people.

*I also say to create a better society. It's nice to deal with these issues as a class because it's [the class] so diverse. And that way we all learn about it [the diverse group]. And that way we don't, it's never to become bitter. You know, it was only a certain group of people, they may feel bitter towards something they are used to. But because we are all different, it's nice because we are growing together, instead of apart. (L4G2S1)*

From Learner (L4G2S1), it was found that discussing contentious topics forges unity. Learners from different racial groups unify. The groups are growing together instead of growing apart.

Hurtado (2001) says that cross-cultural and intergroup contacts in the classroom are advantageous because they help learners become more adaptable to living in a varied and complex society. This ties in with the second key principle of an activity system, multi-voicedness. Engeström (2001, p. 136) states that an activity system usually includes various perspectives, "traditions and interests". Different viewpoints of the teacher, multi-cultural learners and the author are likely to develop throughout the teaching and learning of the novel in classrooms. These views show during the division of labour. The subjects adapt to the different cultures and races in the classroom when dealing with novels. Therefore, the inclusion of diversity in the curriculum "becomes essential" because it draws learners together instead of pushing them apart. The best method for teachers to accept diversity, according to Bornman and Rose (2010), is to try to foster a supportive learning environment. A welcoming classroom setting fosters a strong sense of belonging. It encourages a sense of belonging to a community

that tries to uphold similar standards of morality, values, and conduct. A community that respects differences and works together. Through creating a sense of community and fostering a collaborative learning environment that positively impacts critical literacy development.

#### **4.2.7. In-service teacher development helps teach contentious themes**

The way teachers teach contentious themes is determined by the support they receive.

Teacher (T3S2) mentioned, as seen from the data below, that departmental officials only provide support for Grade 12 and Grade 9, and some information will be loaded onto a website for other grades where teachers must go and search for what is needed. They are not directed to any documents. Teacher (T4S2) does not recall any support from the Department of Basic Education. The teacher wants the department to support him/her in dealing with contentious topics and needs practical guidelines for certain types of questions in the classroom.

*Last year, the subject head didn't focus on Grade 11, and the focus is, or it feels to me, the subject advisors are just focused on Grade 12; they don't care about Grades 10 and 11. And then they focus on Grade 9 as well. But 10 and 11 can just go on; figure it out by itself. So I know there are some things available on the website. But it's not; they're not telling us, okay, you can use this as a resource; you have to just figure it out yourself. (T3S2)*

*I don't know. I don't feel any support from the government or the Basic Education for the novels as well as the subject advisor, I will say, they will give us like ideas of stuff, but you've never had like anything to train you to give this or to how to deal with certain subjects or anything like that. Sometimes, it would be nice to have somebody say, " Okay, if this question pops up, this is how you will deal with it. Or this is how you can deal with it. I've never had anybody explaining that to me. I just needed to wing it while I'm in class. That's why I said don't feel like this support. (T4S2)*

On the contrary, School 1, which is in a different education district, confirmed that they received support from the department, as seen from the data below. The senior members also serve as a great support to novice teachers, and they create effective support material together. Novice teachers also have free access to the subject head whenever they have questions about a subject matter.

*I have to say; I probably have one of the best departments. If you're struggling, there are so many teachers with experience in this department and it's super easy for me to sit with them. And*



*actually, just hear all the knowledge that comes with experience. So, I have to say in my department definitely yes. Or I was always comfortable enough to ask if I need. I know my HOD would also, in the beginning, she sat with me before I started teaching a grade, and she was like, do you understand that? Is there anything I should explain? Do you want me to maybe send this on to you, so there's quite a lot of support in that regard? And also, with the department, my HOD has a great relationship with our subject advisors. If we are in need or struggling with something, teachers can ask questions; she'll always give us feedback. So, at the moment, we are getting great support, which is a good thing for me. (T1S1)*

*Yeah, I think we do from the government. I'm not 100% sure, but whenever there is any information submitted here, they do pass it on to us all the notes or not notes, but questions and answers and stuff will be posted for everyone, so everyone can know what you're touching on. And not only that, so you do receive help. I know in matric a lot more than I. (T2S1)*

From observation, it was clear that the teachers who received support were better equipped than the ones who did not receive support. A major concern reported by the participant teachers is the lack of knowledge and support to deal with contentious topics in novels. They expressed a need for training and assistance in this regard. There is no support for some, and teachers must figure out how to avoid mistakes, offence, or unease. They avoid dealing with certain themes, which does not allow learners the opportunity to examine literature critically. Teachers need support to deal with contentious themes effectively and, ultimately, critical literacy. Critical literacy is a complex and multifaceted concept that requires a deep understanding of issues related to power, oppression, and social justice, as well as the ability to recognise and analyse these issues in various texts and contexts (Hsieh, 2017). Teachers who are not familiar with critical literacy need training and professional development opportunities to build their knowledge and skills in this area. Only then will teachers be able to afford learners opportunities for meaning-making and critical literacy. The teacher's role (division of labour) is to ensure a learning environment that cultivates meaning-making and criticality for learners in the classroom and needs the necessary support to bring it into effect.

Finally, this data section revealed that contentious themes in novels hold many positive outcomes for the activity system. The data found that novels create a safe learning space for learners to speak about contentious themes, that dealing with contentious themes transforms learners' thinking, stimulates novel interest, raises awareness and fosters empathy, and opens up an opportunity for cross-curriculum experiences. Contentious themes also forge unity

through the multi-voicedness present in the activity system and ultimately create opportunities for meaning-making and criticality during the teaching of novels.

### 4.3. Enjoyment of novel literature studies.

Different factors influence learner enjoyment in their exploration of novels.

#### 4.3.1. Teachers' enthusiasm about the novel determines learners' enjoyment.

Learners perceive that the teachers' enthusiasm determines their enjoyment of the novel. The following extracts from learner focus groups highlight this finding.

*So, I really enjoyed reading books before I came to high school, but after getting books to read and we had to read them, I lost my love for reading, but you have to read this. Like I don't want to read anymore, but when we read as a class, it's more exciting (TEACHER INVOLVEMENT) (L6G3S1)*

*For me, I want to say they (novels) are great, but for Afrikaans, I actually really enjoy it when we read in class (TEACHER INVOLVEMENT). And then English having to read a novel by myself is not that fun. But the book is, I mean, I think the books we choose are pretty good. Okay. I think but not because we like the books because it's read to us. Yeah, I enjoyed it. (L3G2S1)*

Data revealed that the teacher's enthusiasm determines learners' enjoyment of novel lessons. According to Taxer and Frenzel (2018), the teacher's enthusiasm is an instructional strategy that includes expressive behaviours such as facial expressions, gestures, varied intonations, humour, and the use of movement. Learner (L6G3S1) indicated how she/he enjoys reading novels in class when the teacher participates in this activity because it is more exciting. Learner (L3G2S1) made comparisons between language subjects where they read on their own and where they read with the teacher. When they read with the teacher, they enjoy novel lessons more.

The extracts below from Lesson 1 confirm the learner data and show how learners enjoy novel lessons when the teacher is enthusiastic and expressive during the lesson.

1. *Teacher: [READING] Maar daar is geen meneer Coetzee om te vra vir 'n lift Vrydag naskool nie. Tina staan teen die muur Vrydag van die korporasie saam met die ander plaaswerkers wat vir hulle werkgewers wag. Maar die het darem 'n vaste rygeleentheid. (So meneer Coetzee, wies hy?)*

2. *Learner 13: He is the owner of the farm where Tina them lives on.*
3. *Teacher: So sy wag nou daar vir meneer Coetzee and all the other farm workers are also waiting against the wall. However, they have a set rule of how it will work. They know they have a lift coming. But Tina doesn't have a lift. Kom ons gaan aan.*
4. *Teacher: [READING] Ant Ketlin en unlce David het gesê sy kan daar kom bly as sy nie 'n lift kry nie. Maar niemand het gepraat om hulle te betaal as sy daar bly nie. Sy weet dat hulle verlig sal wees as sy nie kom nie. 'n Ekstra mond om kos te gee is nie maklik nie.*
5. *Teacher: (So remember the ruling is that she can stay with aunt Ketlin and Uncle David on weekends when she doesn't go home. But now Tina is saying. You know what, I can stay with them if I don't have a lift, but no one spoke to them if they were going to pay them. So now they have to feed another mouth, and that's not easy. So that's why she doesn't want to go to them.)*
6. *Teacher: [READING] Die werkers praat haar moed in toe sy teen vieruur beseft dat die kans skraal is dat meneer Coetzee nog sal dorp toe kom. Watter ander boere bly daar naby? Vra een moederlike vrou. Jy kan mos saam met hulle ook lift vra. Met die draai Stefaans Marais se bakkie by die korporsie in. Hy loop in sonder om haar raak te sien. Toe hy uitkom staan sy by die bestuur kant se deur. Sy skouers sak toe hy kaar sien. **[TEACHER MAKES THE ACTION]** Tine pers haar lippe saam. Beggars can't be choosers het die Engelse juffrou gesê toe Thabo gekla het oor die samp en bone wat hulle kry. Its protein. Seil soos 'n slang het ouma Rebecca altyd tot haar ma se ergenis gesê. Haar ma hou nie van onderdanigheid nie.*
7. *Teacher: (So, one of the workers encourages her and says, there will still be another chance, there will be other farmers coming in, but by 4oclock, she already thought there is no chance. She doesn't know if Mr Coetzee will come, and then they ask her what other nearby farmers she could go home with. One of the older ladies that's like the motherly figure because then she said then you could ask them for a lift. With that, Stefaans bakkie came around the corner and parked his bakkie there. Then he walks in without seeing her. So she went to stand by his door waiting for him and when he came out. He now obviously saw her and his shoulders dropped. And Tina was like beggars can't be choosers. I can't choose here now. I need this. And at the same time. She also refers to what her Ouma Bettie always uses. Seil soos 'n slang. When you kind of keep your head down because you know you need the help. Kom ons kyk wat gebeur.)*

This teacher (T1S1) followed an orderly teaching pattern where she read parts of the novel's chapter in Afrikaans and explained it in English. During the reading, she had varied intonations, and her explanations consisted of using various actions (see utterances 6 and 13) and humour. This put learners at ease during the lesson and allowed them to open themselves up for engagement and enjoyment. The learners enjoyed this.

8. *Teacher: Sy is skielik bitter spyt dat sy hom ooit genader het. Dat sy nie maar net eenvoudig na uncle David hulle toe gegaan het en aanvaar het dat sy het nie 'n lift nie. Hulle het 'n lyn oorgesteek in die oë van die mense wat weet. Hulle gaan dink dat Stefaans het haar erken. Hy stel belang in haar doen en late.*
9. *(So now she regrets it, and she's like, why didn't I just accept that I didn't have a lift and just go to Uncle David them. Because now they have crossed a line in the eyes of the people. They [THE PEOPLE IN THE TOWN] think Stefaans owns up to it, and he acknowledges her as his daughter. Also, they will think that he is interested. He will know what's going on in her life or what she is doing. But is that the truth? Is dit die waarheid?*
10. *Class: Nee*
11. *Teacher: Nie heeltemal nie. Ohk*
12. *Teacher: [READING] Hy vra, wat makeer? Is jy siek of iets? Sy skud haar kop. Nee, niks nie. Ek het soema gedink aan al die huiswerk. Hulle ry in stilte verder. Sy beduie, regs voor, links hier. Die huis met die posbus voor. Hy hou voor die huis stil. Ek kry jou tienuur. Hy ry weg sonder om om te kyk en Tina loop traag by die huis in.*
13. *Teacher: (So now she's just explaining where to go, and then he says I'll get you at 10oclock, and then he drives away without watching her walk into the house. En as jy traag loop then it's like slowly [TEACHER MAKES ACTIONS].*

Teacher enthusiasm also includes verbal indications of excitement and interest throughout teaching, demonstrating enthusiasm for both the act of teaching and the material presented. Another definition highlights that teacher enthusiasm combines outward action and an inward happy feeling (Keller et al., 2016). In conjunction with the data presented, these definitions confirm why the learners enjoyed the lesson and prove that enthusiasm is contagious. If it does not come from the teacher, whose role is to coordinate the learning process (division of labour as in CHAT), then learners will not enjoy what they are doing.

Teachers also noted from the data below that they enjoy teaching novels as part of the curriculum. The teachers all have different motivations for becoming Afrikaans teachers, but they share a love and enjoyment for literature. This enjoyment breeds their enthusiasm when teaching takes place. The enjoyment comes from an inward happy sensation. From the data below, we glean that Teacher (T2S1) loves it because it keeps the learners involved and the stories are interesting. The mottos are encouraging, and it can be related to their realities.

*I do enjoy it. Because I think as long as it keeps the kids involved, the stories can be interesting and have interesting mottos and developments you can discuss. You can try, if possible, to relate*

*it to the kids and their realities. So yah, I enjoy it. I think it's an interesting way to hear the language. (T2S1)*

Teacher (T3S2) shares that the learners like stories, and she likes telling them stories. She elaborates on the differences between the way they see things and the way it is. According to the teacher, their view of things is small (limited) compared to the big world.

*I do. I think the children, children like stories. So, I like telling them stories. And I like telling them how things are different in how they see them. They have a little "klein wêreldjie" little world. So, I think the stories tell them something that they did not know. (T3S2)*

Teacher (T4S2) revealed through the data that she only enjoys novel lessons if the learners enjoy them. A concept, Self-determination theory (SDT) explored by Van den Broeck, Vansteenkiste, & De Witte (2008), speaks of the need to support, operationalise, and optimally motivate the learning environment. SDT further states that satisfying the basic psychological needs for autonomy, competence, and relatedness is vital for enjoyment, personal growth, and well-being. Autonomy refers to the experience of volition and self-initiation in one's acts. In other words, if the teacher needs the learners to enjoy the novel before she enjoys it, then she lacks autonomy. The opposite of autonomy is the perception of being forced to act, think, or feel a particular way. This is what happens to the Teacher (T4S2). The teacher is forced to act, think or feel a certain way.

*I do enjoy it. If the class enjoys it, you get different classes, some participate in it, and some don't. So, if the class enjoys it's easy, it's nice for you to enjoy it as well with them. But if the class doesn't find it interesting, it's awful to teach something they don't enjoy. So, some books I will agree with, and some not. (T4S2)*

The teacher's role (the division of labour as in CHAT) is to support, operationalise, and motivate the learning environment. Numerous research has discovered a link between achieving the three conditions and intrinsic motivation and adjustment (Jang et al., 2009). From this data, the teacher has no desire to self-initiate but is forced by learner responses to act in a certain manner. The teacher cannot depend on the learners to bring the teacher to that state. Competence refers to one's need to feel competent when performing an activity. On the other hand, the yearning for relatedness relates to one's propensity to develop deep and meaningful relationships. This is what the teacher needs.

Important to note is that there are several facets to experiencing joy and several types of joy. Although we often refer to job satisfaction as a simple sensation of delight, it encompasses many experiences. The constant experience of mood is one characteristic that defines our life as humans (Bredmar, 2013). One or more emotions influence everything we do, and these feelings significantly impact how we perceive life. According to studies on emotions, there is a dualism between physical and mental-emotional states. Bredmar (2013) stated that Sartre (1990) identified this dualism and disputed it. A lifeworld phenomenological approach is incompatible with this separation of the mind and body (Bredmar, 2013).

In conclusion, learners enjoy novels when the teacher is enthusiastic about teaching novels. The enthusiasm of the teachers stems from outward appearances of actions and internal feelings of inherent enjoyment and love. When someone is enthusiastic about a particular topic or idea, the person may be more motivated to engage critically about it and experience meaningful learning. This, therefore, affords learners opportunities for meaning-making and criticality. The instance where the teacher needed learner enjoyment to enjoy teaching novels did not refute the finding as theory supports this finding.

#### **4.3.2. Role of the storyline in stimulating enjoyment of the novel**

Learners indicated that the storyline is another contributing factor that stimulates the enjoyment of novels. The data extracts below from four learners show that learners believe the storyline contributes to the enjoyment of the novel. The rest of the data can be obtained in the appendix.

*For me, I don't like novels. For me, I don't because of the books we do in English. In Afrikaans, I like it more (L2G1S2)*

*I like novels, but it must be interesting murdering things. (L5G7S2)*

*I'm good at Afrikaans, but the story is not, it must attract me, and then I would enjoy it. (L1G6S2)*

*I like the books we read because they introduced me to concepts and genres I wouldn't have picked myself. Especially with our English book that we read, "now we had to do things fall apart". I wouldn't have chosen to read that book on my own. But now that I've read it, I actually really enjoyed it. I think it still helps with the concepts we deal with in today's society. And with Kruppel Engel, I also wouldn't have chosen to read them on my own. But discussing them in class brings up many different opinions, and I'm learning much more from the class. (L4G2S1)*

From the four data samples presented, learners perceive the storyline as important for enjoying novel lessons. Learner (L2G1S2) clearly distinguishes between how the learner feels about the two languages they study in school and why they feel that way. The learner dislikes the English subject novel because of the type of storyline but likes Afrikaans because the storyline is better. Learner (L5G7S2), like for novels, also depends on the storyline. Learner (L1G6S2) is academically strong in Afrikaans but also feels the novel must be attractive to enjoy. This ties in with disposition theory, where readers build emotional dispositions toward characters like liking or disliking, hostility or amity based on observations of the behaviour of the characters and/or their own prior experiences or plans as they consume texts (Schmierbach & Limperos, 2013). Fundamentally, disposition research asserts that readers are likelier to appreciate novels when good characters triumph or accomplish the desired result and when evil ones fail or suffer repercussions (Schmierbach & Limperos, 2013).

For instance, this study shows how moral approval of a character's behaviour fosters enjoyment, but moral condemnation has the reverse impact and fosters unfavourable emotions (Schmierbach & Limperos, 2013). The readers (subject) build emotional dispositions (liking) toward story characters, which ultimately influence their behaviour towards the text (tool). The story's characters and the storyline go hand in hand (Appel, 2008). Without the characters, there is no storyline, and without a story, there is no need for characters. So, the application of disposition theory shows that stories, where characters are liked, are more enjoyable when they have a positive conclusion than stories about disliked characters. The contrary is true when the stories are about despised characters (Appel, 2008). Learners grew to like the novel's main character (tool as in CHAT), and the enjoyment of the storyline stemmed from the positive connection with the main character. By examining the factors that shape these dispositions, insights into how learners engage with and interpret novels can be gained. This understanding can be applied to developing critical literacy skills as learners learn to critically evaluate novel messages and their own dispositions towards them.

#### **4.3.3. Enjoyment leads to good learner performance**

Learners generally perform well in novel lessons because teachers use means to ensure learners understand and enjoy the novel.

*I have to say their performance is quite good. We don't have a lot of struggles with it...(T1S1)*

*...I know that we had a very good group of Grade 11 last year; they did very well...(T3S2)*

*Regarding Kruppel Engel? (Yeah), good. I think they think that quite well. With Kruppel Engel, they normally do better than with like language and stuff...(T4S2)*

From the data above, it is clear that learners do well. Teachers go the extra mile to maximise learner performance during novel lessons. They monitor learner progress and try to adapt to teaching styles that would assist learners in understanding and enjoying the novel. Teacher (T1S1) confirms through the data that learners perform quite well in novel literature. At school 2, both teachers are relatively new and could not inform on the results of the past three years. Teacher (T3S2) confirmed that the Grade 11 learners performed well the previous year. Teacher (T4S2) also mentioned that the learners did well when studying the novel.

School 1 indicated in the data provided below that they also have after-school clinics for the learners whose understanding of the novel did not improve when the teachers adapted their teaching styles. This affords struggling learners varied teachers and teaching styles to assist them in obtaining good results. Different teachers act as clinic facilitators.

*... support in terms of when studying the books, we have clinics afterwards. So I would identify the students in my class that I know, and you can see when you read who is there and who is not there[understands and don't understand]. So after their first test, we would identify struggling students. You try to obviously adapt your teaching style also to make sure that they get what you are teaching, but at the same time then, you would also tell the students that there is a clinic on Wednesday focusing on Kruppel Engel and those students that were identified would then know that I would have to go, a clinic is not more than ten learners, and then the teacher in charge of that clinic would then break it down and just go over it again. (T1S1)*

A significant body of literature-based research has demonstrated the impact of teacher effectiveness on both teachers and learners. Additionally, it argues that teacher effectiveness and learner results are connected to teacher behaviours (Fives, 2003; Ross, 1992; Guskey, 1988). Teacher (T1S1) shared that their results are pretty good. From this data, it can be understood that a positive correlation exists between teacher efficacy and learner outcomes. In other words, it can be stated that the teacher's ability to provide enjoyment during novel lessons is positively related to learner outcomes and leads to meaning-making and criticality.



For example, the learners in the class of the highly productive teacher from the four who participated in this study performed better in class. They were more motivated to participate in activities, had more self-esteem during lessons, and generally had a more positive attitude towards their school than learners in classes with less efficacious teachers (Fives, 2003).

Secondly, a relationship exists between teacher efficacy and teacher behaviours in a positive sense; that is to say, teacher efficacy is related to teacher behaviours in terms of teacher activity, effort, and productivity (Fives, 2003). Bandura (1997) stated that teacher efficacy can be related to how much effort teachers put into teaching, their willingness to implement new teaching methods and pedagogical strategies, and their ability to resist challenges (Takahashi, 2011). This again is evident in the data provided by Teacher (T1S1), where the teacher stated the different strategies they use to support learners. They put much effort into their teaching and are willing to try new teaching methods to assist learners in meaning-making and critical literacy. The challenge they face is that not all learners understand the work or progress at the same pace. The challenges are being resisted by providing extra classes in the form of after-school clinics. Teachers with a high level of teacher efficacy spend more time helping learners with problems in learning, identifying learner mistakes, and attempting learner-centered teaching methods (Fives, 2003). This is precisely the case in the data provided by Teacher (T1S1). Teacher efficacy creates opportunities for critical literacy and meaning-making. The teachers who attempt different teaching methods ensure ample opportunity for meaningful learning and critical literacy.

The data and the theory applied confirmed that learners generally perform well with novels because teachers effectively use means to ensure learners understand the novel. Both schools had good results for literature, which can be linked to the positive attitude of the teachers towards teaching novels, which, in the end, afforded learners meaningful novel lessons and opportunities for critical literacy.

#### **4.3.4 Testing makes novel literature uninteresting**

Learners feel they would enjoy novels more if not burdened with testing.

*I like Afrikaans, and I wouldn't mind read any Afrikaans things, and we weren't made to do it. I just don't like answering questions afterwards. (L2G3S1)*

*(also don't like it) I don't mind reading it. It's just that we have to do tests on it, and I don't see the point in doing that (L2G4S2)*

Learners (L2G3S1) and (L2G4S2) like to read novels. They mentioned that they would not mind doing it as part of the curriculum but dislike being tested on it. Learner (L5G3S1) was undecided because the learner felt that analysing novels helps unlock the deeper issues in the novel, which might help them with life after school. However, the learner stated that analysing can be confusing, and what comes out is not always what was expected. Learners sometimes misunderstand or misinterpret the hidden meanings of novels. The data provided also shows the attitude of the learners towards Afrikaans. They study Afrikaans because it is the only additional language available, and they do not mind doing it.

*For me, personally, I'm a bit of like both sides. I like it because it helps with analysing and going into the nitty gritty stuff, which might help after school when you analyse stuff, so it helps with that. But at the same time, it's frustrating because you have to analyse. Sometimes the analysis of it is so different from how it's said that sometimes you just don't find that balance. And when you are in a test, you don't see it the way that miss (the teacher) explained it. So like we were reading it by ourselves, it's not the same way, but when miss goes deep into it, it's a lot of analysis and a lot of things that you wouldn't have thought about, but at the same time, it allows you to think outside of the box. So, I guess it's a bit of both worlds. (L5G3S1)*

The second generation of CHAT includes rules to allow for the regulations that facilitate or constrain the activity. Tests form part of the Department of Basic Education's assessment policy, as reflected in a "continuous planned process of identifying, gathering and interpreting information about the performance of learners" (CAPS, 2011, p. 77). CAPS forms part of the rules (as in CHAT), which cannot be avoided in the activity system. According to Guilding et al. (2021), student learning outcomes are improved by using active and collaborative learning practices, regular formative assessment, and feedback. The data shows that learners see testing as a burden with extra work and not necessarily consolidating the learning activity to move on to the next level. Learners, therefore, need to understand that tests, whether formative (how someone is learning) or summative (how much someone has learned), are in their best interest and to improve meaning-making and criticality (object as in CHAT). Bernasconi (2008) challenged learners to see reading as a process. He encourages learners to read the text more than once and, as they do so, to question the text to determine the author's argument and the text's stylistic choices and structure. These questions sometimes happen in the form of formal

assessments. Learners learn annotating, summarising, and descriptive outlining, skills crucial to making meaning from a text.

Furthermore, from this data, it is clear why learners read. Reading for them is more extensive than intensive. Intensive reading contrasts with extensive reading. Extensive reading is described as "an approach to language teaching in which learners study a lot of simple material in the second language" (Bamford & Day, 2004, p. 1). They read for knowledge, enjoyment, and a broader, more overarching meaning. According to Richards and Schmidt (2002, p. 193–194), extensive reading aims to "establish healthy reading habits, to build up an understanding of language and structure, and to foster a fondness for reading". In extensive reading, readers pick the topics that interest them and read at a pace and location that works for them. Because they are engaged in the action, the readers continue reading. They read as much intriguing information as possible that is just slightly beyond their area of expertise (Krashen, 2011). Learners in the activity system make use of extensive reading. They study simple material for knowledge and enjoyment. However, a learner who learns the skill of critical literacy will be able to read to monitor and evaluate a problem-solving process, draw conclusions, respond effectively to new tasks and situations, and absorb information effectively (Lombard, 2008, p. 1031). Therefore, the extensive reader should engage in testing should critical literacy be achieved.

#### **4.4. Multimedia influences novel literature reading both negative and positive**

According to learners, multimedia can influence them with regard to novel literature.

##### **4.4.1. Phone apps and reading**

Learners feel that they always have their phones with them, which allows them to read. This, to them, seems better than carrying a physical book, thus making reading easier.

*Every day we are on our phones. There are apps where we can read, so it's easier to read every day. It's just not a novel. It's like a novel, but it's technology. (L3G2S2)*

*Are we talking about real books? I read Wattpad every day. (L4G3S2)*

This finding discovered that technology influences learners. Learners gravitate more toward reading from electronic devices than physical books. From this, we can confirm that learners perceive multimedia technology as more advantageous to reading in our current times than a

physical novel. Mwapwele et al. (2019) confirm the potential benefits of using ICTs in education, including multimedia practices and access to secondary learning materials. ICTs include the internet, PCs, and mobile devices (such as mobile phones, tablets, and laptops). They are used in schools with better access and dissemination of teaching and learning resources as intended national outcomes (Hennessy et al., 2010). Mnyanda and Mbelani (2018) believe that to be multiliterate, an individual must develop various forms of literacy. This includes digital, visual, media, computer, information, cine, and critical literacy. Learners who use their phones as a means of interaction with reading (which is the tool) over the physical book become digitally literate.

The ICT policies direct the adoption and application of technology by outlining what must be done to accomplish national objectives (Gibson et al., 2018). Through the implementation, educational technology policy formulation and implementation aim to encourage the sustainable acceptance and implementation of technology to support the nation's educational system. South Africa is way behind the international community regarding technology, particularly in countries such as Sweden (Dyantyi, 2018). In order for schools to make reading easier for learners through digital technology, all role-players must play their part: schools, government departments and the learners.

Dyantyi (2018) further notes that South African parliamentarians believe that South Africa's children need to become digitally literate if they want to be employable in the future. This was the view at a debate held by the National Council of Provinces on Tuesday, 6 September 2018. The discussion in Parliament was themed "Literacy in a Digital World: Leveraging the Economic Potential of the Fourth Industrial Revolution". Members of Parliament agreed during this discussion that South Africa needed to be more creative in preparing teachers and learners for the impact of technology in the future. The members contended that those who possess digital literacy might use technical tools to search, assess, create, and disseminate knowledge. They further stated that understanding information is made easier with digital literacy. Molin et al. (2018) added that there are various practices in digitalised classrooms that can be used for critical literacy work. These practices include providing learners with opportunities to approach texts critically, engaging in discussions with peers, and using digital technologies as a resource to deconstruct and discuss texts. With this being said, coupled with the preference of learners to use digital resources (as tools) instead of the traditional hard copy book, it is clear that the benefits for the learner, the education system and the country will be

huge. However, not much traction has been made on this matter four years later. In 2021, when the data for this study was collected, learners still used hard copy novels.

Something noteworthy is that technology integration is more than just providing computers and an internet connection. Technology integration entails implementing educational activities using ICT technologies with a pedagogically informed approach (Mereku & Mereku, 2015). ICTs are suggested as instruments to help reduce the digital gap in developing countries, particularly in education (Rena, 2008). So, as much as the fast move with technology is approaching, preparedness, a complete understanding of the implementation, and sustainability are vital. Many ICT initiatives fail because the receivers cannot sustain the tools offered and employed throughout the project. One of the causes of such failures is a mismatch between ICTs and user requirements (Mwapwela et al., 2019). Furthermore, teachers' abilities and attitudes regarding ICT must be assessed to reduce the issues of intervention sustainability after implementing ICT interventions in school settings. ICTs contribute to developing learners' digital skills, which support critical literacy through the wide range of sources at the learners' disposal.

#### **4.4.2. Reading from subtitles on TV or listening to audiobooks**

Some learners do not read novels but read subtitles from TV shows or listen to audiobooks.

*I don't read a lot of books. The programmes I watch are in Japanese, and then I read the subtitles. (L2G4S2)*

*I don't read a lot. But I like to listen to stories; I won't physically read a book. But I like to search on YouTube like story times and stuff like that, like I like to hear it, someone explain the story to me. But I won't to read a physical book that often. (L1G7S2)*

By this finding, it is evident that learners currently prefer visual and audio means of interacting with information. According to Kuntze, Golos and Enns (2014), learners with hearing ability have enhanced learning when they connect the sound of a language with the print version. In other words, learners who prefer to listen to audiobooks are not necessarily a bad thing. However, they must connect the print (book) with the audio (YouTube story). The education system must be able to provide different means of learning to accommodate all learners.

President Cyril Ramaphosa stated in his 2019 State of the Nation address that the government would equip every school child in South Africa with digital workbooks and textbooks on a tablet device. According to Madida et al. (2019), the government plays a key role in ensuring that ICT is used effectively by ensuring that facilities are available and well-maintained. Angie Motshekga, Minister of Basic Education, further stated on Friday (8 March 2019) that her department is on track to give each learner and teacher an ICT device with access to digitised Learning and Teaching Support Materials (LTSMs). She went on to say that the deployment will begin in 2020, with schools receiving tablets based on their quintile structure. Teachers are also optimistic about the use of ICT resources for teaching and learning despite the challenges schools face. This will again give learners the opportunity to use a wide range of resources to facilitate critical literacy (Molin et al., 2018). Additionally, digital technologies can enable learners to engage in collaborative learning and knowledge building, enhancing their critical thinking skills.

This section leads us to the understanding that some learners prefer alternative means of learning. The use of ICTs seems to be an alternative means of interacting with the reading material. The use of digital resources has great benefits on teaching and learning, including critical literacy. Learners are exposed to different resources, collaborative learning and knowledge building, which facilitate critical literacy.

#### **4.5. Multilingualism, a way for meaning-making**

Using multilingual language practices to facilitate engagement with the novel enhances learner understanding.

##### **4.5.1 The use of bilingualism in making sense of Afrikaans novels**

The teachers switch between English and Afrikaans to allow learners to make sense of the novels. The extract below shows how the teacher uses bilingualism to help the learners understand.

1. *Teacher: [READING] Donderdag het sy nog nie 'n geleentheid huistoe nie. (Geleentheid, so she didn't have a lift home) Staan by die korporasie sê Andries. Al het hy grad 10 gedop vra Tina liever vir hom raad voor sy enigeiemand anders vra. Hy is die een wat die kleintjies groet en die juffrou se tas dra. Baie keer kom die boere op 'n Vrydag dorp toe dan kan jy 'n*

*lift kry huistoe saam met hulle. Moet nou net nie met 'n tas daaraan kom nie. Jy kan nie wil wasgoed huitoë vat nie.*

2. *Teacher: (So now she doesn't have a lift, and now he says she must go wait by the shop there, and she said even though he failed Grade 10, she will always listen to his advice because he is the one who always makes sure the young ones are looked after, and he will always carry the teachers' bags okay. So, he says she must wait by the shop because all the farmers come to town on Fridays to collect things they need on the farm, and maybe she will get a lift. But then he also goes on and says don't take a bag with you because you are getting a lift from someone else. So, she can't take her washing with her.)*
3. *Teacher: [READING] Maar daar is geen meneer Coetzee om te vra vir 'n lift Vrydag naskool nie. Tina staan teen die muur Vrydag van die korporasie saam met die ander plaaswerkers wat vir hulle werkgewers wag. Maar die het darem 'n vaste rygeleentheid.*
4. *Teacher: So meneer Coetzee, wies hy?*
5. *Learner 13: He is the owner of the farm where Tina them lives.*
6. *Teacher: So sy wag nou daar vir meneer Coetzee and all the other farm workers are also waiting against the wall. However, they have a set rule of how it's going to work. They know they have a lift coming. But Tina doesn't have a lift. Kom ons gaan aan. [Lesson 1]*

During the lesson observations, it is observed that Afrikaans is taught in English. This is because learners' mother tongue is either mostly English or an African language. Teachers 3 and 4 informed that some learners do not perform as well as the rest due to language barriers. Here, Vygotsky's key concepts need to be aligned. For the object (as in CHAT) to be achieved, learners need to be in the Zone of Proximal Development (ZPD), where learners can master easy skills without assistance and complex skills (such as understanding and reading Afrikaans) with the assistance of the one with better knowledge. The mother tongue of some learners is an African language; hence they must first translate their responses to English and then to Afrikaans before responding. This makes it very difficult for them to respond to questions and ultimately progress at the same pace as their peers. It is for this reason that meaningful scaffolding is necessary. Scaffolding is a "special form of aid that enables learners to advance towards new abilities, concepts, or degrees of comprehension" (Gibbons, 2015, p. 16). Through scaffolding, learners can go from what they already know to master what they do not yet know. Scaffolding also provides learners with clear instructions for completing the task at hand, clarifies the goal of the activity, and maintains learner concentration on the task to ensure that productive learning occurs (Turuk, 2008). The teachers provide a form of scaffolding through bilingual practices in the classroom. However, even though the teacher allows for informal

feedback to be given in English, the formal assessment does allow them to express themselves in their mother tongue or the language most used during lessons. They can only respond in Afrikaans. Makalela (2018) cites this as the practice of monolingual bias in evaluations and sees it as a barrier to learning.

Lesson observations also provided evidence of scaffolding through bilingualism. Through learners' responses, we learn that if the teacher does not provide meaningful scaffolding for them when dealing with novels, they find it difficult and do not enjoy the novel.

*I find it interesting. I agree with all of them. It also depends on the teacher because if, for instance, I am not Afrikaans speaking and I come to the Afrikaans class, and the only thing they use is Afrikaans, I won't pay attention to the novel. After all, I don't understand Afrikaans and what happens there. But if the teacher translates it into English, I will understand what's going on in the story. (L2G5S2)*

*I like reading, in general, it's just I can agree with her when it comes to the teacher. If a teacher just reads, it doesn't read and explain to you what is happening in that chapter; you are not getting an understanding of what's going on. (L4G5S2)*

*It depends, the English novels are nice, but with Afrikaans novels, it depends on what teacher you get. If you get Mrs X, she translates everything into English, which makes you understand what's going on. With Mrs Y, it's just like here's the book, read it, enjoy it, but half of the children don't understand Afrikaans. I'm reading it, but I do not understand what is going on, so it's difficult, but in English it is nice. (L5G5S2)*

*It is more to the point where they (teachers) can make an effort to ensure that everyone (learners) understands the book. That's a general idea that I think I enjoy. (L1G1S2)*

*...I enjoyed it because the teacher was able to send the message and accommodate everyone. For example, because that is what I was going to say. (L3G1S2)*

From the data above, we see how Learner (L5G5S2) compares an experience with two different teachers and how the absence of meaningful bilingual scaffolding impacts learners' understanding of the novel content. Learners from the data sources indicated that they struggle with the novel and do not enjoy it if bilingual strategies are not applied during novel lessons. Learners find it extremely difficult to learn if they do not get support from the teacher who is the more knowledgeable other (MKO). Bilingual practices help to bridge the gap between the languages and cultures of learners and teachers and can facilitate meaning-making and critical



literacy. Furthermore, the learner-teacher relationship makes up a community in the activity system. Suppose one part of this community does not play its part; the activity system cannot achieve its object (meaning-making and criticality). Therefore, the teachers must operate as the MKO in the activity system (division of labour as in CHAT) by affording bilingual practices for meaning-making and criticality to be realised.

*THE CLASS IS BIG, AND THE CLASS IS NOISY*

1. *Teacher: Please go to your notes; we are almost done. You are supposed to have done chapter 13 questions already. Okay, what we will do today is on the last page of the question notes. Please open up there. Il quickly explain the questions to you. Okay, so we will be marking these questions tomorrow, chapter 13 and chapter 14, as well as the spelling test. [Lesson 4]*

Afrikaans FAL has become very challenging to teach. This is because some schools offer only Afrikaans as a first additional language, and the learners must do it for various reasons. The learner then has a language barrier and struggles in class. It is for this reason that code-switching and mixing between languages take place. These strategies serve as an extension of bilingualism and a form of scaffolding to assist the learners in meaning-making and critical literacy.

#### **4.5.2 Code-switching and code-mixing allow learners to engage in lessons**

Learners engage during lessons when allowed to switch between English and Afrikaans or mix the languages.

1. *Teacher: Graad 11 haal asseblief Kruppel Engel uit. [Grade 11 please take out your Kruppel Engel – (Cripple angel is the title of the novel)] Onthou asseblief van julle assesseringstaak, julle letterkunde taak wat Donderdag gebeur reg. [Don't forget about your assessment task, your literature task that happens on Thursday.]*
2. *Teacher: Okei, so voor ons begin as ek reg is moet ons aangaan na hoofstuk 5 toe. Wie kan vir my hoofstuk 4 eers opsom? Wat het laaste gebeur? [LEARNERS DON'T RESPOND] Wie kan onthou wat het gebeur? [Okay, so before we start, if I'm correct, we need to move on to chapter 5. Who can sum up my chapter 4 first? What happened last? [LEARNERS DON'T RESPOND] Who can remember what happened?*
3. *Learner 5: Sy het... [learner struggles with Afrikaans] [She did...]*
4. *Teacher: Jy kan dit maar in Engels doen. [You can do it in English]*
5. *Learner: She went to her Grade 8 orientation.*
6. *Teacher: Okay she went to her Grade 8 orientation. Wat nog? Wat het nog gebeur? [What else? What else happened?]*

7. *Learner 6: She met Hanmarie, who became her new friend.*
8. *Teacher: Okei sy het vir Hanmarie ontmoet op die kamp. Hulle het saam bubblegum/kougom geëet. Wat nog? [Okay, she met Hanmarie at the camp. They ate bubblegum/chewing gum together. What else?]*
9. *Learner: Someone said something about Jakob, and no one was happy.*
10. *Teacher: Something about Jakob, and no one was happy. Where are your summaries, guys?*
11. *Learner 7: She [Tina] got to write for the newspaper. [LESSON1]*

From the above data, code-switching is evident. Code-switching, according to Ndlela (2021), is shifting from one language to another in the event of communicating with one another for a specific reason. This was the most used communication strategy during the novel lessons. From utterance 2, we can see that the teacher, whose role is to instruct the class, asks a question in Afrikaans but switches to English when the class does not respond. Code-switching was used to communicate the novel content effectively in cases where the teachers and learners used the same codes. This strategy was used by both learners and teachers from the two participating schools. The learners mainly used code-switching during discussions when they could not clearly express themselves in Afrikaans. The teachers mostly code-switched during presentations when learners showed a vague understanding. Code-switching had a positive effect on the learning activity. It increased the learners' understanding during the lesson and improved lesson participation. As the lesson progressed, learners used less of the “unauthorised language” and more of the language at hand. From this finding, the teachers used code-switching to negotiate meaning during the lesson to help learners negotiate or understand the meaning of the novel content. This suggests that code-switching can provide opportunities for meaning-making and critical literacy by allowing the learners to draw on their full linguistic repertoires to convey complex ideas and negotiate understanding (Goodman & Tastanbek, 2021). In other words, allowing the learners to engage in critical discussions in the most adept language allows them to make meaning and promote criticality.

Furthermore, according to Ndlela (2021), code-mixing is a communication strategy where the learners and teachers use two codes simultaneously. In this case, English and Afrikaans were used at the same time. Code-mixing, in other words, is the use of two languages simultaneously to effectively communicate an idea in cases where the two speakers share the same codes (Ndlela, 2021). The strategy was used when learners had to answer questions during the class discussion but struggled to find the words in Afrikaans. This finding revealed that the participants used code-mixing as a teaching and learning strategy that came out as a

communication strategy during class discussions. Like code-switching, code-mixing is a pedagogical strategy that facilitates meaning-making and critical literacy in several ways. First, it can help bilingual learners connect what they have learned in language classes and transfer content and meaning across languages. Second, code-mixing can provide a contextual cue that connects the lexicons and concepts, making it easier for learners to comprehend and negotiate meanings in both languages. Finally, code-mixing can help bilingual learners recognise associations across languages and develop a deeper understanding of cross-cultural differences (Jiang et al., 2014). All these factors can contribute to the development of critical literacy skills and enhance learners' ability to engage with texts and ideas in multiple languages.

1. *Learner 16: I feel like the racial issue was the biggest part. Like jou pa [your father] is a boer [farmer] and you have this status. It's also a shame about it, like the farmer's kind [child] and I feel like her mom wants to escape it. A lot has to do with that, and just move on with the whole Pa-At is her father situation. I think she kind of doesn't want to come to terms with it, and that's why she doesn't tell Tina because if Tina had to know she would have to live with that situation. [LESSON 1]*

As found in the above data, language codes were switched and mixed. These strategies were used to facilitate classroom discussions, to allow learners to understand the novel and facilitate critical literacy. Code-switching and code-mixing contribute to developing critical literacy and enhancing learners' ability to make meaning.

#### **4.6 Conclusion**

The analytical findings of the data for this chapter revealed the engagement of the learners and teachers with novel teaching and learning and how it encourages critical thinking and meaning-making. For schools to remain relevant to learner growth and skill development, they have no choice but to teach the skills children need to succeed in a modern, global economy. These skills include broad concepts such as creativity, innovation, problem-solving, communication, collaboration, teamwork, and critical literacy, as well as media and technology literacy, financial literacy, health literacy, and global literacy (Senechal, 2010). How teachers teach and learners learn meaning-making and criticality were often confirmed through the three data sources applied. Their engagement with contentious themes in novels afforded great insights and provided valuable insights for novel selection. Teachers were enthusiastic about teaching novels and did their best to help learners make meaning of the novel and facilitate criticality. However, teachers struggled to fully engage learners when contentious topics were being

discussed during lessons because they were not fully equipped to deal with the issues. Some teachers often struggled to engage learners critically with contentious themes. This is a result of the limited support from the department to help teachers deal with contentious themes in novels. Furthermore, teachers use bilingualism to help learners understand the novel because it serves as a form of scaffolding to help the learners understand the work. On the contrary, it produces slow results in grasping an understanding of the language, which contributes negatively to the monolingual assessments. The following chapter will present a set of concluding statements and recommendations.



## Chapter 5

### Conclusions and Recommendations

#### 5.1 Introduction

This chapter will present a summary as well as the insights gained from the study's findings. The study's main objective was to explore potential opportunities for meaning-making and criticality when Grade 11 learners analyse Afrikaans novels. An investigation of four Grade 11 Afrikaans FAL classrooms studying the novel *Die kruppel engel* was conducted and analysed to see what meaning-making and criticality opportunities novels could afford the learners. CHAT, guided by Socio-cultural Theory was used as the theoretical framework. Howie et al. (2012) stated that reading is a core skill and the foundation for academic achievement and equipping learners for useful citizenship in the larger society. Therefore, teaching reading is crucial to learners' growth and learning across the curriculum.

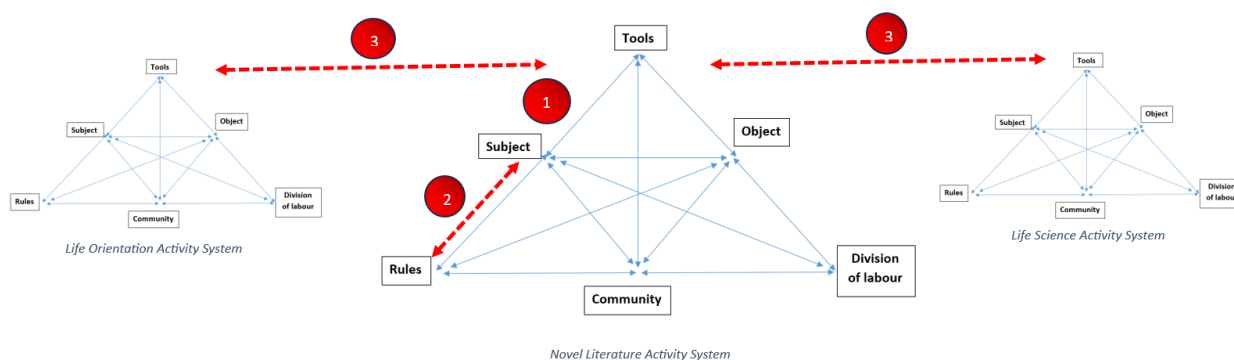
The findings of this problem add to the large body of knowledge of current research in multilingual contexts. Importantly, the research process extended the researcher's own knowledge base regarding meaning-making and criticality with the analysis of novels through the contributions of numerous scholars that the researcher studied. This gave the researcher significant insight into the important function of curriculum planners in selecting novels for classroom practice and learning. The insights gained in this study could also be useful to other educators, curriculum planners and policymakers.

#### 5.2 Theoretical Framework Implication

Guided by the Socio-cultural Theory insight that argues that one's consciousness is shaped by social experience and mediated by artefacts (Postholm & Vennebo, 2019), the three generations of Cultural Historical Activity Theory (CHAT), initiated by Vygotsky (1978) and advanced by Leont'ev (1981) and Engeström (1987), was used in this study to identify meaning-making and criticality that Afrikaans novels offer in Grade 11. It explored the relationship between mind and activity.

A few CHAT contradictions surfaced during the study. These contradictions constrained meaningful teaching and learning, and criticality during novel literature lessons in Grade 11. However, these contradictions can provide a source for profound learning because they compel

participants to take a fresh look at their deep-seated practices and assumptions. The figure below illustrates the novel lesson activity system with its neighbouring activities (Life Orientation and Life Sciences Activities).



**Figure 11: CHAT Contradictions**

### 5.2.1 Primary Contradictions

The research discovered that the subject (teacher) of the main activity system (novel lesson activity) read the novel chapters and did not allow learners to participate in the reading in the classroom. As indicated at point one, the main reason for this practice is to assist with the limited time allocated to literature in the curriculum and the different capability levels in the classroom. As much as one can understand why teachers do this, it does not favour collaborative learning in the object orientated activity.

Furthermore, learners (subject) are taught novels using traditional hard-copy books when they want to use technology. Due to this, they do not read as much as they would have wanted to because traditional books do not attract them.

### 5.2.2 Secondary Contradiction

Teachers (subject) focus their teaching on the time CAPS (rules) allocated. This is illustrated at point two on the diagram. Here, tensions are found between different components of one activity system. The teachers rush through the novel content to abide by the time allocated by CAPS. However, as much as they are getting through the content, their efforts are unsuccessful because although they meet the time requirement as prescribed by CAPS (rules), they are missing a specific aim of novel teaching, which is to read the language with confidence.

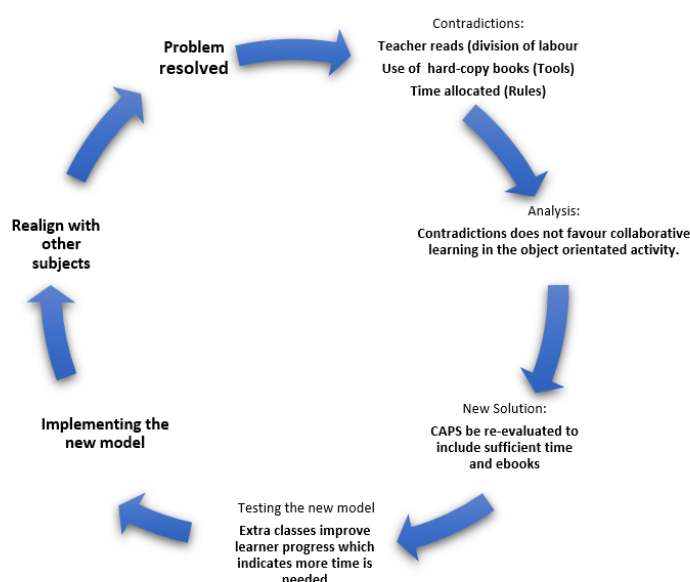
### 5.2.3 Quaternary Contradiction

Cross-curriculum teaching benefits learners when the teachers understand the content of both subjects. The study has found that cross-curriculum takes place in the classroom as novel

content at times forces teachers to delve into other subjects. The novel presented questions amongst learners that related to Life Science and Life Orientation. The teacher's limited understanding did not sufficiently build on the learners' understanding.

### 5.2.4 The expansive learning cycle

The collaborative effort of the expansive learning cycle directed toward resolving contradictions can be employed to address the above-mentioned contradictions. Here, shared objects of activities are developed, and new mediated artefacts are created. Furthermore, it involves encountering two or more perspectives, conflicts, or debates through which new ways of thinking, being, and acting are conceived (Yan & Yang, 2019). To address the contradictions, the contradictions and tensions within and among activity systems should be identified to apply the expansive learning cycle. Thereafter, the existing practices and assumptions should be questioned, the situation should be observed and analysed, new ways of thinking should be proposed, the proposals should be examined, new practices should be implemented, the new outcomes should be reflected on, and the contradictions should be resolved. Following the contradictions found in this study, a suggested expansive learning framework was designed as a recommendation to resolve the contradictions.



*Figure 12: Suggested Expansive Learning Cycle Framework*

### **5.3 Main Conclusions**

Semi-structured interviews, classroom observations, and learner focus groups were used to obtain the key findings from which the main conclusions were drawn. These conclusions responded to the following three questions:

1. How do teachers teach meaning-making and criticality when teaching prescribed Afrikaans FAL novels in the Grade 11 classroom?
2. How do learners engage with meaning-making and criticality when studying prescribed Afrikaans FAL novels in the Grade 11 classroom?
3. How does the analysis of the prescribed Afrikaans FAL novel encourage critical literacy in Grade 11?

Both meaning-making and critical literacy are important concepts in reading. Meaning-making during novel lessons involves constructing and interpreting meaning from texts or experiences, involving learners' active engagement, connecting new information to existing knowledge, and creating personal understandings. Building meaning is a crucial aspect of understanding. Furthermore, critical literacy is a learning method that involves reading novels to understand language and its impact on the learner. It involves supporting readers by helping them analyse their environment and the written word. Critical literacy is crucial when studying novels, as it helps readers understand the text, language, environment, and power at play and formulate responses to undercurrents, making critical literacy very important. Meaning-making and critical literacy are embedded in the socio-cultural viewpoint of learning. Notably, meaning-making and criticality are probable through a collaborative process and interaction with culturally diverse learners and knowledgeable teachers in literature classrooms. The probability becomes more likely if the following findings' conclusions are addressed.

#### **5.3.1 Contentious Themes in Novels**

One of the main findings of this study is that prescribed novels with contentious themes are beneficial for learning. These benefits include safe spaces, transformed thinking, enjoyment, awareness, empathy, unity and cross-curriculum teaching. Finding contentious themes in novels to be beneficial aligns with Socio-cultural Theory and CHAT. The benefits of the changed behaviour and thought patterns resulted from the interaction between culturally diverse learners and teachers in the novel literature classroom. It proves that reading and analysing novels with contentious themes in socially and culturally diverse spaces is important in positively shaping human activity and cognition. Furthermore, dealing with contentious



themes provides opportunities for meaning-making in relation to the novel and about each other and life. Novel lessons, therefore, afford the probability for meaning-making and criticality. Hence the time provided by CAPS for novel lessons should be adequate to afford sufficient time for collaborative and socially constructed teaching and learning, ultimately enhancing meaning-making and criticality.

According to a study by Kartika Nurhandayani (2014) from Yogyakarta State University, themes in novels can be divided into implicit and explicit themes. My study agrees with the finding as themes in my study were found from the direct words stated in the novel, and words needed to be connected to the story's background and the author's views. Another study by Anastasia Tsoukala (2021) from the University of Thessaly, tested the emotions triggered during the conversation of controversial dialogue in language and found that both negative and positive emotions can be triggered depending on the language (provoking and non-provoking) usage. My study can only confirm the positive emotions such as unity, enjoyment and positive thought patterns.

This finding showed that teachers discuss contentious themes emerging in novels in the Afrikaans FAL classroom to help learners with meaning-making and criticality. Teachers did not delve deep into these topics, which limited the full extent of meaning-making and critical literacy. CHAT includes the division of labour of which the role of teachers teaching meaning-making and criticality through the analysis of novels is a part. Based on this, the activity [novel lesson] achieves the object [meaning-making and criticality] through social experiences employed by the teachers who adhere to the rules. Learners engage with meaning-making and criticality through classroom discussions about contentious topics. These discussions allow them to look critically at situations and formulate a more significant meaning of the world in and around them. The learners took risks by discussing and understanding contentious themes. Through this engagement, the activity system meets the object, which is an opportunity for meaning-making and criticality. Furthermore, analysing novels with contentious themes in Grade 11 affords learners an experience with the text by understanding the text, the language of the text, the environment and the power at play. It also allows Grade 11 learners to formulate a response to the undercurrents.

### **5.3.2 Enjoyment of novel literature studies**

The second main finding found in this study is that the enjoyment of novels encourages learning. This enjoyment stemmed from teacher enthusiasm and interesting storylines. The enjoyment experienced during the novel lesson is a result of the successful mediation between the components of CHAT within the social and cultural contexts of the community (classroom) where the activity (novel lesson) took place. Teacher enthusiasm and interesting storylines, therefore, should be mandatory for teaching meaning-making and criticality in order for it to become apparent during novel lessons. Furthermore, storylines should include contentious themes when selecting prescribed novels to ensure learner interest and afford meaning-making and criticality.

A study by Amy Wanningen (2022) from California State University San Marcos, who focused on the study of novels, found that learners enjoy what they read when they are interested in what they read. My study supports this idea as it found learners to enjoy interesting storylines in novels. Another study by Amanda Svensson (2021) from Dalarna University found that teachers struggle to keep learners motivated to read. She mentioned that a good starting point is crucial in motivating learners to read. My research partially agrees with the study done at Dalarna University, as the researcher describes a good starting point to be providing the learners with some type of context and a connection to their personal lives. My research differs as it found that a good starting point includes multimedia texts with interesting storylines coupled with enthusiasm and passion from teachers for teaching novel content. Teachers enthusiastically teach novels using varied intonations, actions, and verbal indications in the Afrikaans FAL classroom. The teachers (the division of labour as in CHAT) support, operationalise and motivate the learning environment. The learners, on the other hand, engage with meaning-making and criticality through socially enjoyable classroom discussions. These discussions allow them to look critically at situations and formulate a greater meaning of the world in and around them. Analysing novels in Grade 11, when enjoyed, affords learners an experience with the text in which they understand the text, the language of the text, the environment and the power at play. It also allows Grade 11 learners to formulate a response to the text.

### **5.3.3 Multimedia influences novel reading, both negative and positive.**

The third main finding is that multimedia influences novel reading, both negative and positive. CHAT argues that the tools used are important in shaping the learning process. Therefore, the use of multimedia tools can provide learners with a range of tools that can support their learning in different ways. Multimedia tools provide learners with multiple representations of a concept (visual, audio, diagrams, automated) to support collaborative learning and to create authentic learning environments that reflect real-world contexts. Furthermore, learners prefer alternative ways of learning, and the education system should be adjusted accordingly. Tools are important aspects of learning, and because they are important, learners should be afforded the tools they are most comfortable with. The learners prefer digital devices that can provide written, audio and filmed novels. This is a clear indication of the benefit of bringing the use of digital devices to the classroom. As a country, South Africa must hasten to bring technology into the classroom to captivate learning. Many factors, such as budget constraints and crime, prevent this development from taking off in its entirety. However, it will benefit learners and the education system if these constraints can be addressed to ensure the effective implementation of multimedia in schools.

Jessica Jenkin (2021) from the University of Cape Town found that digital technology destabilises the traditional classroom. This study confirms this, as it was found that digital learning vastly differs from traditional ways of teaching and learning. It brings a different way of learning to the classroom. Teachers use digital resources (data projector and laptop) coupled with hard-copy novels to afford learners opportunities for meaning-making and criticality. Tools are very important, and the multiple tools used enhance learners' chances of meaning-making and criticality. Learners engage with meaning-making and criticality through hard-copy novels. As a result, learners spend less time reading which ultimately affects meaning-making and criticality. Learners want to use digital resources and prefer reading from their phones or tablets because they always have it with them.

### **5.3.4 Multilingualism as a way for meaning-making.**

The last finding found in this study is that multilingualism is a way for meaning-making. Using languages in the classroom as a tool to think and learn confirms CHAT, which implies that learners think and learn through the use of different languages in the classroom and, in so doing, affords learners greater opportunities for meaning-making and criticality. Learners and teachers use languages most adept at bringing about understanding. Using different languages

is a great way to bring about understanding, but not the only way. The use of bilingual dictionaries is also another way to help with understanding amid language barriers. However, this method is not being used because it is time consuming and novel lessons has limited time in the curriculum. The use of dictionaries also seems archaic; therefore, it is not part of the lessons. The CAPS policy should be revised to include multiple ways to give learners greater opportunities for meaning-making and criticality.

Teachers used code-switching and code-mixing of English and Afrikaans in the Afrikaans FAL classroom to help learners understand. Teachers either switched or mixed the two languages to maximise the meaning-making of the novel content. The teachers' use of multilingual practices in the classroom employs language as a tool to think and learn, and in doing so, affords learners greater opportunities for meaning-making and criticality. Furthermore, multilingualism is not part of the CAPS policy but should be drafted into policy to afford more learners this opportunity for meaning-making and criticality. Learners negotiate meaning-making and criticality through code-switching and code-mixing during novel lessons. This helped learners to construct and interpret meaning from the text and the learners' experiences. These discussions allow them to look critically at situations and formulate a greater meaning of the world in and around them.

### **Theoretical Implications**

Both the Socio-cultural Theory and CHAT predict that if human learning occurs through interactions in social settings, it will result in meaning-making and criticality. Therefore, analysing novels with contentious themes in multicultural classrooms afforded learners opportunities for meaning-making and criticality. CHAT further suggests that learners' enjoyment of the lesson is closely related to the social and cultural context in which learning occurs. If learners feel connected to the culture and community in which they are learning and if they can engage in meaningful social interactions with others, they are more likely to enjoy the learning process and be motivated to continue learning. Additionally, learners' enjoyment of lessons is closely related to their sense of agency and ownership over their learning. If learners feel they have control over their learning and can choose what and how they learn, they are more likely to be engaged and motivated to learn. Also, CHAT implies that using different media (such as text, images, and video) provides learners with various tools and artefacts that support their learning differently. This then improves meaning-making and

criticality. Finally, CHAT views language as a form of communication and a tool for thinking and learning. Therefore, when multiple languages are used during novel lessons, learners will be able to think and learn.

### **Policy Implications**

The data indicated that novels with contentious themes afford learners opportunities for meaning-making and criticality. The implication of this includes that the successful use of novels can improve learners' meaning-making and criticality. The CAPS policy should be re-evaluated to include sufficient time to study novels in great detail, to include novels for valuable edification, to include a differentiated curriculum approach, and to formalise multilingualism as a teaching method. Furthermore, the importance of novels for teaching and learning should be treated as such by policymakers. The enjoyment of novels includes not only that it encourages learning but also that novels can be used to teach learners about the benefits of reading and other important matters. Additionally, multimedia is more beneficial than negative for learning; therefore, instead of gradually including multimedia in schools, the CAPS policy should include compulsory multimedia resources to study novels. Finally, multilingualism as a means for meaning-making, and criticality includes not only that multilingualism can improve learners meaning-making and criticality. The finding also implies the urgent need for the LiEP to be re-evaluated.

### **Practical Implications**

The Department of Basic Education can overcome the dire state of reading literacy in South Africa and the urgent need for reading development by ensuring that age-appropriate and exciting reading material is readily available for learners to read by making online magazine subscriptions available, which learners can access from their digital devices. Additionally, they can extend the enjoyment of reading novels by hosting competitions that schools and the greater public can enter. Families can enter to extend this learning and enjoyment into learners' homes and stimulate reading for adults alike. Ebooks can be provided for learners to download onto their cell phones to fast-track digital implementation. Furthermore, the Department of Basic Education should film novels with subtitles in different languages. The viewer can select the desired subtitle language upon starting the film. There should also be an option for sign language.

Schools can start a compulsory reading session to develop a culture of reading in schools. They can also offer additional classes for children who struggle with reading.

#### **5.4 Recommendations**

Based on the research findings and the interpretation of the findings, the following recommendations may be made to the present government to provide a solution to the problem.

A change should be made where digital learning in schools becomes the primary means of teaching and learning instead of an adjunct to it. Many studies have shown that using ICT in the classroom favours teaching and learning meaning-making and criticality. These favourable outcomes and the propensity of learners to use multimedia will undoubtedly boost learners' attitudes toward learning and improve learning outcomes.

Translanguaging as a form of language fluidity should be explored to allow learners to leverage multilingualism for meaning-making and criticality. This method is beneficial for language teaching and learning because it generates a “weaker language through cross-transfer of abilities between the linguistic repertoires that students already possess” (Makalela, 2015, p. 16). This increases meaning-making and criticality, and as a result, learner outcomes improve.

A new curriculum design is recommended to scaffold the focus of novels in the FET phase. The curriculum should focus on mastering lower-order thinking in Afrikaans novels in Grade 10. This will allow for the groundwork to be prepared and for learners to build on their analysis of novel understanding in Grade 11. Teachers can then build on this foundation. In this way, all levels of analysis will be addressed before the final Grade 12 examination, and the learner leaves the school fully equipped. This will allow them to analyse texts successfully when they get to university.

Furthermore, based on the research findings and the interpretation of the findings, the following recommendations are made to the sample to provide a solution for the problem.

Teachers should continue to encourage learner participation during novel lessons because when learners provide their own opinions in respect of the novels taught, the novels allows them to draw from their own experiences as well as those of their peers, as the findings showed that this has many positive outcomes with includes meaning-making and criticality.

Teachers should also guarantee that learners have “access to a choice of quality topic reference material in each classroom” (Myers, 1998, p. 265) for effective cross-curriculum teaching and learning. Teachers should gather materials to make cross-curricular teachings meaningful and assist learners with understanding the need for cross-curricular teaching and learning in Afrikaans FAL classrooms.

## **5.5 Limitations**

This research study was conducted during a time when the whole world faced a pandemic called Covid-19. This pandemic severely affected the movement due to the contagious nature of the virus, and schools were reluctant to allow researchers into their schools. Where schools allowed researchers, we had to operate under strict Covid-19 protocols, and what was regarded as normal when conducting research in the past was suddenly no longer the case. Researchers had restrained contact with teachers and learners. Sanitising learners and classrooms before and after each lesson reduced the lesson times, limiting the amount of data drawn from lesson observations. The masks the participants wore made it difficult to hear what they were saying, and it was difficult to analyse their facial expressions. The rotational system implemented to combat the spread of Covid-19 at one of the research sites also delayed the completion of the data collection process. Virtual meetings where sanitising and masks are unnecessary and movement is not restricted is one way to remove this limitation for future research.

Furthermore, the study only reflects a small portion of the phenomena under analysis. The sample was drawn from two high schools, with four participating teachers teaching Afrikaans FAL to Grade 11 learners. This is a small-scale study, and the question of whether the sample size was large enough to allow generalisations from the findings may be questioned. However, given the case study approach, I believe the findings may shed light on similar problems in the South African educational schooling system on a larger scale.

Another limitation was the time factor. The deadline was tight, as the research was conducted in the second term, with only three weeks to collect data at the two participating schools.

This gave the researcher one week per school and a roaming third week between the two schools to collect whatever was missed during the one week spent at the schools. As a rule, the WCED does not allow research to be conducted in the fourth term, because of the final examinations and because of the unpredictability of the pandemic; it was not wise to wait until

the third term. Schools closed during the various waves of the Covid-19 pandemic, and it was important for me to get the study done before another unexpected wave approached. Therefore, given the time factor mentioned before, the decision was made to use the second term and to spend the first week at School 1, the second week at School 2, and roaming between the schools in the last week to tie up all the loose ends. Roaming consumed much daytime as School 1 was in the Southern Suburbs, and School 2 was in the Northern Suburbs. The schools, however, were quite accommodating. School 1 allowed me to have online focus groups with the learners after school hours, and School 2 blocked out the various learner groups during the day so that they could come to the learner focus groups. Despite the limited time, the researcher managed to observe and interview four Grade 11 Afrikaans FAL teachers and engage six focus groups at School 1 and 7 at School 2. Due to time constraints, the researcher did not manage to see three focus groups: one at School 2 and two at School 1. A suggestion for future research would be to do the research during term three.

Finally, only a few schools used the novel as a prescribed text. Schools choose two genres from the four available (novels, poetry, short stories, and dramas). It was found that many disadvantaged schools did not opt for the novel because of the financial burden it puts on the school. This caused a limitation as the initial plan included one former Model C school and one previously disadvantaged school. The reason was to get a view from different income groups and communities in the Western Cape. In future, researchers should make provision for this limitation by having a backup, such as extending the research field to other regions.

## **5.6 Future Research**

This study leaves room for researchers, universities, and policymakers to continue exploring ways to enhance the teaching and learning of novels to afford opportunities for meaning-making and criticality. Questions to be considered:

1. How can the allocated time be meaningfully adjusted to enhance meaning-making and criticality through reading?
2. How can the government fast-track the implementation of digital devices for literature studies?
3. What/How do contentious themes evoke emotion?



## **5.7 Final Remarks**

The researcher was exposed to the realities of dealing with novels in high school classrooms throughout the research journey through the material read and on-site observations. Novels as a curriculum component has been around for ages, and much has been written about it. Having said that, being a novice researcher, it was difficult for the researcher to find her own voice in the middle of so much information, especially for a language that inspires so many informal conversations yet has received so little research in recent years.

As the researcher started on this study, much thought was given to ways how this could turn out. Little did the researcher know that the findings could open much more than what was anticipated. The researcher could relate to many of the challenges that teachers, with little support, face when dealing with prescribed novels. Teachers search for shared practices, but it is not always helpful in different contexts. It was obvious that what works for one school or teacher does not necessarily work for another. However, one thing is certain: the teacher needs to understand the subject and the subject content, have a relationship with the learners, and have a level of classroom management in order to afford meaning-making and criticality through teaching and learning.

Valuable lessons were also learned regarding novel lessons and the expectations created by the education system to fit learners into a mould in order to reach a desired outcome. The researcher's own practice as a language teacher also contributed towards understanding this system, as well as what teachers deal with daily when presenting prescribed texts to learners.

Finally, the research journey taught the researcher determination, tenacity and perseverance. That amid moments of uncertainty, to remain focussed and continue to pursue the task at hand.

## **5.8 Conclusion**

This study sought to explore meaning-making and criticality during Grade 11 learners' analysis of Afrikaans novels. It is hoped that the key findings in this research will contribute to the theoretical, practical and policy frameworks in language pedagogy as it pertains to the teaching and learning of novels.

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## Appendix A – Invitation Letter: Teachers and Learners

Participant's name.....

Dear (Participant's name)

### **Re: Invitation to participate in a research study**

This letter serves as an invitation to invite you to participate in a Master's research study entitled “Exploring learning opportunities in the analysis of Afrikaans novels in Grade 11”. The study aims to explore the learning opportunities when studying prescribed Afrikaans novel literature texts.

Your participation in this study will enable me to provide an understanding of the prescribed novels influence on learning opportunities when it is analysed during lessons. It will be a helpful source of information for teachers and curriculum planners when selecting these texts in future.

My research will be conducted by observing Afrikaans novel literature lessons to gain an understanding of how novels are taught by teachers and received by learners. Interviews with teachers and focus groups with learners will enable me to gain a deeper understanding of the experiences of both teacher and learners when engaging these texts.

Your involvement will be voluntary and your identity will remain anonymous. You will also be able to withdraw from the study at any time without having to provide a reason for the withdrawal. More information as to what will be expected from the participants will be given upon receiving consent.

Once this study has been approved by the Ethics Committee of the University of the Western Cape, you will be sent the letter of ethical approval. To participate, you will be asked to complete and sign the reply slip below to confirm that you understand and agree to the conditions prior to any observations or interviews commencing. If you are under the age of eighteen, your parents will have to complete the reply slip. By signing and returning the reply slip, you are giving consent to participate in the study.

Thank you in advance.

Yours in Education

---

Wendy Da Silva (Student number: 2650683)

Email: [2650683@myuwc.ac.za](mailto:2650683@myuwc.ac.za)

Cell: 0794932807



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## Appendix B: Permission Letter to the Head of Institution

Name of School  
Street name and number  
Suburb  
Town  
Date

### **Re: Request for permission to conduct research at (NAME OF SCHOOL)**

To whom it may concern

I am Wendy Da Silva, a Master's student at the University of the Western Cape, South Africa. The research that I wish to conduct titled "Exploring learning opportunities in the analysis of Afrikaans novel in Grade 11" involves observations of Afrikaans First Additional Language novel literature lessons at a high school. The study aims to explore the learning opportunities when studying prescribed Afrikaans novel literature texts. Rothbauer (2011) argued that adolescents regarded reading literature as a way of understanding the experiences of others, through which they might feel connected to others or see new possibilities for their own lives. This research will afford teachers a better understanding of the effects of literature material on students. The qualitative data that I will need to complete this research, will be garnered by observing one class on two separate occasions when novel literature is being taught, and two interviews with the class teacher. This research is conducted under the supervision of Prof. M Mbelani.

I, as a result of this, request permission to visit your institution to present my outlined research. I would like to obtain official consent to work with one Afrikaans teacher, his/her learners and the parents of the learners in his/her class as participants for my research. I would also appreciate it if I could be allowed access to certain documents at his/her discretion to gain a full understanding of the novel literature practices at your school.

Kindly find my research proposal attached. I will provide you with the ethical clearance letter for your perusal, once I have received such from the University of the Western Cape to perform my research.

Ethical research is a critical part of my work and has a huge effect on how people see me, my work and my institution as a researcher. The name of the school and all the participants will be replaced with pseudonyms and only my supervisor and I will be able to access the material

I am collecting. I will provide you and the teacher with access to the research results upon completion of this study.

Kindly complete the attached consent form should you give me permission to conduct my research at your institution.

Please do not hesitate to contact me should you need any further information.

Thank you in advance for your consideration in this matter.

Yours in education

---

Student: Wendy Da Silva  
Student Nr. 2650683  
Email: [2650683@myuwc.ac.za](mailto:2650683@myuwc.ac.za)  
Cell: 0794932807  
University of the Western Cape

---

Supervisor: Prof. M. Mbelani  
Email: [mmbelani@uwc.ac.za](mailto:mmbelani@uwc.ac.za)  
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Faculty of Education  
University of the Western Cape





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## Appendix C: Teachers' Interview Questions

These questions are designed to find out more about the teacher's understanding of novel literature pedagogy and the teacher's attitude towards the prescribed novel. These questions would also help to gather knowledge about what pedagogical methods are being used to teach novel literature in Grade 11.

**Name of teacher:** \_\_\_\_\_  
**Interview date:** \_\_\_\_\_  
**Contact number:** \_\_\_\_\_  
**Email address:** \_\_\_\_\_  
**Class taught:** \_\_\_\_\_

### 1. Personal Information about Novel Literature

- 1.1 What were your motivations for becoming an Afrikaans teacher?
- 1.2 How long have you been teaching?
- 1.3 Do you enjoy novel literature?
- 1.4 Who prescribes the novels that you teach?
- 1.5 Are you happy with the prescribed books?
- 1.6 Do you enjoy teaching literature (novels)? Why?

### 2. Learner Performance

- 2.1 How has the performance of the learners been over the past 3 years?
- 2.2 Why do you think this is the case?
- 2.3 How do they react before, during and after completing a novel?

### 3. Teaching Practice

- 3.1 What strategies do you use to teach novels?
- 3.2 What is the best teaching strategy that you have used, and do you consider it useful?
- 3.3 Do you find prior knowledge, life experiences, history and culture to be important in teaching novels?
- 3.4 How do you ensure that learners engage the aspects mentioned above in your novel lessons?

**4. Class Engagements**

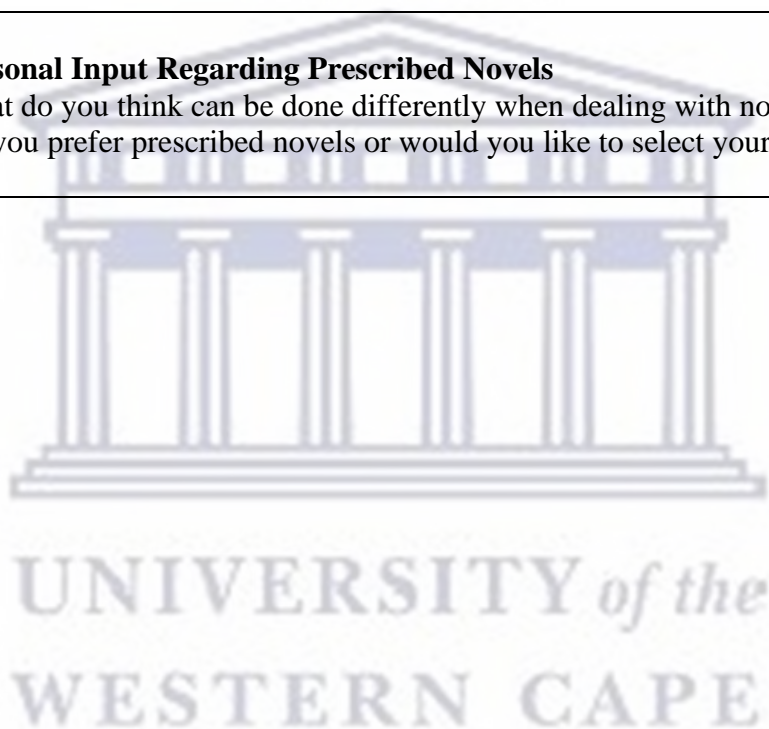
- 4.1 Do learners contribute to class discussions in your novel literature lessons?
- 4.2 What helps you ensure maximum learner participation and collaboration during novel literature lessons?
- 4.3 What challenges have you encountered in novel literature teaching?
- 4.4 How have you as a teacher, experienced teaching novels that touch on contentious issues to classes of diverse learners?

**5. Support**

- 5.1 Do you receive any support from the subject advisor/subject head?
- 5.2 If yes, what kind of support do you receive?
- 5.3 Has this support been effective in teaching prescribed novels?

**6. Personal Input Regarding Prescribed Novels**

- 6.1 What do you think can be done differently when dealing with novels?
- 6.2 Do you prefer prescribed novels or would you like to select your own?







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## Appendix D: Focus Group Discussion Questions

The following questions, which might be relooked, are designed to gain insight into the attitudes and feelings of learners towards the novels as a literary genre and will be used as prompts for semi-structured discussions on their prescribed books.

1. What is prose?
2. Do you like prose (novels)? Why? Why not?
3. How often do you read?
4. How does your teacher teach novels?
5. What do you like about the lessons?
6. How do you feel about questions that ask you to give your opinion on certain things in the novel?
7. How do you feel about novels that deal with racism or cultural issues?
8. How do you feel when learners in your class from a different race comment on the novel that deals with racially sensitive issues?
9. How does your teacher deal with sensitive issues reflected in novels?
10. Do you think the novels you study enables you to see the world differently? If so, in which way?
11. Do you think novels that speak about the injustices of the past are necessary? Why do you say so?
12. How would you describe them?
13. What do you like the most about the study of novels?
14. Name a novel you like the most and why?
15. What will you do differently in the novel literature lessons?



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## Appendix E: Lesson Observation Schedule

The six elements of the CHAT will be used to observe the novel literature lessons. (Adapted from Abrahams, 2018)

Activity System Element	Questions to respond to
Activity	What activity is taking place?
Object	What is the object (outcomes) of the activity taking place?
Subject	Who is involved in conducting the activity?
Community	What is the nature of the classroom in which the activity is taking place?
Tools	What tools are used by the teacher? How are these tools used to select and teach novels?
Rules	What and whose rules are used, and how does the implementation of those rules affect the novel literature lesson outcomes?
Division of labour	How is the labour divided within the classroom activity system? What are the roles of the teachers and the learners? How do the roles performed affect the object?



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## Appendix F: Letter to the parent/guardian

Participant Name:.....

### **Re: Request for the participation of your child/children in research**

Dear Parent(s)/Guardian

I am Wendy Da Silva, a Master's student at the University of the Western Cape, South Africa. The research that I wish to conduct titled "Exploring learning opportunities in the analysis of Afrikaans novel in Grade 11" involves observations of Afrikaans First Additional Language novel literature lessons at your child's high school. The study aims to explore the learning opportunities when studying prescribed Afrikaans novel literature texts. Rothbauer (2011) argued that adolescents regarded reading literature as a way of understanding the experiences of others, through which they might feel connected to others or see new possibilities for their own lives. In doing this, research teachers will have a better understanding of the effects of literature material on students. The qualitative data that I will need to complete for this research will be garnered by observing two classes when novel literature is being taught. This research is conducted under the supervision of Prof. M Mbelani.

I, in light of the above, request permission to include your child in this research study. I would like to obtain official consent to incorporate your son/daughter during, his/her Afrikaans lessons as participants for my research.

My research proposal can be made available upon request to clarify the nature of this research. I will provide you with the ethical clearance letter for your perusal, once I have received such from the University of the Western Cape to perform my research.

Ethical research is a critical part of my work and has a huge effect on how people see me, my work and my institution as a researcher. The name of the school and all the participants will be replaced with pseudonyms and only my supervisor and I will be able to access the material I am collecting. I will provide the school access to the research results upon completion of this study.

Kindly complete the below reply slip to give consent for your child/children to participate in this research. Please do not hesitate to contact me should you need any further information.

Thank you in advance for your consideration in this matter.

Yours in education

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Student: Wendy Da Silva  
Student Nr. 2650683  
Email: [2650683@myuwc.ac.za](mailto:2650683@myuwc.ac.za)  
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---

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University of the Western Cape



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## Appendix G: Permission Letter to the Western Cape Education Department

Name of  
Street name and number  
Suburb  
Town  
Date

### **Re: Request for permission to conduct research at (NAME OF SCHOOL)**

To whom it may concern

I am Wendy Da Silva, a Master's student at the University of the Western Cape, South Africa. The research that I wish to conduct titled "Exploring learning opportunities in the analysis of Afrikaans novel in Grade 11" involves observations of Afrikaans First Additional Language novel literature lessons at a high school. The study aims to explore the learning opportunities when studying prescribed Afrikaans novel literature texts. Rothbauer (2011) argued that adolescents regarded reading literature as a way of understanding the experiences of others, through which they might feel connected to others or see new possibilities for their own lives. In doing this research, teachers will have a better understanding of the effects of literature material on students. The qualitative data that I will need to complete for this research will be garnered by observing two classes when novel literature is being taught, and two interviews with the class teachers. This research is conducted under the supervision of Prof. M Mbelani.

I, in light of the above, request permission to visit two high schools in the Western Cape Province to present my outlined research. I would like to obtain official consent to work with Afrikaans teachers, his/her learners and the parents of the learners in his/her class as participants for my research. I would also appreciate it if I would be allowed access to certain documents at the discretion of the schools to gain a comprehensive understanding of the novel literature practices at the schools.

Kindly find my research proposal attached. I will provide you with the ethical clearance letter for your perusal once I have received such from the University of the Western Cape to perform my research.

Ethical research is a critical part of my work and has a huge effect on how people see me, my work and my institution as a researcher. The name of the school and all the participants will be replaced with pseudonyms and only my supervisor and I will be able to access the material I am collecting. I will provide you and the teacher with access to the research results upon completion of this study.

Please do not hesitate to contact me should you need any further information.

Thank you in advance for your consideration in this matter.

Yours in education

---

Student: Wendy Da Silva  
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Email: [2650683@myuwc.ac.za](mailto:2650683@myuwc.ac.za)  
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---

Supervisor: Prof. M. Mbelani  
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Phone: 021 959 2650  
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University of the Western Cape

### OFFICIAL CONSENT

This Official Consent made on \_\_\_\_\_, 20\_\_\_\_ by  
\_\_\_\_\_ (“Consenter”) who consents to the following:

Give consent to visit the institution to present the outlined research. Give official consent to work with one Afrikaans teacher, his/her learners and the parents of the learners in his/her class as participants for my research. Give permission to access certain documents at the discretion of teachers to gain a comprehensive understanding of the novel literature practices at your school.

This consent form has been read and fully understood by the undersigned.

**Consenter’s Signature** \_\_\_\_\_ Date: \_\_\_\_\_

Print Name: \_\_\_\_\_

**Researcher’s Signature** \_\_\_\_\_ Date: \_\_\_\_\_

Print Name: \_\_\_\_\_



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## Appendix H: Focus Group Confidentiality Form

**Title of Research Project: Exploring learning opportunities in the analysis of Afrikaans novels in Grade 11**

**Name of Researcher:** Wendy Da Silva

The study, its aims and how it will be conducted are explained to me in a language I understand. All my questions about the study are clearly answered. Therefore, I fully understand my role in this study, and I willingly volunteer to participate in this intervention. I am encouraged to participate because I trust that my identity will not be disclosed to anyone, and that I can withdraw from this intervention at any time without being judged or disadvantaged. I also understand that the confidentiality will also be maintained by the other research participants. I hereby undertake to maintain the confidentiality of the discussions in the focus group by not disclosing the identity of other participants or their contributions to anyone outside the focus group.

**Participant's name:** .....

**Participant's signature:** .....

**Date:**.....

Thank you!

Yours sincerely

Wendy Da Silva (Student Nr. 2650683)

Email: [2650683@myuwc.ac.za](mailto:2650683@myuwc.ac.za)

Cell: 0794932807

Professor Madeyandile Mbelani

Email: [mmbelani@uwc.ac.za](mailto:mmbelani@uwc.ac.za)

Tel: 021 959 2650



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## Appendix I: Teacher Consent Form

I, \_\_\_\_\_, hereby volunteer to participate in the Masters research study on **Exploring learning opportunities in the analysis of Afrikaans novels in Grade 11** by allowing Ms W Da Silva access to my classroom for observation and recording purposes. The researcher, Ms W Da Silva, has informed me about the nature, purpose, and procedures of the study. I agree to be observed, videoed, recorded and photographed during classroom observations as I teach TWO Grade 11 Afrikaans First Additional Language lessons. I consent to the data being collected, (and/or) photocopied, and used in analysis. I am aware that my name **will not** be used in the study and all the information collected will be used for the sole purpose of the study. I understand that **I may withdraw from the research project at any time**, without having to provide a reason or suffering any consequence.

**Please indicate with an X in the appropriate column if you agree/do not agree to the following:**

	AGREE	DISAGREE
I would like to participate in this research project.		
I agree to being interviewed by Ms. Da Silva about teaching and assessment practices and my own personal style of teaching.		
I agree to being recorded with an audio/video recording device while I teach.		
I agree to being recorded with an audio/video recording device during the interview with Ms. Da Silva.		
I understand that everything I say within the interviews as well as my classroom practice will be kept in strict confidence. I understand that I will be anonymous.		

Signed \_\_\_\_\_ Date \_\_\_\_\_

Thank you!  
Yours sincerely

Yours sincerely  
Wendy Da Silva (Student Nr. 2650683)  
Email: [2650683@myuwc.ac.za](mailto:2650683@myuwc.ac.za)  
Cell: 0794932807

Professor Madeyandile Mbelani  
Email: [mmbelani@uwc.ac.za](mailto:mmbelani@uwc.ac.za)  
Tel: 021 959 2650



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## Appendix J: Form of Parental Consent

I, \_\_\_\_\_, hereby give consent for my child to participate in the Masters research study on **exploring learning opportunities in the analysis of Afrikaans novels in Grade 11**. The researcher, Ms W Da Silva, has informed me about the nature, purpose, and procedures of the study.

I agree to be recorded while answering questions in the group discussions and questionnaire. I consent to the data being collected, photocopied, and used in analysis. I am aware that my name **will not** be used in the study and all the information collected will be used for the sole purpose of the study.

I understand that I **may withdraw from the research project at any time**, without having to provide a reason or suffering any consequence.

**Please indicate with an X in the appropriate column if you agree/do not agree to the following:**

	AGREE	DISAGREE
I consent to my participation in the focus-group discussions.		
I consent to being recorded with an audio/visual recording device during the focus-group discussion.		
I have been provided with the information I need to ask questions about the study and have them answered.		
I understand that in participating in a small focus group discussion, I have a responsibility to keep other participants' identities and responses confidential.		

Signed \_\_\_\_\_ Date \_\_\_\_\_

Thank you!

Yours sincerely  
Wendy Da Silva (Student Nr. 2650683)  
Email: [2941643@myuwc.ac.za](mailto:2941643@myuwc.ac.za)  
Cell: 0794932807

Professor Madeyiandile Mbelani  
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Tel: 021 959 2650





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## Appendix K: Learner Assent Form

I, \_\_\_\_\_, hereby volunteer to participate in the Masters research study on **exploring learning opportunities in the analysis of Afrikaans novels in Grade 11**. The researcher, Ms W Da Silva, has informed me about the nature, purpose, and procedures of the study.

I agree to be observed, videoed, recorded and photographed during classroom observations, answering questions in class and in the group discussions. I consent to the data being collected, photocopied, and used in analysis. I am aware that my name **will not** be used in the study and all the information collected will be used for the sole purpose of the study.

I understand that **I may withdraw from the research project at any time**, without having to provide a reason or suffering any consequence.

**Please indicate with an X in the appropriate column if you agree/do not agree to the following:**

	AGREE	DISAGREE
I would like to participate in this research project.		
I would like to take part in a focus-group discussion with other research participants.		
I agree to being recorded with an audio/video recording device while I partake in class discussions on poetry.		
I agree to being recorded with an audio/video recording device during the focus-group discussions.		
I agree that focus groups will be confidential amongst all participants.		

Signed \_\_\_\_\_ Date \_\_\_\_\_

Thank you!

Yours sincerely

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## Appendix L: Special Consent Form to be videoed and photographed

**Title of Research Project: Exploring learning opportunities in the analysis of Afrikaan novels in Grade 11**

**Name of Researcher:** W Da Silva

I, \_\_\_\_\_, hereby consent to data being collected, videoed, photographed, photocopied, and used in analysis.

I am aware that my name **will not** be used in the study and all the information collected will be used for the sole purpose of the study.

I understand that I **may withdraw from the research project at any time**, without having to provide a reason or suffering any consequence.

**Participant's name:** .....

**Participant's signature:** .....

**Date:**.....

Thank you!

Yours sincerely  
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## TRANSCRIPTS

### Teacher Interview (Teacher 1)

Wendy: 0:03

More, ons gaan hierdie onderhoud in Engels doen omdat die taak word in Engels geskryf en al die transcribing gaan ook in Engels wees. Dit is ook nie 'n werksonderhoud waar jy nou hoef om senuweeagtig te wees vir enigiets nie en daar is geen reg of verkeerde antwoorde nie. Dis basis net jou opinie. Ek wil net jou opinie op sekere vrae wat gevra word hê en net te kyk wat werk vir jou, wat werk nie, hoe jy literatuur veral die roman vind wanneer jy dit in die klas doen.

So Yes, I am going to start:

The first section of the questions will be about you.

What were your motivations behind becoming an Afrikaans teacher?

Teacher 1: 1:07

Ooh, now that is my life story (laughing). My first thing was, I wanted to be a psychologist. However, I realised that I can't put work and helping someone, I can't kind of divide the two and with psychology, you need to do that. So my next thing was how do I help and change the future of our kids and students and that's where I decided to become a teacher and that was also where I chose literature because I feel like, or not literature but Afrikaans because I feel like with languages you have to do it. Languages can also teach you the way of life and that is where my love for literature comes in.

Wendy: 1:49

Thank you – Interesting

How long have you been teaching now?

Teacher 1: 1:53

This is my fourth year now

Wendy: 1:55

Okay

Do you enjoy novel literature and why? (I obviously heard from the previous question that you love it but can you elaborate a little bit on it as to why you love it so much)

Teacher 1: 2:08

Writing is in my family. My uncle published about 3 years ago his first poetry novel in Afrikaans, "n digbundel". So for me writing was always my thing and also like I said literature has such a great way of addressing relevant issues in our lives. Where students wouldn't necessarily think about it like that. They only hear the negative through the news, where it is always negative. Where literature kind of comes with a positive spin to these things and also change their perspectives and how they think about things and also just the beauty of a language.

Wendy: 2:52

(Thank you)

Who prescribes the novels that you teach at school from grade 8 right up to grade 12?

Teacher 1: 2:57

So it's obviously the list that we get from the WCED and what we choose from there. And from there we work as a department to decide what do we think will fit with the students that we have at the school and from looking at the list. So when I got here this was the prescribed novel that was used already. It is only in grade 10 that we changed from the prescribed book to the short stories.

Wendy: 3:24

Okay. Are you happy with the prescribed books that you are using?

Teacher 1: 3:28

At the moment, yes, but again that is what I love and love doing and also because our students are enjoying it. Like I can clearly see that they are enjoying it and that's what you want with literature. For them to be engaging because you also learn through that.

Wendy: 3:47

So now we going to move over. I've got a little bit of you and your love for literature and all of those things. We just going to switch over to the learner now. So the first question with regards to the learner is:

How has the learners' performance been over the last three years or since you arrived here?

Teacher 1: 4:08

I have to say their performance is quite good. We don't really have a lot of struggles with it. Also because there is a lot of support from the school's side to the learners. Aiming at the literature I feel like the books and all of it are quite easy. It is only the poetry that sometimes gets to them but it's that language of understanding. The terminology when it comes to literature.

Wendy: 4:34

Okay so, I think you said that they are obviously doing very well and why that is the case? I don't know if I got your answer now that you mentioned it, because of the support that they are getting. Does that have anything to do with the books as per say?

Teacher 1: 4:50

That also, support in terms of when you look at the books, we have clinics afterward. So I would identify the students in my class that I know and you can clearly see when you read who is there and who is not there. So after their first test, we would identify who the students are that are struggling and you try to obviously adapt your teaching style also to make sure that they kind of get what you teach but at the same time then you would also tell the students that there is a clinic on Wednesday focusing on Kruppel Engel and those students that were identified would then know that I would have to go, a clinic is not more than 10 learners and then the teacher in charge of that clinic would then break it down and just go over it again.

Wendy: 5:35

So the clinics are not compulsory? Or are they?

Teacher 1: 5:39

So for seniors no, unless you were identified because you failed Afrikaans for the term. For juniors they write the baseline assessment in grade 8 and if you fail that baseline assessment you then get a letter that says it is compulsory and then the same with grade 9, if you failed the first term or failed the last term of Grade 8 Afrikaans then it's compulsory.

Wendy: 6:10

(Thank you)

How do the learners react before, during, and after they completed a novel in the class? I am now not sure if this is a year process.

Teacher 1: 6:22

Yes, it is a year process. I think it's important how you address or start with the book in the class. For instance, when I start with Kruppel Engel, normally, students are quite excited at our school when it comes to literature, because it's always been something interesting that they do, especially the novels. So for instance, my example with Kruppel Engel, I would read the first extract (that's at the back of the book) that says, "Om te weet wie jou pa is, is om te is". So that thing, to invoke that, Oh, oh, what's going on here? So that makes them quite excited. As soon as you introduce the book in a great

way. Throughout the book, like many students, you can see dips going in and out but that is just students in general, but I have to say they quite engaged. All the classes that I've had so far they are quite engaged until the end of the book.

Wendy: 7:17

Okay, so before, they are very excited, during they are obviously dipping in and out, today I'm here tomorrow is my off day so I'm not really here and then if I heard you correct afterwards, they are just very pleased with what they've done. I don't know if I summed up the end correct?

Teacher 1: 7:33

Definitely. Especially if I focusing on Kruppel Engel, that you're looking at, you can definitely see that also with Grade 11. In general, with Kruppel Engel. I feel like most of my classes are quite engaged. Until the end, because it's always that thinking. Is Jakob alive? What's happening? It's always those questions that's always keeping them engaged because now I need to listen. Then what is really going on here so with Grade 11, focusing on that, they are quite engaged.

Wendy 8:08

Okay, awesome. And that is across. Because I've noticed also that you are teaching, I think each one of you teach one class? The entire grade or the entire staff in your department. Each one has a Grade 11 class?

Teacher 1: 8:24

Yes, for Grade 11 each teacher has one class. For other grades you might have one teacher that's teaching two, depending on how many subjects you teach.

Wendy 8:33

Okay, and for the Grade 11 novel literature specifically now when you sit down in your subject meetings, do you find that feeling of enjoyment, the before, during and after does it happen across the classes or teachers? Or is that just your personal experience?

Teacher 1: 8:52

So that is my personal for what I've been teaching? Or how I've been but mostly all of them enjoy it? From what I'm gathering, however, another teacher would probably not see or say it the same way. I think it also comes with the teaching, how you actually teach the book and how engage you are, in the topics that's in the book. Overall, I feel like the general feeling is that they actually enjoy it, definitely

Wendy 9:20

Awesome. So what teaching strategies do you use when you teach novels to the learners?

Teacher 1: 9:27

For me, at first they need to understand what the title is about. What are we talking about? Because then only you can relate to the content. Otherwise, you're never going to make that connection. So what I tried to do is obviously the pre reading just kind of throwing the topics or the themes and let them discuss it. What do you think about this? What does this actually mean? If we look at Kruppel Engel, we're looking at alcoholism, we looking at the differences between the races, the segregation of the races and how it worked pre apartheid and in post-apartheid, so just getting that general knowledge because I feel like if they don't have the knowledge, they're not going to understand what's going on. So that is a one way of getting them involved at all times. Because it's additional language, we do the reading ourselves. So we would read a bit, stop, translate a bit, see are they understanding what I just read, and what not, and then explain that, obviously. And then I'll do it, chapter by chapter, and go really slow with this. Because I feel there's a lot of hidden meanings in a lot of the chapters, and if you don't get it, you can be lost for the rest of the book. So I'm taking it slow, and then always chapter questions, mark it, because I can't read on if they don't understand what happened before. So that's kind of my way, trying to always keep them informed even though I'm reading, keeping them involved with questions like I would write random questions on the board that will keep them

thinking about what do I need to know? What do I need to get? So that's kind of my way how go about?

Wendy 11:07

Interesting. Do you find that, let's for argument sake say you go, as you mentioned, chapter, questions? And then mark, and tomorrow, chapter questions, mark. And again, chapter the questions mark, until the book ends. Do you find somewhere through that the learners are becoming familiar with the process? And then they know already, it's going to be questions after that, so they just want to get through to the question, already. Do you find that that sometimes happen in class?

Teacher 1: 11:44

I think they would rather read on. For me, I would see how they would go Miss (Teacher 1) can't we go to the next? I'm like wait first; do you get what we doing? So I haven't really seen that they would jump the gun. Obviously, you have like one or 2 that's clearly in my class, I know, there's one or two, that's actually their home language, which is actually Afrikaans. So they would definitely go on during there because they do an additional language. However, I have to say that they're getting quite used to the routine. And also, for me, they need to do, I know the summary of every chapters is in the beginning of the book, however, they need to do off to the questions, so that I won't mark but they need to do their own summary of each chapter. So for that reason, I see that they kind of stick to the routine, okay, because otherwise you're going to have hook. So that's more than they kind of used to the routine by now.

Wendy 12:39

So what is, you mentioned a few things that you would do you start with your, with your novel literature strategy by just chatting about random things that it comes in the book, and I know in this one the theme on identity is, obviously one of the biggest ones in the book, and there's quite a lot of things that you can extract from that. But from all of the different things that you use questions, random questions, writing things on the board, everything that you do, to engage the learners what for you works the best when you are busy with the novel?

Teacher 1: 13:14

I think me being dramatic. Me being totally dramatic. And I think I have to say, being a teacher of colour teaching, this book helps quite a lot. Okay, because a lot of them identify. So when I share stories, I will share stories that I maybe with familiar with or experiences that I maybe went through, looking just at who I am, and me being confident with myself. And it helps them to think. Because sometimes you can see the novel, and you can see the book, and you see the examples, and you see the stories, but you can't really relate. So especially for our students as not necessarily used to what is happening in this book, or they haven't been like exposed to it, I need to bring them back to kind of be able to visualize themselves in that situation. So with me being dramatic, we will always make it's like the drama scene that's happening here.

Teacher 1: 14:14

So that they can see themselves also in that, for instance, when it comes to identity. And that's one of the biggest things in this book I wrote in the beginning to them. Who are you? That was on our board. And they had to kind of on the board we made a mind map, what forms your identity. And then while we are reading this book, I always say okay, let's think back. Let's think back to what we said, on the board Identity. What is Tina struggling with? Why is she struggling with identity? What is missing? Quickly think about your identity? Quickly think what pieces of her identity is now missing if you compared to yourself and I think that also pulls in into understand and stay Engage in the book.

Teacher 1: 15:10

Did I answer your question?

Wendy 15:12

Yes, yes. You mentioned something very interesting that you being a teacher of colour, you can sort of relate to the content of the book. And you can explicitly and explain it to them more in depth

because of the fact that you might, in some instances had personal experiences of the things that happened within the book. So now if we look, and we take it back to the author, right, so the author is obviously not a person of colour. Do you think that the content of that specific book now, because we can relate more to it, do you think that the person on the other side, which is now in this case, the author did a good job in writing about a story like this? Is there may be some missing links in it? Because the person might have not experienced it herself? Or?

Teacher 1: 16:16

In my personal opinion, I think she did a good job. However, there is missing links. There are some scenarios where I felt like, there's a different way you could have explained it or even introduce this scene,

Teacher 1: 16:34

Yeah, oh, it doesn't happen like that with us.

Teacher 1: 16:36

Like it doesn't like all of it doesn't necessarily happen that way. But also in instances because I grew up on the farm. My parents lived there for the entire life, we only moved once I went to high school. I've also experienced it; I've seen it not necessarily been in the situation. Yeah. Yeah. And the way sometimes that she explained, I was like, let's actually true, it's real. But there is some missing links. And especially when it comes to students at our school. Sometimes she needed to go a little bit more in depth for them to understand, because they don't know how things go. While things would have wait. So these are missing links, however I think it was quite a good job.

Wendy 17:25

Think you mentioned, or you touched on our next question. Do you find that prior knowledge, life experiences, history and culture to be important when you teach novels to kids? Or let me say learners? Yeah,

Teacher 1: 17:39

Definitely, definitely. Because you won't be able to get the content over to them if they don't understand the background, or the situation. So it's really important to build that knowledge for them. Even that vocab, which is small things, identity, and segregation. It's little words, but if they don't get it, they're not going to understand what's going on, or they're gonna miss pieces in it. So, it's definitely important to make sure you kind of know what's going on in this book, or what we're going to touch or how we're going to go through it. To make it easier for the students.

Wendy 18:16

Yeah, now, let me just quickly make an example. So here, I'm this grade 11. Teacher, I'm going to teach Kruppel Engel to the kids now. I don't have a background or prior knowledge of any of the events happening in the book. I also don't have any life experiences, let's say because, like from the book, I come from one of those places or surroundings that is not even related to the book. So I don't have any life experiences. My culture and my history is not even linked to what is happening in the book. Will, I do a good job in bringing this book across to the learners. If yes, why, if no, why not?

Teacher 1: 19:10

I'm in between with that, I think if it's for a teacher, you need to make sure that you understand the book whether you come from the same background, the same culture or what not, you need to put the effort in to go search that. To go research to go ask questions because you will, you will struggle to carry this across. Also the students feed from your energy. So if they immediately going to see that you actually don't know what you're talking about, or you actually not that engage that immediately, what they're also going to do. So yes, it plays a role. Or I'm going to say if you don't have prior knowledge, it's going to affect you're teaching and also the students?

Wendy 20:04

And what if I don't know if I heard you correctly? You said it will affect. Yes, it will affect the way you bring the book across to the learners. But it's not a dead end, if you go and you do your research. And obviously, if you are a teacher, and you just know how to teach and do things, there's still a way for you to manipulate the situation, so that it doesn't really affect the learners when you bring the book across. Okay. Interesting. Thank you for that. Then I also wanted to ask this. And I think you also touched on that. So now, in your case, now, I don't know if it's now exactly the same, but you have experienced or you have seen quite a few of the situations in the book, in real life experiences. However, you might have found that some of these kids, they have never experienced stuff like that. How do you engage them? How do you get them to tap into that history? How do you get them to tap into that culture see that they don't have any of those experiences, or some of them might not have any of those kind experiences?

Teacher 1: 21:18

So I think the first thing for me is explaining it. For instance, when we spoke about, Tina mentioned about pa At, if his pay date is too close to the weekend that they never get the money, because they think he will drink all the money. So what I did with them because, obviously, a lot of them have not experience that, they're not familiar with that. So I kind of take it back to history. So I told them what the "dop stelsel" was and how this "dopstelsel" worked. And then we looked at I said, Okay, so let's look at were they're able to see psychologists, were they able to actually address the issues that they were going through? Or was it something that you don't talk about? And then they would also kind of think, okay, if I was back then and this was my life, so I tried to put yourself in that situation? How would I then engage with that? So I feel like bringing them back to visualize itself into a situation might be able or makes it easier for them to kind of understand? For me, it's a lot about understanding that. Yes, they might have I've experienced any of those, but picture yourself there. So that is the big thing, even though you have an experiencing it, but talking about it. And with the specific class that I have and my previous classes, actually, as soon as I started speaking about this, I had more students also, actually I've seen that or actually, and hearing those examples also help you visualize what we are reading about. Yeah,

Wendy 22:51

Yeah, definitely. In terms of cross engagement, I find that your classes are a beautiful class, if I have to say myself, just from my experience, you know, introducing the topic of my study to them. And you know, the feedback that I got from them was amazing. It's obviously not the same. When I was at the other class they were very quiet bunch and they and they didn't know if they can respond. So from your setup or lessons that you present to them, do you find that learners contribute extensively to class discussions when you do novel literature?

Teacher 1: 23:30

Yes. But so with the class that I have? Yes. Also, I think I need to mention that it might also be because I'm a Life Orientation teacher. So when they walk into my class I always say whether it is for Afrikaans or whether it is for LO, or whether I'm just sitting with them just talking about things my class was must always be seen as a brave space, so that I'm brave enough to speak about it not just a safe space for the brave space. And I think because that is my way of teaching it helps students to just feel comfortable to speak about this stuff. So I think that is one of I do have some that's quiet but I've also noticed that they actually it was the first term maybe a little bit quiet, but after that, they kind of engage. So yes for in my class yes.

Wendy 24:25

How to maximize learner participation with you know, the introverts the quiet ones, do you have any of those cases in your class?

Teacher 1: 24:35

Yes, I do have quiet ones in my class. What I do I have a few that's always answering also. But what I've try and do is whenever we are I feel like when I do the marking, it's sometimes easier to get them also involved. So because I know their names I know them, I would kind of be like ask. This one's opinion. I'd be like, okay, so that one learner X, how do you feel about this? Even though they are



quiet, by just asking them also sometimes they quiet because they are too scared. But asking them, should you said? I don't agree with that. But how do you feel about that? But by that you kind of build their confidence also. So that is kind of my way. And I have this thing where say, if you don't understand phone a friend, so you can quickly talk to your friend, but then you can come back, you need to answer not your friend.

Wendy 25:26

Okay.

Teacher 1: 25:27

So you can phone a friend just to check if I am on the right track. And then you need to answer me still. So just to bring that little bit of confidence then again for them to also speak.

Wendy 25:37

What challenges do you have or have you encountered when you deal with novel literature teaching?

Teacher 1: 25:44

Novel literature is to get everyone to understand the basic terminology?

Wendy 25:49

Okay so that is your greatest challenges.

Teacher 1: 25:50

Yes. And when it comes to additional language, especially their vocab vocabulary, for instance, grade eleven here's some words that that they differentiate haven't seen before. So do make sure that they understand that and I think that is why we kind of read a bit and then you just stop and translate. Because if you don't do that, they're gonna be lost.

Wendy 26:17

Yeah. You mentioned that the vocab, and it's a bit of a problem for them. And that is some of your greatest challenges. We are obviously now in the Western Cape. And if you read the text, you would find that it is more like a Karoo type of Afrikaans that is obviously evident in the book. Do you think that could also be some of the challenges maybe a book that like this would have been suited? Let's say the Karoo, Eastern kept type of Afrikaans learners and something more Western Cape...

Teacher 1: 26:56

Maybe a little bit of Kaaps in it?

Wendy 26:57

Would have been an ideal situation for us? Do you agree with something like that? And why?

Teacher 1: 27:07

I definitely agree with something like that. Because it's just bringing back that background. So now that would just help. I won't necessarily need to visualize that the whole time. Because actually, it's something they familiar to. Yeah, that will definitely have worked. So I'm just looking at, I think, in Grade ten, we do a Kaaps Afrikaans poem with them and this.

Wendy

Seker ek is oek important.

Teacher 1: 27:28

No, it's actually not that one.

Wendy

Okay, life vannie jobless

Teacher 1: 27:33

Ek kan nie onthou wat dit is nie. But it's one of those but yeah, where you can immediately see they know what you talking about. There one or two that don't understand the Kaaps but they're familiar to it. Yeah, so definitely, I agree with that. If we could have maybe just something back to what we experienced here, it would have made a bigger difference.

Wendy 27:53

And it would have, can I say, decrease the challenges that you guys are experiencing in the class?

Teacher 1: 27:59

True, Yes but yah

Wendy 28:03

Okay.

How have you as a teacher experienced teaching novels that touch on contentious issues? Like, you know, race? And let's say, can you say alcoholism? I don't know. But you know, contentious issues, how have you, as a teacher experienced teaching those things,

Teacher 1: 28:28

I think you need to make sure at all times that this is again, a brave space, but also we respect each other. And I think that is the most important thing in a class because you need to have control of those discussions. Because it can quickly and especially with the generation that we have and they are “woke” because this is things they talked about, but also they can be quite aggressive when they do come up these things. So I think the most important thing, and this is something that all teachers are probably trying, we need to have these conversations, but the way we have these conversations is quite important. I do like sharing experiences, because only if someone else is not in my position, the only way they understand is if I give them some of my experience. And I think that is how we kind of try and handle it. Also, not me always talking about these issues. Because what I'm experiencing what they are experienced are totally different things that you but to allow them to talk but also respecting one another in that case.

Wendy 29:36

So let's make a quick case study. So you're talking about, let's say, hair or I don't know, some of the, let's say race. Race is obviously one of the touchiest subject that I think we can have. So you have this conversation as a theme in the book. And there's this discrepancy between the you know, the farm owners and farm workers and you having this discussion in the class? What are the fundamental strategies that the teacher must ensure gets expressed in the lesson or not expressed, that's not the right word gets done with them to ensure that after the lesson, everybody must still go out loving each other? Everybody must go out not feeling offended about what was discussed, and so forth. What must you as a teacher have in your teaching strategy, or in bringing that section of the lesson across to ensure everybody's protected?

Teacher 1: 30:43

Again, like I said, you need to have control of that conversation? I'm not saying that you should say “Ha ah”, Why are you saying that?

Wendy 30:49

Yeah. Yeah. And so now what, how, what? And how would you take control of the situation? Give me some of the actual things that you will do.

Teacher 1: 30:57

The actual things that I will do. So what I do before I even engage in this topic of racism, because we know that is a big thing. Race is a big thing. So what I do I actually delve into South African history. That's facts. It's not something we can make up. It is it is right or wrong, actually. So what and that is how I actually engage also, the topic to them is we spoke about race in South African history. How

did the time apartheid law come about? Was there racism before the Apartheid law? Or apartheid came in? How did it change afterwards? And that was kind of my sticking to the factual information that we have to make sure that you know what, this is not just feelings, but its facts. Its things we read about. And then we went on, and we said, okay, looking at our history lessons, do they teach you about these things? Are you aware of it? So it wasn't saying, what are you doing wrong? No, it was saying, are you aware? What can be offensive? Are you aware of how this can you know what I'm saying, not to point fingers and say, oh, but you are doing that or you are doing that. So that is my main thing of creating awareness. Because someone might not even realize that that statement I just made can be offensive to someone else. So creating awareness so that you know, you are aware. And then also, what I do feel is experiences are important, but also the way we say it. So I would always say to them even before we start talking about things, there's like for instance, the word "slamse" came up. And someone else asked, isn't that offensive? I'm just asking, I am not aware and one of my students actually said, actually know what I'm proud of my roots. It is something that I'm proud of. So I don't find it offensive, however, that someone else might not. So for me, it's also knowing that we can educate each other, it's a space where we can we can help someone else. And we all take it in we say, actually, how do you know that great for me, great for letting the class know because sometimes they will also educate me. So just that bring around we are trying to create awareness and not picking out who's wrong and who's right. Yeah. So I think that is one of the biggest thing that I tried to keep to say, you know, we're raising awareness, we're just bringing up factual information so that they can have these discussions and walk up and be okay. Yeah, it was it wasn't like he was attacking me now.

Wendy 33:52

I just wanted to maybe just extend that. I like what you said about awareness. Do you feel like they need to be a balance because now that I'm aware, I somehow know What You Did not you but what was done to me or to my parents or to me? Do you would you agree that if awareness is not coupled was guidance that it might just stem or filter through to rebellion? And definitely, you know, the kind of like uprising behavior is because I was done in in the past. Now I am going to make sure I get everything straightened out.

Teacher 1: 34:46

Yes. No, definitely. It's definitely a balancing act also creating awareness, but how do we go from here?

So, so where we are at now, how do we go from there? What had the changes that we see positive changes, and sometimes I use a school policy because there's a lot of hair debates coming from school. Even our school uniform in terms of what we allow to wear and what they can wear, and to show them with, again, with this generation, you need to show them a lot of things because they kind of just want to take big leaps. Yeah. So that also with the awareness comes, what has been put in place? What has changed? How can we address this? That's definitely important. Okay.

Wendy 35:24

And then on the side of support, do you receive any support from subject head, subject teachers, subject advisors, the department, when it comes to novels, do they when they introduce a new novel, or like, like you said earlier, when you came in, this was already here, you might not have engaged before we started teaching was the support for you to really just get this across in the best possible way,

Teacher 1: 35:56

I have to say, I probably have one of the best departments, if you're struggling there so many teachers, with experience in this department, that it's super easy for me just to go sit with them. And actually just hear all the knowledge that comes in experience. So I have to say in my department definitely yes. Or I was always comfortable enough to go ask if I need. I know, my HOD would also in the beginning she sat with me before I started teaching a grade, and she was like, do you understand that? Is there anything I should explain? Do you want me to maybe send this on to you so there's quite a lot of support in that regard? And also with the department one, my HOD also have a great relationship with our advisors, subject advisors, where if we are in need, or if we are struggling with

something teachers ask them question she'll always give us feedback. So at the moment, yes, we are actually getting great support, which is a really good thing for me.

Wendy 36:53  
Definitely.

So you said they supporting what kind of support do they actually give you in like, what is the physical might not be a document or something but just mentioned to me a few things, we you went out for support? And this is what you got?

Teacher 1: 37:14

So obviously, it is I would go with questions. So with that, it will be in means of where we work together on PowerPoint. So for instance, I'm just talking about matric stuff. But they would have some say, Actually Willene have you read this? Actually go and read this, I think this will help us by readings, by just having conversations. And also in our department meetings, we would sit down, actually just discussing these things also, in terms of that, and then also when we are having tests that we sometimes share. And the revision of it I think that is kind of the way conversations, making sure we all have the stuff that you can give to students for support, and making sure that we also get some guidelines as helping us with this as well.

Wendy 38:11

Okay, this support has obviously helped you to be effective in teaching novels in class, and I'm obviously going to skip that question. What do you think can be done differently when we're dealing with novels, this is not just your personal opinion?

Teacher 1: 38:29

Can be done differently? Ways we introduce the books, and then again, also what type of books were introduced. And I think we mentioned this before, just looking at what we have our school experience, what type of learners we have to always take that into account. Whether its novels and whether its poetry whether its short stories, just so that they are more aware. And then again, looking at yourself, how do you create this excitement for the novel? Because a lot of teachers' kind of just get the work done?

Wendy 39:06

Yeah, in ending. I just want to ask; so would you prefer to select your own novels for? Would you prefer prescribed novels or would you want to give to be given the opportunity to select your own?

Teacher 1: 39:24

If we can get the opportunity that would be great. However, I know it's kind of difficult to get a standard, especially when it comes to writing matrics at the end of the day. So actually, sometimes I want on the selectors' board teachers to sit there. Because it's easy for people to select books, but they're not in the classroom. They're not teaching those books because sometimes I'll be like, oh, no, this book would be fine. It's easy if you're in that class, and you know what type of learners you dealing with then you only realize if the book is easy or not. For instance, the book "Hanna hoekom" That's on the prescribe lists. It is difficult for additional language. It is so difficult but now they would choose it and I'm like have you actually taught this book? And I think that is important. Actually getting teachers input also like you also mentioned before the previous school that you were at or the school before that the type of students you had and the type of students we have here. It's all different but they won't know unless teachers are there to tell it. So I guess that is probably my biggest thing when it comes to the novels and all of that.

Wendy

Do you think technology affects novel literature studies?

Teacher 1:

Definitely, yes. They don't want to see books anymore. Give me an E-book, I will read it on my phone. That's what they want.

Wendy

Thank you so much for your time. I really appreciate it.



## Teacher Interview (Teacher 2)

Teacher 2:

Ek het twee van hulle vorms terug gekry. (Okay dankie) Ek raak so bang hulle vergeet dit.

Wendy 0:02

So, ma'am, I will unfortunately have to conduct this interview in English (That's Fine). Because of the transcribing and then I don't have the task to still translate again (makes sense yes). So, for that reason we going to have it in English. This is really nothing to be nervous about (laughing)? There are no right or wrong answers. That's basically just information that I want. (Okay) or that I am gathering. So, it's basically just how you feel or what do you think? And that's about it? No, right or wrong, nothing that you had to prepare for like study backgrounds, nothing like that, it's all just part of this whole qualitative thing for the data collection. (Okay).

So, the first question that I'm going to ask you, is basically just about personal information, (okay). And literature, novel literature. So, the first question that I'm going to ask is: What were your motivations behind becoming an Afrikaans teacher.

Teacher 2 1:54

So, I used to do drama in high school, which I really enjoyed. And then when I went to study, I didn't really know what I wanted to do. So, I just went to study BA general to start the university and start studying so long. And then when I was there, I started to realize those skills, like speaking in front of people, and all of that, that will, that will work well with education as well. And I enjoyed those subjects. So, when I went to education, I enjoyed Afrikaans my other language as well, English was very fun, I enjoyed it. And I took Math's as my other subject. So those were both subjects that I enjoyed so I figured yah, it's a good way to use my interest in skills effectively.

Wendy 2:42

Okay, how long have you been teaching now?

Teacher 2:

I started teaching in 2014. So, it's been about seven years in total, but I took almost two years off to teach English as a foreign teacher as foreign language overseas. That was in 2016, and I think 2018.

Wendy 3:07

(Okay), do you enjoy novel literature, and why?

Teacher 2: 3:11

I do enjoy it. Because I think as long as it keeps the kids involved. And the stories can be interesting and have interesting mottos and developments that you can talk about. You can try, if possible, to relate it to the kids and their realities. So yah, I enjoy it. I think it's an interesting way to hear the language.

Wendy 3:38

Okay. Who prescribe the novels that you teach to the learners?

Teacher 2: 3:45

To be honest with you I am not 100% sure, I would assume it's the government. The government then says what are the options. And then I guess the head of the department would choose?

Wendy 4:01

Okay, are you maybe just for recording? You are new at the school?

Teacher 2: 4:02

Yes, yes. I am new at the school. I started in March, and I am as a temporary in a temporary position. So that's why I'm a little uncertain about exactly how that works.

Wendy 4:11

Okay, so are you happy with the books, the book that the grade 11 learners are doing?

Teacher 2: 4:17

And yeah, I'm happy with it. I think it's, it's a little bit serious, but it is still enjoyable. It's easy enough for the learners to read. I don't think it's too difficult. It's also too long. That makes it not too much of a challenge. And the chapters are short as well, which helps them to just read it. You can read one chapter in one lesson and talk about it in one lesson, which helps. So yeah, I think it's I think it's not a bad choice.

Wendy 4:48

Okay, now, just over to the learners. I'm not sure if you assessed them when you came in March last term

Teacher 2: 4:54

We did do assessments but nothing involving the literature.

Wendy 5:02

So now I'm going to ask you a question in general see that you haven't been here for that long, and I'm not sure how long you've been at your previous schools. But overall, or in general how to find the learner performance in literature studies.

Teacher 2: 5:19

That is a difficult question, because the last time I taught Afrikaans for a full year was in 2014. And then last year, I was at School 1 Boys. I was also involved in Afrikaans, but it was more substituting and then also teaching the grade 10s. But we didn't do literature, it was just towards the end of the year that I took over there. So yeah, it's difficult to say, but I think for some learners, the weaker learners, it might be a bit daunting, because it's a lot of Afrikaans to deal with. But I think breaking it down and looking at the questions helps them to kind of get a better sense of what's going on in the book.

Wendy 6:06

So, you started in March, did you start with a novel with them? Or was it the other teacher?

Teacher 2: 6:16

Uhm, you know, I started with the normal. Yah, yah, I started last, when we came, I started with chapter one and chapter two with them.

Wendy 6:26

And how did they react before? Or let's say, yeah, before when you introduce the novel, and now during the process? We can't look at after because I don't think you've taught this one before. (Yeah)

Teacher 2: 6:40

Yeah. So, I don't know about how they feel after, and they were interested in it. But then when we started reading, it started to come a little bit more interesting. And they could be the one to know what's going on in the story with the one character that's now a little bit mysterious, and what's going on there? So, then they got a little bit more interested in that.

Wendy 7:08

Okay. What strategies do you use to teach novels?

Teacher 2: 7:11

So, what I would do is we read, and to try and get the basics of it. But in between, I do translate some of the concepts. I ask questions as well, why would you say this? How do you think that made you feel? What is she trying to say, with that expression? So as to involve them a little bit more, so they can listen to what's going on and force them to take it in. And then afterwards, we'll have a little bit of a just a summary of the chapter. And then when we look at the questions, I go over all the novel related questions with them, translate it and explain what they're looking for.

Wendy 7:53

Because for you, as a teacher, now, in this class, what is your best strategy? From everything that you use? What is the best strategy? And how do you consider it useful?

Teacher 2: 8:09

So, the best part of that is the discussion specific because they're quite quiet when it comes to that. So to ask and then to wait and to see if someone would reply. And to kind of pull that out of them to see I'm not going to go on until someone replies, that helps because they are a bit shy. They're also shy to ask if they don't understand something, which is why I do tend to explain and translate in between just to make sure they, they do understand, even though they don't always want to ask, when they don't understand. And after the chapter, I think it's also good to ask if there's anything about this, this chapter that you didn't understand, or that you weren't sure of.

Wendy 8:54

Do you find by knowledge and life experiences, and perhaps history and culture to be important in teaching novels?

Teacher 2: 9:05

I think it is because it'll always come up in any novel you do. Whatever normal no matter what area or time period it's in, will have some history. And will have some background that you need to understand. So, to understand that will help you understand the novel and how certain characters react, especially in this novel we're doing. You need to understand what the scenario was and why things are so strange between the dad and the daughter and all of that.

Wendy 9:35

Do you find that the life experience and the background knowledge and all of those other things, influences the way the teacher presents the novel literature content?

Teacher 2: 9:52

The background of the novel?

Wendy 9:53

No, the background of the teacher, the life experience

Teacher 2:

(Oh me) Yeah, yeah, I do think it does. Yeah, it's either how you're going to, if you've experienced the same things as what's going on in the book, or if you recognize that these were terrible times that you're coming, you're going to react to that, how to be sensitive towards it as well.

Wendy 10:17

How to ensure that learners engage history, culture, and life experiences in the novel classroom, to discuss the normal?

Teacher 2: 10:30

Uhm well yes. To try not to shy away from it and to mention and talk about it.

Wendy 10:46

(Okay). Do you find that technology influence literature education?



Teacher 2: 10:54

I suppose it can. It helped. For example, during lockdown apparently you can read recorded and send it to the kids. So, they can have that recording, and they don't need the teacher in class to read it. So that helps a lot. If you do need to let's, say a kid is absent. During the lesson where you did read and it's important, you can send a recording to them, which I think helps a lot. It might help them to go back to that recording for your notes and everything else. You can also come kind of useful but a little bit crippling if you have, for example, a movie of the film. I mean, the movie off the book that you're doing. But that can sometimes be a little bit crippling, because then the children might focus on that story, not the book story, which can sometimes be different. So, you can have a positive or negative effect, I suppose

Wendy 11:41

Yeah. Thank you. Um, in terms of class engagement, you mentioned earlier that the class they are quiet, I experienced that also with them the other day, though. So, do learners contribute to class discussions where you are busy with the novel?

Teacher 2: 11:59

If prompted, you have to ask, and you have to give them a chance to reply and watch out make eye contact, kind of push them a little bit, I guess they would be shy because if they don't fully understand it, or if they're not sure their understanding is correct. But whenever they do answer a question, I try my best to go with what they said. And if it's if it's wrong, if it's the middle in the wrong direction, I just try and soften that up completely understand why that could be seen as right. But in this instance, we're talking about this and then. So yeah, it's tricky, but

Wendy 12:39

It is yah. So now what would you do to help maximize learner participation?

Teacher 2: 12:49

I think if you have time, and you know that your children are more confident, you can let them read parts of the novel. If they are weaker, you can maybe let them read chapters that different before maybe in groups together for each other, like to each other. And take turns with that to you can try that.

Wendy 13:15

What challenges have you encountered during a novel literature lesson?

Teacher 2:

Well, like maybe that, that they shy to ask if they struggle to understand, I mean, you can explain and explain, but if they didn't ask you about something that you might think was obvious, or that you thought you did explain, it makes it tricky.

Wendy 13:35

How have you as a teacher experience teaching novels that touch on contentious issues such as you know, gender, race and those kinds of things?

Teacher 2: 13:47

It is a little bit tricky. You have to be sensitive about how you how you address it. So, for example, this book has a lot about uhm, it talks about segregation or racism, which is a difficult subject to, to take on. So, I suppose you just have to be sensitive and be very aware of what you say and how you react to certain things. Yah and try and be clear of what times these were and why things were like that why was so strange for her to get in a car with her dad, for example, why that was different.

Wendy 14:29

So as a teacher, what could you do to ensure that these topics gets digged into but also not cause a whole stir up in the class or whatever.

Teacher 2: 14:43

I think you need to be aware of your class and see if you if you ever start a class discussion that you remain in control of it, by making sure you hear the discussions going on that there's no separate little discussions going on that you're not aware of. So, you can make sure you hear what everyone is saying. And you can address an opinion that comes up if necessary. I think that's going to be key here.

Wendy 15:12

In terms of support, do you receive any support from the subject head subject advisors, department, anybody that is obviously in in a position to? Do you receive support to be able to bring across the novel literature to the kids?

Teacher 2: 15:31

Yah, I think we do from the government I'm not 100% sure, but whenever there is any information submitted here, they do pass it on to us all the notes or not notes, but questions and answers and stuff will be posted for everyone, so everyone can know what you're touching on. And not only that, so you do you do receive help. I know in matric a lot more than me.

Wendy 15:59

So, for grade 11, if you now need to just, you know, be specific on the type of advice or not advice but support that you get. So, you mentioned the questions that they will post for you, is there any other kind of support that they will provide?

Teacher 2: 16:20

I'm sure they would be. I haven't seen additional notes or anything like that. But yeah, so that's probably also because then it's additional language. So, we're not going so much into detail in terms of that, but the basis that you need will definitely be there. And I'm pretty sure if you are uncertain about something, you can definitely go ask the subject heading and they can help you through it.

Wendy 16:46

Has the support been effective? In the teaching of the novel?

Teacher 2: 16:50

Yah, I would say it definitely is. I mean those recordings you can listen to that and see what notes the subject head says in those chapters and stuff. So yah, I find it useful,

Wendy 17:03

I think this is the last section that we are looking into, is basically just your personal input and how to feel apart from being a teacher about novel literature. What do you think can be done differently when dealing with novels?

Teacher 2: 17:25

That's a tough that's a tough I don't know, it's difficult to say,

Wendy

(in your school setup), perhaps not for you as a person, what would you say can be done differently? With regards to novel literature in schools?

Teacher 2: 17:58

What can we do different? Okay? Maybe, it can be more connected? I don't know. I remember. Like I say you do book in grade eight. And then the book in grade nine might be by a similar author or it could deal with similar topics. And then another book could deal with opposites view side view of those? Yah, it's a difficult one. I'm not 100% sure what they could do differently.

Wendy 18:36

And then the last question. Do you prefer prescribe novels? Or would you like to choose your own and why?

Teacher 2: 18:54

Well, it might be easier for teachers to choose their own from a set of options, choose your own and it gets approved. So, if you're your subject head knows what's going on, and I was reading what you're reading and what you're doing, because you might know your class a bit better. And you might know this from the school's situation, so you'll know what would interest them. So, for example, if you're in Johannesburg, but you had a reading of I know my husband at their school read an Afrikaans book about surfing. Now, just Johannesburg kid they don't really, they're not really involved in that that world, but someone from Cape Town will definitely be involved with that per chance or know a bit more about that even if they don't serve. So that might make a bit more sense. I think you can choose that. I was also thinking back to your previous questions. What you can do is with they try to and is starting to do it a little bit more, but you could do it a bit more, involve the book with all the aspects of language, like knitting like make that book of a big topic and then you can do language questions on the book as well. You can do your creative writing on the book which they started to do now but doing more of that prepared reading could also be from the book in that way you can study that book extremely well and like really do a thorough, thorough investigation of that book.

Wendy 20:27

Is there anything that you want to add on that wasn't part of the questions and do it like this.

Teacher 2: 20:37

I think sometimes time constraint is also a problem if you don't do that if you don't include the book and everything. It sometimes becomes difficult because if you have couple of lessons that fall away that night you need to complete this you need to read and stuff that sometimes makes it difficult and should be factored in when choosing a book definitely. Yeah, I think that's really, I can't think of anything else.

Wendy 21:09

Thank you so much. (I hope it helps) I hope that helps a lot. I will obviously transcribe the information and then I will give you a copy to read and then you can just let me know if i transcribe it as we had this session and if I missed anything, and then that's it. (Okay), thank you.

Teacher 2: 21:34

And if I get more letters during the day, but I don't think a will I think I've got them in the morning and that's it.

### Teacher Interview (Teacher 3)

Wendy: 0:00

Morning Teacher 3, I am so grateful that you have agreed to be part of this research, I probably wouldn't have gotten someone anywhere else because very few schools in the Western Cape are doing this book and thank you so much for agreeing to this. (It's my pleasure) This is basically an interview where I just want to obviously discuss a few things with you to find out what your opinion on the matter is. And then and that's just it. It's obviously not a job interview where you have to be nervous for whoever's sitting in front of you.

The interview is divided into six different categories. One is just personal information about you as a teacher, nothing about your married life and, and those kinds of things and then learner performance, teaching practice and then we obviously continue to class engagement, support and then just a few two questions on critical literacy and, and things like that.

So, to start off with, what are your motivations behind becoming an Afrikaans teacher?

Teacher 3: 2:05

I always enjoyed Afrikaans. It was one of my favorite subjects at school. So, and I had a wonderful teacher, so I think she pushed me to do better than I was supposed to get in matric and then I decided in my matric year, why not be the same as her

Wendy: 2:22

Thank you, how long have you been teaching now?

Teacher 3:

This is my 9<sup>th</sup> year 8<sup>th</sup> 9<sup>th</sup>. I think.

Wendy: 2:30

So soon you'll be celebrating a decade in teaching (Anniversary) and then they give you those big clocks to put on your wall.

Wendy: 2:41

Do you enjoy a novel literature? And why? If yes, why if no, why not?

Teacher 3:

I do. I think the children, children like stories. So, I like telling them stories. And I like telling them how things are different in the way that they see it. They have a little "klein wêreldjie" (little world). So, I think the stories tell them things that they did not know.

Wendy: 3:10

Okay, do you enjoy teaching it?

Teacher 3:

Yeah. Nie altyd nie. Daar is mos party goed wat bietjie sensitief is, sensitive things that, you know, children are going through in your class, they not, necessarily let them talk about it. Or you don't want to talk about it, but you do.

Wendy: 3:17

Okay, so. So, what you're saying is you love teaching the novel literature if I can just quickly for my own understanding, summarize what you were saying. You love teaching novel literature but to a certain extent because there is some sensitive topics. And when it comes to that you sort of don't like that part, because now you're threading on like, (history). (Yeah). And you don't like to be in that position. So, what do you do in a case like that? Let's say you do Kruppel Engel and here, this coloured farm worker, is now impregnated by the farm owner. How do you deal with that? Now that you have to explain it to the class? What would you do?

Teacher 3: 4:05

I think my kids normally know when they know that I feel uncomfortable with it, so then they will engage in chatting with me and I will tell or I will ask them, what do you think about it just to make it a bit easier? (Oh, okay) not to put the focus on me. (Okay).

Wendy: 4:34

Who prescribes the novel that you are teaching?

Teacher 3: 4:25

The Department of Education, Metro Noord. See,

Wendy: 4:32

okay, so the Department of Education prescribes the books. Did you have a choice in the matter?

Teacher 3: 4:37

No

Wendy: 4:39

Are you happy with the books that you're doing?

Teacher 3: 4:40

Yes, I think they, the grade ten one is a bit difficult but the grade 11 one that you are focusing on. That is okay the kids enjoy it. They get very relevant to things that they are experiencing.

Wendy: 5:10

Okay, so if you are, if you were in a position to choose the grade level book, you would have probably remained with the book that you're currently doing (yes), is that what you are saying?

Wendy: 5:20

Then we're going to quickly move over to the learner performance. How has the learners' performance been over the past three years?

Teacher 3: 5:16

I've only been here for a year. So, I don't know how it has been in the past. But I know that we had a very good group of grade 11's last year, they did very well. This year, they are average what I can say they are average and then I don't know how that has been.

Wendy: 5:37

Okay. So, when you came to the school, so you said this year they are average last year, they were a good group. When you stepped into the school, when you got here, what was the feel around the academic ability of the learners in Afrikaans?

Teacher 3:

Average, every year, (so they weren't good. They weren't bad) because we have home language people that's in first additional as well. And then we have a home language class as well. So, if they decide that they don't want to be in the home language, they can come to first additional, (okay) so we have those strong learners and then we have the ones that has third or fourth language of Afrikaans.

Wendy: 6:25

Okay, so the school offers Afrikaans as a home language and Afrikaans as additional language. Yes (Okay).

Wendy: 6:33

Why do you think it's the case that the learners are just about average I know, I think I get why they are good, because some of them are Afrikaans (home language) home language learners? The average ones why are that the case? Why can't they be good as the others?

Teacher 3: 6:40

because it's their third or fourth language? They're not at our school, it's English language. And already they actually supposed to be Sotho or Zulu or Xhosa home language speakers, so Afrikaans is their third, fourth, fifth language. So that's why they don't have, they know what it is in English. But now we have to teach Afrikaans in English because they have a basic English knowledge.

Wendy: 7:03

Okay, so you have a lot of the African languages at the school as a home language. You don't offer it as a home language, but that is the mother tongue of the learners in front of you. So you would say, for learners, that does Afrikaans as a or, that speaks Afrikaans as a fourth fifth language, they are pretty much doing okay.

Teacher 3: 7:42

Yeah, they survive. (Okay).

Wendy: 7:46

How do the learners react before, during, and after the novel is being taught to them? They obviously, I'm not sure if it's a year program for you (Yes), where you cover the novel across the year, (we tried to) how do they respond on that day, when you come Okay, we're going to start with book this that and the other, what is their response how do they react during the book while you are busy with the book, and at the end, how, what how,

Teacher 3: 8:11

I don't know. Again, if you love stories, and all of that you going to enjoy reading so most of the learners enjoy reading, others see it as a period of sleeping or a period of just relaxing and not doing anything, but I think generally 70% maybe of the learners actually engaged and they enjoy hearing things, hearing something different. And you're we only do it into one and two because in turn three and four we will do poetry. So, we try to finish it as soon as we can.

Wendy: 8:49

Okay, so with Kruppel Engel, when you started at the beginning of term one Okay, we are doing Kruppel Engel. We are starting with a book called Kruppel Engel, now I am not sure if you saw the cover also looks very (disturbing) Yeah, it's not something that would catch the attention of teenagers. What were their response when Okay, this is our novel for the Kruppel Engel and here's the book what or how did they respond?

Teacher 3: 9:15

So, we discussed with them beforehand what the book is about so we read the back cover and then just told them okay, this is what the book is about. And then we discussed some of the characters and just the general storyline what was happening. So, some of them were very excited to find out why was this girl? Why doesn't she stay with her dad? Why was what going on? And like I said, others were just like, Okay, can we, do it?

Wendy: 9:38

(Yeah), and now that you're busy with the book, I happen to see one of the classes this morning, which is quite interesting for me, but now for you on the other end? How do you find their response during the process? Now that you work with Kruppel Engel, you read the chapters, you explain it, how do they respond?

Teacher 3: 10:01

When there's a key thing that happens then they're very excited? And then when it's just normal storytelling then they will be like, okay, we still want to know what was going on. Because they don't

understand normally when I read in Afrikaans, so I'll explain what's happening in English as we go along. But when there's a big thing they know, okay, on to Merlin almost drank the paraffin, or? Yeah, then they get excited. Why did she do paraffin? They want to know more about it. (Okay), yeah.

Wendy: 10:40

What strategies do you use to teach the novel to them?

Teacher 3: 10:45

Strategies. (teacher laugh) We only have the notes that we use. So, we give them the summaries in English so that they know what the storyline is about. And then we also use some PowerPoints later on, when we do revision, especially before we do the task, then we'll have a little recap and just tell them about the characters and what each one does. Yeah. So, we give them notes. And we have the book that we use. Does that answer your question?

Wendy: 11:18

Yeah, I just wanted to ask maybe when you busy reading and analyzing Do you follow the same as the other teacher, you read for them, and they listen, and then in between you, you sort of (explain) explain in English (Yes) to them,

Teacher 3: 11:25

because with they, they awesome strong readers, but I don't want a child that's strong in reading to read all the time, because then they don't listen, when she's reading it just like ahgg its one of my classmates. So, when we read, they actually listen, and then, you can stop and say, Okay, this is what's going on. (Okay. Do they follow?) Yes.

Wendy: 11:57

So, what was the best way you could teach this book to them? Or for you as a person? Now you've tried, let's say this, you've tried that you've tried this. What was the best method for you that you could use to make them understand this book?

Teacher 3: 12:05

I feel that they need to have some background on where the story is. So, I tend to tell them, okay, this is where the story is happening. I'll show them some photographs from the beginning. And just giving them background, so because it's not, it's not easy for them to understand because it is not from here. But they do understand the socio-economic issues, they do understand, I think, there I don't have to explain anything, because they're dealing with it already. So that's why I only read it explain and then hopefully, they understand what I am trying to say.

Wendy: 12:51

Okay, so they you saying they, they have this whole idea of what it's like to come from, you know, cross cultural boundaries? Do you have a lot of those cases here?

Teacher 3: 12:55

Not a lot, but we have kids that parents also they are staying with a stepdad or stepmom and have different parent, or there's alcohol, so they have some issues.

Wendy: 13:10

Do you find prior knowledge and life experiences and obviously history and culture important when dealing with novels?

Teacher 3:

(Yes)

Wendy: 13:32

Why?

Teacher 3: 13:34

It just gives you a better idea of what this person is going through. What was the conflict that they were going through? My kids, especially they don't understand what is innerlike konflik (inner conflict). Hulle verstaan dit nie (they don't understand it) because they, they have, they don't know what this child is going through. So, some kids will because she has the same issue, but others won't so you have to give them the background?

Wendy: 14:00

How do you ensure that the learners engaged in the in the history topics, the cultures the life experiences? And obviously the lessons.

Teacher 3: 13:58

I will ask them do they know what it means. And then if they don't, I will show them a picture, like the Karretjie people, I will show them what they look like, or I will show them how the road looks where she was running if they don't know. So, I'll ask them, do you know, and if they said no, I'll show them what it looks like, visuals.

Wendy: 14:32

So, you will show them some visuals when they, just to keep them engaged in the topics and the things that you're trying to bring across to them.

Teacher 3: 14:32

Yes, And in our notes. It's also very nicely spread out for them so that they can refer back to it if you're not sure about the Karretjie people (Okay).

Wendy: 14:54

Do learners contribute to class discussions in your novel literature lessons?

Teacher 3: 15:00

Again, the stronger learners do. And in the ones that are underperforming they won't.

Wendy: 14:55

Okay, so it's mostly the same people talking, (same people talking yes, same people asking questions).

Wendy:

How do you make sure that you can maximize the quiet underperforming ones? What do you do to maximize their participation in the lesson as well? Or do you just leave them?

Teacher 3: 15:18

I just leave? It feels, to me it's a struggle anyway, because some of these learners I know from last year, so last year, I've tried interventions, and it didn't work. So, to me, in a sense, I'm just giving up, I don't want conflict anymore.

Wendy: 15:45

So, you just leave them? (Yes)

Wendy 15:49

What challenges have you encountered with a class when you were doing the novel with them,

Teacher 3: 15:59

The lack of the knowledge, the background knowledge that didn't have and then there are some words that they don't understand, because it's just too high Afrikaans it's not and then the way that they were speaking in the book as well (okay) as the times a little bit weird for them to understand. (So,



terminology big problem?) Yes. And then also some of the images, when is Jacob real? When is he an angel that was also one of the things that was, they couldn't deal with? (Okay)

Wendy 16:35

So obviously, background knowledge, you say they don't have a lot of background with regards to the context of the book. (Yes) And that was a bit of a challenge because they could not necessarily picture themselves in that setting. However, they could relate to the scenarios. (Yes). And then you're also saying their terminology is obviously a gap and the type of Afrikaans that they speak am I correct when I say that? (Yes)

Wendy: 17:07

Then, we almost done (its fine). Have you as a teacher experience, teaching novels that touch on contentious issues such as race. Sorry, my question was, how have you as a teacher experienced teaching novels that touch on contentious issues, such as race class,

Teacher 3: 17:37

I have to say we have a lot of diverse kids in our class. So, there are rich kids and poor kids, and there are white kids and there is, black kids, and coloured kids, and everyone they don't see that. So, I don't tend to focus on it because the kids don't focus on it. So, I will just discuss it with me. And I will tell them how it was in the past because we had a lot of issues in the past. And then they will discuss it and tell me but its nonsense it's not stupid. And then they will start talking about economic issues, what's happening in our country, so they open for discussions if you let them discuss, (okay). But it is quite difficult sometimes to talk about it. If you know that there's a sensitive learner in your class, then it's quite difficult.

Wendy 18:29

Do you receive support from the subject advisor you obviously do subject head, so I can't ask the subject head? And then you can go

Wendy 20:01

Do you receive any support from the subject advisors, subject head, clusters, okay, I can't ask subject head because you are obviously the subject head?

Teacher 3: 20:01

Last year, the subject head didn't focus on grade 11 and the focus is, or it feels to me the subject advisors all of them are just focus on grade 12, they don't really care about grade 10 and 11. And then they focus on grade nine as well. But 10 and 11 can just go on, figured out by itself. So, I know there are some things available on the website. But it's not, they're not telling us okay, you can maybe use this as a resource, you have to actually just figure it out by yourself.

Wendy: 20:32

so, there's not that physical support. It's just you know, like, swim and survive with the grade 10 and eleven (Yeah) despite of the fact that they have now moved to prescribe texts for those grades.

Teacher 3: 21:01

Yeah, but the focus is still just on grade 12, (okay). So, when they come and visit as well, even though we give in, I'm grade 10 and 11 or grade eight moderation forms and books, they will most of the time, just focus on grade 12 and grade 9.

Wendy: 21:16

How do you feel about the novels that deal with cultural issues? I think we did speak about this. Is it necessary to, have it?

Teacher 3: 21:24

I do think it is necessary in a way that they know why would people doing certain things in the past? And like I said, some kids or most kids were, they were against it, like people were just stupid in the

past. So, I do think that they need to know it, I just don't think there needs to be such a big focus on it. (Okay).

Wendy: 21:54

Do you think the novels which deals with these contentious issues, enables learners to see things differently?

Teacher 3: 22:08

In a way, yes. Because now they just again, they have some background to know that if you do keep on with this specific thing, it there's going to be consequences, and your life can turn around in a very negative way. So, I do think they learn from it. (Okay)

Wendy: 22:34

So, you said there wasn't much support coming from the department, what you do get is basically they load some documents onto the website. And you must go and scratch in re research and then get whatever you want for yourself from the just go read through it. But nothing is given to you in your hand to say, this is a document, do this, if you can follow this program, then your kids could be okay.

Teacher 3:

Yes, and with the assessments as well. Sometimes we have to ask the subject advisor Do you think it's okay, if I did this, and this, it's not that they give you a set rule to say, this is what we want from you? (Okay), so again it is sink or swim? (Yeah).

Wendy: 23:22

So, what they have on the website is effective? Is it helpful? Is it the stuff that you go and search and if you do by chance, get something there doesn't help you (not really) does it make your life easier?

Teacher 3: 23:37

No, (okay). It's easier when you just go and search for something yourself, then to go.

Wendy: 23:35

What do you think can be done differently when dealing with novels?

Teacher 3: 23:50

I see now with the grade twelves it helps when you show them the movie, because they're more visual than just audio. But I think it would be nice to let them maybe see the play or just your let them see it. Because I know at home language all their plays and dramas are there's a play that they can go and watch or a movie. But again, the focus is just on home language and grade 12. Not for the others.

Wendy: 24:13

(Okay Make sense? Yeah. I understand I know that feeling.) Do you prefer prescribe novels? Or would you like to choose your own?

Teacher 3: 24:28

I think they fine, the one, again, I would choose Kruppel Engel from the options that we have. I will choose it because the short stories and the other things that we must choose from. It's just too difficult for our dynamic kids. So Kruppel Engel is the one that's more fitting for us so I will choose it.

Wendy

(Okay), so even if it wasn't prescribed, you would still choose the book to use it.

Teacher 3: 24:55

Yip from the options that I know. (Okay.)

Wendy: 25:01

This is the last two questions. What are your views on critical literacy?

Teacher 3: 25:10  
Meaning?

Wendy: 25:16

Critical literacy is obviously when someone read, they gave, they can critically analyze the information that they've read.

Teacher 3: 25:28

Dude, okay, what do I think about why do people need to do that? (What do you think about critical literacy yeah?)

Teacher 3: 25:36

Again, I don't know, (what are your views on it,) our type of the kids that we teach, I don't necessarily think that they are going to use the information that we teach them now, when they grow. I, when I was raised, I was raised, I used information because I enjoyed reading and I wanted to learn more. But some learners don't like languages, they don't see the purpose in languages, they just focus on important subjects. So today, this is something new to learn, this is what I need to know. And when I'm done with knowledge, I'm not going to use it. (Okay).

Teacher 3: 26:17

So how would you intend to develop the learner to think critically on things? Oh, let me put it in a different way. How do you intend to develop a learner in terms of critical literacy, obviously, now, you know, critical literacy is for them to take a text they must critically analyze, or look read, it obviously, don't have to judge sometimes we think critical literacy is, (but they must know what the writer was thinking while he was writing, they must critically look at it, they must be able to dissect it critically), but the beginning of your question was?

Wendy: 27:00

how do you intend to develop a learner to that space where they can look like that at a text?

Teacher 3: 27:01

I normally give, give them? Before they write the test, I will give them a little piece and then asked them, why do you think the writer did this? or why do you think this part was important in the book? So, I will talk to them about it. And then obviously, the kids that enjoy it, they will answer it very quickly, and they will grasp it very quickly. The others, again, will just sit there and think this is nonsense. Why am I Why am I doing this? So, I tend to ask them a lot of questions. Why do you think I think that also opens up their minds? that it's not just a book, it's just it's not just a story? It is some meaning towards it as well?

Wendy: 27:48

Okay. Do you have anything to say about novel literature in general? What are your thoughts, your views your opinions? And just in general? Not Kruppel Engel, not Afrikaans, just in general.

Teacher 3: 28:03

I know that kids enjoyed a lot. They do really like stories. They, it's something different than just okay this is why the writer says this in Afrikaans. There are kids that enjoy it. And they do Yeah, there's a lot of them that comes to me and tell me, ma'am, don't you have another book like this one, so that I can read more, there are some really want some that really wants to know more. So, for those ones you keep on, you're trying to make it enthusiastic, and you try to make your classes nice for them. Try to focus on those ones, and not the one sleeping in your class.

Wendy: 28:51

Okay How do you react? I like the fact or not like the fact I've seen the classes are quite diverse. You mentioned earlier also that they are they are really not in the past. (Not at all) They don't see. I'm not

I don't want to quote you wrong. But if I if I understood you correctly, you said they don't see colour. They don't see differences. They are just here (they see humans) So have you ever experienced a situation where someone would make an ugly remark in class? (In the past yes.) And that's the first part. And then the second part would be? How would you respond to them?

Teacher 3: 29:41

I tell them the day when they get into my class, I tell them that if you have an opinion, you're more than welcome to have an opinion that you're right. But you can't hurt someone by your opinion. So that's the set rule but if they do something like that, I will just tell him remember that your opinion. We don't have to agree with you. And if there's a discussion about it again, and I will just tell them that you're being insensitive now to other people's opinions. So please just don't do that.

Wendy: 30:22

Okay Thank you so much for your time. (It is my pleasure.) Do you have questions for me? (No)



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## Teacher Interview (Teacher 4)

Wendy: 0:14

Hello Juffrou, dus nou weer Wendy hier. Ons gaan die onderhoud in Engels doen want al die transcribing en die tesis self word in Engels geskryf so dit gaan dit net baie makliker maak vir my as ons die onderhoud in Engels doen. So, I'm just going to start so that we can get done before three. The questions that I've prepared for the teacher component is basically divided into six categories. So basically, the first part is teacher information, second part learner performance teaching practice, and then class engagements support and your input with regards to prescribe texts for learners. (okay) So my first question to you would be, what were your motivations behind becoming an Afrikaans teacher?

Teacher 4: 1:09

I think when I was young, it was always my Afrikaans teacher who stood out for me, she was always the one that was there for me, she was always the one who made extra effort. So always I did well in Afrikaans and was like my go to subject. And then after university, I like reading. So, then she was basically my inspiration sort of being Afrikaans, teacher, yeah

Wendy: 1:34

Okay, how long have you been teaching now?

Teacher 4: 1:28

Three years?

Wendy: 1:32

Do you enjoy not novel literature, and why?

Teacher 4: 1:42

I do enjoy it. If the class enjoy it, like, you get different classes, some classes participate in it some classes don't. So, if the class enjoys it it's easy, it's nice for you to enjoy it as well with them. But if the class don't find it interesting, it's awful to teach something that they don't enjoy. So, some books I will agree with, and some not.

Wendy: 1:58

So, what you're actually saying is that you enjoy novel literature. But teaching it is a different case. That's dependent on whether the child or the learner that sits in front of you loves or like what you are busy with. (yeah)

Teacher 4: 2:21

like, if their kids are interested in the class as well. It's just a different dynamic you know. Like they are enjoying it, you enjoying teaching it, so I think that's where it comes in for me.

Wendy: 2:34

Okay, so who prescribes the novel that you do at school from grade eight to grade 12.

Teacher 4: 2:34

I don't even know probably the subject advisor.

Wendy: 2:45

Okay. Are you happy with the books that you're doing?

Teacher 4: 2:50

I enjoy Kruppel Engel. I think the kids enjoy it as well, because there's a lot of aspects that playing in the book as well as their lives. The grade 10 book I don't really agree with; I feel like the book is way too easy. Grade 11 book, The Kruppel Engel could be maybe a little hard for them to get to

understand because it's the first additional language but the kids here it's not only the first additional second or third. So, for some of them, it's really hard to understand. But further I enjoy it.

Wendy: 3:29

Okay, we going to the learner performance now? How has the learners' performance been over the past three years?

Teacher 4: 3:38

Regarding to Kruppel Engel? (Yeah), good. I think they think that quite well. With Kruppel Engel they're normally do better than with like language and stuff. So, if they understand it, they participate, they do good. But you do have the kids who don't understand or don't want to work it with but then their progress is bad.

Wendy: 3:52

Okay, so does the good results for Kruppel Engel? Does it boost their marks?

Teacher 4: 3:58

for now, for instance, Term 2 its only Kruppel Engel that's going to give them marks. They have a task and a test and that does boost their marks.

Wendy: 4:16

Okay. Why do you think they are doing better with the book and Kruppel Engel then with language?

Teacher 4: 4:32

I think about the book. They can relate to the book. And it's interesting for them if that's that class that finds it interesting, then they enjoy it. With language this kids that I'm teaching now, they don't care about the language like they just the only question they have like why should I Afrikaans? They hate Afrikaans they don't want to, like learn Afrikaans they rather have a different language to learn then Afrikaans and we just don't give them that option. So, I think it's a lack of interest.

Wendy: 4:58

Okay, so you only have Afrikaans as a FAL language at the school? (Yeah). How do the learners react before starting a novel at the beginning of the year, I'm sure it's probably a year process for you? So, my question is, how did they react before, during, and after you've completed the novel?

Teacher 4: 5:24

before most of the time, I would say it's not that excited, because it's an Afrikaans book, another one. But depending on the book like for Betower last year, they lost interest, it wasn't that exciting for them. Because the book is so easy as well, with Kruppel Engel, especially at where we are now, in the beginning. They don't really care. Because it's not that interesting. But now they starting to grasp it and understanding what's going on, they find it quite interesting, I would say, at the end, it will always just be a reaction of, it's a bad ending. And that's what every single book I've ever read all my kids, that's the reaction after it. But they are if they do enjoy it, and they were happy, as well, last year at the end of the book.

Wendy: 6:27

So, you obviously not done with the book for this year. So, I just want to know, how do you deal with contentious issues, or themes that pops up in the book, let's say themes such as race, culture, there's quite a few of those things that is coming forth in the book. How do you deal with that in your class?

Teacher 4: 6:48

I think it's a quite a difficult thing, I need to make them understand that when the time this book was written in, especially with Kruppel Engel for them to understand the book, they need to understand the time the book was written in or what happened in that time, and that's always how I was started.

And then they will understand when I explained to them the differences that happened that song compared to now.

Wendy: 7:21

Okay, so you will just basically explain to them the times of the book

Teacher 4: 7:23

Yeah, I will go back and say okay, remember, this was apartheid, in that time it wasn't normal for a black family, and a white male to be together. And that's why they needed to keep this a secret and all of that. And if I start with that I do really understand, and they all listen.

Wendy: 7:45

If a learner should respond out of his or her or place regarding these matters. What is your response to it?

Teacher 4: 8:03

It hasn't really happened. So, I can't really tell you. But I feel like if there's an out of place, like comments, or whatever, I will tell him to stay after class, and we can then discuss it further.

Wendy: 8:20

Okay, do you think it's necessary to have these kinds of books in schools where they deal with these topics?

Teacher 4: 8:22

I think sometimes, yes, because there is stuff racial stuff going on today. And then they can relate to the book, maybe It's also nice to make them aware of the stuff that happened before now. So, I think it's good for them to know about it.

Wendy: 8:52

What strategies to use to teach the book.

Teacher 4: 8:57

The only thing for me is to for them to understand the book. So, I do a lot of that things. I read the book with them through make sure they do their questions, they do their summaries for me, mind maps, everything that I can to just make sure they understand the book is what I do

Wendy: 9:16

okay, and what of those different strategies that you have now implemented works the best for you if you now need to pick out one What would you say it is

Teacher 4: 9:17

I would say like I do, I read a page and I translate the whole page for them, and they need to sit and make notes from it and after my lesson for each and every chapter. They need to make a mind map or summary just explaining in their words what happened. And I think that makes it easier for them to understand what happened in the book

Wendy:

the notes that they are taking, they are probably making those notes in English rite and the test that they are writing, or if it's a test (Yeah, a task and a test) is there code switching in that assessment as well? Is there both English and Afrikaans are for them.

Teacher 4: 10:07

No, it's not English and Afrikaans. It's only Afrikaans. And that's why we have the questions and the answers. And that's why I've explained all of that in English as well. And it's their job to go home and see if they can do the questions without me translating it. And that's why I don't translate all my questions in class for them anymore, like now, and then we will discuss it verbally and then they

should go home and go through it. But I'm just translating all the questions all the time, they are struggling to do the exam or understand the task. So, it is difficult thing.

Wendy: 10:53

Do you find prior knowledge and history and culture and life experiences to be important for the teacher? When teaching novels to kids or to the learners?

Teacher 4: 11:08

I don't know. I don't. It may be because you can relate. And it's easier for you to explain out of previous experiences, or something like that. But I couldn't say that I have any experiences in it. So, I don't know, to be honest with you.

Wendy: 11:24

So just to maybe, for me to understand, you are saying that it could be important to have life experiences, prior knowledge, and all those things on based on the topics that pops up in here. But you said for you, you don't have any, and you are getting through okay, is that what you're saying? (Yeah). Okay, and then the last question of this section is, how do you ensure that the learners are engaged? I must say, I enjoyed your lesson this morning. But how do you make sure that they are engaged when you discuss certain topics regarding the book with them?

Teacher 4: 12:20

That the thing is that I go to is to just ask them questions. And that's the only reason, agh, only way I can get them engaged. So, I will ask them questions and if they don't engage, I will maybe talk about it more, make sure they understand what I'm saying to them, and then ask again.

Wendy: 12:31

Okay, so now I know in classes there's always five learners that always answer and they are taking the show when it comes to, you know, explain, giving feedback on their understanding, what would you do to the learner that just don't talk?

Teacher 4: 12:58

You see, I can't force anybody to talk, there's kids in the class that's got anxiety, all of that. And you need to keep that in mind as well. So, to make sure that they understand the book as well, I will maybe sometimes just call them individually, just have a chat with them, check their books, and make sure they understand what's going on.

Wendy: 13:20

Okay. So how do you if you should, obviously, on a scale from one to 10? If you should comment on class engagements and how they participate? What would you say your class, rates at and why?

Teacher 4: 13:43

Uhm probably a six, I will say around there, because it is only that five or six in my process really engages, and the rest are quiet and sit back. And it's more than half of my class that sits back and quiet and doesn't really want to speak up.

Wendy: 14:01

So why is that? Why do you think that's the case? Is anxiety, the only problem?

Teacher 4: 14:05

I think it's the whole school thing like bullying, anxiety, speaking your mind all of that is coming into play. And I think they don't have the confidence to say something in front of a big class that I have, like thirty-three, it's a lot of kids and to have the confidence to say out which you're thinking, I think that's what's bothering them and that's why they are so quiet. Otherwise, if it was a smaller class, maybe they would have engaged.

Wendy: 14:41



so that I think that last part that you said there almost answered my next question. So, what will help them to ensure that you get maximum participation?

Teacher 4: 14:49

Definitely a smaller class maybe like not even for some kids not even more than 12 in a class for them to speak their mind does not feel judged.

Wendy: 15:09

What challenges do you encounter in the novel literature class?

Teacher 4: 15:15

challenges? I think I find it difficult to address some of the topics. I think that's the most like, how to deal with it to make sure that somebody is not feeling, I don't know that I'm saying something wrong. Like, you need to make sure when you in class that you are saying everything correctly for that one kid not to feel uncomfortable. I feel like that's my biggest challenge.

Wendy: 15:43

Are there any other challenges besides that that you might encounter?

Teacher 4: 15:43

Yeah, the only other challenge that I think it's there's really one kid that doesn't want to do the book. He doesn't care about Afrikaans. I think that's a challenge to get him to understand the book to pass the exams, because he just lacks interest.

Wendy: 16:07

Have you as a teacher experienced teaching novels that touch on, you know, contentious issues, as mentioned before, in your diverse setting as I've picked up, your classes are quite diverse and there's obviously a bit of everyone in there. Have you picked up already that there's, I don't want to not necessarily a clash. But, you know, a disagreement on opinion?

Teacher 4: 16:38

I think so. There will sometimes be disagreements. But I must say everybody has handled it well, like he will say his point of view. The other one will say his point of view. And we'll get to a conclusion, there was never like a whole scene of something that we couldn't handle. (Okay).

Wendy: 17:03

Support now. Do you receive any support from the subject advisors? The subject head, the department? The school, the academic head? here, at the school for literature and for this the novels that you're getting? I know they rotate it every four years or five years, there's new ones coming in? Do you get the necessary support to be able to execute this task that is now resting on you to the best of your ability?

Teacher 4: 17:39

I don't think so, NO.

Wendy: 17:40

Okay, what would be the reasons for that you might think,

Teacher 4: 17:41

I think, I don't know. I don't feel any support from the government or the Basic Education for the novel's as well as the subject advisor, I will say, they will give us like ideas of stuff, but you've never had like anything to train you to give this or to how to deal with certain subjects or anything like that. I think sometimes it would be nice to have somebody to say, Okay, if this question pops up, this is how I'm going to deal with it. Or this is how you can deal with it. I've never had anybody, like explaining that to me. I just needed to wing it while I'm in class. That's why I said don't feel like this really support. (Okay)

Wendy: 18:32

Do you buy, or collect or purchase your own extra teaching resources? Like if you do a novel, there's obviously a guide available? Does that guide do it get provided to you? Or must you get it from out of your own pocket for on your own? Yeah.

Teacher 4: 18:52

You need to get it out of our pockets, you get the book. And that's it, that's what I received.

Wendy: 18:53

So, I can't ask you my next question, which asks, which obviously wants to know, has the support given as it's been effective, so I'm going to skip that one because there was absolutely no support for you. And I must just add into the conversation everything that we discussed is confidential. I'm the only person with my supervisor that will have access to this material so it's not something that goes back to the to the whoever the department, the school, the principal, whoever. It's not a case like that. I just want to let you know. And that is also there. What are your views on and now we're getting to the end part of the story, which is obviously also the most important part for me, what are your views on critical literacy?

Teacher 4: 20:00

What do you mean?

Wendy: 20:02

Critical literacy is obviously the ability of a person to take to find out the relationship of the text with the author and the writer, and the author and the reader. So, it's like this whole triangle of information, the learners then able, the reader is able to extract what is saying what is stating there. But also extract the views of the author read between the lines to see okay, no, but this person actually felt like this that's why I wrote that (for the kids now?) Yeah. So first, the first question is basically just in general, what are your views on critical accuracy? Is it important? Is it necessary? Just what do you do? How do you feel about critical?

Teacher 4: 20:48

For me? I think because you enjoy that. Yes, then it's important. But I don't see it as needed to be a compulsory thing for kids who's got nothing to do with that for future. If that answers your question?

Wendy: 21:08

Yes, it does. So, you're saying critical literacy is? perhaps? useful? (Yeah), but not important for learners that's not going to use that in future? I don't know if it's still like that because I haven't been in teaching now for a while. I just want to ask; they still do the "spot prente" and those things in the language section. Do they also in that section, deal with critical literacy questions, where they need to perhaps read between the lines, what the writer actually wants to say wanted to say, despite of what is standing on the spot prent or cartoon or whatever,

Teacher 4: 22:00

I will be saying language, it's a lot easier. Like we wouldn't ask like, what is he trying to say by this? We will more use just oh cartoon to ask language questions. Or like, for instance, give me the meervoud from the word that's in the cartoon. Or it's something that's very, like, obvious, like, it will be a TV program or even you can see it's a cooking show, you will ask, what are they looking at? You know, so for me, there not really, I feel like the questions when it's regarding the cartooning, the language papers its very easier. But yeah, for kids to interpret the whole poem is what is trying to say all of that, especially if they've got no interest in it. And their views are just like, why do I need this? I think it's very difficult to learn that.

Wendy: 22:53

Okay, how do you? So now you mentioned that it's obviously difficult to them, and they don't really have a grip on the topic? How would you ensure that your learners can look at things with a more critical literate perspective?

Teacher 4: 23:23

I just try my best to make them interested in it. I try to give them the background of the author I try to give them I don't know just to communicate with me to understand what I'm trying to say I think with the poems and stuff you need to have a full-on presentation where you can have them all interested. Otherwise, they get lost like this. So, I think like that would be my go-to and if they still don't get it. I don't know to give them more examples or read about it. I don't know to be honest. I'm sorry. I really don't know,

Wendy: 24:01

yeah, no, I understand. Thank you. I just want to ask you another question. So, for people to dissect and analyze, because obviously with poetry and even with the novels you are dissecting the content the book once you've been dealing with and that is sometimes a skill that is needed when you in your everyday life after matric or the school. Should there be a bigger focus on critical literacy in schools? Because of the fact that you can use it in so many other aspects of your life of the matric

Teacher 4: 24:48

I think yes in a way Yes. But for kids for nowadays to understand that you can use that after school is going to be difficult because if you don't have an interest in it, you're not going to be interested in it. So, I feel like, if you could have had it, like, age, per subject was something that you can take, if you're interested in that, and you see yourself a future of it, that would be great. But for these kids, who don't care about it at all, it's going to be difficult for them to even think that you'll be able to use it after school.

Wendy: 25:16

Okay, last two questions. What do you think can be done differently when dealing with novels?

Teacher 4: 25:34

I don't know. When with novels, I think maybe we can use a book that's more like a newer book, we're always using the same old books with the same racial content in it with the same issues in it maybe just a different book with different stuff that you can discuss, rather than just old stuff that they used to.

Wendy: 25:58

Do you prefer prescribed novels? Or would you like to select your own?

Teacher 4: 25:56

I would like to select my own.

Wendy: 25:57

If you were given the opportunity to select your own would Kruppel Engel still be your grade 11 book?

Teacher 4: 26:04

I don't think so. The only reason why I say that is I can see that some people get Kruppel Engel and like I said earlier, for some of these kids, that second or third language, it's extremely hard for them to understand. So, in this school, I would have chosen another book. Yeah. If I was still at my old school where there is, like seven kids in the class, and they all are able to participate in that whole understand the book, because it's such a small group, then I would maybe still choose it yeah. (Okay).

Wendy: 26:48

Just for interest, your previous school? Is it within the Western Cape?

Teacher 4: 26:45

Not in the Western Cape?

Wendy: 26:49

And then, yeah, last question. What are your views and experiences? First, your views, and then your experiences with novel literature as part of the curriculum.

Teacher 4: 27:12

My view is, these things like for me, I enjoy it. It's nice for me to do a book and poems and all of that with the kids if they enjoy it as well. But I do find it difficult for the kids. Like for kids to understand a poem it is difficult, especially here, the kids struggle to understand and interpret the work. But with the book in regards as well, I feel like it could lift their marks, if they understand that if it if they found it interesting. So, I feel like that's what I will say about my views. What was the other one? (Your experiences), with my experience is, like I say that the kids, if they participate in it, it's great. And if they don't, it's awful. So, in a class of 33, you get this that's interested in it, and they participate, then you get these that is not interested at all, and they fall behind. So, I think it's difficult to say if it's necessary or not. I feel like if you enjoy it, yes, a bit is kids who don't care at all about it.

Wendy: 28:26

So that's it from my side. I'm going to say thank you. Thank you.

Teacher 4: 28:30

I'm sorry. I'm not the best with interviews.



## Learner Focus Group – S1FG2

Wendy

INTRODUCTION NOT INCLUDED

Can you mentioned to me the different genres that we get in literature?

Learner 2

Romans,

Wendy

okay, that is actually a type, you get different genres. So poetry is a genre and a type of it would be poems, right? So now, I gave you one genre in literature. Can you mention another one?

Learner 6

drama,

Wendy

Okay, that's good, drama.

Learner 5

Novel

Wendy

novel is again, an example. Like poems would be an example of poetry novel is an example of? I heard it somewhere.

All

Prose

Wendy

That's correct. Okay, so that is the three different genres that we work with in high school when it comes to literature, poetry, drama and prose.

Do you like working with novels and why?

Learner 1

I really like it because it brings up a lot of things that are happening in the world today and out of the past and today and it create an understanding and people can talk about it

Learner 3

For me I want to say they are great but for Afrikaans I actually really enjoy it when we read in class. And then English having to read a novel by myself is not that fun. But the book is, I mean, I think the books that we choose are pretty good. Okay. I think but not because we like the books because it's like read to us. Yeah, I enjoyed it.

Wendy

How often do you read?

Learner 6

Not often.

Wendy

So you go to read a lot, and then you came to school and here they give you books. Let's say a novel like she mentioned in English. And then one in Afrikaans. You ladies are fortunate because the teacher reads it with you but like she mentioned in English, you are left to read the book on

your own. Because you don't read that much. How do you feel when you are given at the beginning of an academic year, two books to read for academic purposes?

Learner 2

I feel like during the school year, it's more difficult to start books, because you have like other assignments and things that you have to do and work on and when you get a break you don't really want schoolwork. Infact, I'd rather do something else. And even though you do get like time they tell you to read it is still like to do school work in the holidays.

Learner 6

So, I really enjoyed reading books before I came to high school but then after, giving books to read and we have to read them. So I have kind of lost the love of reading but like you have to read this. Like I don't want to read anymore and when we read as a class its more exciting

Wendy

Okay, can I just asked a follow up question on what you said. Why do you think your love for reading, disappeared? It went away when you were given a text. Would you have preferred to select your own?

Learner 6

Yes, I would have preferred. Its more like tailored for me and, I actually want to read it instead of read this compulsory. So, I don't want it to be force upon me.

Learner 5

For me I feel like the books they give us especially in English, I can see why she lost her love for reading because the books are very I won't say boring but its not interesting. So when they force you to do something so mundane, you naturally don't want to do it after that So I think the English selection of books that we get to read, sometimes they are nice like in grade 8 but the ones we are getting now is not very pleasant.

Learner 4

I wanna comment on the previous question, I actually like the books that we have to read, because it introduces me to concepts and genres that I wouldn't have picked myself like, especially with our English book that had to read now we had to do things fall apart. I wouldn't have chosen to read that book on my own. But now that I've read it, I actually really enjoyed it. I think that it's still helps with the concepts that we deal with in today's society. And with Kruppel Engel, I also wouldn't have chosen to read them on my own. But discussing them in class, it actually brings up a lot of different opinions in class and I'm learning a lot more from the class.

Learner 2

Okay, for the English books, I think they can give us three good ones and they gave us almost like the genre with like a lot of different books on. Say like 50 books and then I think that is, that's how they should go about. Not like giving you books to read then you can still select the genre with it.

Wendy

Okay. How does your teacher teach novels to you?

Learner 6

So the teacher will like engage us. They ask us how it affect us and our feelings, especially when we have to project what was going to happen, lots of interacting, which I quite enjoy because it's like I actively reading the book, instead of just reading a part of it, and then being asked to do question and then reading another part. Its like more fun, and you actually learn something from interacting with the book instead of just reading it.

Wendy

What do you like about those lessons? she mentioned now how the teachers, basically, more or less teach the subject or the content of the book? Now my question to the rest of you would be, what do you like of those lessons? What can you take out as I love it when we do this?

Learner 5

I like when we read something really interesting and the whole class get really excited about it, or that something shocking happen and you just happy and your friends make funny comments about it.

Learner 2

I also think, like, when something really interesting happen, or like when theres a main theme, like, or like Macbeth for example its like, cause its Shakespeare, there's lots of different ways of taking it. But its also interesting to wonder about the perspective of how you interpret it.

Learner 1

I really like sharing other people's opinions because I wouldn't have thought about it myself.

Wendy

How do you feel about questions now, obviously, you do the book, and you discuss the chapter? And then you get questions, right? And in those contextual questions it will sometimes asked you to give your opinion on something that happened in there. How do you feel about questions that asks for your opinion?

Learner 2

Sometimes the question is really like, useless. Like, it's just, I don't know, I dont feel like it really gives you like actual opinions about the book, its more like, what would you do if you were in this place, which I feel like, it doesn't really make a difference to how I read the book.

Learner 4

I also think those questions aren't really necessary in a test setup. So I think it's nice to discuss in class, but I think maybe the test should be to see our understanding of the book rather than our opinion on it, because we've already discussed that in class and its not gonna benefit us at all if we just give our opinions and there's no right or wrong answer.

Learner 3

I want to say, I don't know if it's just me. But like when we are asking for our opinion, I feel like I have to write something specific, like what they wanting hear, and I can't write my actual opinion. So I don't know I just don't think it's that useful.

Wendy

How do you feel about the novels that deals with racism that speaks on different cultural backgrounds how to feel about dealing with those types of themes in class, when dealing with novel literature?

Learner 2

I think it's important to look at different, things, and stuff like that. Because it gives you more perspective and more understanding, and like widens your bubble of the world.

Learner 4

I also think it is very important, because you can read about racism and different cultures as much as you like, and you can understand on that level, but when you read books about it in class, then you hear, what actual people's opinions and feelings about those topics are. And it gives you a deeper understanding

Learner 5

I like reading this book, especially in Afrikaans. Because now, because as someone of colour, it's nice to, you know, read about someone else's experiences, because I don't think we've done a lot of books like that, in high school so far. So it's really nice to actually relate to something for us.

Learner 3

Most of the time, someone is speaking in class. And then I'm like, Wow, I've never thought of it this way, or have never thought like, interpreted is this way, it's cool to see how we all have such different opinions. You just think that everyone just thinks the same way you think, but like, people actually have very different opinions.

Learner 2

I find it interesting and especially with like, race, like dealing with the racism in the books, they get to hear like other people whether they experienced it or had something similar with it, when you can see like, it's still pretty much alive. And it's still like, you're reading the author's perspective in the group. And it also like give you their representation.

Wendy

how would you see the author's perspective on a matter such as race?

Learner 2

So I think just in the way that we can see, like, maybe their behaviours, a change in their behaviours and how their behaviour was at that time. And how they are interacting.

Wendy

How do you feel when learners in class from different races comment on the novel that have racial sensitive issues? How do you feel when someone of a different race, comment on a issue that is sensitive to you.

Learner 5

I get nervous. It doesn't happen often but I get scared that someone's going to say something that's going to offend me and I don't want to deal with that because these are my peers so I'm always on edge when dealing with those topics and I think someone's going to say something.

Learner 4

from what I've experienced I think it's very understanding of one another and has respect for one another. So if something like that were to happen I think that instead of yelling at each other and really create a scene I think because our class, people in our class have very strong opinion so I think, I think that we should try our best to correct whoever said something that made or offend us and then discuss it rather listen, I think he could bring out a lot of mutual understanding

learner 2

so when there are things like race and everything and it becomes a discussion it's usually I like having these discussions because it's like and not not only like like makes you understand your peers but it also makes you like think oh this person doesn't think the way I think and even like we should come to an understanding like that

Wendy

How does the teacher deal with the situation? How does your teacher deal with sensitive topics that comes from the novel?

Learner 6

So like I really like Tina a lot because I was struggling like her. So I feel like the way the situation is causing talks about she's very sensitive about it and I really appreciate that from the teacher, because there are instances where teachers are insensitive it's like, you don't want to make a big scene. But it's also like, you feel uncomfortable in class and you just don't know what to do. I don't



know. Someone says something bad and we want to bring it all out. I wish you never said something like that. You also don't want to say something to them. So the big thing

Wendy

Do you think the novels with which you deal with enables you to see the world differently?

Learner 5

No, this I don't think, maybe a little bit in English, but Afrikaans, and the main themes is mainly about boys but now it feels like Ooh, this is maybe something that pertains to my personal taste. I remember in grade 8 and 9 it was more about the drama than my friendship things that wasn't even really relevant to us. So now it is.

Wendy

Okay. So you say it's really interesting now these topics and you can actually use it in your life. What specific topics in the book that you're busy with? Do you think you can take it and apply it to your personal life? Be mindful of the book in your personal life?

Learner 5

Definitely cultural things. For being more accepting and not also assuming a lot about other people. That also something I think everyone here has thought about. Just naturally assuming but being more about how assumptions aren't actually it. There is something else.

Wendy

Do you think novels that speaks about the injustices of the past are necessary?

ALL

yes.

Learner 1

Certainly, it doesn't so many have experienced in the past, like, the history is still relevant today, because a lot of novels or property and people are still experiencing the effects of it. So being able to take something from that class, and having a better understanding helps you to, like help other people and understand how they're still feeling. And being more to them.

Learner 2

It's also like, it's not even like very long ago history that we looking and it's still very much active.

Learner 3

I think sometimes if you see a problem with the world, and then you look at history, and you see that it's problems been like here for like, years and years and years, and try to understand why is this still a problem? Why this is an issue. Like we progressed so much with so many things. I don't know that we still have so many issues in the world, but like it has been there for so long, and it's not progressing in those areas. So it's like, yeah, it says, My favorite thing

Learner 4

Yes, what everyone is saying. I think most of the problems of today are either base, from history, or the past, or still are from history and the past so understanding that can help our generation go free, create a better society was

Learner 5

I also say to create a better society. It's nice to deal with these issues as a class, because it's so diverse. And that way we all learn about it. And that way we don't, it's never to become bitter. You know, it was only a certain group of people, they may feel bitter towards something that they used to. But because we all different, it's nice because we growing together, instead of apart.

Learner 6

I like reading about it because you learn about it, in history classes but if it's actually implied to like a story like this you understanding more you can see where certain groups are coming from and it's like, well, I understand how they feel today, why things happened, and it just makes it easier to understand like, gives us a chance to reflect upon the perspective.

Wendy

What are your views and experiences on the novel that you're doing now in grade 11?

Learner 6

The book from other grade elevens, not all of them, but most of them described the book as boring, so I was thinking its just another Afrikaans book, I gonna hate it. Yeah. Then actually reading it. It's been like, in the beginning, I was like, I don't understand why we're reading this. What's this about an angel? I don't really care for it. But like, as we go deeper into the story, it's like, whoo, I'm really interested in this. Like, I am. I heard about ethnisim before. But I never was like, you know, learn about it and like seeing, like this character, like wondering what happened to him and like, did this condition lead him to something bad? It's been like, really interested in both? And like, really, like, I really want to finish the story now. Like not like other years, where I was like, can we finish this story to like, I really want to know how it ends this one.

Learner 5

At first I was, I didn't want to read it because it was Afrikaans and I wasn't good. I felt like it was going to be like one of those history books and I don't feel like but now experiencing reading this book and being at this age and that I starting to get to know my culture on a deeper level, and reading about it, it's like helping me understand. So when I went to my family the other day, I could oh you through that. I read about what you actually went through. So it was really relevant.

Learner 4

When I first saw the book, I had a very different understanding of what the book was going to be about. And now, actually today, it's opened my eyes a lot more on what the book is about. And who Tina really is. And I'm so invested in Tina's growth, you know, finding out who her father is and who she is. So, I like that. But I also like, hearing other people's opinions on who Tina is, and what she's doing right and wrong, and the same with her mother and her supposed to biological father is.

Learner 3

What everyone else said. I just thought just another book that needs to read and you read the book, learn, study all the points and then do the test. Like that's it. But we really get to like, I learned so much about how other people live. I don't think, okay, I am not, I can't relate that much to Tina because of the Father thing, like, but like, it's cool. It's like, eye opening to see her story. And to just know, like, learn about her story and how she is dealing with her identity and knowing her father and all the things that she goes through that I've probably never gone through.

Learner 2

So I never enjoyed Afrikaans books. I mean, like comparing it to grade eight and nine, it's really basic plotline. No, like character growth. So I wasn't looking forward to reading this book but when we started. And I also think miss helped alot, because she was really like interesting and she made it interesting when she read. So and the book also made me interested because it gives a lot of respresentation to like, races in general. And then I'm also looking forward to Tinas growth as a character, because you can see there's going to be development of the character, because the whole, I feel like the whole plot is going about who she is, and how she finds out. And that's also, like, interesting.

Learner 1

When we started reading the book, I thought that it was going to be some kind of weird sci fi thing where we find out who the angels are. But as soon as we started reading it I feel like I learned a lot about myself as well. So that I just have to be who I am and I feel a lot less sheltered. And now that I'm learning about other people, and like their struggles and the different themes in the book.

Learner 3

I think like ignorance is like the worst thing a person can have is not knowing that what does culture mean to you? So learning about these different things, having conversations, in class, is really important too.

Wendy

But from the beginning, I think someone mentioned you if you could just choose your own novels, it would have been so much better. Now that we've had this discussion do you still feel like that because have you had chosen your own novel would you have selected something like this? Okay, so that is just background

How should novels be selected for school children? Should you still be choosing your own novels?

Learner 5

I think teachers should actually look at the classes and the learners' questions and maybe like really get a feel for what we could use and what we could be interested in. Because I feel like the education department is like eeny meeny miny mo and if we choose it which is okay that we think that but if we give it to the teachers, you know, they usually know what the learners would like and enjoy.

Learner 4

So kind of, like she said, but I'm thinking in general so I don't think it would be easy for every year to have a different book especially for tests but I think that the books should be based on not necessary the entire age group but based on school. Because I think that people from I don't know poorer community they won't go through. They are going through different struggles than what we are going through. So I think that it should be based on what we experience

Learner 3

I think that after they change the books for the grades but I don't think that a book that a grade 5 will read will be relevant to us so I do think that they should do some research on at least what is happening around us and what we might be going through and then based on that select.

DID NOT FINISH LAST 2 QUESTIONS

1. WHAT IS YOUR FAVOURITE NOVEL
2. WHAT WOULD YOU LIKE TO DO DIFFERENT IN THE NOVEL LITERATURE CLASS.?

## Learner Focus Group – S1FG3

Wendy

But first question that I want to ask you is, do you like literature? If Yes. Why? If no, why not?

Learner 1

For me it's just like I don't even like reading and then we have to analyse. So for me basically, it just doesn't help with my language and my speaking aren't getting better. Okay,

Learner 5

For me, personally, I'm a bit of like both sides. So in a sense, I kind of do like it because it helps with like analysing and going into the nitty gritty stuff. And it just like because that might just help like after school, you know, when you analyse and stuff, so it helps with that. But at the same time, it's frustrating, because you have to analyse and sometimes, like the analyzation of it is so different from the way that it's said that sometimes you just you don't find that balance. And when you like in a test, you don't see it the way that miss explains it. So like we were reading it by ourselves, it's not the same way but when miss like goes deep into it, it's like a lot of analyzation and like a lot of things that you wouldn't have thought about, but at the same time it allows you to think outside of the box. So I guess it's a bit of both worlds.

Learner 3

For me, I don't mind Afrikaans literature because I don't get exposed to speaking Afrikaans that much. But mostly when we in class, it's the only time I get to hear it. So for me, it helps my vocab quite a lot and just like seeing the structure of the language, so I don't really mind.

Learner 4

I was going to say I like it because it is also a bit of a break between all of the other different sections in Afrikaans. But it can be hard to understand and especially when analysing if Afrikaans isn't your first language to try and like analysis so deeply, can be quite difficult.

Learner 2

I like Afrikaans and I wouldn't mind read any Afrikaans things and we weren't made to do it. I just don't like answering questions afterwards.

Wendy

Okay, how often do you read?

Learner 4

I don't read Afrikaans but I read English books a lot. At my previous school, I didn't have friends at school. So if you read a book in school you had so all with like, on a good week when there's no homework, maybe a book or two a week.

Learner 3

I would like to read a lot and I enjoy reading. It's just that I struggle to find the time to do it.

Learner 2

Same here, I really like reading and I'm a real reader. I'm just busy.

Wendy

How does your teacher teach novels?

All

Beautifully

Learner 3

when she reads a chapter for us she will stop with each paragraph and then translate it and then ask us like questions after the paragraph to see how it like all links together and that helps with revision a lot so I appreciate that.

Learner 2

Our teacher also lik make jokes and stuff and that makes it enjoyable.

Learner 5

Its like her voice just changes and then she adds all these certain comments and it kind of makes literature as a whole a lot fun so you know, like when you're doing a movie you know like Afrikaans class it's going to be it's going to be nice.

Learner 1

The way she talks and presents the story gives us a good understanding eventhough I don't like the book itself but the way she goes through it makes me want to read it.

Wendy

What do you like the most about the lessons?

Learner 5

Interaction

Learner 3

When people form like theories or ideas about what's happening next in the story I like that.

Learner 4

For me, I personally just say the one thing that miss does is environment is a very non judgement. You feel so calm, safe like in my previous class I was so stressed out about Afrikaans, but she made it to be relaxing.

Learner 2

I think like the English translations because there are some really nice stories and some parts I don't understand and she gives English translations just to get the story which I quite like.

Wendy

How do you feel about questions in the exams that asks you to give your opinion?

Learner 3

I don't really like opinion questions, because then it makes me like, I don't really have an opinion and it makes me kind of lie just because I have to like put it on paper. And I rather answer like something theory related.

Learner 4

I personally love opinion questions because I get free marks. Just say whatever you think you feel and you get the marks for it.

Unknown Speaker 10:30

For me, it kind of contradicts. Because whenever like it's an opinionated question. I'm usually best of both worlds. So like, I'm usually a half and half, which is just kind of confuse me to a certain extent, because I'm like, okay, maybe I'm going to lose marks because that I'm just, I'm doing both. And at the same time, when it comes to opinionated questions, my thinking process happens in English. So it's an extra effort for me to take that thinking process with all the English words and my nice English words. But when I translate it, I have to just break them down into like, simple Afrikaans word, which just kind of and then when I say that, because it's not as like, it's not as effective as it was when I said it in English. Okay. But the free marks, I agree.

Wendy

How do you feel about novels that deals with the racism and cultural issues?

Learner 5

I like them, because they kind of bring a lot more awareness into how our country was as a whole. So as much as we're learning Afrikaans, we're doing a bit of history as well. And it really helps that miss gives us a bit of like background and like you. So I think like, as a whole with the whole racism thing, it really helps because it shows us where we are coming from. And it shows us like our background, and it shows us where we've had like errors in our country. And it makes us like, it gives us that vision of that's not how we want our country to be and that's how you want things to be. So it sets a vision of in the future, we'd like to create novels that don't have the racial discrimination between the novels where everyone is actually treated like equally So I love that it brings awareness to all those issues. And as much as we reading those novels be learning from them. And we kind of developing new mentalities with regards to race and we acknowledging that race issues are actually like, you know, existed. it's sets a positive perspective because it shows us that race issues have ended like they had a big effect on like a lot of things that were a huge effect and it shows us that as much as they do, it's our past and so we need to work towards a future where racial issues do not exist essentially.

Learner 3

I want to say as much as I like love talking about experiences of people that's one of my favorite parts about the literature is that you get to hear other people's stories and become more open minded about it. But the only thing I have against this, not against, its more like personally I feel like I get a lot of exposure to that especially on social media and there's always negative news and articles and articles and videos about the injustice and stuff like that and I also I appreciate the book sometimes where it's not fictional but that takes you into a different like world so not to like avoid the problems it's just it's nice to kind of have like an escape or I don't know if that makes sense but I totally like those types of conversations. It's just that I enjoyed books that out of this all.

Learner 2

I also say like her (Learner 5), I can really like, is it such a detailed story and I think you have to realize things and you

Wendy

How do you feel when a learner in your class makes an insensitive comment on a sensitive topic, such as race and cultural differences how, do you feel as a person?

Learner 3

I feel like I'd be kind of scared to say to that person, what they said was wrong because I don't want to like cause an argument. But also, you don't just want them to just think that they can say whatever they want to.

Learner 5

I mean, it's really not a good thing. But I think specifically in our class, because like, we don't have any instances of it. But I think if your cause that like is actually genuine with each other. And we see that this one person has made an insensitive comment, everyone is going to attack that one person because, like, we are like, I feel like with that sensible enough to understand that some things are better left unsaid, firstly, and then sometimes sensitive topics, just they need to be dealt sensitively. But essentially, I think I agree with you like it's a bit difficult sometimes to come to that person because as much as you know that the wrong, it's just you get a bit sceptical at times, you can just like we can just just back off.

Wendy

What are your views on literature? And what were your experiences, like, when you are in the literature class?

Learner 2

I had like in the past years, like with some of the literature, if the teacher isn't very involved, it's incredibly hard to stay awake, like a lot. Like a lot of kids would like try, we're just not even reading the story, just trying to stay awake to make sure we not shout it at. But this year, I haven't really found that, like people staying with, talking and discussing things because it's a real thing and has some fictional as well.

Learner 3

Literature is a positive thing, because it's very, you get to talk about topics that aren't like, what, like syllabus, if that makes sense. Like it's more of an open conversation about things that you won't find in a textbook, because it's written by someone like an author who speaks about their own experiences. So in that sense, I think it's good. My experiences. Like SHE said, it makes it really difficult to study the teacher when the person teaching it isn't interactive, and allowing them to like explore many options. But we haven't had that this year.

Learner 4

So, for me, sometimes with some of the literature I will say, I feel a little scared to voice my opinion. Because especially when it comes to sensitive topics with race, especially when and it's, like African people who are saying what they experienced, I can't relate to that, you know, I also feel like sometimes i just have to sit quiet before it, and then I also feel a little guilty in a sense because I am part of the race that was oppressing those people, so sometimes it can feel quite horrible. But otherwise, that's fine.

Learner 1

I enjoy it but I don't like being assessed on it. Because the question for me sounds very cryptic.

Wendy

What will you do different in the novel literature class?

Learner 2

In this class Personally, I wouldn't change anything about it because, like, it's that interesting. But when it comes to certain classes that I've been in or that I care about, I think it would be how the teachers present the novels, the energy towards the novels, how much conversation they create, based on the novels, because I feel like novels, because they are like experiences behind them. To a certain extent, some of us can relate or we know about those. So just the interaction between teacher and learner and that the way the teachers like the vocals for when like teaching and stuff.

Wendy

Id identity and knowing who your father is something relevant that teenagers need to learn about in school? If yes, why if no why not?

Learner 3

I think it is very relevant because there's especially children who don't know who their whole family situation and where they come from and I think it is important to help people to know their situation. And maybe how their family started and stuff like that. I do think that it is relevant to talk about it and I do think it is something that a lot of people experience.

Learner 5

I think that because it is very relatable in our country specifically in our country as well, in a sense that Tina is coloured and a lot of coloured teenagers find a problem with their identity because they not sure where they find themselves. Black or white so I think it brings that light into that. And also with the problem of her not knowing her father is a big issue in our country. There are broken families so to us there are people who might not be coming from the same circumstances as us so it helps to be a bit more sensitive. It shows us that not everybody comes from a nice family a fully structured family so although some of us may not be able to relate to it. It is actually a reality in our

country and something that possibly happening in our school and classes so it teaches us to be sensitive.

Wendy

If you had a different teacher do you think you would have had the same experience with the book?

Learner 4

I would probably say no because a teacher definitely sparks interest and miss makes it fun and you don't feel like reading the book is somewhat like a chore. She also gives a bit of a heads up of what's coming next which is great and exciting. If it was another teacher that didn't do that it would be more of a chore.

Learner 2

I think if the teacher was very like, not interested in the book the kids like us would not be interested in the book. No one would want to say anything and it's also like everybody is going to be discourage if the teacher is not interested in the book.

Wendy

Do you think the process of analysing the book helps you to critically look at the book? Does it make room for critical literacy?

Learner 3

I know we are going a bit slow with the book because it supposed to keep us busy for the whole year but I feel sometimes we go so slowly and we focus on minor things in the individual chapters that we lose the focus of the bigger things. The questions is also quite surface level questions. I don't find it to be that analytical. I don't know if that would be something that I would complain about. It's just that maybe later when we at the end we will bring the big structures together.

Learner 5

I think for me personally when it comes to the author and generally something that I have never thought about. I think it helps us to go into the nitty gritty when it comes to content in terms of how relatable it is but I think eventually we hardly ever speak about the author but I also like the fact that we go deep in the content because it helps us understand the characters more. It gives us an understanding about the plot and what is actually happening in the book. I have never thought about bringing this all back to the author and his or her views. Essentially we get what the author tries to convey to us. We never get to see the view of the author and it also doesn't get assessed.

Wendy

Name a novel that you like the most.

Learner 4

My enemies cradle

Learner 2

Science fi series

Learner 3

The divergent series

Learner 1

Gone girl

Learner 5

Autobiographies and my favourite one is Trevor Noah Stories of an African childhood.

Wendy



If you could select a book for grade 11 what would it be about?

Learner 3

Books on self- explanation. Books on your self-image

Learner 4

Historical fiction or a classic

Learner 2

Im not sure. I don't think I will be able to pick on though

Learner 5

One to be relatable to our age – Maybe a group of girls our age experiencing real life problems. If we can relate it will add to the interest of the book

Wendy

What learning opportunities do you find when studying novels? What do you learn when you study novels?

Learner 2

I find that like reading books in general can change your opinions and views on so many things. So I do feel reading certain books can like impact a person in a lot of ways. You learn a lot of things depending on the content of the book.

Learner 4

It quite dependent on the book because different books prioritise different topics. So whatever book you doing you going to focus more on the topics highlighted in the book. Which can be great and insightful because it can change your opinion on certain things.

Learner 3

The literature helps you to read between the lines of a lot of things because one thing can be said but then another thing is implied and I think that goes for any type of book.

Learner 5

It really helps with going into depth and seeing the bigger picture behind the simple things so I think it really helps with that. It helps you to introspect and dig deeper which might look like they are shallow

Wendy

Do you find that you get the teacher teaching the novel opinion and view on the book or do you find that you can actually get your own view and experiences on the book?

Learner 3

I find that when our teacher does the book in class I find that at the end of the chapter when we do reflection different learners gives their views and experiences of the book and my teacher will never shut them down even if the idea is wrong. It helps to get the conversation flowing.

Wendy

What are your views and experiences with novel literature?

Learner 2

I like generally really enjoy the books that we read and it's like really impactful and everything but then other times when we have to do like a lot of projects and like really do a lot of work about the book I feel like that really discourage or changes my view because now I see it's not just a book and another world I'm entering in to. Now it's like work and I really need to put a lot of effort in.

Learner 5

It's really helpful in a sense that it improves your vocab potentially. It helps you to think further. To think outside of the box but I also feel like as much as it does it depends on how it is present to us. Like from our educators. So how they deliver the novel to us. The way they present determines whether we will be interested or not. But so far I've really had great experiences with it because they come with life lessons which you can use in the future so that is one thing I really love about it.

Learner 4

I really enjoy literature mostly because I enjoy reading. In class it is really great because it's really like a divider between the language and all the other work that we do. Sometimes I do feel like we over analyse the story. Sometimes a story is just a story and we don't have to over analyse. But it's enjoyable.

Learner 1

I do enjoy it in class especially when Miss is presenting it because she really like interest you which makes you enthusiastic about the story as well but when we get examined on it we asked such specific things and sometimes it's hard to remember every little detail of the story which is what annoys me a lot. It has somewhat of a negative impression of literature as a whole.



## Learner Focus Group – S2FG1

Wendy:

Good morning. I am so glad that I can have this opportunity to have a little smaller group where we can basically discuss some things with regards to literature. I think you are aware now from seeing me around that I'm busy with a study that will obviously help the education department to streamline things a bit better for learners at school and you know sometimes those managers and those people in charge that makes decisions and you not included in those decisions and then you get to school and you do stuff that you weren't part of so today we just going to have a discussion to get a feel of what are the things you are interested in, what are the things that you like and with regards to literature so that in future when those kind of decisions are made then it is made with the learners likes and interests in mind and that is basically the reason for today's discussions. There's absolutely no right or wrong answers. I'm going to pose questions that is just prompting questions just to draw out a bit of a conversation but it's not, there's no right or wrong answers and everybody around the table should at least talk. You don't have to talk on every question but you should at least give your opinion on stuff. So before we going to start. I'm just going to give you a little form. I don't know if you have a pen in your pocket but I'm just going to hand out a form to all of you. This is basically just to say that whatever we discuss here is confidential so you can't go out of this room saying he said this and she said that. This form that you are filling in now is basically just to say that you understand that wherever we discuss is confidential and you are going to protect the identity and the words of everybody in this little discussion.

The first question that I am going to ask is what is Prose?

Learner 3:

Prose? Advantages

Wendy:

No not pro's and cons. Prose PROSE.

Learner 3: I never heard of that word

Wendy: Prose is a literature genre you know you get poetry and you get drama and then you get prose and novels falls in the prose category. Okay so that is the novels and the short stories and little nice interesting stuff that you read that all falls in that genre called prose.

Do you like novel literature?

Learner 4: I feel like it depends on the book that you are reading whether it is fully explained and we understand so basically if the teacher is able to make sure we understand it and we do understand it then it's easier for us.

Wendy: Okay so your answer to do you like novels is – it depends on the book and the teacher and how the teacher explains the book to you.

Learner 5: I second her opinion.

Wendy: you agree with her somehow feel the same way.

Learner 3: Yeah I agree because it somehow depends on the book itself because like in the past there are books in Afrikaans for example that I don't understand at all I don't know what happened in them but this year I understood the book and liked the book and I enjoyed it because the teacher was able to send the message and accommodate everyone. For example, because that is what I was going to say.

Wendy: I hear you yes. Thank you for that.

Learner 2: For me I don't like novels. For me in English I don't because of the books that we do. In Afrikaans I like it more

Wendy: Okay so you don't actually like novels. You don't like reading novel literature. Its okay if you don't like it. I want your honest opinion I want you to be real and honest with me, so you don't like it. In English more than Afrikaans because you even don't like novels and then you don't like the books you are doing in English also. (Yes) Afrikaans can slip through a bit because you are doing something interesting now. (Yes)

Learner 1: It is more to the point where they can put effort to make sure that everyone understands the book. That's the general idea that I think I enjoy.

Wendy: Okay you enjoy them but you feel they can put a little bit more effort in. (Yes) okay

How often do you read? If you don't get novels at school do you go out and read novels on your own?

Learner 4: No

Learner 3: Never

Learner 5: No

Learner 2: No

Learner 1: no

Wendy: So you don't go to the library, get a book out read it and, oh what a nice story. Go through it read it enjoy it and tell your friends about it.

Learner 3: That why I say like, the teachers should make sure that you understand the book because at home we don't read. We don't go home and read novels so when we at school that's the only time we actually read novels so the teachers should make sure that we understand the book, especially if it's not our home language

Learner 4: Especially if it's a language that isn't our home language

Wendy: Okay so just to clear. Home language is not Afrikaans and it's not English also am I correct when I say that?

Learner 3: At school English is our home language but obviously at home we don't speak English, but we understand English more. So when it's Afrikaans the teacher should put in more effort so that we understand the book. We don't have parents or anybody that is there to explain to us what is happening

Learner 4: and we understand English at school

Learner 5: and we don't get that much motivation to go home and start reading school books and then at school and at home its homework and all that.

Wendy: Okay. I hear you. Ek hoor vir julle almal. So you don't read (No- 2-5) and school is the place where come and you do that two novels for the year. One in English and one in Afrikaans and that is about it and for that reason the teacher must be on top of her game so that you know.

Do you think if the teacher is like super good you will develop a love for reading?

Learner 3: Yeah, I think so because within Afrikaans that is how I, I enjoy the book because the teacher was able to make sure that I understand the book, make sure that I know what's going on.

Wendy: Okay, so if there's a Kruppel Engel part 2 coming out you will definitely get it regardless of whether it is prescribed at school or not. (Learner 2-5 responded yes)

Learner 4: I will even watch a movie on Kruppel Engel. That is how interesting it is

Wendy: I got you. So how does your teacher, I heard a lot of the teacher and the teacher coming out of your answers. How does the teacher teach novels to you?

Learner 4: So we get different types of teachers but our teacher this year really like try her best to make sure that we understand each and every chapter she translates it some teachers don't do that hence we sometimes struggle with that because it is not translated to us and we don't understand Afrikaans. But our teacher this year tried her best to ensure that everyone in class is accommodated so that everyone understands if someone doesn't understand than it is his or her or his problem because she didn't listen but now we have help if we have like, if we don't understand we can ask her like ma'am what going on here and she will tell us and explain to us.

Wendy: so if I have to summarise what you are saying this year Afrikaans novel, the teacher sorry my question was "How does your teacher teach novels and you started off by saying obviously everybody teaches differently but this year you have this very amazing teacher that goes the extra mile to make sure that you understand and if a learner does not understand what's happening in the book than that learner was not listening but the teacher did everything that she could. Wow that's amazing. How does your teacher teach novels to you?

Learner 4: She reads it and then she translates it.

Learner 3: Read, translate, gives us activities to do at home and then when we get to class we mark it and discuss as well.

Learner 4: she also gives us opportunity to share our opinion and what we think.

Learner 5: She also makes it more interesting

Wendy: okay, I hear you. So when it comes to the part where you need to give your opinion, do you give your honest opinion or do you give an opinion that you think is going to fit with what the teacher likes. Do you give your brutal honest opinion when you in that section of the lesson? When the teacher says okay guys what do you think is going to happen next or what is your view on this that or the other. Do you feel you can give honesty or do you somehow consider people's feelings or

Learner 5: We honest. We give our honest opinion and she taught us if it's your opinion it is never wrong.

Learner 4: We give our honest opinion because she gives us the space to be honest. We always honest

Wendy: The next question is, so the teacher reads it and explain it she translates it and explain it in English for you right. When you are faced with an exam question paper it is Afrikaans only, there is no English or person in the background that is translating for you. So my question is doing you think it is helpful for the assessment coming on along the way later to have that much of English in your Afrikaans lesson?

Learner 3: For me I think yes because even though there is so much English happening it's better that I understand the book whereas if she would like for example one of the teachers she fully does it in Afrikaans we were in her class but then we were switched we were in her class. She fully does Afrikaans I didn't know what was happening but then in this year with Teacher 4 I was able to make notes for myself therefore I was able to understand the book and there are questions that are in Afrikaans so I will recognize the questions and make sure that I understand the questions myself so that when the test comes I am able to recognize the idea of the question and I will be able to answer.

Wendy: Okay so you say it is helping you (Yes). And you don't find yourself at a dead end when you sit in front of the question paper because you can decipher what the question is trying to ask you even though you not allowed to answer it in English and there is not that English voices in the background that explains to you literally everything so for you the most important thing is understanding what is happening because if you have that you are sixty percent there already. Anybody else want to say something on that

Learner 4: And also another thing we are given summaries so like we are given Afrikaans and English summaries so we can read those Afrikaans summaries read the English one and understand this is how this word is in Afrikaans or something like

Wendy: So you can actually pair them up and so you not totally lost when you see it again because you didn't just see it in English there was a bit of Afrikaans as well. (Yes3-5)

Okay what do you like the most about the novel literature lessons?

Learner 4: I feel like the discussions yeah the discussions

Learner 3: The discussions and us being able to voice our opinions and say what we think is going to happen in the book and express ourselves

Wendy: Express yourself fully now I'm going to ask you another question. How do you feel about questions that ask you to give your opinion on certain things in the novel? So this is now when you sit down and write a test. How do you feel about questions that is now in your test that ask you to give your opinion on something in the book?

Learner 3: I like those questions because apparently there is no wrong answer because it is your opinion. So like I like those kind of questions it is marks it is free marks because it is your own opinion.

Learner 5: And with those questions you get to voice your understanding of the book.

Wendy: I just maybe want to ask you this question. Do you feel like this obviously I'm doing quite a few schools and when I ask that specific question this one girl said she always finds it a bit tricky when those questions comes up because in her mind she thinks that when they ask those questions there's a specific answer they want? So she doesn't always give her opinion she tries to give something as close to what she might think they want from her. Do you find that in your case as well? (no2-5) or do you give your opinion.

Learner 3: I give my opinion

Wendy: How do you feel about novels that deals with racism and cultural differences and you now those contentious issues. How do you feel about books that deals with those things?

Learner 4: I feel like it's very educational like today as youth and stuff we need be taught about those type of things about racism it is not like it happens in our society and we need to be reminded in some sort of way that these happened alcohol abuse and all that we need to be educated about it them it also will just not help us now but in our future and all that

Learner 5: It will help us understand also our racial history with apartheid. We had racial issues and it is just reminding us of the truth of the world that racism is everywhere

Learner 1: I think that those types of novels they allow people to talk about race because people as soon as race gets mentioned gets mentioned everybody starts walking on egg shells trying not offend

the next person but then like as soon as it's out there and people start talking about it then I think it gets better rather than just make like it never happened or doesn't exist.

Learner 2: I agree with what he said because like when it gets mentioned like just say now when it's like break time and someone mentions something about race it's like you don't want to say something and like feel like you offending like the person next to you because that's how you feel personally but like in class when it is spoken about like in the book just say now the teacher is reading about it I mean like everyone can just say how they feel about it like in this book about Kruppel Engel it is about alcohol abuse and whatever so like everyone just have their own opinion and everyone can speak on it do you understand what I am trying to say when like when you stand in a group it is hard to speak about it because you don't want to offend the other person.

Wendy: Okay I understand what you are saying. You say when you deal with those topics in a book its like nice. You can openly speak about it because it is on the table now but when you are standing with your friends during break that is sometimes a topic that is avoided because you can't freely speak about it but when its doen in a book in class you can freely speak and voice your opinion on it. How do you feel when learners in your class from a different race comment on sensitive racial issues?

Learner 3: Personally me im not a person that will take things to heart or anything like that so like I'm woke so like I'm really I don't get offended easily because like people always have something to say. If someone has an opinion, it is their opinion its what they believe in. Its what they were taught and I can't do anything about that and that's how I feel.

Learner 1: I think its all right you just need to have a sort of respect know what the past has done to this specific race group. Otherwise if you just talk about with a sort of relaxed tone that you don't know what happened it can cause sound like you are not being sensitive and it can be disrespectful.

Wendy: Okay so they must just be speaking in a measure of respect about the topic then it would be okay because you must show respect for the group and the race that was undermin. Okay How does your teacher deal with sensitive topics such as okay there's now this race thing coming, or theres the cultural thing coming? How does your teacher deal with that when she needs to explain it to the class?

Learner 4: Teachers never really show their emotions when it comes to those kind of topics

Learner 5: Race is not properly taught. Its like they feel weird or awkward about talking about it to a class with all different types of races.

Wendy: Its an avoidable topic. If I can just not talk about it then it will be good. (Yes – L5). So that's the sense you getting you feel teachers don't really show their emotions so you can't really decipher what is really

Learner 4: They don't really share how they feel or like open up or anything like that. They just doing their job you know

Learner 3: I feel the same way. They trying to avoid the topic and things like that

Learner 4: And I feel like they also fear like they might say something wrong so ja.

Wendy: Do you think the novel that you dealing with now enables you to see the world different?

Learner 5: The novel teaches about the past not the present and the future because that was that the time where it was uncommon for black and whites to be together and now it is different. It just letting us understand the past

Wendy: It is different so it doen not really give you a picture of the world now and what is going to come in the future. So you are saying it doesn't give you a picture of you can't see the world differently because what the book taught you was history. It gives you an understanding of the past but it doesn't lead you into what you can see for the future. (Yes-L5)

Learner 3: For me I think its like sort of it does like help me see the future in a way because it teaches us of this girl who is like trying to get her identity. Shes like having trouble with the colour of her skin and things but eventually she accepts herself. You know, she accepts the fact that she's mix race like and even now, in the present, there are children who don't like the way they look. They don't like the colour of their skin but eventually you going to have to accept it. It is who you are you can't change it. So that how I see it.

Wendy: Do you think novels that speaks on the injustices of the past is necessary in schools?

Learner 5: Yes

Learner 4: Very much so

Wendy: why?

Learner 1: I feel like people nowadays are just some people are uneducated about what has previously happened and on social media people would be talking as if they know but then they don't really know what happened so they speak kind of like in a way that they don't understand, understand that's it.

Wendy: Okay so its almost like they speaking down because they don't have understanding of what really really happened. They just know half a version of something. (Yes – L1)

What do you like the most about studying books? I think I did ask that question and some of you said what you like the most about studying novels and you said it was the discussions. (Yes- L4)

What will you do differently in a novel literature lesson? Okay so you in the class now and you busy with novels right just picture you know everything that you do when you do novels and then you think of what will you do differently if you have the power to change something. What would you do?

Learner 3: I'm actually not sure

Learner 4: I honestly feel like the teacher we have now is doing everything that was supposed to be done in our past years.

Wendy: Okay so you will choose your own teacher every year if you could. That is something you would do differently? (Yes L2-5)

Learner 5: Maybe ask more questions so that the other kids that are shy like to ask question can maybe understand you might not ask the same question that person wants to ask but she can't.

Wendy: ok I get you. So more questions perhaps choose your own teacher so that you know you gonna get the best of the best.

Learner 3: Agree with learner 4 choosing my own teacher

Learner 2: choosing own teacher

Learner 1: choosing own teacher

Wendy: What are your views and experiences when it comes to novel literature? So now you must tell me what are your views what is your thoughts, what do you see when it comes to novel literature and what have you experienced when dealing with it in class?

Learner 1: My view on literature is I actually don't really mind that like as a student right now the lord of the flies the book we done in the past I really don't mind them because the teacher was able to help us understand it better. Especially in English we were able to understand it better because we dealt with the themes and all those literate elements. Aside from being a student I don't really read that much but sometimes if I am recommended a book by my mother she will say that I must read this book and I'll enjoy it. So yeah.

Learner 2: My view is, I feel like it is important but at the same time for me personally I feel like the books we doing is like things that happen in the past and like I don't really enjoy it like especially now in English we doing books about Shakespear I don't enjoy it at all and like you said also I don't really read after school but if my mommy like things that I watch on TV like movies and stuff and my mommy is like you keep watching tv heres a book read this its about things you watch on tv I will enjoy it. You understand but like in school, No.

Learner 3: My view is like its important yes like cause essentially it will help us to break down situations like sort of get in to them really and find out things that you wouldn't have for example we didn't do literature sometimes the teacher makes sure that you look for something that we didn't really realise what was actually was going on what it was about. So they help us to break down situations like we really realise and decipher them and also that like in English with shakespeare. She said she doesnt like it. I don't like it because of the language but the book itself it actually teaches us about the human nature and like how people think and things like that it does essentially teach us something although we may not like it it does help us a lot.

Learner 4: I feel like it is very important because since you mentioned that we don't really read a lot at home or we get an opportunity to read a lot in school and also because of novels we now understand the literature element to understand what things are and another thing is that sometimes I feel like some books should not only be from the past as she said like we need books that

Wendy: take you into another dimension you have never experienced before? (Yes-L4)

Learner 4: but like also books that we can relate with basically like modernize what we facing now our current situation, social media all that. Like books that are fresh books not old books and all that.

Learner 5: Novel literature its been the same for years it doesn't change. It doesn't evolve. Our world evolves almost everyday so but books they stay the same the genres they like in a fixed. They don't

go out of those genres for school books. Always on a fixed genre. It sometimes becomes boring because we've been doing the same type of reading throughout the whole school career reading the same type of books everytime becomes boring and its just we just need new types of genres so that school reading can become more exciting so that it can motivate us to go read at home.

Wendy: How do you feel about the fact that sometimes there's books written about poverty and about race and its from someone that's rich or its maybe about the previously disadvantage group but it has been written by a white author that did not go through that struggles or that. How do you feel about stuff like that? Or you are writing about the Xhosa culture but you not Xhosa. You coloured. How do you feel about stuff like that?

Learner 5: I feel like the writer wouldn't really understand and the struggles and the hardships of whatever he is writing about if he is like of the opposite side of the coin (so sensitive could not even mention the other side) like he couldn't fully understand the struggles of the other side of the coin.

Learner 4: I also feel like the writer cannot write what she or he did not understand. I feel like maybe he might be a rich author but he does understand we don't even know his back ground so maybe he does understand how it is to live in poverty. Maybe he has seen how it is

Wendy: Lets create an author quickly. Im referring to an author now that has never been poor. They were born wealthy. They don't know but now because let's say I don't wanna say it like this now but lets just say book of this topic sells so now he writes about this topic that.

Learner 4: That is very offensive

Learner 5: I will see it as a market ploy just to generate more income.

Learner 4: It is selfish. You only thinking about yourself and not other people.

Learner 1: I disagree because I don't think its that bad of an issue because it all boils down to perspective like they can have all this benefits but as they just need the perspective or someone that has gone through all this like they can be this but just need someone who has lived through the experience

Wendy: and then they can write it from what they've heard and not their personal perspective. So it can be a second hand story also? (Yes-L1)

What learning opportunities does novel literature offer? What do you learn from novel literature?

Learner 5: A broader understanding of the authors mind. The writers thought process and the way he conveys his books and stuff it just let you understand.

Wendy: that just unlocked another question in me. So when you do novel literature right you read the book, explain the chapters, you summarise you speak about the characters, everything. Do you go as deep as you said now? Checking the writer, the author, his mind you know that is actually what we also need to unpack when we do it. That is called critical literacy. Do you unpack that as deep as you mentioned it now in class? Or is it just something that you experience on your own?

Learner 5: It happens in books I enjoy or when you really interested in the book you really want to know more and that's when that happens but when it comes to other books where authors are just boring it doesn't really happen.

Learner 1: Its kind of like what he said with understanding of perspective of the author but I understand what you said especially in certain books that we read at school. We don't go that deep because we not as interested in the book to do something like that like in this book that we currently reading we don't really or maybe me, there is certain things that I don't know about the author and how he was writing things until the teacher explain it to me because I didn't figure it out myself.

Wendy: do you know who the author is? (No -L1&4) Do you know if it's a male or a female? (No -L4) Do you know which race the person belongs to? (No-L4)

Learner 2: It's just to give me like a better understanding what's actually going on like on social media it like gives you a fake view on what is going on and yeah.

Learner 3: I agree with her. I learn a lot. I learn how to deal with situations in the present like on how to actually like deal with them and how to go through them so that's what I learn.

Wendy: That's it from my side.



## **Learner Focus Group – S2FG2**

Wendy: So basically what we going to have today is a discussion. Remember there is no right or wrong answers It's basically just your opinion so you can speak freely about any of the topics. I'm obviously going to give some prompting questions just to you know start a conversation and make sure I get some value.

Learner 2: Are we supposed to answer in Afrikaans?

Wendy: No, this is in English we will all talk in English. So it's fine you don't have to stress about that. So the first question that I am going to ask you is what is prose?

Learner 1: Prose? What do you mean by that?

Wendy: Prose as in PROSE? What do you understand by the word genre?

Learner 2: A range of categories.

Wendy: Okay I hear you there, a range of categories when it comes to literature. Okay so in literature there is three different genres. There is poetry, there is drama and then there is prose where novels fall into. Poems fall under poetry you know, drama studies and drama things fall under drama and novels and short stories fall under prose. Okay, now my question is, do you like novels? Now I'm talking about novels in general.

Learner 1: So I'm going to say yes because without them I don't think I would even touch a book. I'm going to be honest with you. Without a novel, without reading it in class or anything especially when I'm a person that is always on my phone I don't think.

Learner 3: Do you mean like in general?

Wendy: In general, it doesn't have to be Afrikaans,

Learner 3: it doesn't even have to be in school?

Wendy: yes, so you are Tyler, Tyler what do you think? Do you like novels?

Learner 2: It depends on how long the novel is because my attention span is very short. So if it's a very long novel I don't like the book is stretched out. Very short novels yah.

Wendy: short to the point? Then its okay (yes-L2) anything else ha ah. Is that what you saying? (Yes-L2) Aluta what do you say?

Learner 3: I enjoy reading. I don't like short novels because I feel like they are rushed. I think they rush the plot then it becomes lazy writing so. So I do enjoy novels but it has to be interesting.

Wendy: Okay so you don't like short ones?

Learner 3: I don't like short ones but I also don't slow birds. Like when it's too long then I also lose interest. It has to be like a medium pace and the plot has to make sense. I don't like plot holes or yeah, it has to make sense.

Learner 2: It has to be like in the middle

Learner 1: I hate when the tension is long

LEARNER 4 MOVES INTO SEAT OF LEARNER 1. ALL LEARNERS NOW CHANGE ONE UP

Wendy: Learner 1 do you like novels? Do you read a lot?

Learner 1: Yes, ma'am. Not really.

Wendy: But when you do it in school you love it?

Learner 1: Yes, ma'am

Wendy: Ok so now I'm going to ask you the next question. How often do you read?

Learner 3: Every day because on our phones there's like these apps where we can read so it's easier for us to read

Learner 4: I read everyday

Wendy: What is that novels or just from your phone?

Learner 4: It depends; I don't go to the library anymore because my mother doesn't let me because of the people in the community. So we usually buy books and stuff because my mother likes reading so

Wendy: so there's books in the house and you would grab one. Is it magazines or is it novels?

Learner 4: No novels. Sometimes magazines but novels.

Learner 2: I don't read as much as I want to I don't

Wendy: You don't read a lot how often do read

Learner 3: Everyday it's just not novels it's like novel but it's like technology

Learner 4: I buy my books online

Learner 3: we sold a lot of my books that we had at home because we finished so we starting new books on my phone

Wendy: Okay so you starting new books on your phone so you will read quit a lot but not hard copy books like electronic books on your phone (yesL3)

Learner 1: Ma'am I can't say that I read a lot but I read when maybe I have time like during my school day I have less time to read but during weekends I will just grab a book and read.

Wendy: How does your teacher teach novels? Now I have been in two of your lessons at school so I only got a little bit of a picture or an idea. So how does your teacher teach novels?

Learner 4; our current teacher or teachers in general. In general, I don't think it's good I have never finished a book this was the first time finishing a novel at school. I have never finished it every single time for instance come exam time and we rush through what happened what happened we don't even read we just want to know what happened also what is important or translate the summary quickly I have never finished a novel at school this is our first time finishing it at school.

Learner 3: I also think it depends on the teacher

Learner 4: And the book differs it also depends on the book because if the book is uninteresting the thing is also a lot of the teachers will be like okay so read chapters 1-5 at home. It's never happening we don't understand we don't know how to interpret it

Leaner 3: Especially with Afrikaans we need like in class because not all of us can speak Afrikaans so for this book that we reading now it was much easier because our teacher translated it into English and we understood everything and it was quite interesting

Wendy: Before you go I just want to quickly see if I heard them correct. So in summary what you are saying is it is teacher dependent you said and this teacher that you having now is giving you value for money just to have a little bit if saying there she is giving you value it is actually the first time that you are finishing a book and understands the book because ma'am is literally going through everything and she is translating it for you

Learner 4: For every novel that I have read or not that I've read but that they teach at school I only know three characters of that book this is the first time I know more than three characters in the book

Learner 3: Ma'am especially because it's Afrikaans think about the fact that it's Afrikaans. Even in the English classes where we read our novels we didn't finish it.

Learner 4: I never finished an English novel except for Holes. Holes is the only one I finished.

Wendy: So you guys are bringing bags of gifts to ma'am at the end of the year because she's just been so good to you

Learner 2: In the past teachers would like just literally tell us to read from this page to that page. I would never do that. Never.

Learner 4: Because we also need help interpreting. If that makes sense. You can't just ask learners to read, especially with Afrikaans.

Learner 2: Miss the best way is the way she's doing it now. She reads one page and then translate that whole page and then move on to the next and then translate if you would like read the whole chapter I know as a human being as a teacher she's going to forget something that's important that going to be asked in the paper so yes.

Learner 4: Because in the beginning of the year I had a different teacher and how she let us do the book is she was like. Here's chapter one two three four and five. Go do a mind map on it. Go read it and do a mind map on it and I would like I don't understand what I'm reading and I'm doing a mind map of something I don't understand, I don't know what important what's not important and she did it for at least seven chapters and then I moved to the other class. I was up to chapter thirteen in the old class in a week of being in that class.

Wendy: So you read up to chapter thirteen in one week?

Learner 4: Yes, in a week. And the teacher didn't read the book in class. She didn't read the book. She never translated it. We had to understand it. So when I moved to this class. They were at chapter 2 so I got the rest of it and I was like oh I didn't even know this was happening. I was reading a whole different story because I did not interpret it correctly.

Learner 2: And that's why we lose interest. I think if a teacher is not committed to teaching a book. If she's lazy and she and she know we lazy as learners and kids and she doesn't want to go page for page and read and translate everything how does she expect us to pass?

Learner 4: Exactly, this teacher at least she made an effort, so we obviously going to make an effort. It interests us. But if the teacher is going to be like "so okay read it" then I'm also going to be "I'm not reading it."

Learner 2: and her attitude gives us, when I'm reading a novel, I feed off her attitude. Whenever I see a novel, I'm like okay yah so yah

Wendy: Okay, so you love the way your current teacher is teaching it and shes going through it read a page, explain in english and move on to the next because you feel that if they do the whole chapter somehow when they going to explain and translate it they gonna miss something valuable because they are human and you can't remember everything you have just read so page by page is actually the best way and this ma'am is doing it like that for you. (Yes – L2&4)

Okay. Next question, what do you like the most about the novel literature lessons?

Learner 1: I think the thing that I like about the book. In the beginning it starts off in a mystery way where we don't know who is Jakob and then eventually we start finding out who Jakob is and each day we want to know what is going to happen with him.

Wendy: Okay so that's the thing you like the most. The book is keeping you in suspense? It makes you want to know what is going to happen next.

Learner 2: I belief with my current class and the teacher that I have I enjoy it as a class. To be honest with you, without my class I wouldn't even take note of this book.

Wendy: Okay so you like the activeness of the class? The participation. You share

Learner 2: Yes, with the teacher also involve and she knows the ending and everything but she keeps me wondering and that's what I like. The interaction of everybody. That's what I'm in for.

Learner 3: I like the fact that it makes me think. It makes your brain kind of brain teaser which is very useful

Wendy: You like the fact that the book and the novel that you do in the literature class makes you think. It makes you think about things that you don't ordinarily think about is that correct?

Learner 3: So you come back with more questions and you want to know more answers and it want you to know more of the book

Learner 4: My answer is the same as learner 2. I like the way the class respond to it.

Learner 2: Especially with the theories. Yoh you would never think that a book would be so deep. Just like when I heard of Tina, I thought like okay, Tina doesn't have a father. The book starts off where Tina doesn't have a father. Where she was going to look for her father. I think it was going to be something simple. I did not think that it was going to be her friend dying and you see that's interesting

Learner 3: Ma'am in some parts it is very relatable

Wendy: How does translating the book to English during lessons help you in exams when there are no English translations during the exams? Does that benefit you when ma'am explains it to you in English or does it put you at a disadvantage later when you have to write the exam?

Learner 1: Ma'am I think Afrikaans for me to understand Afrikaans I need to know the terms in English. So when I'm studying I know what the book is based on cause in certain classes the teacher just teaches everything in Afrikaans and you don't understand what is going on and you feel like you left out or something like that. So I think if we are, If I have a brief explanation in English I will understand and I will know when I'm writing my exam this word means this and this and this while I'm writing my answer in Afrikaans.

Wendy: Okay so you saying the English helps you to understand and that understanding is the basis that you need to go and answer your questions in the exams so it helps you a lot. (Yes-L1)

Learner 2: So miss I'm going to be honest with you. You know in other classes my experience through school with novels. In other classes we would just read and if there is this one difficult word situation I don't know. Is situation in Afrikaans ek weet. If it's a difficult word, then we translate it and that wasn't right. With her now she translates the chapter and what I do when she does that. On that page I will write and I write okays she was talking about this part and I write she was talking about this and this and this and I think if she does it in English I understand the book because to be honest if she didn't do what she did I wasn't going to understand the book

Wendy: and how does it help you with the exams? The English helps you so you can identify? (Yes-L2)

Learner 3: Ma'am I feel like it's different for me because I grew up in an Afrikaans house. So in the exams the English and the Afrikaans is basically. I understand the Afrikaans so either way I understand.

Wendy: okay, so you prefer the English because you can figure you way out during the exams because you have an Afrikaans background? (Yes-L3)

Learner 4: for me it's a double edge sword. Because like the. If there is no English, I am not going to understand the book and what is the use of writing the exam if you don't understand the book. That is what is happening in English but the thing is right what happens to the questions is some of the teachers like says "remember this line class we like to ask these questions" and that is where we would like underline and make notes about it. So what I do is I write them all in English and then underline all the things that was asked and those questions. Those help because any of those questions can be in the exams so as long as I study the questions I will be fine.

Wendy: how do you feel about questions that ask you to give your opinion in the exams?

Learner 4: I hate those questions

Learner 3: I personally like those questions

Learner 2: I hate it with a passion

Learner 1: I don't like those questions

Learner 4: I just say yes or no I don't give a reason for those questions

Learner 3: So the question would like be do you think wara wara did this? You would say yes and then give an explanation so basically you would just say yes?

Learner 4: I would just say yes. The problem is I don't know how to explain. I know how I feel but I don't know how to say it in Afrikaans.

Wendy: Okay so you hate it because you don't know how to explain it because you feel you have a lack of vocabulary in Afrikaans (yes- L1, 2&4) So you have the answer but you can't put it into words.

Learner 4: Let me say this. I have the knowledge of Afrikaans that I had when I was in grade 4. Everything that I have known in grade 4 I know now. Nothing has changed, nothing has improved. I have the same knowledge of grade 4. If you give me a grade 4 test paper I'm going to struggle as much as I struggle with a grade 11 paper. I don't understand to be honest.

Learner 3: I like it because as much as I study it's just some of the questions in the paper aren't even about what I've studied so when I these questions come I can use all of those knowledge that is just built up and I can write an answer.

Learner 2: That like the worst part. That's like the place where you suppose to get free marks and then you don't understand

Learner 3: So for me because I overthink a lot I can just express how I feel in the writing.

Wendy: I hear what you are saying. Are you saying that is the place where you actually give your answers to everything that you have studied that did not come in. I'm talking it here now. Is that what you saying? (Yes -L3) You don't have the words to express (Yes- L2) and you sometimes feel so sorry for yourself because

Learner 2: In English right, if in English somehow they ask your opinion for this what happened in the comprehension it's like, I got every marks. When it is Afrikaans it is no. It's just yes no. No words for motivation. If a teacher could teach a novel properly maybe, I would have taken an interest on genuinely loving to speak Afrikaans to be honest with you because I'm telling you now I learn more slag Afrikaans from my friends than in a novel when it's supposed to be the other way around.

Learner 4: My thing is this nuh, I would be honest. The reason why, my mother speaks Afrikaans fluently, my mother went to an Afrikaans school. My mother's family is Afrikaans fluently. My thing is this we all know. Whether we want it believe it or not, we all know that we will never use Afrikaans again. So knowing that we never going to use Afrikaans again it makes you think like ag I'm never going to use this again so why even try. I'm going to waste my time.

Wendy: How do you feel about novels that deal with contentious issues such as racism and cultural issues and poverty and all those? How do you feel about books that deals with that?

Learner 3: I feel that we can debate about that because a lot of people don't like it. There's a lot of people that don't understand it. There's a lot of people that feel uncomfortable. It depends on the person.

Learner 4: I don't mind because I feel it's more realistic

Wendy: So if I have it, you like it because it is real. It attacks real issues. You would prefer that over speaking dinosaurs and vampires and tooth fairies and all of those things. Am I right? (Yes-L3) You said?

Learner 4: I prefer that over anything else. Because it's like, I don't like novels that is unrealistic because it just feels like I'm wasting my time. I'm not going to learn anything from it.

Wendy: So you also feel like it must be realistic. It must tackle real issues.

Learner 4: I can learn something also because sometimes it also brings awareness because sometimes it's like "Oh this is what this is about" Like the thing with the depression. You don't see colour. I didn't know that.

Learner 3: The thing with depression. Not a lot of people will know that you don't see colour.

Wendy: When you are in a deep state of depression you don't see colour. The world is just a big grey ball.

Learner 2: It makes me feel uncomfortable. The reason why is because everyone has their own opinion. When it comes to socio-economic issues I feel like everyone have their own opinion. My opinion, I don't want to be disagreed with because I know right, this thing, this is the right thing. So someone at the back of me might be no this and this and I might not like it so I don't want to, it relates to tension between the two people and you realise that no I don't actually like you because of this and this and that and I don't like that.

Wendy: Okay so because now there's a difference in opinion. You then becoming aware of the person and because of the person's opinion on something. You decide I don't like you and you don't want to get to that place and for that reason you don't like it when you deal with contentious issues because you don't want to get to that place? (Yes-L2)

Learner 3: Because it separates people

Learner 4: I think it's good because it was going to come out anyway.

Learner 2: It's not a good thing when you have to think about it like dude your mindset is wrong. You need to change it in order to do this and this and that. Now just say now you leave them as is, you can't. I feel like you need to change. It's wrong. I know for some people its wrong but if we don't get differences aside then how we going to solve things.

Learner 4: and that's the reason why I feel that novels help because how you going to understand instead of being uncomfortable, walking away from a subject. At some point you going to have to. You going to have to tackle it so rather sooner than later.

Wendy: Do you feel dealing with those topics create some sense of rebellion?

Learner 4: I feel like it helps because the thing is. You going to deal with it in some way you might as well because the thing is, it is there, and it is there. You can't not teach it. It's going to do more harm than good. You need to make the person aware. I hate those people who is like, I don't see colour, that's nonsense. You must be aware of what's going on around you and I feel like the only way it creates rebellion is it depends on how you are raised and your morals and how you value because people say ooh how you were raised. Yes, and No because as you grow you form your own opinion. I have a different opinion than my mom and my dad or whatever but it's only going to create a sense of rebellion if that's the person that you are and that's how you were taught because I think different. If I'm going to read it I'm not going to think that much about it because I know the real problem has been dealt with. It's not really a case of rebellion for me

Wendy: I like what you said. It can only stir rebellion depending on how that person was brought up

Learner 2: Miss it all start at the beginning. Its starts grade 1 grade 3 at home eight to six to ten. It all starts there.

Learner 4: I differ because I have a neighbor across and that man is a racist. He use to have a problem with us, my baby brother and we when we play outside. Now here's a child. That child asks can we play, can we play. Can you see? It's not something that you born with. It's the way you were raised. And that child didn't care that my brother is black it is just like it's his friend that he wants to play with. It's how you were brought up and the morels you take up. Because sometimes you would have racist parents but you won't be a racist.

Learner 1: Ma'am and I think our generation are so used to each other. We don't care about colour. We are all friends with one another

Learner 2: No matter the sexuality and the race.

Learner 4: We are inclusive

Wendy: Do you feel that when you deal with novels with all these topics that you see the world different?

Learner 1: Yes, mam I see the world different because in this book many, there was a division. There was people who were rich and people who were poor. So I see that the world has, although we have a disadvantage in life we should take that disadvantage to become a better person. Like Tina, she had nothing in the beginning but she went to people she could ask and now she is a better person.

Learner 3: I feel like in some sense we already knew. We just receiving more.

Learner 4: That's what I was going to say. You reading something that you know. You just getting someone else's point of view. Because the thing is I have never thought about it from a coloured's point of view. You just think of black and white. I never really saw it from a coloureds point of view. It's always just like existing, like there. There was never really like a light of what the coloureds had to go through.

Learner 2: And all our books were always just about white people. It kind of just knock reality in when we did this book. Okay a coloured person was actually in. speaking from a black point. I've never thought like in person how a coloured would not like you know. I don't mean to be offensive. A coloured person would go through such separation from a white man and a black man. Reality didn't kick in there. I was just like oh they always had a coloured mom and a coloured dad. At this point I didn't know. There was a point of separation and her trying to find herself. I was okay. I never expected this. Reality kicked in and I was like. Everybody, not just a coloured person, not just a white person, not just a Hindu person. Whatever the case may be. It's everyone that goes through it

Wendy: Okay so in summary this book knocked reality out of you? (Yes – L2) You never thought coloured's had to go through some of the things that they even went through because you are so used to just hearing about the black and white situation and also you mentioned most of the stuff that you studied about was white people. The main characters were always white people.

Learner 3: I wanted to say it makes you see through their eyes what they dealing with and it makes you feel empathy and it makes you understand

Learner 2: I feel like this novel on a honest point now that we speak about it can really change how I see things

Wendy: Do you think novels that speaks on the injustices of the past is necessary?

Learner 3: Yes, I feel it is useful for us to know what happened in the past in order to prevent it from happening again

Learner 2: Yes, because we are the future. We are the generation that going to have to change the world. I believe like if kids now don't get how things use to be, now. They going to be living in a lie and when reality kicks in, they going to be like shocked so it is important to know

Learner 3: It is important to know where we came from in order to move forward

Learner 4: Exactly because a lot of people is like it happened a long time ago and people need to move on ha ah. It's a person's story you can't wipe away someone's story and I feel like it helps you understand. When you don't know you don't consider what other people go through and you can't just wipe away someone's past you need to learn about it so that you can see oh when you do this this is what's going to happen. We need to find a way to move on differently. Better

Wendy: I'm hearing this, you need to know what happened in order for you not to make the same mistakes, and for you in order to move forward from that point

Learner 3: If it does happen in the future you know the solution to stop it

Wendy: what do you like the most about studying novels?

Learner 3: I feel like it's easier with the teacher

Learner 2: Nothing, for now I'm going to be honest with you. Even though I like the book I'm not even interested to study for it. I feel it all starts when you young. If the teacher does not have that love to teach I swear you not going to understand. In my case all my teachers did, I would be like okay I need to study

Learner 4: I just think it's the Afrikaans. You have all these different teachers with different teaching styles that you don't know how to feel about the subject anymore because they are all different. Now this teacher loves it and I'm so used to not being able to care to study so I'm just like do I really need to now change how I feel. In the past I didn't care. You have that kind of mindset and then it is difficult for you to change it

Learner 3: Ma'am I agree with what she said about the teacher's attitude about and how they approach the novels that they teaching if they are as emerged in the novel to tach it to us it would be different

because the teachers we have didn't care it was in our mindset okay we didn't need to study but with Teacher 4 now it's almost like not even the fact that she wants us to study it's more like she drills it in our brains that we remember it already. We have so much fun in the class learning it that its already in our brains to know so there's no point in studying.

Wendy: what will you do different in the novel literature lessons?

Learner 4: Participate more. Before I never use to participate. I didn't care. The book would stand open and I would put my head down. I never used to follow through. With participating you get it from different point of view. Not just the teacher's point of view

Learner 2: Yes, this is specifically for Afrikaans no other way. If you don't understand Afrikaans this is for people who don't understand it just like you have to participate as a class. You can't sit alone and expect yourself to understand because you wouldn't know things without the class pointing it out for you.

Wendy: What are your views and experiences with novel literature? So your views how you see it and how you've experienced it?

Learner 4: Actually, I'm kind of. Negative. I was going to say I'm neutral but it's not true because every single novel up to this one just hasn't been a good experience learning it good experience taking it in. a good book in general. And then my views. I never had a good experience because I was never taught. It wasn't taught nicely for me. And also there haven't been interesting storylines. And I never had a positive experience. Because it was just putting out read chapter 1 to 5 at home when you come back tell me what you've read. So it's never been, I've never had a good view on it.

Learner 3: My view on novels. I'm really interested in novels. I'm interested to learn more to see things from a different perspective but the experiences like she said wasn't the best experiences in novels. Even though sometimes I would maybe read by myself and teach myself a book and get more knowledge it still wasn't the best. I like it when we communicate with each other when we interact.

Learner 2: Mine was horrible. I feel like miss, if my teacher is not interested why should I be as well. If my teacher expects the most out of me but she is not doing the most for us. Why would I do the best? I feel it's a sense of laziness, a sense of not caring at all. So I feel like No, I feel like novels where I see novels is like who's going to teach it to me if I'm going to read this novel who's going to teach it to me if it's in Afrikaans. Who's going to teach it to me and does this teacher have the right attitude to teach this novel. If the two don't mix, then I'm not interested.

Learner 1: Ma'am my experience has also been bad because of the teaching methods that we had during the past years and mam like we haven't enjoyed as now like we enjoying the novel that we do in class and I think if we have better teaching methods we ould like adapt to the books that we are taught and the books must be interesting otherwise we lose interest and don't want to read or we don't want to come back to class that yah, I want to read this book or we would just sleep in class because we don't want to read the book or we just taught to read the book tomorrow we read another chapter where the teacher don't explain enough so for the past years we have bad experience and we didn't understand the books we just understood so that we could write our exams.

Learner 4: But I feel if the exams weren't at stake I would never read it. It would stay in my locker the whole year.

Wendy: Do you think it is right for authors to write about topics that they haven't experienced themselves? It's almost like I'm going to write about racism but I have never experienced it.

Learner 4: I feel like it depends though because if you writing about it right than if you writing about what you see than I don't know but if you are writing someone else's experience for instance the author was writing Tina's experience and she was like white and it's like aaah, it's almost like I want to write about the experiences of the LGBTQ community and what they go through I can write about what I see I can see how they are treated but then the thing is I can't write about their feelings because I have never been through it. I never want to go through it and I will never know. So it's you coming from a place of like you out of your place. Do you understand what I mean? It's like you must stay in your lane because its okay to bring awareness to it or to what you see but don't write about peoples' experiences because you will never be able to walk a day in their shoes so you won't understand so rather stay away from it and bring maybe awareness to it.

Learner 3: I don't like it when the authors would write about what they think happen and what they imagine it's not fair to the people who actually experienced it

Learner 2: Its down bad, wrong, horrible, wrong, never should be done. Lord knows you don't know. Never talk from another person's point of view. Lord knows you don't know what they've gone

through, experienced. You don't know what they had to do in order to get over it. You don't know nothing.

Learner 4: and the thing is you can hear they don't know what they are talking about. You can hear the quality of the work.

Learner 3: But it's worse because the people who were reading the book will actually think that that's what's happening that that is the thing. But in actual fact they don't really know what's happening but it's what they think.

Learner 2: You can have the good intention

Learner 4: You miseducating people.

Wendy: what have you learnt from doing novels?

Learner 4: Nothing

Learner 3: People can be very creative

Learner 2: I feel like I need the right teacher and a good storyline and effort. It must raise points and it must be interesting. It must be okay here this is happening. It must relate. We must be oh yes; South Africa is going through this oh yes at home I'm going through this oh yes I'm tapping with my emotions. A good teacher who reads page for page.

Learner 4: You know that book Skillpoppe that was about a girl that went through body dysmorphia that is the only part I know. I remember the girl with the body dysmorphia. That's relatable but do we care about the book NO. Because we didn't have a teacher that interest us. We had a teacher that told us read chapter one to five. Read come back and tell us. Answer these questions. Answer hoofstuk 1 to hoofstuk 5. Problem is I don't understand these questions another thing I don't understand what happens in the book so now I don't know. Another thing that she did she went through the questions in English and that's what helped us also.

Learner 1: Ma'am I've learnt that working together in groups actually helps. You reading the book at home alone and interacting with each other is a very good thing when you go through the novel.





## Learner Focus Group – S2FG3

Wendy: Okay, I think all of you know why you're here, I'm just going to quickly explain again, why you're here. Obviously, you know I'm busy with my study and the study have different compartments with different processes that it entails. The first one is obviously, an interviews with teachers. And the second one was recording some of the lessons. And then the third one is now having a focus group discussion with the learners. Now, it is important to have the learners as part of the study, because many times decisions are being made, that impacts the learners but the learners are never involved. So this is basically just a platform to get the learners views on uncertain matters as well. I'm just going to pose questions to prompt a discussion. But remember, there's no right or wrong answers, you can just talk, it's basically your opinion, you can just say what's on your heart. And that is about it. For the sake of everybody just talking and saying what is on their heart it is important that the identities of everybody's protected? I know already what is expected of me, as a researcher, I cannot go out and say learner, so and so at this school said this that and the other No, Identities are being protected at all times. I know, that's my job. That's my role. But just for the sake of you girls, here also, it is important to note that you cannot walk out of this room and go and talk about what the classmates or your peers said in this meeting. So for that reason, I'm just sending around another consent form that you need to just fill in. So it's just another consent form and the form is basically saying, it is basically confidentiality of the focus groups so that whatever everybody says here, stays in this room, you're not allowed to go out and talk to anybody about it. We're not going to talk deep dark secrets here just to make that clear. We're not going in that direction. But just for interest sake, it is important that you protect your classmates. So my first question to you is what is prose? Prose as in PROSE

Learner 5: The good things. The positive things.

Wendy: Now you're talking about the pros.

Learner 1: Yeah,

Wendy: I'm talking about prose p r o s e. Pros.

Learner 1: That's a good question.

Wendy: Okay. Next one. Okay. Before we go into the next one, let me just quickly go to that. I think all of you know literature. Right. And literature has three different genres. Right? There's poetry, there's drama, and then there's prose. Under poetry is poems, under drama, is like you know those dramas and things that you study and under prose is novels and short stories. So prose is a literature genre, under which novels falls and the purpose of this discussion is basically we're going to talk about literature, we're going to talk about novels, we're going to talk about school, we're going to talk about the classroom, we're going to talk about quite a few things, it's going to keep you busy for about 30 minutes. Okay. And so, for that, it is important that you understand what, what we going to be talking about and that was the reason for that question. My second question, do you like novels? And why?

Learner 1 Yes, and why? Because some of them can be very interesting,

Wendy: because some of them can be very interesting,

Learner 2: because you can relate to them

Wendy: because you can relate to that in a way so you say yes, you liked it because you can relate to it

Learner 3: Its helps you improve your language and stuff.

Wendy: You like it because it helps you improve your language,

Learner 4: because like you can learn a lot from some dramas.

Wendy: Yes, because you can learn a lot from some dramas.

Learner 5: you don't really like it.

Wendy: I feel you Im glad you say that. I thought I was alone here. You don't really like them? Why?

Learner 5: I don't feel like you need to read or learn novels. You don't really read them in future lives and to understand what's happening and stuff like that at school.

Wendy: Okay so you don't like it because you feel that you're not going to need it. It's not necessary you're not going to need it after school. You just need it for a here and now. Okay, so next question. How often do you read?

Learner 5: I only read at school.

Learner 4: Are we talking about real books? I read whatpad everyday

Learner 3: I don't read every day.

Learner 2: sometimes, sometimes.

Learner 1: I read a lot.

Wendy: You read a lot as well. Okay. So we have quite a bit of a mixture in the room, which makes it I think, great. How does your teacher teach novels now I've been in I don't know if you are all in the same class? But I've been in the two classes. And I've obviously been in two lessons and I saw two, so you can't really make out of anything out of two lessons. And that's the reason for that question. And I want to say how does your teacher teach novels in the class?

Learner 1: Our Afrikaans class?

Wendy: Afrikaans specifically, but if you want to maybe make a comparison or if you want to maybe bring in English as well, you're most welcome to do so.

Learner 1: Our teacher teaches nicely Afrikaans. Very nice, because I actually understand what's going on in the book this year?

Wendy: Okay, how does your teacher teach is? Nice, because you understand, can some of you maybe give specifics? Like my teacher starts with blah, blah, blah,

Learner 5: like I like the way my teacher reads and then translates things that we don't understand, because we obviously don't understand a lot of words in Afrikaans. So I like the way she translates it for us to understand what's going on, instead of other teachers reading and they expect it to make sense and expect us to go read the other chapters and answer questions, when we don't even understand.

Wendy: Okay, so teacher goes in depth, she explains it she translates it. She says what's important to know?

Learner 4: She says what's important.

Wendy: Okay, you also mentioned that, and for that reason, you just feel it makes the book easier for you as a class? Okay, so what do you like the most about those lessons?

Learner 5: The whole book in general, I like us talking about the book and discuss it together as a class and everybody can share what they do

Learner 1: Yeah. What do you think is going to happen? Yeah. Even with the teacher the teacher also like to hear what we think is going to happen in the book.

Learner 2: Miss I was going to say, the way we engage, it's like we on a different level.

Wendy: Okay the way you engage with a book and the discussion come up with

Learner 3: I agree with her.

Wendy: How do you feel about questions I like what all of you said now the teacher explains and then she translates but now you get to the exams, right? Your exams, does it have English and Afrikaans question for you?

All learners: Just Afrikaans

Wendy: Just Afrikaans and you must answer just in Afrikaans, right? Can you use English?

All learners: No, then it's wrong.

Wendy: Okay, they will mark it wrong. So do you think it helps you as the learner when the teacher translates it for you in English in class, and then when you get to the exams long term from there or down the line, when you can't use that information to sort of get you through the exam? Do you think it helps you?

Learner 5: Sometimes I think like it's useless in English, because when you get to the exam, you have to answer in Afrikaans and write in Afrikaans and then we all forget about that, because all we know is in English, and then you can't really write the answers in English and then you have to write it in Afrikaans. So I think it's actually sometimes useless

Wendy: why sometimes and not all the time.

Learner 5: I would say all the time. Yeah.

Learner 4: I feel like it actually helps because sometimes you can say a word in Afrikaans and she will tell sometimes what the word means in English. And then in the test when you get that word you know?

Wendy: Okay, so you can make the connection between the Afrikaans words and the English words. So you're not entirely lost in the exams when you're only faced with English?

Learner 3: Like, you, you remember it in English, but it's harder to translate it in Afrikaans. Cause you just know like English? So it doesn't really help when she translates it, because you won't remember how to actually do it in Afrikaans.

Wendy: Okay,

Learner 2: I find it useful because it makes you understand what's happening and then you can just translate it.

Wendy: Okay,

Learner 1: Okay so there's, it helps with understanding the book. I mean, if it says, what chapter in tests that we're writing on, like if we already know what's going to happen in that chapter, but to write down the answers and to read the questions, it's difficult because it's in Afrikaans.

Learner 5: and we know it in English

Wendy: So it's difficult to put it in Afrikaans when you know it in English,

Learner 5: but in terms of the book, we know what's going on. But in answering then we don't really know.

Wendy: Okay, okay. I hear you. How do you feel about questions that ask you to give your opinion on certain things, you know, there's always those questions in the exam? What do you think of this? What is your opinion on that? How do you feel about such questions?

Learner 1: I don't like it?

Wendy: You don't like it. Why?

Learner 1: Because we were learning the book. We're learning about what's going on in the book. So why should we add our opinion? Especially if it's in another language that you don't know, too well, because we've been doing it. We've been learning this language since like we were in primary school, but it's still difficult sometimes to translate into Afrikaans and we lose marks if we write it in English, so it doesn't really help at the end.

Learner 5: I really don't have an opinion, and whenever they ask me for an opinion

Wendy: So you always have an opinion?

Learner 5: I don't always have an opinion so that's why I don't like it and sometimes I always skip those questions because I don't really have an opinion

Wendy: okay so you don't always have an opinion so you don't like it because now there's almost like it forces something out of you that doesn't exist

Learner 5: and you want to motivate. Those motivations, I really don't know how to motivate my answer. I just answer the question and move on. I don't motivate.

Wendy: and that is actually where the marks is in the motivations and opinions

Learner 1: especially if they put it together. Da da da da motivated your answer instead of going da da da da and then the next question they say motivate your answer of the previous question. Yeah.

Learner 5: and then the motivation carries more

Wendy: the motivation is actually the answer the other first part is nothing.

Learner 4: I don't like questions like that. Because sometimes I just feel like the book is interesting and that's all. It's no need to say anything else.

Learner 3: I actually like it because you stand a better chance of getting a mark than you do with actually answering out of the book basically.

Wendy: Okay, so you say that is good, you liked it because you can get free marks.

Learner 3: and you stand a better chance.

Learner 2: I like those kind of questions because, for me, it's very easy marks. And, and I get to give my own opinion about how I feel so love it.

Wendy: so you love it. You get to speak your heart out here

Learner 1: or maybe sometimes they asked your opinion on like the wrong thing. Like you could have given your opinion on something else, but then they choose another thing. And it's like, there's nothing really to give,

Learner 2: but it's your opinion, so it's easier to give.

Wendy: Okay, next question. How do you feel about novels that deals with racism and cultural differences and things like that?

Learner 1: I think it makes it interesting.

Wendy: Okay, how do you or do you feel about it?

Learner 1: I think it makes it interesting.

Wendy: You feel that it's interesting.

Learner 1: Yeah. Because it's not we don't deal with a lot of racist racism, like it was like, back then, like in the book in the Kruppel Engel, there was a lot more racism than there is now. So at least you can relate a little bit, but like to read how it was back then? It's like, yeah, it is interesting.

Wendy: If I need to summarize what you're saying. You're saying that it's interesting. You learn about what happened, then however you didn't learn a lot about racism in previous years in the novels? Are you saying that? Or am I hearing wrong? Did you say? It's actually interesting, it gives you a perspective of what happened back then. And how people felt back then, but you haven't read books in grade 10, and nine and eight that dealt a lot on those topics.

Learner 1: because I think we're a little bit more mature now than we are in grade eight and nine and ten. So it's okay to bring those types of subjects into novels that we read. Because it prepares us for the outside world, because it's not always going to be how it is in school.

Wendy: How do you feel about books that deals with racism and cultural differences, issues of alcohol abuse and poverty? And how do you feel about books that deals with that?

Learner 2: I feel like it's interesting, because you get to learn about that. Because you won't. Not everyone knows how poverty and that is, we might come from different cultures and places. So it's nice to learn.

Wendy: So you say, you say that novel gives you an opportunity to learn about other people's cultures, other peoples and the views on things.

Learner 2: the views on things?

Wendy: How do you feel about the topic that deals with race?

Learner 2: I feel like its fun, because we all like in today's generation we like more with each other then back then,

Wendy: okay, so you feel its okay to discuss certain things because you are more together, then you are separated in terms of the way you think.

Learner 3: I like it, because it reminds me that that stuff still exists. So you it makes you more aware of as you growing up, that, you know, like in a war that does happen.

Wendy: Okay, how do you feel about it?

Learner 4: I feel like they can be very educational, because our class like there's a lot of different things it's very diverse. And like you can get people's opinions, like and learn many things.

Learner 5: I feel like it is educational because, like, we never really grew up in all those. Like for example, the apartheid eras and all that when all races are separated. So like when you actually read a book, it tells you more about how people felt when it was all happening and how it all happened. What is happening, because like we didn't experience it? So it's nice to actually learn about what is happening because it's like really interesting.

Wendy: How do you feel when learners in your class from a different race than what you are comment on a sensitive issue in the book. Like let's say they dealing with race now in the book. Let's say Tina is coloured, Stefaan is white. And the mommy is coloured and you know the whole race story in the book, right? How do you feel when someone in your class comments? I won't say negatively, but raises their opinion in a very sensitive way. In a bad way. How do you feel?

Learner 5: Uhm like are you asking like when for example like he makes a bad remark about black man having a coloured child or white or something like that?

Wendy: Yeah, it's like almost like, how do you feel when someone in your class? I need to pose this question nice so that you can understand? How do you feel when someone in your class from a different race comments on a novel? Or in terms of a sensitive topic, let's say the race topic comments in a negative way, in a bad way, when they comment in a negative way or that way? How did you feel does it bother you? Can I just make a scenario maybe? Okay, so you deal with Pa At. And someone maybe says ma Lettie wasn't supposed to sleep with a man and she's 16 years old? What gives her the right to go and sleep with a white man? I don't know, if people don't like me. So how do you feel or someone maybe says something else? How do you feel as a person?

Learner 1: I feel like, Okay, I will first ask that person why they think that way, because some people have a different mindset too. So for them to explain why they think like that, then you can like try to help him see it from a different light, if especially if what they said was negative. And just to see how other people think. Also, when it comes to situations like that, because I may think differently than what Thokozile might think and you might like, bump heads to what you want to how we think. That's just how we all think.

Learner 1: I think I feel the okay because it's their opinion. And that don't like matter to me it's the way they think of things and I think differently. So, it's all up to that person.

Learner 3: I agree it is your own opinion? And, like, we would think differently but you also can't judge because you weren't there at that time?

Learner 4: I think it's like important to know, like, take into consideration that all of us don't think the same. So like, I feel like we should respect people opinion okay,

Learner 5: I didn't really bother me. But like, if it's negative, like, maybe you should like sometimes keep your negative comments to yourself because you wouldn't know how another person might feel about it but me, personally, it doesn't really bother me. Because at the end of the day it's their opinion but I also understand other people, like my have a problem with it, but they don't have to speak up. So I think that they must just keep it to themselves if it is negative.

Wendy: How does your teacher deal with sensitive issues? At the beginning, said that you love it when you have those class discussions when you do the novel. When sensitive topics pops up. How does your teacher deal with sensitive topics?

Learner 3: She lets everyone voice their opinion and she doesn't really take sides. So it's more of everyone has a discussion. But like no one says what's right or wrong?

Learner 4: She doesn't spend much time on it,

Learner 1: and if we do speak on it she will not speak on it like in an accusing type of way. Like that would make anybody feel like they're being attacked or anything like that. We would speak of it. Normally.

Wendy: Yeah. I like what you said. You said ma'am doesn't spend a lot of time on it. She just quickly discusses and go over. (Yes – L4) and you said it's not in an attacking way? I understand. The question is not maybe necessarily saying it comes across as an attack, you know, sometimes just the very innocent thing. I don't know. Maybe you didn't experience that, but just think of that you don't know who your father is your mother has been lying to you all the time. And here out of the blue you're dealing with this book. The teacher is doing it in the best way possible. She's explaining it so nice. She's not attacking anybody. But there at the back somebody sits and it just brings up everything. Or even there someone dies in the book of suicide. And your sibling committed suicide. And it brings back all that emotion, you know, while she's reading, so just to summarize that question, you say man goes over quickly. When doesn't speak in the attacking way. She always just mentioned that. Very nice and beautifully explained as she's explaining it like a soft person. She hasn't really made like comments about open discussion, no comments about an open discussion. So she doesn't take sides. She only focus on what they say in the book, never her own opinion. Powerful points come from you girls now. I said she doesn't take science doesn't take sides, always neutral. Good. Do you think novels that deals on these issues makes you see the world different?

Learner 1: Yes. Because when we come to school, and we are busy doing our school. We don't really think about what other people are going through in the world, we just think about ourselves, basically, and then to hear about what other people are going through when it's like. Okay, so my problems aren't they are problems, but they're not as big as other people's problems.

Learner 2: I say yes because we don't know, like, what people are going through, and they could be going through tough times. And we going to learn these things because maybe we never even heard. Maybe our parents don't drink at all. We don't have family that goes in poverty or talks about the race, but then we hear in the novel. So it actually teaches you in opening your mind to others

Wendy: Do you think novels that deals with injustice is unnecessary in schools? Why?

Learner 5: Yes, I think it is necessary because it teaches us about what's happening all around so that we can have an open mind, not just things like, like, how can I say, because we only know some things about what's happening. And then like these things might teach us more and more about what's happening instead of, and then we can understand is good.

Learner 1: I feel like we see things from our own perspective. Like so if we reading books, we are put into someone else's shoes and we get to see how like their world is. So to see like the different injustice that we don't experience is a good thing.

Learner 3: I feel like it is because it doesn't normalize it but it makes it fine to talk about the things if you are going through it it's normal to talk about it instead of hiding it.

Learner 4: I say yes, because we like still in school and we still have to go out there and we might experience like some if these things so I feel like it can prepare us in a way,

Wendy: What do you like the most about studying novels?

Learner 5: Nothing,

Learner 3: nothing

Learner 5: I just like it. I just read it and understand what im reading

Learner 1: I kind of like it, just because of like it broadens the way you think of things. Like with the literature, the poems, even with short stories and stuff like that. Like you look at something one way and then when you actually think about it, you see it in a different way.

Wendy: What would you do differently in the novel literature class?

Learner 2: Like to understand, in general anyway,

Learner 3: change the book,

Wendy: what will you change the book? What will you do different? What would you do differently?

Learner 3: You will change the book Macbeth, like I wouldn't do that. The Shakespeare, I don't think you need it.

Learner 5. I would actually read books that the class would be interested in, like they would actually enjoy I don't like these dramas about the olden days

Learner 4: books that we can like read on our own and stuff. Because if we read Shakespeare would be confused because he uses like a different language. No one is going to walk to you in the street and speak to you the way Shakespeare speaks to you

Learner 1: I would also do books of different genres like mystery, crime and stuff like that. It's not just the normal romance and stuff like that, like Romeo and Juliet keep doing

Wendy: so you want to do crime scenes also investigation

Learner 1: Stuff in our times not olden days, things that will keep you on the edge of your seat that makes you want to continue reading

Learner 1: but I think Macbeth is okay this year,

Learner 5: something that you would want to keep reading all the time. Because I feel like if you read Macbeth, and you finish it you wouldn't want to repeat it again because you like you wouldn't even really understand what's going on in the book unless the teacher explain it to you so you wouldn't really want to read it at home. So I would want something that you'll be able to get home

Learner 1: Like similar to Holmes. Like it was actually very interesting. It is a book is a we did in grade nine. It was the best book and Lord of the flies was a great book but this year was something you weren't expecting.

Wendy: Okay, so you will change the book and that's the feeling of everybody especially when it comes to English not necessarily with Afrikaans, so you wouldn't want to change the book this year,

Learner 1: so we don't want to change the book, Last year wasn't bad but grade nine to grade eight we didn't even know what was happening.

Learner 5: Yeah, we had that Skilpoppe thing

Wendy: Okay I hear you. Not this book this book you like but previous grades you would have changed the Afrikaans books as well (Yes – all learners). Now this question I'm going to have to ask everybody to answer. Okay. What are your views and experiences on novel literature? What are your views? I see novel literature as this that and the other? What is your experiences? I've experienced it this way.

Learner 5: I see it like it is helpful like other children, that when they actually want to know, like, how can I say? It's helpful to improve your vocabulary, like because reading improves your vocabulary. And, but like, I don't really like it. But I feel like its good for you, so that you can improve in your language. And your experience, this was not nice and I did not like it.

Learner 4: My view is that I think it's good because it opens your mind. Its makes you realise that you not the only person on the earth and other people may think differently and my experience was like, I think it depends on the teacher, like how fun the teacher makes it, like does it want to make you read more or do you just finish your work so that you can finish the book

Learner 3: For the English, I think Macbeth is pretty useless. Like they should give another book that actually, will help us especially in English because Macbeth is confusing. For the Afrikaans that book is actually a pretty nice. For when they choose an Afrikaans book they should take into consideration the level of Afrikaans because the level we are actually at is not grade 11 at all. So I think they should just take that into account.

Learner 2: My view is that I like literature novels but some of them I do not like it all like in English. I feel like if Macbeth was more English the book would be wat better but because it is Macbeth I can't go home and read if I don't understand anything so that is a no for me. But for Afrikaans I love

this year's Afrikaans book because last year it was almost like I was lost or something and in grade nine Afrikaans it was just horrible. That book was horrible.

Learner 1: I think it's a good thing that we're going through these books. Like what SHE said what happens around the world we get to see in these books. And my experience, I generally like reading so reading novels to me is not really that bad. But it also depends on, again, what the teacher, like we like teaching and also, the way that the class is engaging or not, because if we're not engaging, and we're just reading, because we have to read and it's not going to be fun, it's going to feel like more of like a burden that we've seen. Because if you read it, because you enjoy it, then it would be fun to actually read it instead of like feeling like it's a must to do.

Wendy: I heard what you said that a lot is dependent on the teacher. Does the teacher have ability to change your mind about a specific thing?

Learner 5: the way we see it, Yes

Wendy: So, as a teacher, I have the ability to change your mind. How you see anything happening in the book?

Learner 5: Yes. Because like when I first got to grade 11, I'm like doing kruppel Engel, I never thought it would be this interesting. So yeah, it was actually fun to teach. And it was like that when I was in a different class at the beginning of the year, I still never liked the book, like I only enjoyed it when I came to this class, because the teacher taught it very differently. And other classes, you would just read half the book and if the bell rang then you would have to finish it at home and then you never really understand then you have to answer the questions but you don't even know what was happening but when I got to the other class. And the teacher start translating you would understand.

Learner 1: I was with her in the other class, like we would literally, we'd be reading in class or not we but in general, but like the teacher would be reading, she will not stop to explain anything in like English for those of us who don't understand. And then she'll send us home and say, you must do a detailed summary of this chapter. And then you must continue reading until they will be on chapter one. Till chapter Four, you must have read to it. And your summaries must be done for that one. So like the class was not engaging at all we would just like do it for homework and read it and it's not the same.

Learner 5: Now I do it because I want to. Now I really understand. Our teacher makes it very interesting. Because we actually know what's going on.

Wendy: Wow, that's perfect. That's wonderful. I just want to ask another question. Before I get to my last question. Do you feel it is right? For an author to write a book on a topic that he did not experience himself? It's almost like to talk about the racism, but you've never found yourself in that situation or poverty, but you were never poor

Learner 5? No, because like, when you must write something that like, you know, for sure. Like how you feel and how people you must like actually relate to. Like you can't just write something, and you don't really know what's happening. Than make people really believe the book, we'd want to read a book that we know that the person that wrote his experiences, and as he's writing it from what's happening in his life, and or maybe just interesting, in reading something that's just made up,

Learner 1: It probably also changes the way the author would write because if the author's writing from the experience, and that they can actually relate to the book, then the writing, like the way they wrote it would be much better than as to like making it up as they go along. Because they don't know what it's like

Learner 3: There would be more detail.

Learner 1: Exactly.

Learner 5: And you can actually see from how the person is writing like he experienced this and this is made up.

Wendy: what we learn from novels?

Learner 3: Better English, better Afrikaans, the words are bigger

Learner 4: Yeah, depends on the type of novel depends

Learner 5: Then you learn. Like if the novel is on racism, you learn more about racism than what you really know

Learner 2: and some novels have like lessons in. You get to learn something life lesson.

Learner 1: And it keeps going back to experience it and it's like not experiencing but like seeing things from other people's perspectives.

Wendy: Right. I think that is it from my side.





## Learner Focus Group – S2FG4

Wendy

(DID NOT TRANSCRIBE THE INTRO)

What is Prose? Not pro's and cons because the other group got it wrong. PROSE

Learner 4

I never heard of that before

Wendy

Okay what is literature?

Learner 2

Books we are doing

Learner 3

Novels, drama

Learner 4

Type of language

Wendy

Prose is basically a genre/category that is part of literature.

You have poetry – poems fall in that category

Drama- for dramas

Prose – novels and short stories is part of novels

Now my next question is doing you like novels? And you can be brutally honest. I don't have feelings. You can't hurt my feelings

Learner 1

In general NO mam

Wendy

Why?

Learner 1

Because at the end of the day we look at it. It's a waste of my time to go and read up on these novels and I'm not going to use it at all. I'm not going to use it in my daily life once I'm out of school. So why must we learn it if we not actually needing it. Although it better our understanding of literature and so forth

Learner 2

(also don't like it) I don't mind reading it. Its just that we have to do tests on it and I don't see the point in doing that

Learner 3

I don't like to read them but like he said it will better our understanding of life in the future.

Learner 4

I do actually read in my free time. It just that in school when I have to like read the novel that we do in class it puts you under pressure. I like to do it in my own time.

Wendy

Okay so you like to do books but to do it in your own time and your own space. Like, I want to decide when, what and why and not as per a prescribed.

Learner 4

I remember in grade 8 I think; I was writing a novel. I think if you tell me to do that in school it is something different because now

Wendy

How often do you read? You (Learner 4) said you read a lot.

Learner 4

Yes, I write a lot and read

Learner 3

I don't read a lot. I just read through quotes

Wendy

Okay, you just read through quotes and things that you see but you don't read books and stuff

Learner 2

I don't read a lot of books just the programs that I watch is in Japanese and then I read the subtitles.

Learner 1

Mam I have a lot of books but I don't read as much but I read through articles every now and then. But that's it

Wendy

How does your teacher teach novels? Now I have been in two of your lessons and I have a bit of an understanding but for you, how does your teacher teach novels?

Learner 1

Mam it is actually my first time being in that class and with her teaching. I swopped classes so they can have an answer to that.

Wendy

Okay, but even if it's not that specific teacher maybe your previous teacher. How does your teacher teach novels?

Learner 3

Our teacher, because there is a lot of learners who don't understand the language so what she does, she will read a page and she will say it in English. She will make sure everybody understands and then she will move on. Like that, and at the end of the chapter she will just go over everything again.

Learner 1

I feel that sometimes the teacher will just speak fluent Afrikaans and at the end of the day we don't actually understand. Like what she just said. It's not understandable at times when she speaks Afrikaans. We not understanding. Even when it comes to questions.

Wendy

What do you like about the lessons?

Learner 3

I like it when we have open discussions in the class, giving opinions as a class because we can be honest

Wendy

How do you feel when someone raise their opinion and it is contrary to what you feel or what you think.

Learner 3

Well I can't judge them because it is their opinion it's what they feel. At the end of the day we all feel a different way about a certain situation. So I don't really feel much toward it.

Learner 1

It's the same as SHE said. Having conversations

Learner 2

I don't really care. I'm just there because I need to be there. Others ask the questions that I wanted to ask so I'm just there. It's better for me that way.

Learner 4

I like the novels, especially with my last year's teacher. She would like when she describes the characters I would always relate a certain character to a certain person and I will relate it to my life.

Wendy

So you actually like the analyzing of it at the end.

Learner 4

Yes, that is what I like the most.

Wendy: How do you feel about questions that deals with your opinion. Now you not in the class anymore. You are in the exam room and here you get a question that ask you for your opinion. How do you feel about those questions in a test?

Learner 2

Mam I see it as free marks

Learner 3

Yes, there's no right or wrong answer.

Learner 1

I agree it's just free marks and we can just write whatever we feel

Wendy

So do you want more of those in the test?

All

Yes

Wendy

How do you feel about novels that deals with topics such as racism, poverty, cultural differences?  
How do you feel about such books?

Learner 3

I don't like it. Miss some people are more sensitive to their race than others and there's no way you can be friends with one group and there will be that friend of a specific race that's not in a group ad they will automatically see you as racist but you have no way to prove that you are not racist because even if you have a friend of each race they will still say that does not proof that you not racist. It will start conflict somewhere along the line.

Learner 4

I really don't have a problem with it personally because I'm not a racist person maybe I might be racist not knowing but I don't see that I'm racist

Learner 1

Mam I'm fine with it but at the end of the day why do we actually have to read up on those things. Why must we bring apartheid in to this novel? Why must we keep on bringing up old issues? Issues that brings up so much conflict.

Learner 2

Racism doesn't really phase me. Maybe like other students in our class but I don't really care.

Wendy

How do you feel when someone in your class, you busy with the book now pa At and Ma Lettie has a child and there's Stefaans and there's the racial issue. How do you feel now when someone in your class from a different race comments something insensitive on a sensitive topic?

Learner 3

I don't have any feeling towards that because both my parents are the same race and I didn't have parents of a different race.

Wendy

Now if you sitting in class and let's say Sonny says but that coloured mom is whatever (something negative) how would you feel about something like that? Or the white farmer is this that and the other. When they are being insensitive speaking about the person but they are now speaking about the race of the person. The person is not being addressed now the race is being addressed. How do you feel about stuff like that?

Learner 2

I will just keep quiet and in my head I will say why you had to open your mouth and be so insensitive about this.

Learner 3

When I say something like that than it is a big thing but its okay for them to say something like that.

Learner 1

The same as them mam

Learner 4

At some point I would feel teaching sometimes when we get to certain topics like that teachers try to hide their personal feelings towards the topic? Let's say it's about black and white they know maybe they are racist inside but they just doing it for the sake of telling us what's right and what's wrong. Sometimes, like I can see it

Wendy

Hoe does your teacher deals with sensitive topics in class?

Learner 4

They don't show their real emotion. They just tell us don't be racist. They just doing it for the book or just to educate us but there's no point in educating me when you are wrong.

Learner 3

I actually don't know

Learner 2

We haven't had, I think they'll just state the real thing about the situation and that's that

Learner 3

Or they will try and make you see it from the other side.

Learner 4

I have had that happened in this school when a teacher was like, I found it racist for the way they were treating me and stuff but in class it is not like that.

Wendy

Okay so you saying when dealing with book topics they are quite neutral but when in a different setting, maybe on the playground or in real life situations the teacher might have addressed you in a racist manner.

Do you feel we must have books in school that deal with contentious issues?

Learner 4

No, it's pointless. In terms of races and stuff like books that teaches us about that ha ah. Rather have a meeting or a discussion because again she is going to tell us don't do this it is wrong but then she's just doing it but she just telling us what the paper is saying.

Learner 2

Mam I say yes because it makes us aware of real life situations.

Learner 3

I feel like we need more lessons on gender based violence, like what's going on in the world. More lessons that will guide us.

Wendy

Do you think that when you deal with novels that it makes you see the world differently?

Learner 1

Slightly mam, because when you reading a novel you actually see what happens in their lives and you compare it to what's happening in real life. It's like two different things, then you looking at it figurative and you looking at it in a literal aspect. So it's like a novel is slightly different. It's more for the book.

Learner 4

I would say, when I start with a book or a novel. Like I said with the characters I would always say this is me and at the end of the day when we read it I find similarities.

Wendy

So who are you in Kruppel Engel?

Learner 4

This is weird but I am Tina in a way because I actually started to realise that I can think better. Like when she goes to the mountain on weekends she's meditating. I actually started to meditate.

Wendy

What will you do different in the novel literature class?

Learner 4

I think for drama we should do more of like a practical thing. I would go about more practical.

Learner 3

I will change the books. I don't understand why we have to do Shakespeare when no one talks like that anymore. We don't have understanding when we break it up ourselves into what we think we understand but then it's not that.

Learner 2

I will just take all the books out of the school. Then there will be no more literature, just language

Learner 1

I agree with Mia like if you going to look at Macbeth and all that, that language is discontinued. It doesn't exist and we won't even use it. So what is the purpose of us actually having it? Rather have a plain more understanding because like if you going in to a test now you look at this one question, how must you answer it because if you look at the text that they give you, how must you answer it?

Wendy

What are your views and experiences on literature?

Learner 3

Miss there is nothing wrong with the stories that they give us. The type of novels that they give us. Its jus sometimes we can get boring and previous there was movies based on the books but we watch the movies but it's not always the same as the books so it causes some confusion. (Views boring – experiences different to the movie)

Learner 2

The books are boring. I don't really find interest in it. I just read it because I have to.

Learner 1

Man I find it boring at times because you read the book and you analyzing it. It's a waste of time at the end of the day and I feel why must we go in so much detail and its just a book. Waste a week where we can focus on language. Language test is more marks than the literature test.

Learner 4

I rather want the literature to be more practical and less reading and in terms of the analyzing since we in high school we wasting time. We don't have a lot of time. We sometimes can't focus because of all the homework of other subjects. So I ignore 50% of what is happening in class.

Learner 3

It's also a waste of time to focus on homework (literature homework) because we get a lot of mathematics homework. We have to spend a lot of time on math. Because that is a subject you need to make sure you stay on top of make sure you understand as well as Life sciences and Business so the reading going to have to go look for answers sounds like a waste of time

Learner 4

And sometimes the analyzing of the literature is useless because at the end of the day I don't need to be able to give you the characters. I just need to know how to speak the language and the literature part doesn't teach me that. It doesn't teach you anything.

Wendy

What do you learn from literature?

Learner 4

In a way, you don't learn anything. It's just about characters. It's interesting, same like a movie but what do you learn NOTHING.

Learner 1

The same as him mam. A novel is basically a waste of time. There's nothing that you actually learn about. All you learn is analyzing and it's not like language where you explore the different processes of language. Literature is just, you read it. You do the work. Nothing else

Learner 4

And if you again assessed let's say about ma Lettie you forgot because it's a novel. Just like with a movie you forget things. So why should I get that wrong. It's unnecessary. If im getting two plus two wrong, I would understand because I will need that to count.

Learner 1

We not going to use literature at any point of time in our real lives.

Wendy

Thank you, that brings us to the end of our conversation.



## Learner Focus Group – S2FG5

Wendy

(INTRODUCTION NOT TRANSCRIBED)

What is Prose? Now not pro's and cons because some of the others thought im talking about pro's. im referring to PROSE.

LEARNERS CONFUSED

Let me rephrase. What do you know about literature?

Learner 1

Its like stories

Learner 4

Craetive writing

Learner 3

Poetry

Wendy

Literature is divided into three big genres. You get poetry which peoms falls under. You get drama which drama falls under. Then you have Prose where novels and shortstories fall under. So that is the prose that I am referring to. One of the literary genres.

Do you like novels?

Learner 3

Yes

Learner 2

I find it interesting

Learner 5

It depends, the English novels are nice but with Afrikaans like with Afrikaans novels it kind of depends on what teacher you get. If you get Teacher 4 she translates everything in english which basically makes you understand whats going on but with Mrs X its just like heres the book, read it, enjoy it, but then half of the children don't understand Afrikaans. Im reading it but im not verstaning what is going on you know so its kind of difficult but in English it is nice.

Learner 4

I like reading in general its just I can agree with her when it comes to the teacher. If a teacher just reads it doesn't actually like you know read and explain to you what is happening in that chapter you not getting an understanding of whats going on.

Learner 3

I also enjoy novels. I enjoy reading in my free time but especially with Afrikaans if I don't understand the plot and you reading it. You don't understand where you are and what they doing in the book. Then I just loose it.

Learner 2

I actually agree with all of them. Its also depend on the teacher because if can be like for instance I am not Afrikaans speaking so if I come to the Afrikaans class and the only thing they use is Afrikaans I won't pay attention to the novel because I don't understand Afrikaans and what happen there. But if the teacher goes into English and translates it now and then then I will understand what's going on in the story.



Learner 1

Miss I like reading but I just don't have time because I am always busy. Its nice. If you can read the book and understand it

Wendy

How often do you read?

Learner 1

The last time I read was in grade 6. I also read my whole book because if I haven't read it I would have failed so I had to read it.

Learner 2

I read every year we actually get books but I maybe like, I first read till I get for the next few months until I get a lot of work

Learner 4

Im reading a novel now. Its called After but it's an English novel. I really like don't read Afrikaans. If I have to choose what I want to read, I wouldn't choose Afrikaans.

Learner 3

I read often but its always English. I don't read Afrikaans books.

Learner 5

I will like start the book but then I will forget about it and then I still like. Besides outside of school I don't read.

Wendy

How does your teacher teach the novel?

Learner 4

The teacher we have I really like her because she translates for us and when you ask her a question she doesn't just shove you aside she will fully evaluate the question.

Learner 2

She will make sure you understand it

Learner 1

She doesn't translate word for word. She translates what happens on the page.

Learner 2

She will translate a summary of what happens until you get a whole feedback of what happens and then she moves on.

Learner 3

And it helps you to understand where you are in English.

Learner 4

It took us long to finish the book because the children in our class they don't listen. She has a very soft voice so she will read and read even though they are making a noise. She doesn't have that screaming voice, she reprimands the class but they don't listen. She will read the whole book while they are making a noise so you can't really hear anything. That's when it comes in where you don't understand anything.

Learner 2

When she is discussing because we do she also gives us activities and all that and I think that's where I gain my understanding because she asks the question and she translates

Learner 4

Before she reads us the chapter she reads the questions first.

Learner 3

And she translates the questions which I like because I often don't understand what they are asking.

Learner 2

So if you have exams you can go back to those questions where you have the English and the Afrikaans

Learner 1

For me it was nice. I didn't even have to open the book. I just know the book in my head. Even the questions. My book is empty but I know. I would normally fail because I only know certain things but this teacher explains so well I remember

Learner 2

I even know all the characters. We don't read we communicate and that makes it interesting.

Learner 5

My teacher what she does she'll read the page in Afrikaans and afterwards she will translate it in English and we will make notes while she translates and explain in English. She will also ask questions and the children will answer but obviously in English because we don't know Afrikaans which helps us remember. She will give us questions to do it, we have a booklet with all the questions and when we come back she will read the question in Afrikaans and explain it in English and give us the answer in Afrikaans and English. One thing I've noticed that this book specifically that we reading now is really nice its really interesting and the way the teacher teaches it but every other book that we did before this I cannot tell a thing that happened in it. It's really teacher dependent.

Wendy

What do you like the most about those lessons?

Learner 5

We only doing Afrikaans because we have to.

Learner 4

I wouldn't say that because Afrikaans is really dying. It's difficult but it is still a beautiful language.

Learner 5

I've been doing Afrikaans for 11 years and I still don't understand it there's no hope for me. I know barely the basics.

Learner 2

I would say the literature part. I like it. I also like the transaction but the comprehension no.

Learner 4

I like writing essays. Eventhough it is in Afrikaans I like writing essays.

Learner 1

I like the talking. I struggle but I still go ahead.

Wendy

How do you feel about questions in the exams that asks you to give your opinion?

Learner 1

Easy. When they ask opinion like was it right for Jan to go through the door? I would just say YES, It was right for Jan to go through the door. Then I get my mark. I'm done

Learner 2

That's where I gain my marks by giving my opinion. Its my opinion. You can't say my opinion is wrong. And I like that.

Learner 3

I enjoy them but I often I wanna explain my opinion but I can't find the words to say what I mean.

Learner 4

To me it is based on the case study that they give us. I like it because I like to explain.

Learner 5

I don't like it at all. I don't know what to say. If they for example, ask do you like the book? Ja dit is baie goed. Then it's wrong because you didn't give a good enough reason.

Learner 1

With Kruppel Engel you can give your opinion because you understand the story.

Wendy

How do you feel about novels that deals with racism and cultural differences and things like that?

Learner 4

To be honest, I enjoy it because I feel like everyone can see what actual life is and what everyone is going through. For example, if I was my colour and I and I didn't understand what she is going through to me. Now I know. To me I like novels that deal on racism especially Kruppel Engel.

Learner 5

Well it doesn't really make a difference. It doesn't make it less interesting or more interesting but like she said it educate some people who did not know.

Learner 3

I enjoy it because then I can hear about other people's struggles and often in the stories they add a lot to the plot. If like you know that you reading a story than you read about this than you often be interesting like section from the actual novel.

Learner 2

I don't mind reading novels that speak about racism because like people who get offended will mind. I don't even understand why people get offended about racism. But I understand that its their feelings by me honestly I don't understand whats wrong with it because its something that goes on and something that we should speak about. Because theres some white people that would raise up a negative energy about black people so if we get a novel that speaks about it that person would actually see and understand but wait why am I hating on black people. They will get a better understanding of blacks and actually learn about blacks.

Learner 1

I actually don't mind. We learn we see things differently. Some stories keep you safe but some stories are harsh and you feel I don't wanna listen to this. At school you don't get the stories in that way. Its like balanced. Its not wrongful in any way.

Wendy

How do you feel when learners in your class from a different race comments insensitively on a sensitive topic?

Learner 4

Okay now me as a person, I get very because we like have this one boy in our class. To him its like a joke. He thinks he is joking but it is not a joke. If you try to have a debate with him, you always wrong. White people is wrong. So I had to leave. Racism is so stupid because everyone on the inside has exactly the same things. I wouldn't like someone if they are rude but not because of the colour of their skin. In class it's like you can't have debates because theres that one person that feels white people can't say stuff. And that they always wrong. I can't get my point in because I am always wrong.

Learner 2

I feel like racism is uncool. I don't get why people make jokes about it. Its like oh no I don't talk to white people and she finds it bad then it turns into a whole big thing. I can feel like shes exaggerating but then I didn't have to say that thing. We should have respect for someones colour and culture and where they come from. I just back off. People should respect each other. You might give people a negative energy about themselves.

Learner 4

People also don't understand that everyone have their own opinion. It's not that I am say you wrong, it's just that I have my own opinion.

Learner 1

The thing is you must put yourself in their shoes. I don't take the thing as you are black and we are white. That thing is like side man. We can talk and have fun. There's nothing. In our class we are all the same. It doesn't mean because I am black I can't vibe with you. Anything having to do with race. Just keep it to yourself. You can't behave and talk at school the way you talk at home. What's appropriate at your home is not appropriate at your school. It's all about love.

Learner 3

I was brought up where my mom taught me if you have nothing nice to say about someone don't say it.

Learner 5

One thing that I don't understand is that when people make these racist remarks about someone's skin colour. Your skin colour isn't something that you can just change. Like for example if I say I don't like her hairstyle I can tell her because she can change that but I can't say that about the colour because she can't change that. She could choose her skin colour when she was created. It's the same as to say you don't want to be friends with someone because they a boy. They didn't choose to be a boy and they can't just change that. Its dumb judging someone based on something they didn't choose. Your race doesn't define you.

Learner 4

I think our generation is more open minded. When you see the racism in America its more the older people that are racist. Come to our school. Look at all of us, we happy. Look how we sit at break together.

Learner 1

We don't think we black, they white, we shouldn't be together.

Wendy

How does your teacher deal with sensitive topics in the class?

All

We never had that

Learner 4

The teacher just asks us questions like how do we think Tina felt

Wendy

So you never had heated discussions in the class where the teacher had to step in?

Learner 2

Not this year. Maybe last year we might have had but not this year

Learner 4

Maybe there was a discussion with a teacher and someone but not as a class

Learner 2

Or we will have it as a class but the teacher will not be involved.

Wendy

So let's say she asks mam the following. Mam do you think it's right that Tina didn't know who is? How would she respond?

Learner 4

She would explain the whole story.

Learner 2

She would give her own opinion but she would try and be subjective. She's not going to pick sides.

Wendy

Do novels allow you to see the world differently?

Learner 4

Yes, it does

Learner 1

It's like when you read miss you can relate to something. You learn you there. It also depends on the person that's teaching you as they read you can picture you there and you can experience it.

Learner 4

Like in Kruppel Engel when Tina was crying and our teacher was explaining it I felt like I was sitting there with her watching her cry.

Learner 3

When the book is set in a certain place I learn things about that place. Like Tina on the farms and then we like learn about Tina's culture and how they moved around. And how the farm life is in her area

Wendy

Do you think that novels that speaks on injustices is necessary in schools?

Learner 4

Yes, how else is people going to have an open mind and learn about the injustices that's happening?

Learner 2

School is where I learn most of the stuff. I learn about injustices at school not at home. If schools don't teach us injustices, we wouldn't know what it is and if we are doing it.

Learner 4

School is very educating but not about life. That why we need the novel. And also the different perspectives

Wendy

What do you like the most about studying novels?

Learner 2

The characters' personalities and how they come out.

Learner 5

I feel like it's the story itself. That's what you like that's the main thing that you won't forget. Like you said we'll remember the book for years and years to come. That's the main thing that you learn. The book itself, the literature in it, the story behind it. Because its Afrikaans, you not going to remember it in Afrikaans. You gonna remember like the basic points

Learner 2

The main story behind the novel is actually the interesting part. If you like the storyline and it is touchy you will like it.

Wendy

What will you do different in the novel literature class?

Learner 4

I will speak to those kids (insensitive kids) and tell them to keep their mouths

Learner 2

I would like to watch the video of Kruppel Engel.or maybe a documentary on it. To understand more. I do understand but to understand more.

Learner 4

To me a reading place should be a quiet place. That's why I would like the class to be quiet because if you just going to read like that its not going in to my head.

Learner 5

I would say like for the children to take notes and stuff. The teacher reads it and you can remember it but like but because it's Afrikaans you can't just go back to it and reread it so when the teacher explains don't take advantage of it. Make notes. When you study you can go through the notes. It will give you more detail

Learner 4

I would say give us the question in Afrikaans with the English next to it. We still answer in Afrikaans but the English is next to it which will help us understand the question.

Learner 3

I agree with that (give us the question in Afrikaans with the English next to it) it would just help me when I'm struggling to have both languages there. And I would also like the class to be quiet because I can't read with loud noise

Wendy

What are your views and experiences of novel literature?

Learner 5

The way I view the book, it's a waste of time. Like personally I don't like Afrikaans so the whole subject to me is a waste of time because like I said for 11years I still don't understand so this year and next year is not going to change. I still not gonna understand Afrikaans. It just waste time where we could have focused on other things like taal. They way ive experience it, the books before were also a waste of time because I can't tell you one thing that happened in those books. Its only this book that's actually enjoyable.

Learner 4

I do see it as helpful because one day for your job we never know what we actually going to do and who we going to speak to so it helps you with your vocabulary and to pronounce words properly and how to spell words properly. My experiences, all our books from primary school wasn't interesting at all, and weird

Learner 3

The books before this one I didn't enjoy, I didn't find it interesting and so I didn't pay attention and put in effort to actually learn what they were about. Maybe I would have enjoyed it if I did put in more effort and would actually understand, but this book I did enjoy it and I do think that it is helpful because in our jobs we might need Afrikaans even though we don't like it. So I do think that it is helpful but at the same time I feel like most of us don't really speak Afrikaans often or in our personal lives so then at school it sometimes feels useless because we don't actually get practice out of school.

Learner 2

I enjoy novels, especially this one. I enjoy a book when I read it. But next year I won't go back to it. I wouldn't want to read it again.

Learner 1

I didn't have time. We have other things to do which is a lot. Afrikaans, yoh. I don't know what's going on. I participated more this year in Afrikaans than in my former years. Normally I would just sit in a class and listen to a story that I can't even hear write the test and then I'm done with that grade

Wendy

What did you learn with literature?

Learner 5

It helped me with spelling, pronunciation of words and sentence structure.

Learner 4

Just literature itself. I learnt the book. What happens in the book?

Learner 3

I feel like with literature like the stories and like the people you learn a lot of values and you learn a lot about the places they stay in. And a book is like a whole world because you learn like there are characters and everything and I think that just helps like your view. You get to see other places and experience other things.

Learner 2

I learnt about real life experiences. Like certain things I didn't know I learnt through literature and from reading. With literature you learn from other people's life and situations and you learn not to judge or speak bad or like to hurt other people's feeling and what they are going through. So ja, you actually learn a lot in literature. It opens your mindset to more things that you didn't know about.

Learner 1

You will think something is this way but it's not that way

Wendy

Thank you so much people

## Learner Focus Group – S2FG6

Wendy

INTRODUCTION NOT TRANSCRIBED

Do you like novels? If yes, why if no why not?

Learner 2

I like novels but not in Afrikaans because I don't understand Afrikaans very well.

Learner 5

Exactly what he said. I do understand Afrikaans but it is not as interesting as English.

Learner 1

Same. Im good at Afrikaans but the story is not, it must attract me and then I would enjoy it.

Learner 3

I personally enjoy it. Reading novels in general. I find novels interesting so to me its fine. The school novels it's there to teach a lesson and it's there to help us with the language.

Learner 4

I don't necessary like novels. I don't like reading. If I have to read something, then I will read it obviously.

Wendy

How often do you read?

Learner 1

Not much. Only schoolbooks

Learner 2

Never

Learner 3

Im a bookworm. I have a library at home. I don't have much time to read per week but it was like one book per month because I have schoolwork as well.

Learner 4

I obviously read everyday but I don't read like books. I read on my phone through posts and stuff. I use to read books but not anymore.

Wendy

So why did you stop?

Learner 4

I have more interesting things to do like going out.

Learner 5

I don't read

Wendy

How does your teacher teach novels?

Learner 3

She'll read the book in Afrikaans and then she will explain it in English.



Learner 2

She'll first read the questions so that we can understand.

Learner 1

Yes, she will read the questions, then she will translate it as well and then we will read the novel and while she's reading it. She will read it in Afrikaans and then she will translate it.

Learner 3

She will ask us a lot of questions. Before she explains it in English she will ask us to tell what's going on and then some of us will answer but not all of us.

Learner 5

She will also read at a very steady pace. She will not rush through.

Wendy

What do you like the most about those lessons?

Learner 5

Nothing

Learner 2

Nothing, especially in Afrikaans. I don't even know nothing about the book. I just know there's Tina or someone.

Learner 3

I like the reading part of it. It's interesting. The questions are a bit difficult when it comes to tests and that then its Afrikaans words and it's not explained in English.

Learner 1

I don't like it at all

Wendy

How do you feel about questions in the exams that asks you to give your opinion?

Learner 4

Its orite, it's normal, we've been doing it all these years.

Learner 2

Miss its obviously depends. If you know the book you would answer it better. Like with me I know almost nothing so I can't answer the questions. I don't like it.

Learner 1

Its okay. I understand parts of the book so it's not so difficult

Wendy

How do you feel about the novels and books that you at school that deals with contentious topics such as racism and stuff like that and cultural differences?

Learner 3

I think they are good because otherwise we not gonna learn. We not gonna learn about all those things that happened in the past and we can't rectify the future without learning from the past.

Learner 5

I enjoy it

Learner 2

I also find it very neutral. It doesn't really bother me.

Learner 1

It's the same. Its okay

Wendy

How do you feel when learners in your class comments on stuff about race and its insensitive? How do you feel about it?

Learner 5

Upsetting at times

Learner 4

It doesn't bother me

Learner 3

It obviously depends on the event because there have been some comments that have worked on my last nerve

Learner 2

Miss it obviously depends on the race. Some people are bias towards their race and others for theirs

Learner 1

It depends on the comment. Some people just go further than what they are suppose to.

Wendy

How does your teacher deal with sensitive topics?

Learner 5

She doesn't make a big thing.

Learner 4

Agree, she doesn't make it a big thing

Learner 3

Most of the time they do nothing about it. It depends on the comment and what have been spoken about.

Wendy

Do you feel that novels make you see the world differently?

Learner 5

No, because it's just a book

Learner 4

It depends on the book. No because I don't put myself into that circumstances

Learner 3

It really depends because sometimes they really do speak to some people and others not. It depends on the person but to me I do learn from them because I have the ability to put myself in that person's perspective and in that person's views because I like reading books.

Learner 2

It all depends on what the novel is about. What the topics are

Learner 1

Sometimes it can give you life quotes. But not really

Wendy

Do you think that novels that speaks on injustices is necessary to do in schools?

Learner 3

I think it is important because again you need to learn from the past in order to correct the future.

Learner 5

It must be there. We can't hide from it but some people take it a bit too far

Learner 4

I think that the good thing that we have is like what happened in the past with our mothers and fathers and their mothers and fathers. We learn from that not to make the same mistakes. To do better than what they did in the past.

Wendy

What will you do differently in the novel literature class?

Learner 3

The amount of learners. Make the class less so that teachers can interact more with the learners in the class. The teacher can focus more on every learner. Cause now we have an hour to read the book everyday and there is 39 people in the class. So the teacher must split her time up between the 39 learners to ensure that everyone understands the book and there is a lot of learners that takes the attention from the teacher unnecessary by making stupid comments or making a noise or not focusing in class and then they can't get to the learners that actually wants to learn.

Learner 1

The book

Learner 2

The book, don't understand anything in the book

Learner 4

The book, its not something that I will be interested in reading

Learner 5

The learning style. The teacher needs to interact more with the learners for them to start understanding the book

Learner 1

The way we are seated. Put the people who listen in front and the learners that don't at the back.

Wendy

What is your experiences in the novel literature class?

Learner 5

I would really like to enjoy it more but it's just the type of book. I don't like the type of book. Every year it gets worse and worse. I understand that the language must get more difficult but a more interesting book.

Learner 1

Its not the best storyline basically so if it was a better story

Wendy

What would be a better storyline?

Learner 4  
Teenage stuff

Learner 3  
I think *Krappel Engel* was a good book because so many people don't have a father figure or a mother figure. In the book it says to know who your father is is to know who you are and a lot of learners don't know who their fathers are. And the depression. It does comment a lot on the things that happen in society and that people go through. You just have to listen

Wendy  
What do you learn in the novel literature class?

Learner 5  
Tina likes Eminem

Learner 4  
Tina has a white father

Learner 3  
She didn't want to go to the farm school but the town school to learn in Afrikaans. Jakob committed suicide.

Wendy  
Thank you.



## Learner Focus Group – S2FG7

Wendy:

Okay, girls, I think you have a brief idea of what this is about. I've been doing this through the whole day, so ek is nou al moeg gepraat. But be that as it may, I am Wendy Da Silva and you know already that I'm a master's student busy completing my research for my thesis, this is basically a data collection process. And the teachers are done with the class lesson observations and that is done. And now the important part, which is the learners, because you know, i often feel that learners are doing things, or they are supposed to do things that they never get involved in. And it is important to get to hear from them also, what do they feel is necessary? What do they feel is needed? When it comes to their education and for that reason you are here? You are in smaller groups just to allow you that freedom to talk? Okay, yes, laugh, Laugh, I said to the boys before you guys, laugh yourselves out. Because I don't want you to giggle right through. So, lag julle uit. So that we can be very very serious and focused, I want to get value from you. You going to be my last group. Because time is just not enough to squeeze in the eight groups, you know, some of the groups just went on, and we were here for almost an hour. So yeah. I want to say that the reason why is filling in these forms is just to reiterate, you did fill it in on the previous consent forms, but also just to reiterate that whatever we going to discuss here is confidential. And the identities of your peers should be respected at all times. And what they are saying should be respected because I want their honest feedback, or their honest opinion on matters so it must be respected. The confidentiality, we will obviously not ask you about your salary and your family issues and what your husband did, and what your wife did. No we not there. It's just basically confidentiality in terms of the literature and the things that you're studying. So that is basically what it's about. So you don't have to fear. I'm not going to ask you if you did this, that and the other at home, no, it's not about that. So can we start, you can send this back to me so that I know I have it before you leave. And if you guys can give me your cooperation, and make sure that your responses are straight, straight and to the point that I don't think we should be longer than 20 minutes or 15 minutes. But if you are going to, I don't want to, I don't want to limit you also. So don't feel ooh I must talk quick. If you really have a burning issue or burning comment to make, then you can. But yeah, we want to be as quick as possible. Do you like the novels?

Learner 3

Yes.

Wendy

Yes. Why? No, why not? Okay, let me say this, I am recording this. Okay, so one o'clock tonight, when you are sleeping, and you're in your fifth dream already, I will be busy typing this stuff up word for word of what happened today. Group 1, that's going to be my life tonight. So I don't want to struggle with group seven thinking. She said that but then she spoke over her. But who's that person, I can't figure that person. It must be... So make my job easier for me man. So when someone talk you can talk around the table, or you don't have to, because you don't have to answer all the questions if you feel this is something I maybe don't have an answer for then. you don't have to but I will ask you also to go and think deep at the back of your head if I want you to answer. So do you like novels? If yes, why if no, why not?

Learner 4

It depends if it's like catchy,

Wendy

Catchy novels, yes. Boring novels, no

Learner 3

It depends on the genre. What it's about like a romance

Wendy

Romance is nice. You will read it until the tears comes. If it's what you call those creepy, thrillers HORRORS. Than no thank you.

Learner 1  
Criminal Definitely.

Wendy  
Criminal Definitely. Investigations, figuring out ideas and things like that.

Learner 1  
Murders and things like that. That's very interesting.

Wendy  
That's actually quite interesting. You're not the first person mentioning that hey? And I think they ignore that when it comes to selections of literature. That is actually what some of the learners would like.

Learner 1  
Yes.

Wendy  
Wow interesting

Learner 2  
I don't know

Learner 5  
I like novels but it must be interesting murdering things

Wendy  
Okay next question how often does you read?

Learner 5  
Never

Learner 4  
Use to read a lot but not anymore  
Wendy  
Why don't you read a lot anymore?

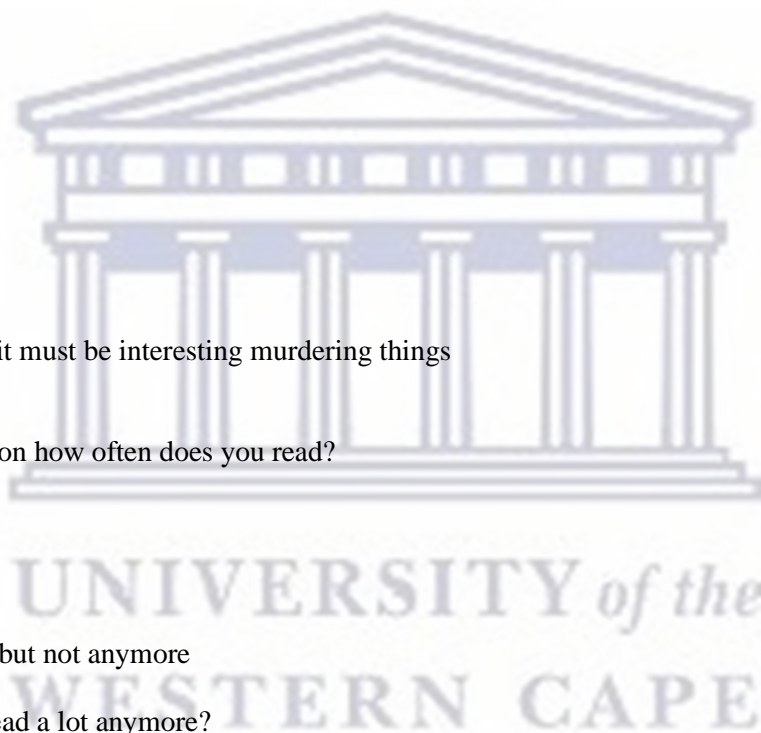
Learner 4  
Because I am always on my phone I read stuff on the phone

Wendy  
You're always on your phone there's interesting lekker Facebook post to analyze and think oh she's talking about me am I right? And you?

Learner 3  
I read a lot. Books

Wendy  
What kind of books?

Learner 3  
Romance books.



Learner 2

It must be like something interesting. I don't want to read like anything. Every now and then

Wendy

Okay, must be interesting, not anything, but I will, if I hear you correctly, so you won't necessarily read but if it is something nice. You will make the time for it

Learner 1

I don't read a lot. But I like to listen to stories, like I won't physically read a book. But like, I like to search on YouTube like story times and stuff like that, like I like to hear it, someone explain the story to me. But I won't to read a physical book that often

Wendy

How does your teacher teach novel literature?

Learner 1

What do you mean?

Wendy

How does she teach it?

Learner 3

She engages with the class

Wendy

So how does that happen?

All

Yes, she translates in English, explains the English, she asked you questions. She engages you

Wendy

Yes, she translates in English, explains the English, she asked you questions. She engages you anything else? That someone maybe missed that you want to add on that one? Nothing? Going once going twice. So

Learner 1

Say for instance if she asks questions too hard and like you don't understand something, she will re explain it to you till you get it.

Wendy

Okay so she will re explain it if you still don't understand you can put your hand up and ask and she will explain it again.

Learner 1

What is also nice is she won't make you feel like you silly or something. If you ask a question, she will like explain it to you in a nice manner to make you understand.

Wendy

Okay, Next question is, what do you like about those lessons?

Learner 3

I like the subject Afrikaans,

Wendy

You like the subject Afrikaans. So automatically you like the novel literature lessons also. Am I right if I say this?

Learner 1

No miss, Afrikaans the language is nice, nice to learn about. But sometimes the teacher can be a bit boring with the books that they choose. So it's like you don't always follow because we in High school, it's like, it's not things that we can relate too. (It's fictional) Like, we read about things like the Kruppel Engel for example is about angels and things like that. And it's like, not something that we will be on a level with.

Wendy

What do you like about the novel literature lesson?

Learner 2

I like that well, sometimes it can be interesting, and sometimes it can be very boring and also like the content but the language and the big words sometimes it's hard to understand, you know?

Wendy

So what do you like the difficult or the easy words?

Learner 2

The easy words

Wendy

What do you like about the lesson?

Learner 3

I just participate. So I just like talking and asking questions.

Wendy

Okay, and you.

Learner 4

I like listening by just listening and not doing work

Wendy

So you just like listening so if ma'am goes on that trip of explaining the whole story you just laying it out. But that moment when she says right take out your books and do the activity, you dreading it.

Wendy

Okay?

Learner 5

I like the language part but not the novel

Wendy

The language in the novel or language.

Learner 5

The language

Wendy

Okay, so you don't like the novel, novel literature you like language part where they teach you meervoude and those kinds of things.

Wendy

The next question how does you feel about questions in the exams that asks you to give your opinion?

Learner 1



It's nice, it's nice to answer those type of questions because you can give your input of how you feel about the book. And it's like, there's no right or wrong answer specific it's how you feel. So it's nice that they give you a chance to have like say, your opinion can also be seen.

Wendy

Okay, she basically said, all,

Learner 4

I don't really like it because sometimes you can't really think and put into words in Afrikaans. You know how to say it in English, but you can't translate it so that makes it difficult.

Wendy

Okay that makes sense also. And you? (All agreed with learner 4)

Wendy

Okay, next up is? How do you feel about novels, that deals with contentious issues, such as racism, cultural differences, poverty, and those kind of stuff?

Learner 1

I like it because it's like...

Learner 3

It's like something that we can learn from, teaches us about everything when we will be done with school.

Learner 1

And that it also gives you insight on the real world. Like, as I said, when I said about it, it's not something we can relate to, like Kruppel Engel, it's not something that will help us but things like the racism and those types of things will help us and we can learn from it and take a message away from the book.

Learner 4

I also feel like we can relate to it

Wendy

You like those books, that talks about those things.

Learner 1

And it's also nice to hear like, two sides to a story, like with racism thing is for the different races, what they go through and all of that.

Learner 2

And then it also gives us like, the insight of what many other people experience or have experience same with like racism and poverty. Everyone struggles.

Learner 1

Teachers, especially must be mindful of for those people, that's going through those kind of things

Wendy

Good, teachers must also be mindful because now you're talking about poverty here and everybody's

Learner 1

It's a very touchy subject in class people.

Wendy

And then someone would cry there at the back because.

Learner 1

It's like touching a soft spot on them so be really careful. Yeah.

Wendy

How do you feel when learners? Sorry, all of you like books that deals with those topics, because you feel that you can live a real life experience and probably learn from it you can put yourself in someone else's shoes, you can see what they went through with.

The next question is how you feel if someone in your class like a learner makes a insensitive remark, on a sensitive topic in class,

Learner 3

Oh, you know, I will shout are you mad

Wendy

So you will get angry and you will start retaliating (Yeah, like I'll be like shut up)

Learner 1

Yes, miss, and I will sit there and will have a long debate with them and I will school them. I will teach them that they mustn't say that stuff that they say, so I'll put them on their place

Learner 5

I don't like it when they do that, they're not thinking of everybody else they just thinking about themselves. (Okay, good).

Learner 4

Same also put them in their place

Wendy

So julle is nie bang nie.

Learner 1

Not when it comes to that miss

Learner 2

I will put them straight, in a nice way.

Learner q

I'll go mad on them, I want to make them feel bad, and so they know not to do it again. (Good).

Wendy

How does the teacher deal with sensitive issues? So now, let's say learner X makes this insensitive comment. And you go bos on that person and she goes off on you. How does the teacher deal with sensitive issues like that?

Learner 4

They usually just tell us to calm down both but they really don't sort it out.

Wendy

Okay, so they will just tell you to leave it, to keep quiet, they won't necessarily solve it.

Learner 1

Set the person straight

Wendy

Okay, that's the one thing that I want to know. Okay, so now there's no argument. Oh, listen to this quickly. There's no argument. No one made an ugly remark, you are just dealing with a sensitive

topic. How does the teacher deal with it? How does the teacher go through the discussion? Does she dig in deep?

Learner 1

No she does not. She will probably say. Dis snaaks neh

Wendy

Let's say like a sensitive topic now. It's not so sensitive anymore, because it's normal for us. But back in the day, it was quite sensitive. Having a coloured lady 16 years old, getting pregnant from a white farmer. That was like back in the days quite sensitive. Now. Okay, the age will still be sensible for us now, but not the race story. Now the teacher must talk about that now. And you're sitting with a class of a quite diverse class in front of you, how does the teacher deal with such topics?

Learner 1

I don't think she'll really get into it miss like she won't. She won't say something that will want to get sensitive, she will like just explain what she needs to explain, but she won't go into how it was back then or whatever, I don't think she wants to create that maybe uncomfortableness in the class or something

Wendy

Okay, understand? Yes.

Learner 2

She won't go to deep and also like the teachers won't sugarcoat anything, they'll just tell you how it did, and they'll just say what they have to and then they'll just move on.

Wendy

They won't sugarcoat that just explain what they're have to, and then move on. Okay. Anybody else wants to come in? Next question. Do you think novels enable you to see the world differently?

Learner 1

Okay, it depends on what type of book it is, depending on the book and what it is. And then like, the underlying message of the novel, obviously, if it's something about fairies you're not going to learn about it. But if it's something that touches on racism or things like that then, you can take away the message and apply it to your own life

Wendy

Next point is, do you think novels that deals with injustices is necessarily in schools?

Learner 4

Definitely, because it must educate the children on it.

Wendy

Does it sometimes stir unnecessary?

All

Yes

Wendy

Why?

Learner 1

Because again, someone can say insensitive thing and it can start something in class and it can go into a beginning and people will feel hurt by what that person was saying.

Wendy

Okay, and you said definitely

Learner 1

Yes, because you can teach you learn a lot when you go back in to history, and learn about injustices and stuff and its like, even though it happened in the old days we still going through in the new days, you still going to go through it. Oh, it happened in the old days. But. What they teaching you about you can still take that with you, when you have your children, you can tell your children. What you learned in school and you can teach also from that so your generation you know that your children won't be saying any insensitive things in class.

Wendy

What would you do differently in the novel literature class?

Learner 2

The book now or teaching in general,

Wendy

In your class now, but not necessarily relating to the book only.

Learner 3

I will let the children also read.

Wendy

Okay, your children must also read

Learner 2

Ask more questions and engage more,

Wendy

You will ask more engaging questions.

Learner 2

Like the learners give feedback on what they feel and what they understood of the book,

Wendy

More feedback from learners to explain what they feel and understand about the book.

Learner 1

Also to allow learners to ask questions when they, say the book is about something that has an injustice to allow them to ask questions, even though maybe what they say isn't the right thing, allowing us to ask questions and then teach that what they're are saying is the wrong thing and teach them what they are suppose says.

Wendy

Okay, last two questions. What would your experience be like in the novel literature class? Okay, now it's not just in this current class, you can even refer back to previous years. You can even go over to English. What is your experience in the novel literature class?

Learner 5

I don't feel like I learnt anything because none of the books that they give for us it's not really interesting. Something that I like to read

Learner 3

I didn't really understand because they just give notes and then they say do it. This is for English

Wendy

They don't understand it's just deh here's notes for you.

Learner 3

I don't understand the teaching style. Okay.

Learner 2

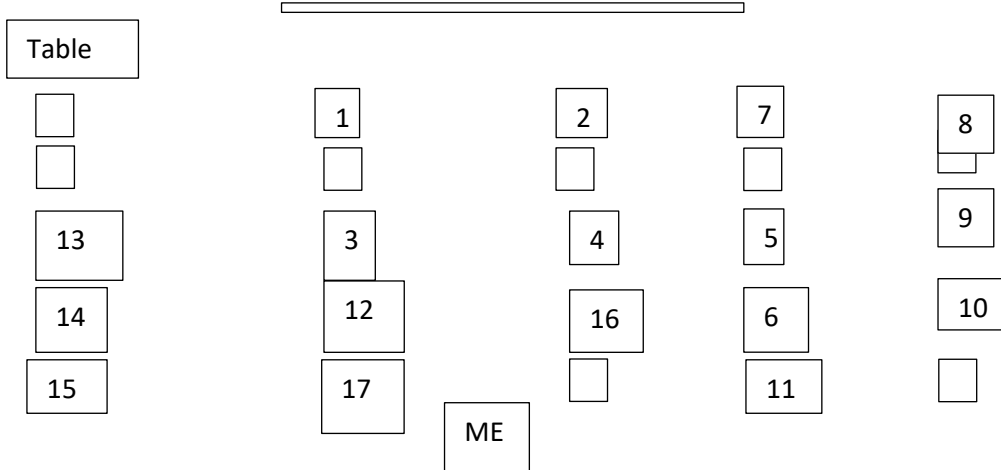
I feel like now with Macbeth the language is completely different compared to all the other years like you think they say this, but actually they say a other thing. I think if the language was different, we will enjoy more. Because it's the older language which makes it pointless

Wendy

Where you stay all in this area. Okay. Okay, so you all from here.



## Lesson 1 School 1 Teacher 1



Teacher: Graad 11 haal asseblief Kruppel Engel uit.

Onthou asseblief van julle assesseringstaak, julle letterkunde taak wat Donderdag gebeur reg.

Okei, so voor ons begin as ek reg is moet ons aangaan na hoofstuk 5 toe. Wie kan vir my hoofstuk 4 eers opsom? Wat het laaste gebeur? [LEARNERS DON'T RESPOND] Wie kan onthou wat het gebeur?

Learner 5: Sy het... [learner struggles with Afrikaans]

Teacher: Jy kan dit maar in Engels doen

Learner: she went to her Grade 8 orientation.

Teacher, okay she went to her Grade 8 orientation. Wat nog? Wat het nog gebeur

Learner 6: She met Hanmarie who becomes her new friend.

Teacher: Okei sy het vir Hanmarie ontmoet op die kamp. Hulle het saam bubblegum/ kougom geëet. Wat nog?

Learner: Someone said something about Jakob and no one was happy.

Teacher: Something about Jakob and no one was happy.

Where are your summaries guys?

Learner 7: She [Tina] got to write for the newspaper

Teacher: Okay, meneer het vir haar gevra om te skryf vir die skoolkoerant.

Learner 6: At the end of the chapter she's quite despondent because she didn't have anyone to share her emotions and how happy she was about the whole thing.

Teacher: So at the end of the day after this teacher asked her she actually realised she didn't have someone to share it with and felt sad.

Teacher: Hoekom het sy dit nie met die ander koshuis mense gedeel nie? Of met haar vriende gedeel nie?

Learner 16: Because they would have thought that she was bragging.

Teacher: Hulle sou gedink het sy was vol van haarself, ja.

Teacher: Hoekom het sy dit nie met haar ma gedeel nie?

Learner 6: Her mother doesn't want her to have more achievements than her younger siblings.

Teacher: Haar ma wil nie hê sy moet beter doen as haar jonger broer en sustertjie nie.

Teacher: En wie was die juffrou wat haar gesien het daar op die koshuis?

Learner 11: Juffrou Dale

Teacher: En wat het juffrou Dale vir haar gesê?

Learner 16: That if you need to talk to someone you can come talk to me after school.

Teacher: That if you need to talk to someone you can come and talk to me after school.

Teacher: OK NOU GAAN ONS AAN NA HOOFSTUK 5 TOE OP BLADSY 35.

Teacher: Okay Hoofstuk 5

Donderdag het sy nog nie 'n geleentheid huistoe nie. (Geleentheid, so she didn't have a lift home) Staan by die korporasie sê Andries. Al het hy grad 10 gedop vra Tina liever vir hom raad voor sy enigiemand anders vra. Hy is die een wat die kleintjies groet en die juffrou se tas dra. Baie keer kom die boere op 'n Vrydag dorp toe dan kan jy 'n lift kry huistoe saam met hulle. Moet nou net nie met 'n tas daaraan kom nie. Jy kan nie wil wasgoed hutoe vat nie.

(So now she doesn't have a lift and now he says she must go wait by the shop there, and she said even though he failed Grade 10 she will always listen to his advice because he is the one who always make sure the young ones are looked after and he will always carry the teachers' bags okay. So he says she must go wait by the shop because on Fridays all the farmers come to town to come and collect things that they need on the farm and maybe then she will get a lift. But then he also goes on and says but also don't take a bag with because you getting a lift from someone else obviously. So she can't take her washing with.)

Maar daar is geen meneer Coetzee om te vra vir 'n lift Vrydag naskool nie. Tina staan teen die muur Vrydag van die korporasie saam met die ander plaaswerkers wat vir hulle werkgewers wag. Maar die het darem 'n vaste rygeleentheid.

(So meneer Coetzee, wies hy?)

Learner 13: He is the owner of the farm where Tina them live on.

Teacher: So sy wag nou daar vir meneer Coetzee and all the other farm workers are also waiting against the wall. However, they have a set rule of how it's going to work. They know they have a lift coming. But Tina doesn't have a lift. Kom ons gaan aan.

Ant Ketlin en unclce David het gesê sy kan daar kom bly as sy nie 'n lift kry nie. Maar niemand het gepraat om hulle te betaal as sy daar bly nie. Sy weet dat hulle verlig sal wees as sy nie kom nie. 'n Ekstra mond om kos te gee is nie maklik nie.

(So remember the ruling is that she can stay with aunt Ketlin and uncle David on weekends when she doesn't go home. But now Tina is saying. You know what I can go stay with them if I don't have a lift but no one spoke to them if they were going to pay them. So now they have to feed another mouth and that's not easy. So that's why she doesn't wanna go to them.)

Die werkers praat haar moed in toe sy teen vieruur besef dat die kans skraal is dat meneer Coetzee nog sal dorp toe kom. Watter ander boere bly daar naby? Vra een moederlike vrou. Jy kan mos saam met hulle ook lift vra. Met die draai Stefaans Marais se bakkie by die korporasie in. Hy loop in sonder om haar raak te sien. Toe hy uitkom staan sy by die bestuur kant se deur. Sy skouers sak toe hy kaar sien. [Teacher makes the action] Tine pers haar lippe saam. Beggars can't be choosers het die Engelse juffrou gesê toe Thabo gekla het oor die samp en bone wat hulle kry. Its protein. Seil soos 'n slang het ouma Rebecca altyd tot haar ma se ergeis gesê. Haar ma hou nie van onderdanigheid nie.

(So now one of the workers encourages her and says you know, there will still be another chance, there will be other farmers coming in, but by 4oclock she was already that there is no chance. She doesn't know if Mr. Coetzee will come and then they started asking her but what other farmers are close by that she can go home with. One of the older ladies that's like the motherly figure because then she said then you can ask them for a lift and with that Stefaans bakkie came around the corner and park his bakkie there. Then he walks in without seeing her. So she went to go stand by his door waiting for him and when he came out. He now obviously saw her and his shoulders dropped. And Tina was like beggars can't be choosers. I can't choose here now. I need this. And at the same time. She also refers to what her Ouma Bettie always uses. Seil soos 'n slang. When your kind of keep your head down because you know you need the help. Kom ons kyk wat gebeur.)

Ek soek 'n lift huistoe meneer sê Tina vir hom. Het jy dan nie 'n behoorlike reeling nie? Vra hy. Tina trek haar skouers op. As ek 'n lift kry kan ek huistoe gaan. Anders moet ek by uncle David en ant Ketlin bly. Die koshuis is nie naweke oop nie. Maar is daar nie 'n bus wat julle huistoe vat nie? Dis Rising Stars se bus. Hy loop van die plaas af dorp toe in die middag om die dorp klinders wat by Rising Stars skool loop huistoe te vat. Hy is nie vir ons wat op die dorp kom leer nie en wil plaas toe gaan nie.

(So now she is saying, I'm looking for a lift and he ask isn't there a proper arrangement so she's like if I don't get a lift I can't go home then she's supposed to stay with uncle David them because their hostels aren't open on weekends and then he is like, isn't there a bus that takes you home? So she's like, that's Rising Stars the farm school. That's their bus and it only takes the dorp children to the school and it brings them back home on a Friday to town. It doesn't take them to the farm again. So obviously there's no lift back for her. So kom ons kyk wat gebeur.)

Ek gaan nie vroeg uit plaas toe nie. Ek kuier hier op die dorp. Asseblief meneer. Ek kan agter op die bakkie wag. Hulle plaas mense is immers gewoon daaraan as die boer kuier op die dorp. Dis of dit of jy kom nie saam dorp toe nie. Hy word rooi. Moenie vir my meneer se nie. Tina bly stil. Hoe wil hy genoem word? Baas? Oom? Pa?

(Okay, so now he is saying, she's asking for this lift, and she's like saying please meneer, that's how they use to call them. They call the farmer meneer or boss. This is terminology. Obviously there's now a connection between Tina and Stefaans because he is paying for her school fees. And now he's saying he's not going back to the farm because he is going to visit a bit in town and Tina was like, I'll even wait on the back of the bakkie. And she's like this is nothing new to us as farm workers who work on the farm because it's either you wait for them or you can't go to town. That was just how it worked. They obviously didn't have their own transport. And then he got a bit red in his face and he said don't call me sir and then Tina now thought but what must I call you? Baas? Oom? Pa?

What must she call him? Does he know for sure he is her dad?

Class: no

Learner 1: No one confirmed that.

Teacher: Niemand het nog gesê dat dit so is nie. Noem sy vir hom oom?

Class: No

Teacher: Why not?

Learner 13: He is not necessarily her uncle.

Teacher: Also what we need to understand is that, if we. Or it still was like that in my household. Even if it's an older guy or person. You call them oom or uncle. That the is term. But why does she feel weird to call him uncle? Hoekom voel sy weird om vir hom oom te noem?

Learner 14: Because you call somebody uncle when you like kind off know them and she doesn't really know him.

Teacher: Okay now think back about the apartheid's things. How did it work back then?

Learner 13: He is white she is coloured

Teacher: So she was taught, to call them either meneer or baas. So now she is conflicted. Sy's bietjie deurmekaar hier want ja hy is wit maar hy is moontlik ook haar pa. Sien julle waarmee sukkel sy? Kom ons gaan aan.

Kan jy by uncle David gaan bly tot later vanaand dan kom haal ek jou so tienuur se kant. Sy knik onseker. Sê nou hy vergeet? Sê nou dis net 'n manier om van haar onslae te raak? Sy voel die trane agter haar oë druk en sy pers weer haar lippe op mekaar. Klim dat ek jou daar kan gaan aflaai. Dat ek kan sien waar die plek is. Sê hy vies, byna ongeskik. Sy sit haar rugsak agter op die bakkie maar hy keer haar toe sy ook wil opklim. Jy kan voor sit. Dit voel vir haar asof die hele Marta se kris kyk vir die bruin kind wat saam met die wit boer ry. Sal hulle weet dat hy haar...Die gedagte dat mense praat dat hulle bespreek maak haar byna naar.

(So what's the occasion now?)

Learner 15: He's like okay fine I'll take you home and she got to sit in front. She says it feels like everybody is staring at her and looking around she was like with the boer and she is brown.

Teacher: Yip, so ons weet ook as die plaaswerkers gewoonlik saam met die boere in gaan dorp toe het hulle agter op die bakkie gesit. So dis hoe sy dit nou nog sien en dis hoekom sy haar sakkies agter op die bakkie gooi en sy gaan nou agter op die bakkie klim en dis dan wanneer hy haar stop.

Learner 5: How come the mother or how come isn't the mother making a plan for her to come home?

Teacher: Why do you think the mother is not? Dink gou in hoofstuk 2 toe sy vir haar ma moes sê dat sy wil dorp skool toe gaan. Wat was haar ma se reaksie?

Learner 8: Isn't it because her mommy doesn't really support her?

Teacher: Yes, the mommy doesn't really support her. So you make the decision, Jy moet nou groot wees en self kyk. So dis hoekom sy danou haar eie vervoer moet soek. Ons kan ook hoor die feit dat hulle sê hy is bris byna ongeskik so ons kan sien dat hy ook nie nou gekukkelig is oor die feit dat hy nou vir haar moet huistoe vat nie maar hy doen dit maar. So kom ons gaan aan. Dan is Tina bekommerd oor wat die mense nou gaan sê van hierdie bruin kind klim dan nou voor in die bakkie saam met hierdie wit boer. En dan vra sy vir haarself sal hulle dan nou weet dat hy haar ... maar sy maak nie haar sin klaar nie.)

Sy is skielik bitter spyt dat sy hom ooit genader het. Dat sy nie maar net eenvoudig na uncle David hulle toe gegaan het en aanvaar het dat sy het nie 'n lift nie. Hulle het 'n lyn oorgesteek in die oë van die mense wat weet. Hulle gaan dink dat Stefaans het haar erken. Hy stel belang in haar doen en late. (So now she is regretting it and she's like why didn't I just accept it that I didn't have a lift and just go to uncle David them. Because now they have crossed a line in the eyes of the people. Because now they [THE PEOPLE IN THE TOWN] think Stefaans is owning up to it and he is acknowledging



her as his daughter. Also, they will think that he is interested. That he will know what's going on in her life or what she is doing. But is that the truth? Is dit die waarheid?

Class: Nee

Teacher: Nie heeltemal nie. Okay

Hy vra, wat makeer? Is jy siek of iets? Sy skud haar kop. Nee, niks nie. Ek het soema gedink aan al die huiswerk. Hulle ry in stilte verder. Sy beduie, regs voor, links hier. Die huis met die posbus voor. Hy hou voor die huis stil. Ek kry jou tienuur. Hy ry weg sonder om om te kyk en Tina loop traag by die huis in.

(So now she's just explaining where to go and then he just says I'll get you at 10oclock and then he drives away without watching that she is walking in to the house. En as jy traag loop then it's like slowly [TEACHER MAKES ACTIONS].

Die kinders is bly om haar te sien maar Ketlin kyk onwillekeurig na die kombuis se kant toe. Die boer kom my bietjie later haal sê sy vining. Ek sal nie hier eet nie. 'n Kind is maar altyd honger sê uncle David. Ketlin gee 'n bietjie brood en stroop daar. Hulle sit almal met 'n beker soet koffie en kou gemeensaam aan die brood en stroop. Tina vat klein happies en sy is dankbaar dis bruin brood. Dan word 'n mens nie so gou honger nie.

(So immediately as Tina walked in aunt Ketlin without even noticing was looking into the kitchen. Why do you think that was happening? Hoekom het dit gebeur? Hoekom het ant Ketlin na die kombuis gekyk?

Learner 13: She was worried that she won't have enough food.

Teacher: Sy is bekommerd dat sy dalk nie genoeg kos sal hê nie. En dan ewe skielik verander Tina onmiddelik en dan sê sy "Die boer kom my bietjie later haal". Hoekom sê sy ewe skielik weer die boer?

Learner 13: Because she doesn't want it to sound suspicious.

Teacher: Okay, Sy wil nou nie hê hulle moet weet sy en Stefaans weet min of meer wat hier aangaan nie.

Learner 5: Don't people know, always just like where they live?

Teacher: Mense skinder mos ma

(en dan sê sy onmiddelik she's not hungry and he is going to fetch her later. And then uncle David says, no kids are always hungry and then he forces aunt Ketlin to get her bread and syrup [jam] en dan eet hulle almal saam and then Tina thinks to herself as she takes small bites, at least it is brown bread and she won't get hungry so quickly again.)

Gaan meneer Marias jou nou elke naweek kom kry? Vra uncle David wat deur die venster gekyk het toe sy klaar geëet is? Tina voel asof sy warm word. Nee uncle. Ek het hom by die korporasie gekry. Ek wou eintlik saam met meneer Coetzee ry maar hy was nie in die dorp vandag nie. Aunt Ketlin staak. Stefaans kan maar sorg dat hy Vrydag sy besigheid in die dorp kom doen. Dis die minste. Tina is so verleë dat sy bang is sy bars in tranes uit. Almal weet, net sy is die gek wat maar nou die dag uigevind het en tot op hede het haar ma haar dit nog nie reguit gesê nie.

(So now uncle David was obviously in the kitchen and he was watching through the window and he saw Stefaans was dropping Tina at the house and he immediately asked will he come and pick you up every weekend now. And then Tina said no I was waiting at the shop for meneer Coetzee to come to the shop but he didn't come to town today and that's why I am getting a lift with Stefaans. And then aunt Ketlin is like all sassy and she's like well, that's the least that he can do. To come and do his business or his shopping every Friday and then Tina is immediately so embarrassed that it feels like she can cry, like she can burst out in tears. Then she goes, everyone knows. It's only her that only found out now and then she also goes up until now her mom has not confirmed it yet. Haar ma het dit nog nie vir haar straight gesê nie.)

Sy voel iets baie naby aan haat vir haar ma. Toe aunt Ketlin begin uie en kerrie begin braai in die kombuis maak sy haar uit die voete. Ek gaan na Louise toe. Dan kan ons saam Wiskunde doen. Louise bly naweke by haar aunty in Marta se Kris deur. Sy is deur die welsyn in die koshuis gesit omdat die omstandigheid nie bevorderlik vir studie is nie.

(So now she says she feels something close to hate for her mom. And then as soon as aunt Ketlin started to make the food for curry. The onions and the curry Tina immediately said that she needed

to go and that she is going to Louise and they gonna work on their Maths. And then she says Louise stays weekends by her aunt at Marta se Kris and that is because the welfare or child protective services put her in the hostel because of the situation at home is not helping her to study.)

Teacher: So wat dink julle, toe maar ons bly maar... [TEACHER WANTED TO ASK A QUESTION BUT THEN DECIDED AGAINST IT]

Sy kry vir Louise in die straat voor die huis. Louise wil nie Wiskunde doen nie. Sy wil hê hulle moet R&B op haar selfoon luister. Tina is nie lus vir nonsense nie. Jyt anderdag gevra ek moet jou help. Nou is ek hier. Moenie nou wil staan en ander goed wil doen nie. Kap 'n paaltjie. Ons kan dit doen en agter na luister. Louise verstaan omtrek baie goed maar oppervlakte is 'n geslote boek. Tina laat haar toe die blokkies tel, toe die lengte en breedte om te wys dit werk dieselfde uit as jy vermenigvuldig maar Louise ken nie die ses maal tafels nie.

Teacher: Wat beteken met kap 'n paaltjie?

Learner 4: Take a chill pill?

Teacher: Tina wil werk en Louise is in weekend mood.

Jy sal maar eers die tafels moet leer Louise. Jy sal nie verstaan as jy nie die tafels ken nie. Louise vererg haar. Moenie my goen roer nie. Julle by dai Engelse skool dink julle is beter as ons.

Teacher: Wat is 'n goen? Wie van julle weet wat 'n albaster is?

Learner 16: It's a gattie

Teacher do you guys know what that is?

Learner 4: No

Teacher: Its marbles. I don't know if you guys played it but we played it. And then you make a hole in the ground and we all have our marbles. Some have nice ones and then we shoot it. But now they need to leave you where you stopped. Until everyone got a chance. But if they move your thing then you get very angry because now that unfair. Nou die feit dat Louise vir haar sê, moenie my goen roer nie, what do you think? What does that mean?

Learner 1: Don't move my marble?

Teacher: Okay, letterlik beteken dit moenie my marble rond skuif nie. But whats gonna happen when someone is gonna move your marble?

Learner 16: You gonna get upset.

Teacher: You gonna get upset. So iemand sal vir my sê moenie my bors warm maak nie. I don't know if you guys know that expression. Moenie my bors warm maak nie. Dink net. Moenie vir my kwaad maak nie. So dus wat Louise vir haar sê, moenie vir my kwaad begin maak nie. Because you guys at the English school always think you are better than us.

Louise kom ek help jou. Dan vra ek jou tafel vir jou. My ma het altyd my tafel gevra. As Tina nie wou nie het haar ma altyd gesê sy het oumies belowe.

Teacher: Wie is oumies?

Class: Haar ouma

Teacher: Wie se ouma? Oumies. Onthou dai naam.

Wil jy nou rol. Vra Louise erglik. Ek het nie nodig dat iemand my tafels vra nie. Ek wil nie baklei nie. Kom ons los dit.

(So wil jy nou rol, beteken ons gaan mekaar hier rol. Soos ons gaan baklei)

Om vredes on wille luister sy na Louise se musiek op die selfoon. Op die plaas is daar nie baie meer as RSG nie want daar is net een radio en een TV in die huis. Die top 20 Saterdag middag is al waarna mens kan luister en *U eie keuse* op 'n Saterdag aand. Ma Lettie hou ook nie van agtergrond geraas nie en daarom is die TV net aan as sy iets wil luister. Anders moet dit af

(So vir vredes on wille beteken to keep the peace. She's now listening to the music on Louise's cellphone and then Tina goes, on the farm there's nothing more than RSG which is the radio station because they only have the one radio and the TV in the house. Then on Saturday afternoons, they listen to the top 20 or to a show called *U EIE KEUSE*. And then ma Lettie doesn't like background music so that's why the TV is only on when she is listening to something otherwise it is off.)

Dis die oumense se skuld dat sy so min van die modern musiek weet. Pa At luister graag boere musiek. Hy wat so teen die boere is. Die eerlikheid is net, sy kan vir niemand sê sy hou ook daarvan nie. 'n Mens se voete wil net dans dans dans.

(So what is the boere musiek referring to? Sokkie musiek. Like loslappie hulle. Maar nou die probleem is she's being sarcastic. Because he is so against the white people but he wants to listen to their music. But Tina is also like, I can't tell anyone that I also like the music, and the reason why she likes it is because she feels like she just wants to move.)

Eminem sê Louise. In haar gedagte trek Tina haar gesig. Hy klink baie lelik het sy al by die ander kinders gehoor.

(Sy het nog nie sy music gehoor nie. She's like, I heard by the other kids)

Brain damage ever since the day I was born. That's what authors used to say I know. They say I never knew the way I was going but everywhere I go they keep playing my song. Brain damage ever since the day I was born. [LYRICS FROM EMINEM]. Sy sit saam met Louise op die sypaadjie voor die huis met die selfoon en luister na Eminem se songs. 'n Motor jag so naby hulle verby dat sy verskrik haar voete terug trek. Het 'n mense brain damage as jy vallende siekte kry? Toe Louise se antie roep vir ete sê sy totsiens. Ant ketlin sal seker ook wil eet.

(So now they are listening to this song and they are sitting of the curb [pavement] listening to this song on the phone. The next minute a car speeds by and Tina got a fright and she pulled in her feet and then she is thinking, do you have brain damage when you have the falling illness? Wat is die vallende siekte?

Class: Epilepsy

Teacher: Who had epilepsy?

Class: Jakob

Teacher: And then Louise's aunt called her to come and eat and then Louise said aunt Ketlin them will also probably going to eat now.

Toe sy om die hoek is draai sy in die rigting van die mall. Die winkelkompleks met die shebeen. Sy koop 'n pakkie chips en staan en kyk hoe hulle pool speel.

Teacher: Wat is 'n shebeen?

Learner 5: It's like an illegal bar?

Teacher: yes, where they shoot pool and everything. So sy gaan koop nou vir haar 'n pakkie 5bob chips and dan gaan sy nou na Ketlin toe

Van meer as 'n uur van rondstaan en gesels met kinders wat gestuur was om brood te gaan koop drentel sy na ant Ketlin se huis toe. Hulle is besig om op te was.

(So after than more than an hour of standing around and talking to kids that was sent to go and buy bread, there Tina was finally walking slowly back home and when she got there they were finally busy cleaning the dishes. Wat beteken dit dan?)

Class: They were done eating.

Teacher: Hulle het klaar geeet.

Jy was lank weg. Sê ant Ketlin. Het jy iets gehad om te eet? Ja dankie antie. Gelukkig het sy die chips pakkie gekoop nou hoef sy nie te jok nie. Toe Noot vir Noot klaar is op die TV maak hulle aanstalles om te gaan slap. Teen negeuur slaap die kleintjies al lankal en ant Ketlin is ook oek al in die bed. Uncle kan maar ook oek al gaan slaap. Meneer sal seker toet as hy kom. Moenie worry nie. Ek kyk TV sê hy. Gelukkig kom Stefaans vroeër as wat hy gesê het. Tien oor nege blaas hy die toeter en met 'n nag uncle en haar rugsakkie glip sy uit.

(Okay, so now everyone is finished eating and aunt Ketlin asked if she ate, and she's like yes she did. Did she really eat or did she only have a packet of chips? She only had a packet of chips but then in her mind she was like, I'm not lying. I did eat something. And while they were done watching Noot vir Noot. Ek weet nie wie van julle het dit al gekyk nie. Of julle ouers?)

Learner 15: Yes, miss, its that singing

(Teacher: Yes. Is gesange en hulle speel die liedjies dan moet jy nou sê wat dit is of watter woorde is mis. Nou Noot vir Noot het altyd Vrydae aande op SABC2 opgekom en almal het dit gekyk. So hulle het dit nou klaar gekyk en toe gaan begin lê almal. Even aunt Ketlin maar net Tina wat nou wag vir Stefaans wat nou eers tienuur kom en dis nou nege-uur.)

Dis 'n warm nag en oral speel daar kinders buite in die straat. Sy klim in die bakkie langs hom en sien hoe die seuns wat die sokkerbal onder die straatlig rondskop omdraai om te kyk toe sy in die verligte kajuit klim.

Cause remember when you open a car door what goes on?

Learners: A light

Teacher: And now she's getting into the bakkie. Infront with Stefaans and all the kids turn around and look.

Genadiglik gaan die kar se liggie onmiddelik af toe die deur toe gaan en hulle ry in die donkerte deur die strate. Weet jou ma jy kom? Vra Stefaans? Nee sy sal maar sien as ek daar kom. Hoekom bly jy nie maar liewer die naweek in die dorp nie? Wat se soort vraag is dit? Op ander mense se genade? Wat nou hulle bietjie kos met jou moet deel en heimlik bly wees as jy gaan. Jy moet kamer en beddegoed en toilet deel. Hierdie mense wat nooit eers dink aan die prys van brood nie, met badkamers in elke slaapkamer en dan ant Lya wat daarin skoonmaak.

(So he is now asking her does your mom know you are coming home. And she responds no she will just have to see. And then he was asking now why don't you just stay in the town for the weekend. And then she was thinking for herself but what type of question is that. To live or depend on other

people. Because they need to share the little bit of food that they have while they secretly wish that you would go. And you have to share a bed with them, a room, bedding and also the bucket toilet. And then she gathers. Hierdie mense wat nooit eers dink aan die prys van brood nie, met badkamers by elke slaapkamer en ant Lya wat alles skoonmaak. Who's the hierdie mense? Stefaans them. The privileged ones. That don't think how much bread actually costs. And also they have bathrooms by every room and a cleaner. That's luxuries. Things waaraan Tina nie gewoond is nie. She also kind of just realises the difference they have in perspective. Jou perspektief. Hoe jy die wêreld sien. Hoe jy dink aan dinge. Want waaraan Tina onmiddelik dink is. Hoe gaan die ander mense voel. Het hulle genoeg? Want sy weet dat dit moeilik gaan by hulle ook.)

Ek verlang my ma, antwoord sy kortaf. Van hoelaat af het jy by die korporasie gestaan vra hy? Van twee uur af. Hy sê niks verder nie. Juffrou Dale sê jy doen baie goed in skool. Sy glimlag. Hulle ry 'n ruk in stilte. Wat maak hy by juffrou Dale? Sal sy weet hy het 'n kind by 'n kleerling vrou? [CLASS LAUGHS].

(So now she goes while they are talking, no I just miss my mom and he was like okay. From what time did you wait at the shop and she was like since 2oclock and then silence for about... and then he was like Mrs Dale said you doing well in school. And then she was like smiling first and then wait she thinking what's your business with Mrs Dale? Would she know that you have a child by a coloured lady?)

Sy probeer wakker bly. Hulle plaas is 20km uit die dorp uit op die N1 and dan nog 5km op die grondpad. Gelukkig vir haar is dit volmaan. Sy hou daarvan om in die somer aande te stap. Sy word wakker toe hy voor die arbeiders huis stilhou. Hy het wragtig deur die draad gery en haar by die huis kom aflaai. In plaas van by die afdraai soos dit die boere se gewoonte is.

(So now she's thinking it's about 20km from the town if they drive on the N1 to their farm and then another 5km that she would walk on the gravel road. And then she was like, luckily it's full moon which mean there are no street lights there but its full moon and then she can still see and she likes to walk on a summer evening. But when she woke up they were already in front of the farmworkers' houses. And then she was thinking wow you actually drove all the way to come and drop me in front of the house and normally the farmers won't do that. You have to walk that gravel road. So dit sê vir ons so klein bietjie van wie Stefaans is.)

Haar pa se withond blaf hees toe sy afklim maar bedaar toe sy hom in 'n fluister stem roep. Dit moet al amper 10uur wees. Teen die tyd dat sy teen die staaldeur klop is die rooi agterliggies van die bakkie alweer op die grondpad in die rigting van die N1. Wies dit? Vra pa At se stem van agter die deur. Ekke pa. Hy maak die deur oop. Haar ma sonder kopdoek in 'n onder rok agter hom. Hulle is nie verbaas oor die later uur nie. Dis 'n gegewe dat jy wag tot die boer se besigheid of sosiale besoek afgehandel is as jy wil saam ry. Met wie het jy 'n lift gekry vra ma Lettie. Meneer Marias. Daar is 'n oomblik stilte. Voor haar ma gewoonweg sê. Kom klim in die bed. Is hier nie 'n bietjie brood nie. Ek is honger? Ma Lettie skakel die lig in die kombuis aan. Ek het gister gebak. Sy sny 'n ordentlike holp af smeer 'n dik laag margarine aan en toe vrugte konfyt uit 'n blik. Tina versluk haar brood. Gee hulle nie vir julle middae kos nie? Vra pa At. Nee pa, ons kry net ons goed dan moet ons huis toe gaan. Nog 'n sny? Ma Lettie hou die mes reg? Asseblief ma.

(So now she got home and obviously she knocked on the door. By the time that she knocked on the door she could only see Stefaans backlights because he was already on his way back to the farm. And then she obviously went in and to them it was not a surprise that she came home so late because that's just how things were. You are getting a lift with the farm owner then you have to wait. Then her mother asked her who gave you a lift and then she responded meneer Marias en then all of a sudden theres like silence. And then ma Lettie tells her come get into bed and then she asks there's no more bread because she is hungry and then Pa at asks didn't they give you bread. Don't you get food in the afternoon? And she says no not on Fridays. You just get you stuff and then you must go.

Teacher: Okay so kom ons stop daar.

Wat dink julle hiervan?

Learner 16: Why did they act so natural her mother and her father after she said Stefaans Marias got her home. It was just like okay anyway.

Teacher: Dink jy hulle wil hieroor praat?

Learner 16: No

Teacher: so dink jy ma Lettie sal iets ekstra hieroor sê?

Learner 16: No

Teacher: So its not something that they want to talk about. Ons hou dit net daar. Niemand mag hieroor praat nie.

Learner 6: I think its kind of sweet how he stil puts in some type of effort to drop her off even though he abandoned her like through the phase of her being a child. Not financially but being in her life.

Learner 10: He just knew where she lives which I think is a..

Teacher. Hy weet waar sy bly. En onthou julle in hoofstuk 1 weet hy haar punte, hy weet hoe oud sy is. Hy weet al dai goed. So hy doen darem nog 'n bietjie moeite reg?

OKAY JULLE WEET WAT JULLE MOET DOEN. OPSOMMING SOWEL AS VRAE ASSEBLIEF. IS ALMAL MET MY. DAAR IS NOG 5 MINUTE IN DIE KLASTYD OM KLAAR TE MAAK SO DON'T WASTE YOUR OWN TIME

Teacher: Graad 11 net 'n vragie. Have you ever had to wait for someone for a lift?

Learner: Yes

Teacher: Hoe laat voel dit jou?

Learner 10: Heartbreaking

Learner 15: Scared that your mommy is going to forget you

Learner 17: I don't know, its just like very nerve-wracking when you see everybody else leaving and you standing there and you like did they forget me.

Teacher: Nou dink gou hoe moet Tina gevoel het. Sy weet nie juis hoe sy gaan nie. Sy hoop en bid maar vir die beste en nou sit en wag sy daar. Dink gou hoe jy dan sal gevoel het.

Learner 16: Sometimes in the afternoon then I have to wait for the taxi then when I am late then there is no taxi then you like super stressed and like aaah what must I walk home.

Teacher: so dink gou net hoe moet Tina gevoel het. When you too late you too late.

TEACHER ASKS SOME LEARNERS WHOSE BOOKS WERE NOT OUT TO TAKE THEIR WORKBOOKS OUT AND WALK THROUGH THE CLASS

Teacher: Dink julle Tina se ma gaan ooit vir haar die waarheid sê?

Class: Nee

Teacher: Hoekom sê julle nee? **She feels guilty came softly from a learner.** Teacher: Hoekom voel sy skuldig?

Learner 16: From the way Tina is having to find out is almost like she is having to move pieces together and she's realising her mom hasn't been saying anything like for all these years.

Learner 6: With Tina having to put two and two together it's starting to make sense and the story is starting to add up. So the search for identity will come to a place where her mom will have to tell her.

Learner 15: I think when it's going to come out Tina is going to ask her mommy directly and then they going to scream about it.

Teacher: Why will they scream about it?

Learner 15: Because her mommy could have told her before.

Teacher: Nou hoekom dink julle wou haar ma dit nie vir haar sê nie? Hoekom dink julle bly haar ma die heelyd stil hieroor?

Learner 10: Maybe she feels ashamed of what she's done?

Teacher: Hoekom voel sy skaam?

Learner 9: Shame is a big thing because everyone shames you and so you must not say anything about it.

Learner 16: I feel like the racial issue was the biggest part. Like jou pa is a boer and you kind of have this status and its also like this shame about it, like the farmers kind and I feel like her mom wants to escape it and a lot has to do with that, and just move on with the whole pa At is her father situation and I think to come to terms with it she kind of doesn't want to, and that's why she doesn't tell Tina because if Tina had to know she would kind of have to live with that situation.

Teacher: So weer hierdie verleentheid want Tina is mos nou 'n wit man se kind en dit moet mos nou nie gebeur het nie want onthou die Apartheids wette. So dus dalk ook een van die redes hoekom ma Lettie net glad nie hieroor praat nie of liever hieroor wil praat nie. Okay. Hou dit maar als in gedagte.

15 MINUTES SILENCE

Teacher: Okay, so hulle sê hier vir jou met die mondeling lewer 'n voorbereide toespraak van twee tot drie minute oor een van die volgende onderwerpe. Raadpleeg asseblief die assesseringsmatriks om te sien hoe jy gaan bepunt word. Handig 'n geskrewe of getikte vorm van jou toespraak en ook visuele middels in. Onthou die volgende. Doen navorsing oor die onderwerp en erken die bronne wat jy geraadpleeg het in die bibliografie. Beplan jou toespraak sodat dit uit 'n inleiding, liggaam en slot bestaan en noem jou feite of elemente logies. Hou jou gehoor in gedagte en sorg dat jy hulle aandag behou. Skryf jou toespraak uit en oefen dit voor die spieël. Gebruik flitskaarte en maak toepaslike visuele hulpmiddels in die vorm van 'n plakaart. Geen kragpunt aanbiedings word toegelaat nie. Praat met gevoel. Gebruik pouses en maak oogkontak.

(So basically you have a prepared speech that you have to do. It must be two to three minutes long. You will have the hard copy that you hand into me and then also your q-cards. You must have some visual aids and that will mean a poster. Then they just explain the fact that it's a research and you need to hand in a bibliography with your speech.

Learner 6: Can we have a powerpoint?

Teacher: Nee, daar staan kragpunt aanbiedings word nie toegelaat nie.

Learner 15: Must there be like a physical poster? Can't there be like a slide or like a...

Teacher: Nee, dan print jy dit uit wat jy op die bord kan sit.

So nou kyk ons gou na die onderwerpe:

1. Om te misluk is soms 'n bedriegde seening. Verduidelik in jou eie woorde hoe jy die bogenoemde stelling verstaan. Stem jy saam met die bogenoemde stelling? Verskaf voorbeelde van mense plekke of gebeurtenisse wat misluk het. Gee moontlike redes vir die mislukking en positiewe of die gevolge daarvan. Bespreek die bevindinge van jou navorsing met die ingeligte mening hieroor.
2. Engele, bestaan hulle werklik of is dit net 'n bedruk van 'n mens se verbeelding? So, angels. Do they exist in reality or is it just a product of a human's imagination? Doen navorsing oor en noem voorbeelde van voorkoms van verskillende engele in die wêreld literatuur. Maak inligting bymekaar oor die voorkoms van engele in verskillende gelowe en kulture en verskaf moontlike redes vir die bestaan van engele en ook waarom mense aan engele glo en dan bespreek hierdie onderwerp met 'n ingeligte mening.
3. Covid-19 het die toerisme bedryf op sy kop gekeer. The fact that covid-19 turned the tourism industry upside down. Hoe is die toerisme bedryf deur covid-19 geraak. Hoe maak ons nou hieroor en noem voorbeelde van die uitwerking van covid-19 op Suid Afrikaanse sowel as internasionale toerisme bedryf gehad het. Watter gevolge dit gehad vir die plaaslike ekonomie ingehou. Watter innoverende planne is gedurende die inperking gemaak om toerisme te laat voortleef en steeds 'n inkomste te genereer. Wat sal moet gebeur om die toerisme bedryf plaaslik sowel as internasionaal weer te stimuleer. Hoe lyk die toekoms vir toerisme. So this is how covid 19 affected the tourism industry. You need to do your research on it. You need to give examples. You need to say what effects it had on our economy and also with what new plans did the lockdown bring regarding our tourism to still generate an income and then what must happen with the tourism industry to grow it further and will it survive.
4. Aanlyn leer is noodgedwonge 'n uitvloeisel van die kovid-19 inperking. Leerders moet dikwels van die huis af leer om hulself en familie teen die virus te beskerm. Doen navorsing hieroor en voer 'n bespreking met mense om uit te vind wat hulle in hierdie situasie bevind het. Okay. Online learning was one of the forced things that came out of the covid-19 lockdown. So you now have to do research about it and talk to people that have been experiencing it or they have been in the situation. Die vrae waarna jy moet kyk is hoe het die leerders die situasie hanteer? Wat is of was die uitdagings of voordele daarvan? Watter aanbevelings sal hulle maak om die situasie te vergemaklik of verbeter en wat is eie ervaring / mening van hierdie situasie?
5. Die grootheid van 'n kult en sy morele vooruitgang kan gesien word op die manier waarop hy sy diere behandel. So dit is 'n geval van wandie waar jy moet kyk. Doen navorsing oor Suid Afrika en hoe diere hier behandel word en gee dan jou mening oor die saak. Verwys in jou toespraak na die volgende: Behandeling van diere vir die vleismark. Geblikte leeujaag. Die beskrywing van bedreigde spesies. Die handel in liggaams dele van diere bevoorbeeld leubene en donkie vele. Die behandeling van troetel diere. Is daar genoeg wetgewing om die diere te beskerm. Wat moet nog gedoen word. Het ons as Suid Afrikaners 'n plek vir die diere in ons land en wat is jou persoonlike mening. Okay, so you need to choose one of the following and do your research on it. I am handing out your rubric and on Wednesday morning I will discuss the rubric in detail okay.

Natuurlik is die vrae vir Woensdag vir huiswerk asseblief. Moet asseblief nie die rubriek laat weg raak nie want ek moet jou merk daarop en as dit weg raak dan het ek nie een vir jou nie. So skryf jou naam bo-op dan sit jy dit soema weg. Jou voorbereide mondeling is vir die 7de Junie.

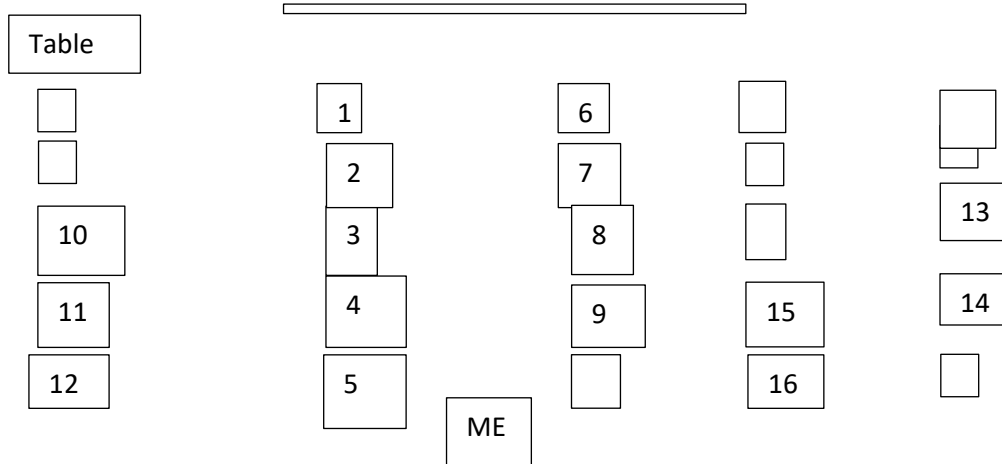


Okay graad 11 julle kan begin oppak. Onthou net my huiswerk. Ons merk dit Woensdag as ek julle sien.



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## Lesson 2 School 1 Teacher 2



Teacher: Okay, so let's quickly talk about hoofstuk 3. Let's chat about chapter 3 and what happens in chapter 3. So who can tell me after we stopped reading?

Learner 4: she's being called to the office.

Teacher: Goed sy's ingeroep na die hoof se kantoor om te praat met die konstabels (and investigators basically about Jakob, about when he was last seen and what happened on that day okay. So that kind of brings us to the mystery of Jakob even more because she saw him at the red car but she is not talking about that so clearly something else is going on with Jakob.

Verder wat het gebeur? Wat was die laaste ding wat sy saam met Jakob gepraat het? Wat het gebeur met Jakob? What was happening? What was the last thing that happened to him? Where were they?

Class: mumbles

Learner 2: Gedurende die kerk?

Teacher: During the church, dit was in die kerk en hy het in gekom en weereens het ons gesien dat Jakob was vuil, Hy wou nie bad nie, hy was nie skoon nie. Sy klere was vuil en stukkend en hy het op haar skoot gaan lê en huil en iemand het hom getroos. Wat het ons geleer van dit? What did we learn about it?

Learner 7: I think he had epilepsy.

Teacher: There we go. He had epilepsy. Hulle noem dit val siekte. That's their name for it. Val siekte because when you epileptic and you start having a fit you won't be able to stand up and you would fall down and that is what happened to him quite a bit. So we know now that he has epilepsy.

Learner 7: It's like having a seizure.

Teacher: Yes, it's like having a seizure, so you fall down and your body goes into convulses and you can't control it and you are not aware of what is going on. You just know it's coming and it's happening and then your body tenses up really badly and it starts shaking and it's quite a tiring, quite a hectic thing to go through for your body. So dus baie rof op jou lyf. Dis vreeslik om deur te gaan. Ons sien en praat oor sulke goed. And he falls quite often so he can start to put together maybe what happened. What do you think happened? Met sy gesig wat vuil is. Met die vallende siekte. I mean we don't know yet but can we kind of sort of guess what happened?

CLASS QUIET TEACHER WAIT FOR A RESPONSE.

Teacher: Could it be that he fell? He had a fit and then he hurt himself? Well, we unsure. Maar sy se vir hom wat gebeur het. Hulle was in die kerk en die dominee gepraat. Hy wou weer nie gaan was nie (He didn't want to go wash and she tells him the whole story. Clearly they have spoken to her before and) Hulle het al voorheen met haar gepraat want hy sê okay hier praat ons weer. (So they talked to her before and he also asked her if she did speak to him but she couldn't hear what he was trying to say to her. She can just remember feeling his voice and his breath on her face and she remembers the experience but she can't tell what he said. She said she can't remember what he said. So dus hoe ons weet wat daar aangegaan het.

OKAY HOOFSTUK 4

Nou gaan ons weer kyk na orienteering. Again look at initiation processes. The process we saw with the grade 12 deciding that they are doing their own initiation. So they force them to wash their linen and bath and they had to sleep without it on their bed. That was their initiation and they were really strict with them but the one girl said it was worse before and it's a bit better now. Usually, they would just wet the whole mattress and they will have to deal with that. So okay. Nou kyk ons na die amptelike orienteering. So like the official, like the school initiated orientation. Which is supposed to not break you down but building you up and building on teamwork and all of that. So that's what's starting in hoofstuk 4. We are on page 29.

Die amptelike orienteering van graad 8's kom Tina agter is baie lekkerder as die grad 12's se idee van ontgroening. Dit vind op n gaste plaas in die districk op n naweek plaas. Jy moet deur dromme kruip, mekaar deur modder poele trek en oor hoe nette tussen pale klouter.

(klouter is like climbing. So it's basically an obstacle course that they are doing and she said that she enjoys this quite a lot)

Die adjunkhoof (adjunkhoof is vice principal) 'n jongerige onderwyser met 'n borsel snor en 'n bypassende stem. ('n borselsnor – what would that be?)

CLASS QUIET

Teacher: A mustache but a proper one that stands out fully that it looks like a brush, aan die neuslip. En 'n bypassende stem so his voice sounds like it completely matches that mustache.

Sweep slag hulle van die een aktiwiteit na die ander. (Sweep slag – so it means he pushes them like go and next one let's go) Sy naam is meneer Lennord en hy gee Wiskunde en fisiese wetenskap vir die hele hoerskool. Toe dames en here, u mag nou aan die volgende fisieke aktiviteit deelneem. Madim Sara lees tussen die reels. Jy moet dit doen. En toe sy nog halstadig lyk, hey you don't have a choice do it. (So halstarag – what do you think that mean?)

Learner shouts out. Stubborn

Teacher: Yes, stubborn, she doesn't want to do it. And he says Tina read between the lines. It says you can't do it. You must do it. You ain't have no choice. You have to do it.)

Hulle almal lag vir Lindiwe wat nie die opdrag om ou klere te bring ernstig opgeneem het nie. En nou in Pink toppie met wit shorts deur die modder moet sukkel. Toe hulle in 'n plaasdam spring om die modder af te was kan Tina nie ophou lag nie. Sy luister met verbasing na haarself. Dis asof sy 'n jong kalfie op 'n somers aand is. (What does that mean? 'n Jong kalfie op n somers aand? What is a kalfie?)

Class: a calf

Teacher: A calf right. En 'n jong kalfie op n somers aand? So it is really hot in the karoo during summer so in the evening how does this little calf feels? Happy, excited, cooled down, having fun okay. So she feels as happy as that. She's so happy and she loves it. Sy luister na verbasing na haarslef meaning she is surprised at herself laughing so much. She is enjoying this so much. Dis asof sy n jong kalfie op n somers aand is. What would that be? N Metafoor of n vergelyking?

CLASS: Vergelyking

Teacher: 'n Vergelyking want die woord asof. Which is similar to say soos. Okay Like sy is soos... Hulle slaap op staple beddens. Almal baklei om bo te slaap. Tina klim boontoe en besluit dat sy nie daarvan hou nie. Die meisie op die onderste bed langs haar haal 'n chappie uit langs Tina. Kry vir jou. Dankie. Sy het al klaar haar tande geborsel soos die graad R juffrou haar geleer het maar soms moet 'n mens maar 'n bietjie skiet gee. (She means that I already brushed my teeth I shouldn't be chewing gum but to skiet gee means to give way a littlebit to make friends so thank you for the gum.) Amper was ek nie hier nie sê die meisie. Tina onthou dat haar naam Hanmarie is. Hoekom nie. Ek moes die jaar Bloemfontein toe gaan dat ek in Engels kan skool gaan. En... Sy bly skielik stil. Tina is verstom. Sy loop weg by Rising Star om in Afrikaans te kan skool gaan maar die kind moet in Engels skool gaan. (She's surprised why does this child feels that she has to get her education in English and Tina wants this in Afrikaans, so it's strange to her.) Hoekom het jy nie gegaan nie? Vra sy. Hanmarie se oë skiet vol tranes. Ek wil nie weg gaan van die huis af nie. My ma hulle sê ek moet leer Engels praat want dis die toekoms. Sy sug. Miskien is dit makliker in graad 10 want dan gaan al my maats ook Bloemfontein toe. Hoekom? Want dan kom daar baie mense van Marta-se-Kris af. Dan's die klasse baie groot. Kyk maar die graad 10 klasse nou. Drie klasse van veertig. En ons is net twintig in die klas in graad agt. O. (So why does she wants to leave this school. Why do her parents want her to go to Bloemfontein?)

Teacher: So that she can study in English and also they don't like that the classes are so big. Once they in grade 10 the other kids start joining and then the classes double in size. It goes from twenty to forty basically.

Saterdagmiddag ná die kamp, bly sy my ant Lya se ander dogter Ketlin gedoop Cathleen sien Tina voor in haar Bybel in Marta-se-Kris, voor sy Sondagmiddag teruggaan koshuis toe. Dis n goeie ding jy gaan in Van Noodt skool sê ant Ketlin. Die onderwysers daar is goed vir ons se kinders. Ketlin jy weet nie wat jy praat nie sê haar man uncle David. Daar is net een van ons se mense op die personeel. Marta-se-Kris het sy eie internasionale [teacher read the word wrong the word is intermediêre nie internasionale nie] skool wat soos Rising Star tot graad 9 gaan. Uncle David wil nie hê die bruin kinders moet voor graad 10 dorpskool toe gaan nie. Ant Ketlin trek haar skouers op. Wie wil jy nog daar hê? Vir meneer Harry wat so suip? Of vir ou Suzie wat altyd so moeg is sy kan nie eers die kinders se goed merk nie? En wat van die juffrou daar bo wat altyd so oppie kinders skree? Juffrou Dale? Vra uncle David.

(So, her aunt says it's good that you going there they good to our people. Sy sê hulle is goed vir die bruin kinders wat daar is because the school clearly wasn't use to having people from all races there. It was usually just net blanke now everyone is joining and she says okay no the teachers and everyone they do take care of people from all races and also they are good. But then her husband says no they not employing our people so they are not good to them. Then she's like, who do you want to teach there and she names teachers who, the one teacher drinks way too much and the other teacher is tired all the time she doesn't mark the stuff so she wants to know who he wants to join there. So, and they talked about the Bloemfontein as well. She wants to go to Bloemfontein and then she says dan gaan al my maats ook Bloemfontein toe. So who is she implying goes to Bloemfontein toe usually?)

Learner: The white people

Teacher: Yes, the White kids. So here we have the whole, do you know rasse, the race divide that comes forth in this town still. It's still prominent. I mean, it changed and things has changed but it is still there. So that is one of our themes popping up here that we can see.

Uncle David draai na Tina. Het juffrou Dale al op julle geskree? Sy word baie kwaad as die kinders nie luister nie, uncle David. Sy sê hulle moet goed van die bord af skryf, dan skryf hulle briefies vir mekaar. Dit was nie 'n lekker klas vir Tina nie. Die kinders maak nie reg nie, maar dis niks lekker as hulle almal onder die Witvark se pepertong moet deurloop nie.

(So what nickname did the kids gave to juffrou Dale?)

Teacher: Witvark, orite so they clearly dont like her. Se pepertong – What does that mean? Peppertongue?

Learner 10: She can be rude.

Teacher: Yeah, she can be rude. She shouts at them. Even uncle David knows about her shouting when he asked her(Tina) did she shout at you before she was like yeah she shouts when the kids need to write things from the board but they are busy sending letters to each other. Then she shouts and she gets angry. And she says she understands that the kids are not doing the right thing but it's also not nice om onder deur Witvark se pepertong moet deurloop nie. So when she also has to take the shouting of the teacher. She doesn't like it because she writes down the stuff but now she also gets shouted at.

Maar die juffrou gee nie sleg klas nie. Al is sy so kunstig, weet sy als van besigheid af en sy gee vir hulle Ekonomiese en Bestuurswetenskap. (So she gives them EMS) Sy laat dit klink of dit nogal lekker sal wees om jou eie besigheid te hê.

(so Tina likes the business studies, the ems. She enjoys it she says it sounds interesting and fun to have your own business. And she emphasized again that she wants to improve herself. Sy wil haarself verbeter. Sy wil n bietjie verder studeer en meer met haar lewe doen)

Maandag oggend die eerste periode het hulle by haar klas. Sy vertel hulle 'n lekker storie wat sy in die koerant gelees het. Daar was 'n man wat by 'n municipale parkeerterrein in 'n stad in Engeland gewerk het. Hy het die toegangsgeld gevat en gesorg dat die terrein netjies bly, strepe gevef om te parkeer. Daar was nooit inbrake nie omdat hy altyd op sy pos was. So het hy vir twintig jaar daar gewerk. Toe een dag, daag hy net nie op nie. Iemand in een van die besighede wat daar rondom was, bel toe die munisipaliteit om te vra wat gaan aan en vra hulle moet iemand stuur. Die munisipaliteit se mense doen navraag by hulle personeelafdeling en so kom hulle agter dat die man nooit vir hulle gewerk het nie. Hy het eenvoudig die oop plek gesien, dit skoon gemaak en trepe gevef en na twintig jaar afgetree met geld wat hy gespaar het.

(So this guy just saw an opening. He saw a parking area. He painted some parking bays in there and he took care of the cars there and make sure that nothing happens and people gave tips. He did that for twenty years and then retired. When he left they called the municipality to say look where is the parking guard. We need a parking guard here and then they said but we never employed anyone to work there and then they figured out that he just took this on himself and he was done working there so that's where she kind of bring this in. Having your own business. Make your own way concept that Tina quite likes.)

Juffrou Dale lag saam met die klas. Nou behalwe dat hy seker nie belasting betaal het nie (so he probably didnt pay tax on that), wat baie verkeerd is, het hy darem 'n paar dinge reg gedoen. Wat het hy reg gedoen Ruan? Ruan weet Tina by voorbaat (in other words she knows already) het nie om dowe neutse sy hand eerste opgesteek nie.

(Om dowe neutse, thats an expression. Dis 'n uitdrukking wat beteken hy het dit nie verniet gedoen nie. Hy het dit goeiooen met 'n plan. So he planned on putting his hand up, first, immediately)

Hy wil nie regtig iets doen behalwe om die klas te laat lag nie. Hy was seker nie so lelik soos Jakob nie juffrou. Die gebrande een wat altyd in die straat die mense se karre wil oppas.

(So there he mentions Jakob and he says ja clearly this person was not as ugly as Jakob, that's why he is able to get away with it.)

Tina krimp ineen. (She krimp [teacher makes krimp sign] she is shocked by what he says. Sy's nogal geskok, sy's skaam oor dit basies. She's ashamed that he will say something like that.) Mag 'n mens grappies maak oor iemand wat gebrand is? (Rhetorical question: but she's saying like how is this appropriate to make a joke about this guy.) Juffrou Dale se gesig word styf. (This shows that she is also upset about this) Enige oomblik gaan sy weer begin skree. Plaas dat sy hom net ignoreer. Die Bybel waarsku ons daarteen om met gestremde mense te spot, sê sy op 'n effens te hoë toon. Presies waar staan dit? Anders as gewoonlik, het juffrou Dale klaarblyklik ook nie die asem om hom te verskree nie. (Klaarblyklik meaning obviously - and she says okay even now she doesn't have the energy to yell at him.) Jou parmantigheid (arrogance) word al hoe erger, sê sy ysig. Loop uit my klas uit. (She was very upset about what he said. So much so that she couldn't shout at him like normally so she just chased him out of the class.)

Hy pak rydsaam sy boeke in, ten volle bewus van al die aandag op hom. Ek gaan die hoof sien, sê hy dreigend. Ek mag nie onderrig ontsê word nie. Die klas is stil geskrik. (So typical, he causes the trouble then he's like no this is not right that she's sending me out of the classroom. I'm supposed to have my education but he was the one who disrupted the class.)

Juffrou Dale verstar ook 'n oomblik (verstar, so she's a little taken aback), voor sy haar skouer lig. In daardie geval, staan dan in die deur waar jy my kan hoor praat maar waar jy nie die klas kan ontwrig nie. Hy loop uit met 'n vermakerige gebaar (funny face) en van die seuns waai giggelrig vir hom. (So he's definitely just takes this as a joke. He's just the definition of a child who causes trouble in class. So thats just creating that character.) Pouse praat Hanmarie en Tina daaroor. By Rising Stars op die plaas sou die skoolhoof hom geskors het. (So they say he would have been kicked out of school if he had to be by Rising star.) Niemand praat so met 'n onderwyser nie. Hanmarie snork. (not snore because she is sleeping but she is giving a little bit of a laugh.) Ruan se pa is op die skool se beheerraad en Juffrou Dale het 'n beheerraadpos. Hy dink sy pa sal sorg dat die juffrou gefire word. (beheerliggaan is the governingbody and ja, teachers are either employed by the governing body as in the school pays your salary or by the government then the government pays your salary. Now someone or a parent can have influence in the governing body but it's very likely not the case that they can get this person fired. But they can cause alot of trouble. So that's why Ruan is getting away with such alot of nonsense.)

O, Sy dink 'n oomblik na. Kan hy? Hanmarie trek haar skouers op. My pa sê enigeiets is moontlik met daai ou. Hy sê mense verander as hulle geld het. Ruan is nie so in meneer Leonard se klas nie, sê Tina. Daar gedra hy vir hom. Dis oor hy weet meneer Leonard vat nie moeilikheid nie. En meneer Leonard is nie bang vir sy pa nie, want hy het n departementele pos. (So he's employed by the department so he doent care) Tina krap met 'n stokkie in die sand waar hulle onder 'n bloekomboom sit. So onder die rykes is daar ook maar 'n stryery? Ek moet sê, mymer Hanmarie en vryf haar hande aan 'n snesie af nadat sy haar toebroodjie klaar geeet het, ek het lanklaas dai oudjie met die gebrande gesig gesien. Tina antwoord nie. Weet jy van wie ek praat? Hyt altyd by die supermark... Ja ek weet. Sy het hom in die straat voor die supermark teegekom. Hy het soos gewoonlik geld gevra by die wit mense. Gaan groet vir Djakob, het haar ma gesê. Vir wat het sy gebrom. Ma kan hom groet as ma

wil. (So this was in the past when she was with her mom and she saw Jakob, so she was thinking back to that time.)

Die vergelding het sy geweet, sou later kom. Voor die mense sou haar ma haar nie klap nie. (So she was talking back to her mom and telling her no you go greet him if you want to and she knew okay die vergelding sal later kom, so she will suffer for this later but not in public cause her mom won't hit her in public.)

Toe hulle uit die winkel kom, het hy op die grond gelê. Iemand het die polisie gebel en die wêen het hom kom oplaai. Gom gesnuif, het die een vrou kwaai gesê. Dis nou van geld gee vir die kinders. Ai ai ai het haar ma gesê, hy en Tinatjie was saam klein en kyk nou. (So they saying he was on the floor and someone was accusing him of sniffing glue but we know that he has epilepsy so we don't really know why he was on the floor orite.)

Na pouse keer meneer Plaatjies haar voor toe hulle klasse toe stap. (So now they are back in presence. First she was thinking back to that time at the shop but now they are back in the presence.) Mevrouw Avenant sê jyt so 'n oulike gedig geskryf. Wil jy vir ons skoolkoerant 'n ietsie skrywe. Meneer plaatjies is die enigste bruin meneer in die skool maar niemand kom dit eintlik agter nie. Hy is maar soos al die ander onderwysers, behalwe dat hy verstaan as hulle Marta-se-Kris-Afrikaans praat. Soos wat meneer? Ek dink jy kan die gedig so bietjie aanpas vir die koerant. Dit gaan mos oor die personeel. Hier is baie nuwe kinders in die skool. Ek dink hulle sal daarmee kan identifiseer. Is reg, meneer. Sy het nie klas by meneer Plaatjies nie. Hy gee vir die groot kinders en die Matrieks Afrikaans. Mevrouw Avenant gee vir die graad agts en neges Afrikaans. Sy het 'n warm gevoel van genoegdoening. (Genoegdoening, what do you think that means?)

CLASS QUIET

Teacher: She's done enough, genoegdoening. She is satisfied. So now, someone read her poem, talked to another teacher about it and said well this poem is really good and this teacher then asked her well I hear you wrote such a lovely poem do you want to write is for the newspaper. So in her previous school Rising Star daar het sy nie regtig so baie aandag gekry nie. I mean she was doing very well. She was the top learner but it wasn't that type of thing. She didn't have that much room to improve. Here they notice her potential. Hulle soen haar potensiaal en hulle help haar groei. They help her grow cause now she has to write another poem. So she is really happy about this.)

Haar gedig is goed. Goed genoeg dat mevrouw Avenant met meneer Plaatjies daarvoor praat? Sy verlang onverwags na iemand om hierdie klein triomf mee te deel. Nie een van die koshuiskinders nie. Hulle sal dink sy wil net spog. Sy wil spog, by iemand. Iemand wat saam met haar sal bly wees, nie iemand wat jaloers sal wees nie, of dink sy dink te veel van haarself nie. Nie haar ma nie. Ma Lettie stel net belang in die kleintjies. Sy hou nie daarvan as Tina te slim is in vergelyking met hulle nie. (So she's struggling, who can she share this with? Not with the kids in res with her because they will just think she's bragging and she doesn't want that. She wants to share it with someone who won't be jealous but with someone that will be happy for her. She says she can't tell her mother because her mom is only interested in the little ones and her mother doesn't like it when she becomes too smart and too smart in comparison with the little ones.)

Stefaans Marais? Hy wil nie eers weet sy is sy dogter nie. Daar is niemand nie. Sy sug. Sy sit op die trappie van die koshuis en wag vir die etensklok om te lui, haar arms om haar opgetrekte bene en haar kop op haar knieë. Ek het goed gedoen, sê sy saggies vir haarself. Ek het my bes gedoen en dit was goed. Tina is daar fout? Tina kyk op, herken dadelik die silhoeët met die kenmerkende bril teen die westeson. Juffrou Dale. Nee juffrou. Ek sit maar sommer net. Die juffrou kyk haar ondersoekend aan. (So the teacher does not believe het. Ondersoekend, shes investigating her and really looking at her.)

Net toe lui die aandeteklok. Ek is op diens vanaand, sê sy. As jy met my wil kom gesels, hoef jy net te sê. Ja juffrou, maar daar is niks verkeerd nie. Juffrou Dale knik en stap in eetsaal toe. Tina gaan slaap die aand sonder om weer eenmaal aan die aanbod te dink. Daar is te veel huiswerk. Hulle skryf al more klastoets oor die periodieke tabel.

(So she does feel something and she is a bit upset and the teacher comes and asks if you upset you can talk to me about it but she doesn't want to admit something is wrong. She doesn't want to talk to the teacher about it. She just says nothing is wrong and she immediately forces herself to think about something else. No, I have to study we writing a test on this so I need to move on. So she wants to share but she doesn't have someone to share with.)

OKAY SO DIS HOOFSTUK 4

Kom ons kyk gou na die vrae wat ons daar het by hoofstuk 4. [questions is in the form of a powerpoint on the white board through a data projector.]

Okay die eerste een vir hoofstuk 4

1. Waar en wanneer het die skool se amptelike oriëntering van die graad 8's plaas gevind? So where and when did they have the official orientation?
2. Tydens die oriëntering van die graad 8's in die koshuis het Tina haar laken oor en oor gewas sonder om op te gee of te huil? Watter karaktertrekke van Tina kom hier na vore? So she washed and washed. Remember when she saw the new grade 10 learner cried she no I don't want to be like that and she didnt cry she refused and she washed and washed and washed. What type of characteristics can we say she is showing there? Watter karakter eienskappe is she showing?

Learner 7: She was determined

Teacher: Yah, she was determined

3. Waarom wou Lindiwe nie deelneem aan die hindernis wedloop nie. So Lindiwe did not want to take part in in the hindernis wedloop, thats you obstacle course, why what was wrong?
4. Noem en verduidelik die beeldspraak ter sprake in die volgende aanhaling. "Dis asof sy 'n jong kalfie op 'n somersaand is." So name and explain the imagery here.
5. Hulle lê gemeensaam en kou. Verduidelik die betekenis van die onderstreepte woord en in die konteks van die verhaal. So that is where Hanmarie gave her some gum but she didn't really need the gum but she took it anyway because you know sy moet skiet gee, she must give leeway, and there they lay together chewing gum. So what did that mean? GEMEENSAAM. Together in unity. So what does that mean in context with this story? We've seen how she was at her previous school. She worked hard but there wasn't much recognition. Now she is in this school, especially in this chapter they show us how she feels about it and the whole process and you know the ontgroening, what she experienced there and how she felt.
6. Waarom is Hanmarie nie daardie jaar Bloemfontein toe om in Engels skool te gaan nie? Why did she not go to the English school, Hanmarie.
7. Waarom sal sy en die meeste van haar wit maats eers in Graad 10 Bloemfontein toe gaan? Why would her and most of her white friends only go there in grade 10?
8. Watter tema wat deurgaans in die verhaal verskyn word hier deur die skrywer uitgelig. So what theme is highlighted by the author here and in that booklet that you have you will see they talk about many of the temas. They list them. All the themes that go on through the book.
9. Waarom skree juffrou Dale op die kinders in haar klas. Why does Ms Dale shout at the kids in her class? What did they do? What happens?
10. Noem en verduidelik die beeldspraak te sprake in die volgende aanhaling, "Witvark se peppertong". So they calling the teacher whitepigs peppertongue. So is it like I'm saying she is like a peppertongue? No, okay so think about that one. What type of beeldspraak do you have there?
11. Hoekom sê Tina is juffrou Dale tog 'n goeie onderwyseres al skree sy so op die kinders? Why in Tinas opinion is Dale still a good teacher eventhough she yells at the kinds?
12. What bedoel Tina as sy sê Ruan het nie om dowe neutte sy hand eerste opgesteek nie?
13. Wat het Ruan gesê wat vir juffrou Dale en Tina so onsteld het? What did he say that upset Ms Dale and Tina so much?
14. Watter ander karakter eienskap van Tina word in die bogenoemde insident uitgelig? So she's upset about this and it really shocked her. She like how can he actually tease someone that is burned? How is that okay? So what characteristic of her can we see in that?
15. Hoekom het Ruan hoerdie parmantige houding teenoor juffrou Dale? Why does he have this arrogant attitude towards Mrs dale?
16. Hoe weet ons Tina en Jakob ken mekaar al lank? How do we know that Tina and Jakob know each other for very long? You see there at what her mother says. Her mother says something to someone else about the two of them.
17. Wat vra meneer Plaatjies vir Tina om te doen wat haar so trots op haarself laat voel? What does Mr Plaatjies ask her to do that makes her feel so proud of her self

18. Watter ander bewyse is daar met betrekking tot (so in other words that includes or about) hierdie voorval wat ook wys dat Tina trots op haarself is. What other proof do we have in terms of that story that we also have that Tina is proud of herself.
19. Hoe weet ons juffrou Dale gee vir haar leerders om al skree sy soms op hulle. So how do we know that Ms. Dale still cares about the kids even though she sometimes yells at them. And that's what you see at the end of the chapter when she comes to talk to Tina.

OKAY, so use your book [points to novel] to help you answer the questions to chapter 4 okay. Remember to write today's date.

Learner 12: Ma'am what does ontsteld means?

Teacher: Ontsteld means upset. If there's any other word that bothers, you while you answer the questions you can ask me.

Okay and just a reminder, you know that you are writing tomorrow right?

Class: yes

Teacher: do not forget your woordeboek and your sprak en spook. Also, go over the poems until you understand what's going on there. Look at the notes, so that you know what to do and you don't have to struggle to find an answer because that is wasting time.



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### Lesson 3 – School 2 Teacher 3

24	19	14	10	6	1
25	20	15			2
26	21	16	11	7	3
27	22	17	12	8	4
28	23	18	13	9	5

ME      Table      \_\_\_\_\_

THE TEACHER GREETS THE CLASS AND TELLS THEM NOT TO STRESS OR BE CONCERNED ABOUT THE CAMERA. SHE DOES ROLL CALL AND COLLECTS THE REMAINING OUTSTANDING CONSENT FORMS. SHE ALSO INSTRUCTS THE TO OPEN THEIR NOVELS WHERE THEY LAST STOPPED. CLASS ASKED WHERE THEY STOPPED AND SHE RESPONDED ON THE LAST PAGE OF CHAPTER 12.

OKAY LETS START

Teacher: We were last on chapter 12 right?

Learner: Chapter 13

Teacher: Yes, but we needed to read the last page of chapter 12 right?

Learner: No

Teacher: Okay, let's do 13 askies. What happens in chapter 13? Let's quickly go over it. There was a car while Tina was jogging. There was a car that stopped next to her. Who was in the car?

Learner 27: Jacob's mom

Teacher: Jacob's mom. Why did it feel like déjà vu?

Learner 18: Because Jacob come out of a truck the first time.

Teacher: Because in the first chapter remember Jacob stopped there, the angel, he showed her the way to Stefaan's Marais. What did he tell her to go and ask Stefaan's Marais?

Class: [shouts out] for money

Teacher: For money to go to the dorp skool. Okay who is Jacob's mom? What's her name?

Class: [shouts out] Aunt Merlin.

Teacher: It's aunt Merlin – It's fine. What is Tina's mom's name?

Class: [shouts out] Ma Lettie

Teacher: Ma Lettie – Who is her brother and sister?

Learner 17: Klein-At en Margeret

Teacher: Klein-Attie en Margarettie. When was the last time Tina attended a funeral?

Learner 27: A year before

Teacher: A year before - why is she at a funeral again?

Learner 14: One of the matric boys who passed away in a car accident.

Teacher: In a car accident yes. Guys remember they were writing their November exams. They went to go and celebrate it at a shebeen at Marta-se-kris. After that, they crashed into a truck. And what was the matric's name?

Learner 14: April

Teacher: April. After that Tina needed to go to the funeral. Who convinced her to go to the funeral?

Learner 27: Lucy

Teacher: And when she got to the funeral, who did she see? Wait somebody here.

Learner 2: Jacob the angel

Teacher: Jacob the angel. Where was he? He was on Jacob. He was upside down. I want to see if you guys remember this. When Tina went to Jacob's grave, she went to go and look the angel in the eyes. What did she feel?

Learner 10: Guilt

Learner 27: All the sadness of the past years

Teacher: what did she feel?

Learner 20: It felt like a dark blanket.

Teacher: I'm glad you guys remember this. There was an incident with Jacob and Tina when they were younger. What was the incident?

Learner 8: Jacob fell into the porridge by accident.

Teacher: Jacob fell into the porridge by accident. What happened that he fell into the porridge?

Learner 14: So what happened was aunt Merlin she left Tina and Jacob in the house and then someone had to stir the porridge and Jacob asked Tina to do it but Tina said no she was not going to do it and Jacob even though he is kripple went up to go and do it and then he fell into the porridge

Teacher: Not that he is kripple. He went there to go and stir the porridge because he said I am not young anymore and when he stirred the porridge something happened that caused him to fall in. what was it?

Learner 19: He had an epileptic fit

Teacher: He had... and what did they call it in the book? What did they call it in the book again?

Learner 14: Brain damage

Teacher: No, what do they call it in the book again? I told you - Die vallende siekte they refer to the epileptic seizure. So what did they call it in the book?

Class: Die vallende siekte.

Teacher: Thank you.

Learner: Ma'am how do you spell that?

Teacher: I will show you now.

Learner: It's on page 86 at the bottom.

Teacher: Okay, then Jacob needed to go to the hospital, that's why I said I still think we needed to read and translate the last page. So let's just read the last page of chapter 13 then I'll translate it again for you. So everybody on page 88.

Sy het die snikkende Tina saam met haar huistoe geneem en suikerwater ingegee. Ma Lettie met Klein-Attie op haar rug, het haar daar kom kry. Tina het n pakslae ver wag omdat sy nie die pap geroer het nie, omdat Jakob die pap geroer het, omdat sy hom nie dadelik gehelp het nie, omdat sy die pot op sy heup laatlaat val het, omdat sy nie die bure laat roep het nie. Sy het haar verduideliking reg gehad. Dit wassie eke nie. Hy wou nie gehoor het nie. Ek het prober. Ek het mossie geweet nie. Maar tot haar verligting het ma Lettie nie geraas nie. Toe nou maar, toe nou maar het sy net gesê toe Tina opnuut in trane uitbars. Sy het Tina se hand gevat en met haar uit die lokasie gestap kooprasie toe, waar hulle gewag te vir mevrou Coetzee om hulle op te laai plaas toe. Ma Lettie het heelyd gepraat oor die presentjie wat wag vir Tina as sy mooi soet is tot op die plaas. 'n Stokkielekker wat Tina vir klein attie gegee het sonder om self een lek daaraan te gee. En in al die jare daarna het haar ma nooit n woord gese wat met Jakob gebeur het nie. In die aand as Ma Lettie dink Tina slaap al, het sy met ander mense daaroor gepraat. Merlin was te bang die doktor gaan haar opsluit, dis die lat sy nie saam met die ambulans gery het nie. Nou moet jy weet, die hele tyd wat hy binne -in die hospital was in Kimberley, het hy soos sy vinger daar gelê. Vir drie maande. Ant sanna het haar gedraaide sigaret gesuig, toe gehoos. "Nie een van ons mense kan Kimberley toe gaan nie. Dis te duur. Maar Dina sê vir my jy moes die mirakels gesien het toe hy teruggekome het Van Noodt se hospitaal toe. Merlin het so geskrou toe sy sy gesig sien dat hulle haar moes inspuit. Die ambulans moes hom naderhand by die huis gaan aflaai. Merlin het soos n hoender in die hoek gesit.

Okay so what happened after that, remember the porridge incident happened and Tina felt guilty because number 1 she didn't help him out immediately. She was waiting for him to pull himself out. Two, when she went to go and help him she pushed the pot over and it fell on his hip and all over him. And for the other reason, she felt guilty was that she didn't go and call the neighbours. The neighbours needed to hear Jacob yell and that's the reason they came over. Are you guys listening? Then the neighbours came over with a cloth and they came and help Jacob out. And they called an ambulance and then Jacob was taken away. Ma Lettie came and come to collect Tina from the lokasie

and they went to go and sit in front of the Kooporasie. Can you guys remember why they go and sit in front of the kooporasie?

Learner 28: For transportation.

Teacher: Yes, to get a lift back home. So mevrou Coetzee came to pick them up and they went back home. And remember Ma Lettie and Tina does not have the best relationship. She would rather give everything to the little ones instead of Tina. Then when Tina saw her mom she thought Okay she's going to fight with her and she had all the excuses ready, that she didn't know it was going to happen and she didn't know what to do but Ma Lettie didn't say anything. Ma Lettie was like its okay, its okay. There's a present that's going to wait for you when you get home and you are nice and sweet. Learner 15: Ma'am why doesn't ma Lettie let Tina stay with Stefaan Marais when she and Tina don't have a good relationship.

Teacher: They don't not have a good relationship but remember the money. She will rather use that money on the other kids than Tina. But Ma Lettie still feels like she is the one who raised Tina and Pa-At was the one who take her into his house and accepted her as his daughter and they raised her. So no mom and dad would just want to give you away after all of that, are you with me?

Then the present that they had at home was just a lollipop and normally Tina would not share that at all and this time she just gave it to Klein-Attie and said he could have it without even taking one lick of the lollipop. Then the mom never said a word that happened to Jacob ever again but when Tina will go to sleep the mom will chat to other people about Jacob. Then the one time when Tina went to go to sleep Ma Lettie was talking to other people about it and she said Merlin was too scared to go with her and Jacob to the hospital because she was scared that they were going to lock her up for not looking after them. Are you guys with me? The Jacob was in the hospital alone. Nobody came to visit him for three months. Merlin never went to visit him at all. Then they moved him from Kimberley to Van Noordt. Then when Merlin needed to come and pick him up and she saw his face she freaked out completely that they needed to inject her just to calm her down. That's how bad his face was. And then when they injected her she went home, she never came to pick up Jacob. The ambulance needed to take him home because nobody came to pick him up when it was time for him to go home. Merlin when she got home was just sitting there in the corner trying to forget what she saw. So that is the end of chapter 13. Are you sure you understand what is going on so far?

Learner 27: Ma'am who was injected?

Teacher: Merlin - So she went to the hospital, she saw Jacobs face she freaked out completely that they needed to inject her just to calm her down.

Learner 20: Miss was she feeling bad?

Teacher: I think that she was feeling guilty that's why she didn't want to go because she was scared that they were going to lock her up. Are you all with me? Do you understand it so far?

Class: Yes

Teacher: Okay, so were are going to read a bit further but obviously, chapter 13 questions need to be done for me tomorrow. Because we are not going to finish 14 but we going to read on until the end of the period. Okay.

Hoofstuk 14

Louise kom kry vir Tina waar sy by die graf sit. Wat sit jy so hier, he? Staan op, jou klere word vuil. Just to recap, remember Tina is still at the funeral. She still sitting next to Jacob's grave and she was just thinking back to all of this. And remember she said it is even more clearer, vivid than her dreams. Louise kom kry vir Tina waar sy by die graf sit. Wat sit jy so hier, hé? Staan op, jou klere word vuil. Tina staan op, loop saam met Lousie. Vir wat loop jy so gebukkend, pyn jou maag? Tina skud haar kop. Lousie loop en gesels land en sand, beduie af en toe vir Tina. O, die ellende! Die ellende! Eers toe sy struikel, besef Tina sy het haar oë toegeknyp om nie vir Jakob te sien nie. Sy ruik hom besef sy. Dis 'n mengsel van son en kakiebos en stof. Nie suur en oud soos die aand van die biduur nie. Maar hy praat nie met haar nie en in die loop verdwyn hy. Toe sy by die huis kom, loop sy direk na haar matras in die hoek van ant Ketlin se kinders se kamer. Sy klim onder die komberse in en draai op haar sy met haar gesig na die muur. Toe ant Ketlin roep vir middagete maak sy of sy slaap. Aandete kom woel ant Ketlin haar daaruit. Jy kan nie so met jou goeie klere aan onder die komberse lê nie. Kom, trek aan jou treksoet en kom eet jou kos. Sy kan skaars die sop afgesluk kry. Dis lekker sop, met fyn vleisies en baie peper, sodat sy werklik warmer en beter voel toe sy dit eers in het. Sy kyk nie televisie saam met die res van die gesin nie, gaan klim net weer in. Die skrilla gelag van die sitcom laat haar letterlik naar voel. Sy lê nog wakker toe die kinders in die bed kom klim en sy is nog

wakker toe uncle David by hulle kamer inloer voordat hy die lig in die voorste kamer afsit. Toe is sy alleen met haar verdriet wat soos 'n hond met 'n nat snoet aan haar karring.

Okay, she was sitting there next to Jacob's grave and Lousie came to her and said to her come why are you sitting here you making your clothes dirty get up and let's go. Then Tina got up and she walked with Lousie and she almost fell/ trip over something and then she realised that she was walking with her eyes close because she didn't want to see Jacob anymore. So she got up and she was walking and she almost tripped and then she realised that's he was walking with her eyes shut. So she could see Jacob anymore. And remember she's now feeling very sad and depressed and all of that's why she said about that blanket that is covering her. So then Lousie was walking and she chatting with Tina but Tina is not really listening and as shes walking with her eyes close she could smell Jacob but he smelled like a mixture of sun, kakiebush and dust.

Learner: Whats kakiebush?

Teacher: It's just a type of bush smell. I don't know what it is in English. But its anyway this weird way she describes the way he smells. How does sun smell? Exactly. But the previous time when she smelt him was at that biduur and that time he smelt sour and old. So it was a different smell from the previous time.

So they got home. She went to ant Ketlin and uncle David for the weekend and they are now fine with it because they now pay money when she's there over the weekend so they don't moan that much anymore when she's there. So she's there and when she got home she literally just went to her mattress and laid and looked at the wall and Ketlin came there and she said you can't lay with your good clothes under the blankets come put on a tracksuit and come and eat your food. But Tina wasn't feeling in a mood to chat or in a mood to eat or anything. She literally just wanted to lay in bed and mind her own business. Why would you think she's feeling like that?

Learner 20: It the guilt

Teacher: It's that guilt that's now hanging over her.

Then there was soup. She went to go and eat some soup but she didn't really like eating it. It's very nice soup and she thought that if she eats it will make her feel better but she didn't have an appetite. Then after that she felt a little better even though she couldn't get it all in. she went to go back to bed. She didn't go watch TV with the rest of the family. She was just lying in her bed. She was even still awake when uncle David came and put off all the lights when he went to bed. She was still lying awake in her bed. Okay, next page 90

Sy probeer om op te hou dink, maar dan hoor sy net die snorkgeluide va Jakob met sy gesig in die warm pap. As n mens net die tyd kon terugdraai. As sy maar die pap gaan roer het, nie so hardegat was nie. Ounag hoor sy die honed blaf van die koue. Sy word eers wakker toe ant Ketlin hulle roep om klaar te maak vir kerk. Sy staan op, was haarself en trek weer gister se klere aan. Die bordjies pap staan op die kombuistafel. Die kinders sit voor die televisie en eet, uncle David sit op die agtertrap in die skaduwee en ant Ketlin vat nou en dan n hap terwyl sy op die stoof roer. Die suiker smelt op die warm slap swartpyp, maar dit lyk vir haar skielik so baie na die slym onder Jakob se neus dat sy moet sluk aan haar naarheid. Sy voel hoe die sweet op haar voorkop uitslaan. Hoekom eet jy nie? Vra ant Kentlin ongeduldig, kyk toe skielik met meer aandag na haar. Voel jy sleg? Tina skud haar kop. Eks reg. Jy lyk leepoog. Kom hier laat ek voel. Sy rus n oomblik haar hand op Tina se voorkop. Jyttie koors nie. Eet jou kos en kry klaar. Sy is klaar weer ongeduldig. Toe Lousie haar kom haal vir Sondagskool kwart voor nege, is Tina reg. Hulle stap die afdraande na die kerk. Lousie gesels land en sand oor die begrafnis, haar rok, die moontlikheid van n kerel en meneer De Bruyn wat so knit-one-slip-one opdaag. Die Sondag is hy wel daar. Sy sit miserable deur sy les, deur die diens daarna en toe hulle huistoe stap kan sy skaars kleur onderskei. Sondagmiddag stap sy en Lousie saam koshuis toe. Vir wat sê jy niks raas Louise. Ek is moeg. Van wat? Ek weet nie. Die begrafnis. Die sondagskool. Die skool. Jys moeg virrie lewe. Ja, sê sy ek is moeg vir die lewe. Lousie kyk skuins na haar. Jys al van gister af nie lekker nie. Jy sê dan jy het nie vir April geken nie. Ek het nie.

So as she's lying in bed she is awake because her mind is thinking about everything that is happening and she is feeling guilty about everything that is happening and she just can't sleep. And as she is laying there she can literally hear Jacobs they refer to it as snorkgeluide which is his snoring sounds when his head was in the pap. So she can literally hear that snoring sounds from when his head was in the pap. And she thought to herself maybe if she just helped him out immediately, maybe if she went to go stir the porridge instead of him. All of this wouldn't have happened to him. So she just feeling very guilty about it and she thought to herself maybe if she wasn't that stubborn if she could

just stir the porridge than this whole incident would not have happened. The next morning aunt Kentlin waked them up to go to church and Lousie goes to church with her. Do you guys remember who is the dominee?

Class: Dominee buffel

Teacher: do you guys remember the name of the Sunday school teacher? Meneer De Bruyn.

Class: Ja

Okay so she woke Tina up. To eat to dress and do all of that and there was porridge for breakfast and when she looked at this porridge she got this image to remember normally when she saw Jacob the angel he will have like wetness and snot in front of his nose. She got that image in her head and the porridge suddenly looked like that, the snot and wittiness underneath his nose. So she was just trying to keep in her vomit. So she couldn't really eat again. She again didn't have an appetite and then ant Ketlin looked at her and asked, what's wrong with you? Why don't you eat your food? And Tina was just like no I am okay and ant Ketlin went and go and put her hand in front of her head to feel if she got a fever or something and she was like you don't have a fever. Just eat your food and you'll be okay. Then they went to Sunday school at quarter past 9. Lousie was with her and Lousie was chatting. You guys know Lousie. She was chatting about everything, boys, what she wore at the funeral and all of that and Tina was obviously not in a chatty mood. Then in Sunday school she was just sitting there very miserable, she didn't participate in it. Then on Sunday afternoon they went back to the hostel and Lousie asked her why don't you say anything? Whats wrong with you? And tine just said to her, Im tired. Then Lousie asked for what are you tired and then Tina said no everything. The school, the Sunday school, the funeral shes tired of everything. And then Lousie said you tired of living. You tired of life. And then Tina just said yes she is tired of life. Then Lousie was like why are you this depressed? You didn't even know April. For Lousie it looks like she went to this funeral and now she is this depressed. She didn't really knw what else happened. So for her as a friend she can't understand why Tina is feeling this way and Tina doesn't want to open up to her for her to know. And then Tina just said. Ja she didn't know him but shes still feeling tired of life. So Tina is very depressed at the moment.

Nou hoekom maak sy begrafnis vir jou so klaar? Tina trek haar skouers op. Dis nie die begrafnis nie. Dis alles. Sondagnag slap sy weer nie goed nie. Sy tel die kerkklokke se slae. Die drie ene. Halfeen, eenuur, halftwee. Voor twee raak sy uiteindelik aan die slap, skrik toe onverkwik wakker voordat die opstaanklok lui. Sy besef in die loop van die dag dat sy nie Saterdag n opstel geskryf het nie en aanvaar gelate dat haar naam vir die detensie opgeskry word. Die detensieklas sit in n klaskamer waar die middag son inskyn. Dis bedompig. Sy mis ete maar dit pla haar nie. Sy was in elk geval nie honger nie. Sy begin die vergete huiswerk doen, maar vind dat sy nie kan konsentreer nie. Weer en weer lees sy die stuk, prober daarvan sin maak, maar sy kan letterlik nie die eerste deel onthou teen die tyd dat sy die laaste deel daarvan gelees het nie. Donderdag is dit net die gedagte dat Lindiwe vir haar in die kombuis wag wat haar die trappe laat afstap om te gaan tjokbrokke maak. Lindiwe vertel verontwaardig van haar ouer broer wat laasjaar na die matriekafskeid n meisie swanger gemaak het. Die babatjie het in die winter vakansie aangekom en Lindiwe se sakgeld is verminder om vir die baba te help sorg. He's at the technicon, and he's got another girlfriend already. And the mother of his child, she had to leave school to look after the child, and my money is less. Sy bekyk die tjokbrokke meerwaardig. If it weren't for you who made me go on with this, I would have had even less. Sy snuif. My mom and then did not even know about these cookies. If they had known, they would have given me no pocket money at all. Hulle werk in stilte. Do your parents know? Vra Lindiwe naderhand. Weet hulle wat? About us making money with the tjokbrokke. Ja ek het vir hulle gesê. Didn't they take back some of your pocket money? Nee. Sy glimlag by die gedagte aan Stefaan's se bydrae elke Vrydag nadat hy haar boekhouding aandagtig in die bakkie bestudeer het voordat hy plaas toe ry.

So Lousie said to her but why are you then this depressed about this funeral? And Tina pulled her shoulders up and she just said it's not the funeral. Its everything. Then it was Sunday night and again she didn't sleep very nicely. She couldn't get sleep. She was literally lying in bed listening to the church bell going off after every two hours and then when she walked in to school she realised that she never did her essay. There was an essay that was due for the week and she never did it and she just accepted ag you know what I got detention and that's not how we know Tina. We don't know Tina as somebody who is not doing her work. She actually works even harder because she wants to be in this town school. So suddenly she didn't care about her homework anymore. She would go sit

in detention. When she was in detention she will sit and try and do her work that she didn't do but she couldn't concentrate at all. I don't know if you guys have ever like when you read and you just can't concentrate. You can't remember the first sentence when you come to the last sentence. That's how Tina was feeling. She couldn't concentrate on her work at all. Then it was Thursday and she was still depressed. She just goes to class but she doesn't even care about her work and go back to the hostel. The only thing that made her get up on Thursday was to know that Lindiwe was gonna wait for her to make their tjokbrokke which they are selling every Friday right. So when she got there Lindiwe told her that Lindiwe's brother made a girl pregnant and now the baby is there and because of the baby that is there they took some of Lindiwe's pocket money. So she doesn't get as many pocket money as she used to and then she she that she never even told her parents about these cookies/tjokbrokke because if they knew I was making money on the tjokbrokke they wouldn't give me money at all. And if you think back Tina makes this money and then what does Stefaans then do? Class: He doubles it.

Teacher: He doubles everything that she makes as a profit. So then Tina for the first time smelled because she realised shes actually in a very fortunate position. So that is the first time Tina showed any type of emotion other than just being depressed was when she thought back that Stefaan's was actually helping her out a lot.

Hy verdubbel haar wins getrou en dis met juffrou Dale se hulp dat sy n spaar rekening by die bank oopgemaak het. Jy hoef nie diensgeld te betaal soos die grootmense nie, het sy gesê. You're so lucky. Ja, dink Tina verbaas, ja ek is inderdaad gelukking.

Oh, wait there was something that I forgot to translate. As Tina was walking back to the hostel. She realised that she can't even see colour anymore. So she is so depressed she literally can't see colour anymore. She just sees black and white.

You're so lucky. Ja, dink Tina verbaas, ja ek is inderdaad gelukking. My pa stry my nie af nie, hyt geld om vir my te sorg. Waarom is hierdie kombuis dan soos 'n swart –en-wit foto? Sy kyk met aandag na die koekies. What are you looking at? Wat is die kleur van die tjokbrokke? Lindiwe kyk fronsend daarna. Is this a trick question? Its brown. Dark brown. Like chocolates. Tina sug. Vir my lyk dit donkergrys. Oh don't be silly. Vandag klim sy in Stefaan's se bakkie, met die boekhouboek by haar soos gewoonlik. Stefaans kyk haar fronsend aan. Waar is jou skooltas? Tine kyk agtertoe. Oh... sê sy vaag. Ek het hom vergeet. Ek sal hom gou gaan haal. Hulle ry in stilte plaas toe. Toe hulle van die N1 afdraai, sê hy onverwags. Het jy moeilikheid by die skool? Nee. Juffrou Dale sê jy doen skielik nie jou huiswerk nie. Jy het nie n taak ingegee nie, jy het n engelse toets gedop, jyt twee keer detensie gesit. Ek hou van detensie. Dit laat hom n oomblik verstil. Hoekom? Jy kan net sit. Niemand praat met jou nie. Hoekom wil jy nie praat nie? Ek is moeg. Waarvan is jy moeg? Is die skoolwerk te veel? Sy skud haar kop. Nou wat dan? Sy skud net haar kop, kyk by die venster uit.

So Tina agrees, you know what I am actually privilege. I have a father who is not arguing against me anymore. Like he has accepted me for who I am. Ive got a father who actually have the money to look after me but why does this blanket – what blanket is she referring to? Why does this blanket feels like a black and white photo? It feels stil so heavy and lindiwe just thought that she is very lucky tp be able to have a father who doubles her money. Then while they were busy with this tjokbrokke Tina asked lindiwe, lindiwe what colour is the tjokbrokke? And lindiwe was like whats wrong with you? Obviously, is this a trick question? Its brown like chocolate. And Tina said to me they look like dark grey so obviously that's where the colour thing comes in to play again. And she was like ag no man doesn't be silly. Then it shifted to Friday and Stefaans came to pick her up again. When stefans came to pick her up she didn't even have her schoolbag with her and he was like where is your bag? She she was like, I forgot it. Il quickly go get it but you can see shes actually depressed because she doesn't actually care about her schoolbag. Then when she came back her asked her if there is trouble at school and Tina just said NO. Then he said well Dale told me you didn't do your homework, you failed an english test and you've been sitting in detention twice already. And Tina was just like well, I like detention and Stefaans was like, but why do you enjoy it? And she was like, there I could sit and nobody speaks to me. Depressed. So she can sit there and nobody speaks to her and then she feels okay. That's why she likes going to detention. And he was like, are you tired? Is the schoolwork too much? Whats going on. So she just said, ja I am tired that's why I don't wanna talk. And then he said to her whats going on? Is your schoolwork too much? And Tina just said no with her head and she was just continuing looking out of the window and she didn't even want to talk to stefans anymore.

So we will stop there. Make a note page 92. Then we will quickly go through the questions of chapter 13 that you guys need to do.

I know we still need to mark a lot of chapters. We will do it tomorrow. Okay. Fridays are lekker days just to mark. We can chat about this verbally then you guys can just go and do the answers again.

Okay – Handsup if you know the answers.

1. Wat beteken dé-ja-vu?

Learner 19: It's like something you have already experienced.

Teacher: It's like something that is happening again. Something that you have already experienced.

2. Waarom is Merlin nie n welkomme gas op die plaas nie? You remember Merlin when she showed up when Tina was jogging. I told you she was going to Coetzerus but Tina doesn't even know who was going to give her a place to sleep. Why isn't she really welcome on that farm?

Learner 27: Because Merlin only speaks trouble

Teacher: Merlin is always drunk. Of aangeklank. Do you guys remember what is aangeklank?

Class: Topsy

Teacher: and when she gets there she obviously makes trouble. Like last time when she tried to drink paraffin.

3. Wat is die naam van die matriek seun wat dood is en hoe het hy dood gegaan?

Class: April

Teacher: en in n motor ongeluk.

4. Waarom gaan Tina na April begrafnis toe? Come I wanna see if you can do this without me translating it.

Learner 27: Because Lousie forced her to go.

Teacher: what did she say to make her go?

Learner 28: It will make the mother feel better when they all go.

Teacher: If a lot of people go to the funeral it will make the mother feel that he was popular in school and maybe that will make her feel a little better.

5. Wat bewys jou anywoord by nommer 4 van Tina se karakter? So the answer we just gave at number 4. What does that show us about Tina's character?

Learner 19: she cares about other people's feelings.

Teacher: she cares about other people's feelings.

6. Maak n kort opsomming van die brand insident. We already did this. Make a summary of the fire incident. Just tell me this: Why was Tina at Jacob that day?

Learner 19: Tina's mom wanted to go shopping.

Teacher: Why didn't Tina's mom wanted to take her with?

Learner 20: Because Tina nags then she wants cooldrink

Teacher: so she nags and want cooldrink and this and so she left her with Jacob to go and do shopping.

7. Onder watter wanindruk het Tina Jakob se naam vereer? What impression did Tina have about Jacobs name? Remember Tina and Merlin was chatting about the names

Learner: She thought that he got his name from the angel.

Teacher: she thought he was named after the angel of Engelplaas. And then Merlin, remember she was a little bit drunk.

Who was he called after?

Learner 27: Isaiah's twin from the bible.

Teacher: and why Jacob? Why Isaiah's twin?

Learner 27: Because the first twin popped out and then he passed away.

Teacher: Ja, he was stillborn. He was dead already. And then they didn't know she was pregnant with twins so there was only a nurse with her. The doctor was busy and before the doctors came there the one popped out and he was dead, unfortunately. And then the doctor came back and felt if everything was okay and realised that there was another baby in there and that's why his name is Jacob

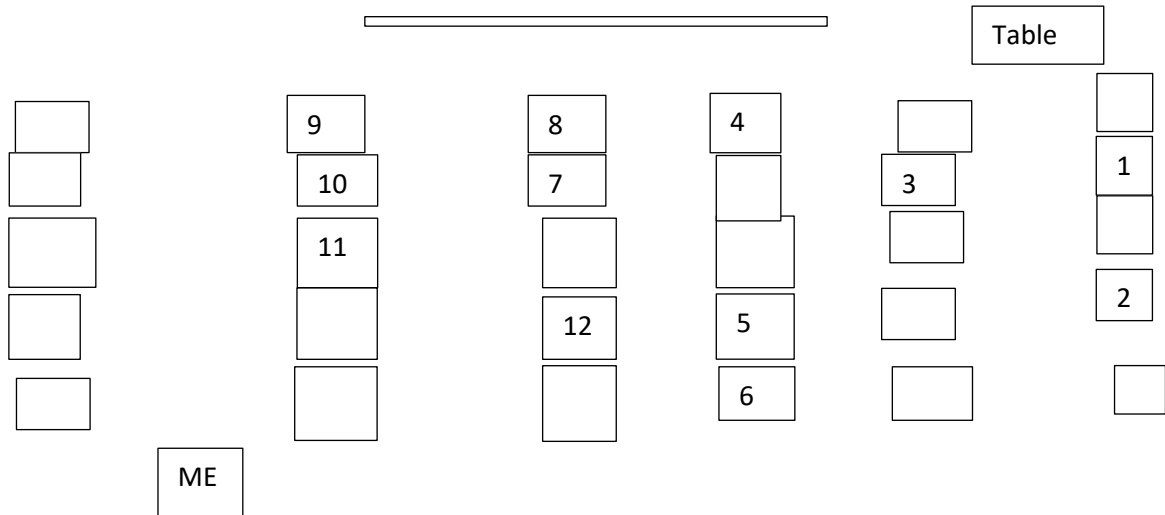
8. Skryf die volgende sinne oor in gewone Afrikaans. That I am going to leave for you to do at home. Remember I told you yesterday when Merlin was speaking, she didn't use proper Afrikaans so just go write those words I gave you there in proper Afrikaans.
9. Kinderverwaarlosing en drankmisbruik kom dikwels hand aan hand. Hoe word beide hierdie sosiale probleme in hierdie hoofstuk aangeraak? So what is kinderverwaarlosing in Engels. Mistreating children and alcohol abuse normally goes hand in hand. How did they come into play in this chapter?  
Learner 19: Merlin didn't want to go to the hospital because she knows she was going to get into trouble.  
Teacher: and she left them with the pap. First of all, she left two small kids alone at home with an open gas stove and porridge and she went to go and drink in a shebeen.
10. Wat is die skrywer se doel om vir ons in hierdie hoofstuk te vertel dat Jacob begrawe is maar die leser weet nie waar hy dood is nie? What do you think is the writer's purpose of telling us finally that Jacob is dead, remember when we've been speculating that Jacob is dead, but now finally we know it for sure but we still don't know what happened to him, why do you think he did it this way around?

PLEASE GO AND DO THOSE QUESTIONS FOR ME WE MARKING EVERYTHING TOMORROW. THANK YOU GUYS





## Lesson 4 – School 2 Teacher 4



### THE CLASS IS BIG AND THE CLASS IS NOISY

Teacher: Please go to your notes, we are almost done. You are supposed to have done chapter 13 questions already. Okay what we are going to do today is on the last page of the question notes. Please open up there. Il quickly explain the questions to you. Okay so these questions we will be marking tomorrow, chapter 13 and chapter 14 as well as the spelling test.

Okay, number

1. Says, Waarom voel Tina so teneurgedruk toe sy die begrafplaas verlaat? Why does she feel sad when she left the graveyard? She wasn't sad because April died.
2. Waarom beskryf Lousie haar hartseer toe. Why is Lousie sad and why did she think Tina was sad.
3. Wie se teenwoordigheid het sy aangevoel? Who did she feel was there with her?
4. Waarom was dit anders as gewoonlik? Why was it different than usually? Something was different.
5. Hoekom verwyt sy haarself? Why is she blaming herself? Think about what we read yesterday. What was going on.
6. Maak n lys van al die sosio-ekonomiese probleme van hierdie gemeenskap waarvan ons tot dusver gehoor het. All the socio-economic issues. Think about what happened to Lindiwe, alcohol, poverty.
7. Bespreek die verskille tussen Tina en Lindiwe se situasie. So describe each of them situation, the difference between. So we know why Lindiwe was there and why was tina in the situation of living in the hostel.
8. Hoekom word die woord treksoet so gespel? That one I will explain to you when we go there.
9. Maak 'n lys van die take wat Tina afgeskeep het terwyl sy so depressief voel. So a list of all the things that she didn't actually do well.
10. Waarom is die volgende vergelyking so effektief? We will talk about this when we do the theme as well. So just leave a space for number 10 and number 11 you can also just leave a space. So you need to leave a space for 8, 10 and 11. We will discuss that when we mark. Any questions about this?

Class: no miss

Teacher: Must I repeat something?

Class: no

Teacher: So go to your reader, remember we stopped reading chapter 13 yesterday. What happened in chapter 13

Class: mumbles

Teacher: Yes, we actually found out that Jacob is part of a twin, right. What else did we find out?

Learner 4: Jakob is a twin?

Learner 10: Aunt Merlin isn't welcome on the farm  
 Teacher: Yes, aunt Merlin isn't welcome on the farm. Why? She drinks a lot and then what happens, she gets loud.  
 Learner 1: Miss I remember something about a flower.  
 Teacher: That was in the previous chapter.  
 Learner 8: Jakob was burned  
 Teacher: Yes, we found out why Jakob was burned. Why his face was burned. How did it happen? He fell into the...  
 Class: pot  
 Teacher: and  
 Class: the porridge was boiling.  
 Teacher: were they already old enough to know what to do?  
 Class: No  
 Teacher: And then what happened to Jakob?  
 Learner: we found out that he was part of a twin  
 Teacher: Ja, but what happened when he fell into the pot  
 Learner: the pot fell on his hip.  
 Teacher: Yes, the pot fell on his hip and that's the reason why he had this limp.  
 Learner: his mom left him.  
 Teacher: Yes, so while he was in the hospital he's mom left him there and we don't know how she got him back  
 Learner: Miss what about that guy April?  
 Teacher April was the matric guy that passed away and then they went to the funeral, so that's basically where they saw Jakob while sitting at his grave, remember

Okay so we on page 89, we reading chapter 14. It's actually a short piece so I think we might just finish chapter 15 as well but then you don't have to do the questions of 15

Louise kom kry vir Tina waar sy by die graf sit. Wat sit jy so hier, hé? Staan op, jou klere word vyl. (Look at the spelling of how she speaks, it's different) Tina staan op, loop saam met Lousie. Vir wat loop jy so gebukkend, pyn jou maag? Tina skud haar kop. Lousie loop en gesels land en sand, beduie af en toe vir Tina. O, die ellende! Die ellende! Eers toe sy struikel, besef Tina sy het haar oë toegeknyp om nie vir Jakob te sien nie. Sy ruik hom besef sy. Dis 'n mengsel van son en kakiebos en stof. Nie suur en oud soos die aand van die biduur nie.

(Remember when they were in the church when they had the bible study there and he came in and he wasn't smelling very nice. So she says he smells different now. He smells like the sun, kakiebos which is a type of weed, not the weed that you smoke don't get me wrong. It's the type of weed that grows outside, and dust)

Maar hy praat nie met haar nie en in die loop verdwyn hy. Toe sy by die huis kom, loop sy direk na haar matras in die hoek van ant Ketlin se kinders se kamer. Sy klim onder die komberse in en draai op haar sy met haar gesig na die muur. Toe ant Ketlin roep vir middagete maak sy of sy slaap. Aandete kom woel ant Ketlin haar daaruit. Jy kan nie so met jou goeie klere aan onder die komberse lê nie. Kom, trek aan jou treksoet en kom eet jou kos.

(The treksoet is referring to the tracksuit that she is wearing. Remember the way they speak is different)

Sy kan skaars die sop afgesluk kry. Dis lekker sop, met fyn vleisies en baie peper, sodat sy werklik warmer en beter voel toe sy dit eers in het. Sy kyk nie televisie saam met die res van die gesin nie, gaan klim net weer in. Die skrilla gelag van die sitcom laat haar letterlik naar voel. Sy lê nog wakker toe die kinders in die bed kom klim en sy is nog wakker toe uncle David by hulle kamer inloer voordat hy die lig in die voorste kamer afsit. Toe is sy alleen met haar verdriet wat soos 'n hond met 'n nat snoet aan haar karring. (Okay so what was she doing)

Learner: she was laying in her bed.

Teacher: ok, so here is evidence of depression. She is not feeling well. Not physically well but emotionally not well. So why do you think did she feels this way. Hoekom het Tina so gevoel? Why was she feeling depressed?

Class: shouts out

Do you think it's because she attended this guy's funeral?

Learner: No

Teacher: shakes her head, sy dink aan Jakob and how he influenced her life. Maybe something else happened. Ietsie hartseer. Sy voel sleg. She feels bad about what happened to him.

Sy probeer om op te hou dink, maar dan hoor sy net die snorkgeluide van Jakob met sy gesig in die warm pap. As n mens net die tyd kon terugdraai. As sy maar die pap gaan roer het, nie so hardegat was nie. Ounag hoor sy die honde blaf van die koue. Sy word eers wakker toe ant Ketlin hulle roep om klaar te maak vir kerk. Sy staan op, was haarself en trek weer gister se klere aan. Die bordjies pap staan op die kombuistafel. Die kinders sit voor die televisie en eet, uncle David sit op die agtertrap in die skaduwee en ant Ketlin vat nou en dan n hap terwyl sy op die stoof roer. Die suiker smelt op die warm slap swartpyp, maar dit lyk vir haar skielik so baie na die slym onder Jakob se neus dat sy moet sluk aan haar naarheid. Sy voel hoe die sweet op haar voorkop uitslaan.

(Okay, so what happens)

Teacher: she was eating what?

Class: Pap

Teacher: and it reminded her of?

Class: Jakob

Teacher: The mucus that was on his face. And Obviously when you think of something gross, what happens? You wanna

Class: Vomit

Hoekom eet jy nie? Vra ant Kentlin ongeduldig, kyk toe skielik met meer aandag na haar. Voel jy sleg? Tina skud haar kop. Eks reg. Jy lyk leepoog. Kom hier laat ek voel. Sy rus 'n oomblik haar hand op Tina se voorkop. Jyttie koors nie. Eet jou kos en kry klaar. Sy is klaar weer ongeduldig. Toe Lousie haar kom haal vir Sondagskool kwart voor nege, is Tina reg. Hulle stap die afdraande na die kerk. Lousie gesels land en sand oor die begrafnis, haar rok, die moontlikheid van n kêrel en meneer De Bruyn wat so knit-one-slip-one opdaag.

Teacher: Okay, so you remember who Mr de Bruyn was?

Class: quiet

Teacher: He was the Sunday school teacher. And remember she was very enthusiastic when he first started and now Lousie tells her he only pitches up once in a while. And Lousie is not depressed after the funeral and she talks about a boyfriend and how pretty she looks and talks about random stuff

Die Sondag is hy wel daar. Sy sit miserable deur sy les, deur die diens daarna en toe hulle huistoe stap kan sy skaars kleur onderskei. Sondagmiddag stap sy en Lousie saam koshuis toe. Vir wat sê jy niks raas Louise. Ek is moeg. Van wat? Ek weet nie. Die begrafnis. Die sondagskool. Die skool. Jys moeg virrie lewe. Ja, sê sy ek is moeg vir die lewe. Lousie kyk skuins na haar. Jys al van gister af nie lekker nie. Jy sê dan jy het nie vir April geken nie. Ek het nie. Nou hoekom maak sy begrafnis vir jou so klaar? Tina trek haar skouers op. Dis nie die begrafnis nie. Dis alles. Sondagnag slaap sy weer nie goed nie. Sy tel die kerkklokke se slae. Die drie ene. Halfeen, eenuur, halftwee. Voor twee raak sy uiteindelik aan die slaap, skrik toe onverkwik wakker voordat die opstaanklok lui.

Teacher: Hierso sê hulle, Hulle praat van sy kan nie kleur onderskei nie. So when you are feeling depressed everything around you feels terrible okay. And sometimes there's no colour in your life. You only see black and white and grey. So that's why they talking about the colour. The colour is no longer in her life. She feels depressed. The reference is that she is unhappy.

Sy besef in die loop van die dag dat sy nie Saterdag 'n opstel geskryf het nie en aanvaar gelate dat haar naam vir die detensie opgeskryf word. Die detensieklas sit in 'n klaskamer waar die middag son inskyn. Dis bedompig. Sy mis ete maar dit pla haar nie. Sy was in elk geval nie honger nie. Sy begin die vergete huiswerk doen, maar vind dat sy nie kan konsentreer nie. Weer en weer lees sy die stuk, probeer daarvan sin maak, maar sy kan letterlik nie die eerste deel onthou teen die tyd dat sy die laaste deel daarvan gelees het nie. Donderdag is dit net die gedagte dat Lindiwe vir haar in die kombuis wag wat haar die trappe laat afstap om te gaan tjokbrokke maak. Lindiwe vertel verontwaardig van haar ouer broer wat laasjaar na die matriekafskeid 'n meisie swanger gemaak het. Die babatjie het in die winter vakansie aangekom en Lindiwe se sakgeld is verminder om vir die baba te help sorg. He's at the technicon, and he's got another girlfriend already. And the mother of his child, she had to leave school to look after the child, and my money is less.

Teacher: So what happens now? What was Lindiwe telling her?

Class: softly mumbles

Teacher: Her brother had a baby and obviously now he's at technicon so they are still young. And he left the baby momma and he already has another girlfriend.

Learner: shouts He's a player

Teacher: Yes, makes me think of some people at school.

Learner: Outch

Teacher: Okay, and then obviously what was the consequence for her - The pocket money got less. Sy bekyk die tjokbrokke meerwaardig. If it weren't for you who made me go on with this, I would have had even less. Sy snuif. My mom and then did not even know about these cookies. If they had known, they would have given me no pocket money at all. Hulle werk in stilte. Do your parents know? Vra Lindiwe naderhand. Weet hulle wat? About us making money with the tjokbrokke. Ja ek het vir hulle gesê. Didn't they take back some of your pocket money? Nee. Sy glimlag by die gedagte aan Stefaan's se bydrae elke Vrydag nadat hy haar boekhouding aandagtig in die bakkie bestudeer het voordat hy plaas toe ry. Hy verdubbel haar wins getrou en dis met juffrou Dale se hulp dat sy 'n spaar rekening by die bank oopgemaak het. Jy hoef nie diensgeld te betaal soos die grootmense nie, het sy gesê.

Teacher: Okay, she made so much money that she she opened up a bank account now. So they were making enough money, okay not millions, but enough for her to save some. Remember Stefaan's also gave her pocket money

You're so lucky. Ja, dink Tina verbaas, ja ek is inderdaad gelukking. You're so lucky. Ja, dink Tina verbaas, ja ek is inderdaad gelukking. My pa sry my nie af nie, hyt geld om vir my te sorg. Waarom is hierdie kombuis dan soos 'n swart -en-wit foto? Sy kyk met aandag na die koekies. What are you looking at? Wat is die kleur van die tjokbrokke? Lindiwe kyk fronsend daarna. Is this a trick question? Its brown. Dark brown. Like chocolates. Tina sug. Vir my lyk dit donkergrys. Oh don't be silly. Vandag klim sy in Stefaan's se bakkie, met die boekhouboek by haar soos gewoonlik. Stefaans kyk haar fronsend aan. Waar is jou skooltas? Tina kyk agtertoe. Oh... sê sy vaag. Ek het hom vergeet. Ek sal hom gou gaan haal. Hulle ry in stilte plaas toe. Toe hulle van die N1 afdraai, sê hy onverwags. Het jy moeilikheid by die skool? Nee. Juffrou Dale sê jy doen skielik nie jou huiswerk nie. Jy het nie 'n taak ingegee nie, jy het 'n Engelse toets gedop, jyt twee keer detensie gesit. Ek hou van detensie. Dit laat hom 'n oomblik verstil. Hoekom? Jy kan net sit. Niemand praat met jou nie. Hoekom wil jy nie praat nie? Ek is moeg. Waarvan is jy moeg? Is die skoolwerk te veel? Sy skud haar kop. Nou wat dan? Sy skud net haar kop, kyk by die venster uit.

Teacher: Okay, so he then was asking her... What did Stefaan ask her?

Class: shouts different answers out.

Teacher: and why do you think he did that? He would always just buy her slap chips and they would have a discussion but Why did he ask her now what's wrong?

Learner: Because juffrou dale told him something was wrong

Teacher: Yes, so juffrou dale het met hom gepraat and also the way she was presenting herself. She didn't look like herself, she forgot her bag at the hostel so she had to run back. So sy is nie haarself nie and he is also showing us that he cares about her and he knew her by now.

Learner 4: Miss did Stefaan tell miss Dale that she is his daughter?

Teacher: Yes, from the beginning but juffrou Dale thought Tina knew. So Tina knew byt no one told her.

Gaan n mens se engel weg as hy vir jou kwaad is? Vra sy. Hy kyk in sy truspieeltjie, sit die flikkerlig aan en trek van die pad af. Hy skakel die bakkie af en draai skuins om na haar en kyk. Juffrou dale se jy se jy het n engel? Sy knik. Hy streel met sy hand oor haar hare. Die engel het my oorgeslaan. Ek is bly die volgende geslag het weer ene. Dit neem n oomblok voor Tina besef dat hy haar sy kind genoem het: die volgende geslag

Teacher: Okay so this is now the first time that he actually again says that she is his child. Every time its just getting her there. He's picking her up. All the things he was doing was showing but now he says for the first time. You my daughter.

Sy sit, te bang om te beweeg, intens bewus van sy hand op haar hare. (So he actually holds her hand while he was saying this, so he actually shows that he cares. It's not weird so don't tell me that he is a predator) Hy sit sy hand weer op die stuurwiel. Hy's bloedrooi, besef sy. Hulle sit. Hoekom dink jy die engel is vir jou kwaad? Vra hy naderhand. Sy skud haar kop. Sommer. Sy sluk. Ek het hom lanklaas gesien. Sy kan nie oor Jakob praat nie. My ma het haar engel vir jare nie gesien nie. Tina kyk verskrik na hom. Hoekom het hy weggebly? G'n mens weet nie. Het die oumies baie oor hom

gepraat? Dit lyk of hy seerkry. Hy maak sy mond oop, begin iets sê, stop toe weer. Op die ou end bantwoord hy net haar vraag. Nee, nooit eintlik nie. En tog het almal geweet sy het n engel. Die plaasvolk het geweet. Die skeerders het geweet. My pa het geweet. Ek weet nie hoe ek dit nie geweet het nie.

Teacher: Okay, so who is the plaasvolk? Wies die plaasvolk?

Class: quiet

Teacher: so the people who stayed on the farm. Everyone who worked there. They say the skeerders weet. Remember the skeerders are the ones who would just shave the sheep and then go again. My pa het geweet – so his father knew. But he never knew. Hy sê hy weet nie hoe hy nie geweet het nie. Maybe she didn't tell him to protect him

Hulle sit n lang ruk stil. Maar dit weet ek, sê hy naderhand. N Engel beteken dat jy n verantwoordelikheid het. My ma het gese hy is nie daar net om die lewe vir jou maklik te maak nie. Hy is daar om jou te herinner dat jy in die wereld is met n doel

Teacher: So now we find out why does she have this angel. He says it's a responsibility. It's not just there to annoy you and scare you. His there to actually show you that you have a purpose in life. And remember in the beginning we didn't know what the purpose of Jakob was but as we go on we find out that he was doing what? He was guiding her. Telling to do this. Didn't have enough confidence or didn't know what to do and then he would be there to guide her.

Toe hy die bakkie aanskakel om verder te ry, voel dit vir Tina of die swart wolk om haar baie effens beweeg. Toe sy uitkyk by die venster, kan sy die eerste geel botterblomme se kleur onderskei.

Teacher: So meaning what. She can see now. Sy voel beter want sy sien nou weer kleur in die wereld. And that was the end of chapter 14. So we only have chapter 15 left. Chapter 15 hopefully we will finish tomorrow. It's a very short chapter. So for tomorrow you will need to make sure that you study the spelling words. Make sure that you finish the questions you have time now to actually finish the questions. It's not gonna take you long to do it. There are only 7 questions. So im checking tomorrow again. Logan you must please tell your friends that is not here today that they have homework. Don't give the answers to them again. Okay jy het nou tyd om dit te doen. Jyt so tien minute oor om te werk.

THIS WAS THE END OF THE LESSON. LEARNERS WERE TASKED WITH ANSWERING THE QUESTIONS INSTEAD THEY WERE MAKING A NOISE.

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