

**AN INVESTIGATION INTO LITERACY DEVELOPMENT IN GRADE 4 ENGLISH  
AND ISIXHOSA HOME LANGUAGE TEXTBOOKS:**

**A COMPARATIVE STUDY**

**THESIS**

**submitted in fulfilment of the  
requirements for the Degree of  
Master of Education  
(English Language Teaching)  
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**by**

**Ntombekhaya Cynthia Fulani**

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## DECLARATION FORM

Surname: FULANI.....

First names: NTOMBEKHAYA CYNTHIA.....

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## **ABSTRACT**

The 2006 Progress in International Reading Literacy Study (PIRLS) painted a gloomy picture of South African literacy when South Africa came last out of 40 countries. It was from this background that my study set out to investigate two English and two isiXhosa grade 4 home language textbooks with their accompanying teachers' guides from two publishing houses, together with the home language curriculum documents for English and Xhosa because they are an important component in literacy development. It is important to emphasise that this study examined textbooks, not how teachers mediate such textbooks in their classrooms. In other words, my focus was on the textbooks themselves, and it was primarily through textual analysis of this stable, readily available data that I have been able to compare and analyse the potential they offer learners and teachers to achieve the literacy goals prescribed by the curriculum. The study also investigated the likelihood of differential attainment for learners as a result of using these textbooks. This was done by looking at whether the textbooks were in line with the literacy outcomes for English and isiXhosa home languages. It also looked at the kind of reader/writer envisaged in the selected textbooks and the level of challenge the selected textbooks offer and how, if at all, learners are encouraged to be critical readers and writers.

The findings of the study were that the English and isiXhosa textbooks of each publishing house envisaged different learners. The English textbooks envisaged a cosmopolitan learner who has greater access to academic literacy. While the isiXhosa textbooks envisaged a parochial learner who has less access to academic literacy compared to the English learner.

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## LIST OF ACRONYMS

BEA	-	Bantu Education Act
CALP	-	Cognitive Academic Language Proficiency
CAPS	-	Curriculum and Assessment Policy Statement
CDA	-	Critical Discourse Analysis
CEO	-	Chief Executive Officer
CLA	-	Critical Language Awareness
COI	-	Community of Inquiry
CUP	-	Common Underlying Proficiency
DBE	-	Department of Basic Education
NCS	-	National Curriculum Statement
PIRLS Study	-	Progress in International Reading Literacy Study
RASA	-	Reading Association of South Africa
SA	-	South Africa
SAIRR	-	South African Institute of Race Relations

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# CHAPTER 1

## INTRODUCTION

### **1.1 Introduction**

The main purpose of this chapter is to orientate the reader to my research project, which aimed to compare the design and content of Grade 4 English and isiXhosa home language textbooks from two publishing houses and to consider the effects of any differences on the English and isiXhosa home language learners. In this chapter, I contextualize my study by discussing pre- and post-apartheid curricula for languages. The context also explains why I chose textbooks for my study and their relevance to the goal of the study. Further, the chapter provides a motivation for the study and a justification for why the study focuses on National Curriculum Statement (NCS) textbooks when a new curriculum, Curriculum and Assessment Policy Statement (CAPS), has recently been introduced in South Africa (SA). The research goals are also discussed as they shaped the guiding research questions for this study. Lastly, an overview of the five chapters of the thesis is presented.

### **1.2 Context of the study**

Prior to 1994, there were separate curricula for English and Afrikaans, the only official languages at that time, and the indigenous African languages such as isiXhosa. African languages shared a common core curriculum. Prinsloo (2004) has shown that literacy was constructed in different ways in the curricula for English, Afrikaans and African languages, to the disadvantage of African language speakers. The apartheid curriculum for African languages such as isiXhosa was narrower and more parochial: expectations of what black learners could and should achieve were lower than for those learning English or Afrikaans and learners were not encouraged to read critically.

After 1994, however, a new common core curriculum was introduced for all official South African languages, which for the first time included indigenous African languages. In 2002, this was consolidated in the form of the National Curriculum Statements for Languages (South Africa, 2002). Children acquiring literacy in African languages could, therefore, be assumed to be experiencing similar content and methods of teaching to their counterparts

acquiring literacy in English or Afrikaans. Textbooks for the different languages could also be assumed to be written to the same specifications. However, in a recent assessment of South African Grade 4 and 5 learners' literacy achievement conducted by the Progress in International Reading Literacy Study (PIRLS) (Howie, 2006:18), children learning to read and write in African languages, especially those who did so in isiXhosa, underachieved compared with those learning in English and Afrikaans (Howie et al., 2006).

There are a number of possible reasons why this might be so: schools where African languages are used as media of instruction typically have fewer resources and teachers may be less qualified (Chisholm, 2005); parents of children in these schools have less in the way of economic resources (Fleisch, 2008); the schools are sometimes poorly managed (Chisholm, 2005); finally, and most importantly for my research, the official status of and the NCS curriculum for African languages may not be fully realised in the classroom.

I have chosen to examine one aspect of the mediation of the curriculum; textbooks. Firstly, I have looked at textbooks because they importantly recontextualise the curriculum (Murray, 2009:11) and mediate between the intended curriculum and the actual implementation of the curriculum. I was interested in finding out whether the intended curriculum was reflected in the textbooks and also what messages were communicated to the learners of these two languages. Unfortunately, because of the nature of the study, which is textual, the implemented curriculum cannot be assessed since the study focuses on what is reflected in the textbooks and does not investigate what occurs in the interactions between teachers and learners in the classroom.

Secondly, as noted by Khuboni et al (2013:235),

‘each set of curriculum documents produced in South Africa since the late 1990’s has specified a common curriculum and programme of assessment for all official languages taught in schools as ‘home’ or ‘additional’ languages. However, authors and other members of textbook design teams interpret these documents from different positions and in different ways when they select and represent knowledge and skills on the page’.

Based on this view, I set out to investigate construction of literacy and of the literate subject in the four selected textbooks and their accompanying teachers' guides.

Thirdly, I chose to examine textbooks because they are universal features of schooling. Valverde, Bianchi, Wolfe et al. (2002:1) claim that textbooks are present in most classrooms regardless of their diversity:

Much evidence indicates that their (learners') specific schooling experiences vary considerably from country to country. There is evidence that they vary among schools and among classrooms in the same country. However, within this variety there are parts of the school setting so common to be virtually universal. Textbooks are such elements. Perhaps only students and teachers themselves are a more ubiquitous element of schooling than textbooks.

In under-resourced contexts, textbooks are very important and teachers tend to rely heavily on them as their primary resource for teaching English (Reed, 2006). Consequently, textbooks become a disproportionately important resource in language classrooms in disadvantaged contexts.

Many children in the Eastern Cape, where this research took place, are in poorly-resourced schools, more especially rural schools, where 'English is barely present in the home environment, seldom used in public, and inconspicuous in the media, be it on radio and television, in newspapers or in books and magazines' (Fulani in Wright, 2012:101). In other words, a textbook is the most basic resource that could be used to give guidance to teachers, who are expected to implement the curriculum; textbooks are 'mediators between the intentions of the designers of the curriculum policy and the teachers that provide instruction in the classroom' (Valverde, Bianchi, Wolfe et al., 2002:2). The crucial role of textbooks is also echoed by Fleisch (2008:124) who states that they provide the core of the content that has to be taught in classrooms and their unavailability or poor utilisation are reasons why learners underachieve in schools, more especially in poorly-resourced schools. Fleisch (2008:124) further claims that increasing availability of textbooks in schools has been shown to be one of the most cost-effective ways of improving primary school achievement.

Textbook writers use the curriculum as their map and the Department of Basic Education (DBE) evaluates textbooks on how well they realize the curriculum. The DBE does not approve textbooks for use in schools unless it is satisfied in this regard. Furthermore, in my experience as a teacher, few teachers bother to look at the curriculum itself so it is the textbooks that help them understand the curriculum.

It is important to mention that textbook writers are usually selected because they are academics and experienced teachers; as a result, they work closely with the curriculum but interpret the curriculum document in terms of their existing knowledge and experience. Because of South Africa's history, different communities of practice have developed over time for African language, English and Afrikaans teachers (Prinsloo, 2004). Teachers have had different life experiences; for example, black South African textbook writers might have been schooled in the former homeland education system, which may have restricted their opportunities to gain a broader view of the world. This might have had an influence on the 'worlding' of the isiXhosa textbooks (Prinsloo, 2004). On the other hand, a white writer might include a different 'worlding' to that of a black writer because of a different life experience of living in an urban area. This might lead to writers unwittingly constructing the subject 'isiXhosa' or 'English' in terms of their existing schema. This is why this study may be illuminating because it could provide a snapshot of how curriculum is being interpreted and how the subject is constructed. Due to this, it is not necessarily the writer's intentions that are under scrutiny, but the 'worlding' implicit in the textbooks themselves as they might affect the way language is taught and learned.

In well-resourced contexts, well-educated teachers might choose not to use textbooks because there is ample opportunity to use other instructional materials such as field trips, film and recordings, which encourage pupils and teachers to seek elsewhere for detailed information that they cannot find in the textbooks (Rudman, 1958:402). The move towards digital texts might seem to have a powerful negative effect on the use of and need for textbooks but that might not necessarily be the case. Digital texts are unlikely to replace textbooks in poor schools but in well-resourced schools they can be used in conjunction with textbooks. To add, the value of textbooks should not diminish because according to a survey conducted by the South African Institute of Race Relations (SAIRR) reported in Phakathi (2013:1), a third of the country's population is still living in rural areas. My point here is not that people living in rural areas do not have access to digital media but that it is limited compared to urban areas. Even those who live in urban areas do not all have the means to access digital texts although they are in abundance in the urban areas. With this being the case, it means that textbooks still have a crucial role to play in education.

Consequently, the question of textbook evaluation arises because for appropriate textbooks to reach the classroom, teachers need to know how to evaluate them so that they can be in a position to requisition textbooks that are in line with the curriculum. The issue of textbook evaluation is still a challenge to teachers. Evaluation of textbooks is fundamental because the choice of textbooks has devolved to schools and teachers, yet most teachers do not have well-developed criteria when evaluating textbooks. They tend to be unaware of the critical evaluative frameworks for evaluation. Novice teachers usually depend on experienced teachers when it comes to requisitioning textbooks in schools and the criteria they use are not clear and are inappropriate in many cases. In a recent conference I attended (Reading Association of South Africa-RASA, Oct 2013), the national Minister of Basic Education, Angie Motshekga, acknowledged this fact and mentioned that this task will be taken out of the hands of the teachers and the textbooks will be chosen for them by experts in this field. Although this initiative has the noble intention of giving learners and teachers access to the best textbooks in the country, this is also disempowering for the teachers. It is good that the Department of Basic Education (DBE) identified this discrepancy but in the longer term it would be advisable for the DBE to devise ways of training the teachers on how to evaluate textbooks because they are the ones interpreting the curriculum. This problem does not mean that the teachers are not capable of evaluating textbooks but it exists because they were never taught how to do it. The only time I knew about textbook evaluation was when I was doing my post-graduate studies. In my experience as a teacher, textbooks were often selected because they were from a well-known publishing house, or they were affordable. Tanner (2007:38) suggests that educators should have ‘a professional responsibility to scrutinize textbooks to determine if they meet quality criteria.’ By ‘educators’ he refers not only to university professors, curriculum directors or specialists from various school districts; he refers to the teachers as well. If this were to be done, it would help in enhancing the professional role of the teachers.

### **1.3 Motivation for the study**

The fact that I did my entire schooling and started my teaching career in poorly-resourced schools, and that I am currently supporting teachers who work in similar settings means that I know this context well, and this has made me aware of how heavily such schools depend on textbooks to implement the language curriculum. It seemed important for me to investigate

whether the language textbooks that schools use are in line with the Learning Area Statements in the National Curriculum Statement (NCS), and especially to compare language textbooks used in the teaching of English with those used for isiXhosa. It should be noted that the research was started before the introduction of Curriculum Assessment Policy Statement (CAPS); hence the focus on NCS textbooks.

## **1.4 Research goal**

My research set out to analyse and compare grade 4 English and isiXhosa home language textbooks in relation to their potential for developing Intermediate Phase learners' literacy. In order to fulfil this goal, I considered the following questions:

- To what extent are the selected textbooks in line with the NCS literacy outcomes for English and isiXhosa home language?
- What kind of reader/writer is envisaged in the selected textbooks?
- What level of cognitive challenge do the selected textbooks offer?
- Are the learners encouraged to be critical thinkers?

I must emphasize that this study examined textbooks, not how teachers mediated such textbooks in their classrooms. In other words, my focus was on the textbooks themselves, and it was primarily through textual analysis of this stable, readily available data that I was able to compare and analyse the potential they offered learners and teachers to achieve the literacy goals prescribed by the curriculum. I examined the textbooks with their accompanying teachers' guides, together with the home language curriculum documents for English and isiXhosa as home languages.

## **1.5 Overview of the thesis**

This section provides an overview of the six chapters into which this thesis is organized.

The present chapter places the study in context, explains the motivation for the research and discusses my research goals.

Chapter two gives an overview of the relevant literature and explains key concepts/themes such as critical thinking, gender roles, gender stereotypes, ‘worlding’ and the cognitive challenges used in the analysis section of the thesis. The chapter provides a theoretical framework based on the themes, issues and debates in the scholarly literature.

Chapter three presents the analytical framework for the analysis of textual data and provides an overview of the research methodology selected for this study and the rationale for the choices made.

Chapter four presents the data gathered from the textbooks, accompanying teachers’ guides and NCS English and IsiXhosa home language curriculum documents. The data consists of analysed samples of written and visual texts and related activities in these textbooks.

Chapter five discusses the findings from the analysis presented in chapter four with the help of literature reviewed in chapter two. The chapter also concludes the study and provides recommendations for teacher education.

## **1.6 Conclusion**

In conclusion, this chapter highlighted how textbooks are a key resource in under-resourced schools and their crucial role in mediating between the curriculum and the teachers. In other words, there are chances that the implementation of the curriculum will not be realized in under-resourced schools if textbooks fail to play their role. Their evaluation by both the DBE and the teachers who requisition them is of vital importance although the teachers still need to be capacitated in textbook evaluation.

## **CHAPTER 2**

### **LITERATURE REVIEW**

#### **2.1 Introduction**

This chapter reviews literature relevant to this study. It begins by providing a historical background to curricular developments in South African schooling. It also discusses how textbooks are mediators of the curriculum. The third and fourth sections of the chapter address Critical Language Awareness and Visual Literacy respectively. The fifth section focuses on literature related to the cognitive challenge of the textbooks. The sixth section discusses the theoretical framework used for this study. The last section concludes this chapter.

#### **2.2 Brief history of language in South Africa**

The goal of the study was to analyse and compare Grade 4 English and isiXhosa home language textbooks in relation to their potential for developing Intermediate Phase learners' literacy. In order to address this goal, it is important to refer to the history of languages in South Africa prior to 1994 and post 1994. In chapter one a brief context of the history of languages in South Africa was provided. Here it is my intention to elaborate to give a clearer picture of the reasons why under apartheid separate curricula were designed for each racial group. There were separate curricula for English and Afrikaans (Prinsloo, 2004) because the speakers of the African languages were regarded as being inferior to whites. According to Verwoerd (as cited in Christie, 1987:67), 'the native must not be subject to a school system which draws him away from his own community, and misleads him by showing the green pastures of European society in which he is not allowed to graze'. This meant that expectations for black learners were lower compared to the white learners. According to Gazin (2004), learners have a way of sensing what is expected of them and act accordingly. The one good thing about the apartheid education was that the Bantu Education Act (BEA, 1953) stipulated that black learners should receive mother tongue-teaching in lower and higher primary grades with a transition to English and Afrikaans thereafter. The Act was actually providing black learners with a strong literacy foundation in their home language, a positive thing.

A number of researchers such as Cummins (2000) have argued that learners who are proficient in their home language before being introduced to another language are at an advantage because their language is not compromised in the process of learning a new language. This is what Cummins (2000) refers to as additive bilingualism. In his view, a learner does not have to relearn concepts when learning a new language because there is what he calls a Common Underlying Proficiency (CUP) that helps the first language learner to transfer concepts that were learned in the first language into the second language.

The National Curriculum Statement (NCS, 2002) that was introduced post 1994 converges with Cummins' view because it advocates the additive approach to teaching language. This kind of approach gives the learner a sense of pride because the learner can see that his/her home language is just as valuable as the other, second language. The NCS (2002) draws from the preamble of the Constitution of the Republic of South Africa (Act 108 of 1996) which sets out to:

- heal the divisions of the past and establish a society that is based on democratic values
- improve the quality of life of all citizens and free the potential of each person
- lay the foundations for a democratic and open society in which government is based on the will of the people and every citizen is protected by law
- build a united and democratic South Africa able to take its rightful place as a sovereign state in the family of nations (Constitution, 1996:1).

### **2.3 Textbooks as mediators of curriculum**

The introduction of the NCS, or any other new curriculum, is supported by textbooks (Murray, 2009). According to Ansery (2012:10):

A textbook is a core part of the curriculum and a teaching tool which presents the subject matter defined by the curriculum. They are as crucial to the teacher as a blueprint is to a carpenter, so one might assume they are conceived, researched, written, and published as unique contributions to advancing knowledge.

This view gives the impression that teaching would not be effective without a textbook as it is supposed to guide the teacher how to implement the intended curriculum. These are views

that I align myself with because a textbook is the most basic resource that could be used to give guidance to the implementers of the curriculum. According to Murray (2009, 11) textbooks are mediators between the intended curriculum and the enacted curriculum. Reed (2006:139-162) asserts that rural teachers rely heavily on textbooks as their primary resource for teaching English, supporting Fleisch's view (2008:124) that textbooks are the core of the content that has to be taught in the classrooms and their unavailability or poor utilisation is one of the reasons learners underachieve in schools, more especially in rural schools. Fleisch (2008:124) further claims that increasing availability of textbooks in schools has been shown to be one of the most cost-effective ways of improving primary school achievement.

According to Fulani (in Wright, 2012:101):

In deep rural areas, English is barely present in the home environment, seldom used in public, and inconspicuous in the media, be it on television or radio, in newspapers or in books or magazines. Consequently, textbooks become a disproportionately important resource in language classrooms.

The move in many parts of the world towards digital texts might seem to have a powerful negative effect on the use of and need for textbooks but that might not necessarily be the case because people living in rural areas have limited access to digital media, compared to urban areas. Digital texts need not replace textbooks but work in conjunction with them.

However, Ansery (2012:10) points out that 'textbooks sometimes fall far short of their important role in the educational scheme of things. They are processed into existence using the pulp of what already exists, rising like swamp things from the compost of the past.' Given the recent wave of rapid curriculum change in South Africa, and the corresponding rapid creation of textbooks, I considered this metaphor appropriate for the textbooks in question in my study. Since a textbook is a core part of the curriculum, it is fitting to look at its quality and evaluate if it is not merely a reproduction of the past rather than a meaningful interpretation of the intended curriculum. The intended curriculum in this case is the NCS and for textbooks to be used as a 'blue print' they have to follow what is envisaged in the NCS. The NCS is very clear in the kind of literate learner it envisages: a critical one. It is for this reason that, in this study, I focus on learners' opportunities for achieving critical literacy.

## 2.4 Critical Language Awareness

In this section I review the literature that addresses the fourth research question. Critical Language Awareness (CLA), together with the ability to read visual texts critically, enables learners to engage critically with texts. The first part of this section deals with CLA. It enables one to understand and analyse both how texts are constructed by the writer and deconstructed by the reader, listener or viewer. The visual part of literacy will be discussed later. According to Luke and Freebody (1990:7-16), a reader can assume four roles when reading.

The first role is being a code breaker. By code breaker they mean having the ability to recognise the letters of the alphabet and to engage with the sound-symbol relationship and left-to-right directionality. They further assert that as necessary as this role is, it is not sufficient for the successful reading of authentic texts in real societal contexts. Hence the need to explore the three remaining roles.

The second role is being a text participant, which means being able to connect the text with one's own background knowledge, including knowledge of the world, cultural knowledge and knowledge of the generic structure of the text. Comprehension of a reading text is facilitated by the reader's background knowledge. This is supported by the constructivist, Piaget, (1954:25), who claims that a learner is not a 'blank slate'; a learner comes to a text with his/her own background/existing knowledge which Piaget (1954:25) terms the 'schema'. The schema helps the learner interact with the text because a learner can relate the ideas in the text to his/her existing schemas, allowing the reader to either assimilate or accommodate input. By assimilation Piaget (1954:25) means a cognitive process that describes how we take in new information and incorporate that new information into our existing knowledge. His definition of accommodation is that it is the process in which existing cognitive schemas are modified in order to include new information.

The next role is being a text user, a role that involves participation in social activities in which written text plays a major role and recognising what counts as successful reading in a range of social contexts.

The last role, and the one that I will be referring to often in my textbook analysis in terms of critical literacy, is that of text analyst. According to Luke and Freebody (1990:81), a text analyst should understand that a text is written by someone who has his or her own point of view concerning the topic at hand. Therefore, as a text analyst, a reader should be able to critically recognize what is assumed, implied or questioned in a text.

Based on the definition of these roles, it is evident that for one to be critically literate, one should be in a position to assume the fourth role. On the subject of critical literacy, it is important to discuss Ngwenya (2006:165-173) who highlights the different assumptions underpinning CLA.

He claims that the first assumption, supporting Luke and Freebody (1990:81), is that every text is constructed, reflecting the choices made by the writer. According to Janks (2010:61), it is these choices that position the reader, viewer or listener into seeing reality from the writer's point of view. In other words, texts are 'positioned and positioning'. It is only when one is at the text analyst stage that one is able to see how a text positions a reader, and is therefore less likely to be positioned by the writer, unwittingly.

Ngwenya (2006:165-173) claims that the second assumption of CLA is that the meaning(s) of a text are embedded in society. In elaborating, Janks argues (2000: 176) that 'texts do not emerge from a timeless, placeless zone but are written and read in a particular context so meaning is found not in the text but in the social relations in which the text is embedded'. Similarly, critical sociologist Bourdieu (1992:15), for example, states that if a writer favours a certain ideology he or she might position the reader into accepting or maintaining that ideology. This could be avoided if the reader possesses what Postman & Weingartner (1969:6) call 'crap detectors'.

The third assumption, that society is characterised by unequal power relations, supports Marx (1967:113) that 'society is a stage where struggle for power and dominance are acted out'. Further theoretical support for this assumption can be found in Bernstein's (1971:83) language codes. These codes show how language is a contributory factor in differential attainment in school. In his early work Bernstein (1971:83) identified two codes: the restricted code/community code and the elaborated code. He argued that the former was predominantly used by working class speakers while middle-class speakers used the latter. In

his view, the restricted code tends to have limited vocabulary and is concerned with the immediate, concrete situation rather than abstract concepts and a lot of use is made of local slang. The elaborated code, however, has a larger vocabulary, and is not dependent on the immediate context. Generally the working class children do not do as well at school as the middle-class learners and that is not because their IQ is any less than that of the middle-class learners. At issue are unequal power relations and access to the sort of language that school and the curriculum value. Therefore, the working class learners have to conform to the language of the middle-class to succeed in school. This is what Bourdieu (1992:756-758) calls “symbolic violence” which means the ‘imposition upon other groups of dominant cultural ways of thinking about the world. The dominant group has superior access to these cultural ways, and uses its superior access as a kind of “symbolic” weapon to retain (and strengthen) its dominance.’

However, Janks (1993: iii) maintains that ‘language can be used to challenge the status quo by refusing to consent (to the status quo) and by working together people can bring about change.’ This kind of working together comes to fruition when people see the need for change in certain areas of their lives and work towards change. For example, human rights groups fought for the rights of women; hence the South African Constitution (1996) advocates gender equality.

The fourth assumption is that language shapes meaning and attitudes, and vice versa. Ivanic (1991:123-132) gives clarity to this assumption with what she calls ‘person- respecting language’. According to her, critical language awareness makes people aware of how language can be patronising, demeaning, disrespectful, offensive, exclusive, or the opposite. Janks (2010:61) provides further support for this view: ‘When people use language, they have to select from options available in the system – they have to make lexical, grammatical and sequencing choices in order to say what they want to say.’

The next assumption is that subject positions are constructed by foregrounding some information while silencing others. The writer does that with the aim of positioning the reader to look at things from his/her own point of view. If one is not critical, then one is at risk of being positioned because one is not able to see what is silenced in a text. An example of this is apparent in the following two texts from Brookes (2007:87) that portray how a writer can try and win a reader over through careful selection of words and pictures. The two texts are

about the same person but because the writers want the reader to see things from their point of view, they have silenced and foregrounded different facts in their texts (see Extract 1 below).

<p><b>Dedication to Fana "Khabzela" Khaba: 1968 to 2004</b>          Last Wednesday around noon I heard of the tragic and untimely passing of Fana, one of Gauteng youth's biggest role models and Yfm! friend of the power-station's airwaves. Whilst I was not a close friend, I was fortunate to have known him and I held him close to my heart, especially since his HIV+ public disclosure around nine months ago. Khabzi was a huge source of inspiration to me. His spirit will live on forever in my HIV+ world, that's for sure. He was such an interesting and entertaining dude, always making us laugh, never uttering an unkind word. He was a powerfully positive individual; selfless by nature yet big on life ... What I liked most about him was his down-to-earth authentic personality, 0% fake, unlike so many "celebrities" today. Fana, you will be sorely missed by the nation and especially by us here in Gauteng. May your soul rest in peace, and I hope one day we can all laugh and share again together.          Richard Yell, <i>The Hive</i>          (Adapted from an e-mail, 10 January 2004)]</p>	<p><b>DJ was a killer</b>          I believe I am not the only one to be shocked and disgusted by your story on Fana Khaba. He openly boasted that many women and their children were HIV-positive due to his sexual activities, and that he slept with as many as five women a night. The author claims that although Khaba sinned by having a materialistic lifestyle and predatory sex, he did not commit burglary, hijacking or murder. On the contrary, his activities will have contributed directly to early deaths among some of his victims and their children.          J.M. Jones, via e-mail          (Adapted from a letter to the Editor, <i>Sunday Times</i>, 18 September 2005)</p>
<p><b>Extract 1: An example of how one issue can be seen from different points of view</b></p>	

The sixth assumption is that subject positions are fluid. In other words, a person who has power in one situation might have her/his power reduced in another. For example, a black, female chief executive officer (CEO) in a company might have her powers reduced when she is with family because the husband assumes the position of head of the household. This very same woman at work might be regarded as attractive if she has a slender figure, while she might be considered less attractive in a domestic social context that values a fuller figure.

The last assumption is that verbal texts often anchor non-verbal ones. This means that texts are not only verbal but non-verbal as well. Newfield (as cited in Ngwenya, 2006) points out that while photographs record reality, the meaning of a photograph in isolation is non-specific and unclear. Words are needed to anchor the meaning of a photograph. While that is indeed the case, I discuss CLA and critical Visual Literacy separately in order to provide greater theoretical detail. I now discuss critical Visual Literacy.

## 2.5 Critical Visual Literacy

Due to the richness of this concept, a single definition would not do justice because visual components are used in so many different disciplines. The meaning(s) of Visual Literacy have been contested and changed over time as the different definitions below demonstrate:

- ‘The ability to construct meaning from visual images’ (Giorgis, Johnson, Bonomo & Colbert, 1999:146)
- ‘A group of acquired competencies for interpreting and composing visible messages. A visually literate person is able to a) discriminate, and make sense of visible objects as part of visual acuity, b) create static and dynamic visible objects effectively in a defined space, c) comprehend and appreciate the visual testaments of others, and d) conjure objects in the mind’s eye.’ (Sims, 2002:2)
- ‘The ability to recognize and understand ideas conveyed through visible actions or images, as well as to be able to convey ideas or messages through imagery.’ (Aanstoos, 2003:1)

Atkins (2006:26) provides an explanation for the failure to come up with one definition:

Visual Literacy seems to have been plagued from its beginning by something akin to an identity crisis...[this can be attributed to] the difficulty of reaching a widely shared definition of Visual Literacy to the diverse range of disciplines that have contributed to its conception.

He further explains that this is because of its application in a wide range of fields, such as art, philosophy, linguistics and psychology as well as education.

My study looked at textbooks that are used in classrooms; therefore, the following definition is closer to my study. The reason I consider this definition as closer to my study is because part of the study examines the visuals in four textbooks to establish whether there are any traces of manipulation that could lead learners into accepting the social positioning represented in the visuals without having the necessary skills to interpret visuals.

Visual literacy involves developing the set of skills needed to be able to interpret the content of visual images, examine the social impact of those

images and to discuss purpose, audience and ownership... In addition students need to be aware of the manipulative uses and ideological implications of images. Visual literacy also involves making judgements of the accuracy, validity and worth of images (Bamford, 2003:1).

To operationalize Bamford's (2003:1) definition with regard to manipulation, I used Elliott's (in Lester, 2003:7-14) framework to analyse possible manipulation in my visual data. According to Elliott (in Lester, 2003:7-14), pictures have the power to harm/injure people and the harm can either be direct or indirect. He suggests that one has to describe who is potentially being hurt by such images and to ask if it is reasonable to predict that the intended audience, the subjects of the image in question, or other vulnerable people will be directly or indirectly harmed. This systematic analysis of images helps in making judgements of accuracy, validity and the worth of images. The reason why I chose this framework was to make sure that I did not merely claim that the visuals in the textbooks were harmful without an analytical framework to examine systematically whether they are harmful, and how harmful. The reasons for regarding images as harmful are discussed below.

## **2.6 Gender stereotypes**

Enteman's (in Lester, 2003:16) view is that stereotypes arise when 'we treat people as proxies for a group we have decided they should represent'. Beard, Hortrop, Prinsloo & Sullivan's (2002:105) definition of stereotypes is that they 'put people into categories that allow an opinion to be formed about people on the basis of one characteristic, rather than looking at the person as an individual and these opinions will be believed as facts'. For example, when one sees a taxi driver driving badly one concludes that all taxi drivers are bad drivers. Before discussing gender roles in detail, it is important that a distinction between sex and gender be made because these two terms are sometimes used interchangeably when they do not necessarily mean the same thing. According to Lindsey (1997:3):

Overall, the term sex is considered in light of the biological aspects of a person, involving characteristics which differentiate females and males by chromosomal, anatomical, reproductive, hormonal and other physiological characteristics. Gender involves those social, cultural, and psychological aspects linked to males and females through particular social contexts. What a given society defines as masculine or feminine is a component of gender. Given this distinction, sex is viewed as an ascribed status and gender as an achieved one.

This view is echoed by Lipman-Blumen (1984:2) who regards gender roles as ‘socially created expectations for masculine and feminine behaviour... they are social constructions; they contain self-concepts, psychological traits, as well as family, occupational, and political roles assigned dichotomously to members of each sex.’

An example of this is that of women being expected to be passive, nurturing, and dependent while a standard male is expected to be aggressive, competitive and independent (Lipman-Blumen, 1984:2). In support of Lipman-Blumen’s (1984:2) view that gender roles are socially constructed, Freedman (in Lindsey,1997:53) provides comments from seven and eight year olds when asked ‘How are boys and girls different?’. Their responses were:

Girls play at being pretty, but boys play cars.  
Boys don’t clean the house and girls don’t get dirty.  
Boys stay outside as long as they want, but girls can’t.  
Boys don’t play hopscotch. Girls don’t play rough or get dirty.  
Girls are cute and harmless and don’t get as muddy as boys.

## **2.7 Stereotypes regarding race related occupations**

Sleeter and Grant (in Apple and Christian-Smith, 1991:83) referred to a study they conducted and discovered that:

Asian Americans are depicted working – for example, on the railroad, as miners, and as laboratory technicians – or living in Hawaii and wearing traditional dress, such as Kimonos. The books’ story line usually includes Asian Americans only briefly, mainly as immigrants in the work force that developed the railroad.

This US study which was done more than twenty years ago relates to my study because I examined images to see if such historically-based images and representations of who does manual work are still in force in the modern South African textbooks. During the apartheid years, Verwoerd (as cited in Christie, 1987:42) once said, ‘There are certain natives that can be educated to gain their living without their hands; a few of them are clergy, and there are some school masters. But the bulk of the native people must work with their hands in order to gain an honest living.’ In this study I interrogated if traditional manual jobs are represented in the isiXhosa textbooks as done by black people and whether the modern and highly

technological ones in English textbooks are shown being done by white people. If that is the case, that would mean that there is still some continuation of the stereotypes of the past.

## **2.8 Representations of race**

The history of South Africa during the apartheid years is well documented and clearly depicts how those who were in power (whites/top dogs) dominated the ones who had less power (blacks/underdogs). Such dominance is evident in utterances like those of Verwoerd (as cited in Christie, 1987:12) that ‘when I have control over the native education, I will reform it so that natives will be taught from childhood that equality with the Europeans is not for them.’ Thus Christian National Education explicitly stated that ‘we want no mixing of languages, no mixing of cultures, no mixing of religion and no mixing of races...’ (Christie, 1987:160).

The practices of apartheid education are meant to be replaced by the kind of learner that is envisaged in the Revised National Curriculum Statement (RNCS, 2002:3): ‘one that will act in the interests of society based on respect for democracy, equality, human dignity, life and social justice.’

## **2.9 ‘Worlding’**

Prinsloo’s (2004:81-97) term ‘worlding’ refers to the kind of world that is created for the learners through their educational experiences in the classroom and I have adopted it as one of the categories in my data analysis. It refers to the kind of life the learners are exposed to in reality and vicariously through what they read and view. If a learner is only exposed to what he/she already knows, chances are that the learner might not learn or be able to imagine something new. It is a possibility that authors and illustrators in textbooks use visuals that are familiar to the learners because they want to lower the affective filter (Krashen, 1985:85) of the learners. However, it is vital that they also be exposed to something new to have a better understanding of the world around them and aspects of it beyond their lived experience. This is in line with Krashen’s input hypothesis (1985) that what one learns should be slightly above one’s cognitive level.

The downside of parochial images is, if a poor learner keeps being exposed to topics or visual texts that depict poverty that might create what is called a self-fulfilling prophecy. The

learners might act according to what they perceive is expected of them. This view is supported by Sleeter and Grant (in Apple and Christian-Smith, 1991:78): ‘students are given selective access to ideas and information. This predisposes them to think and act in certain ways, and not to consider other possibilities, questions, or actions.’ This is in line with what Fleisch (2008:122) calls ‘lower expectations of what poorer learners can achieve’. He says that expectations play a key role in learner achievement. A number of studies have shown that expectations can make or break a learner. When less is expected from learners, they are likely to act accordingly. This is called the ‘pygmalion effect.’ Even when expectations are not explicit, learners have a way of picking them up. Gazin (2004:18) refers to a Brophy and Good study that revealed that ‘even the most dedicated teachers may be sending subtle, non-verbal cues that they expect less of certain students, Children don’t fail to miss these cues, and they act accordingly.’ Even the kinds of questions one is asked reflects the kind of person one is expected to be. For example, if one is asked lower order questions that require information recall or what is in the text, and not higher order questions, that means that not much is expected from that person. It means that the person is not expected to be critical but to simply reproduce what the writer has written. Though my study did not look at teaching but at textbooks only, the expectations of teachers and authors can be conveyed implicitly in both teaching and textbooks.

Verwoerd’s sentiments (as cited in Christie, 1987:93) that ‘the native must not be subjected to a school system which draws him away from his own community and misleads him by showing the green pastures of European society in which he is not allowed to graze’, is an example of how black people were not expected to ever succeed beyond the borders of South Africa, let alone live the kind of life the Europeans lived.

## **2.10 Level of challenge the selected textbooks offer**

This section reviews literature that is related to the cognitive challenge of the textbooks. The NCS envisages a critical learner; therefore it is important that activities in the textbooks develop learners into critical learners. One approach to developing critical learners is through a Community of Inquiry. According to Fraser and Henry (2006:1) a Community of Inquiry is based on cultivating the intellect of all students through scholarship; critical, ethical, and creative thinking; dialogue; action and hope. Although this might be expected from the

teacher (not an area of my study) it could also be reflected in the textbooks that are mediators of the curriculum so that the teachers can be in a position to implement it.

According to Bloom (1956:65), there are six different levels of questions that require different outcomes from learners. The first level requires exhibiting memory of previously learned material by recalling fundamental facts, terms, basic concepts and answers about the selection. In the second level the learner is expected to demonstrate understanding of facts and ideas by organizing, comparing, translating, interpreting, giving descriptors and stating main ideas. The third level requires solving problems in new situations by applying acquired knowledge, facts, techniques and rules in a different or new way. Examining and breaking information into parts by identifying motives or causes and making inferences and finding evidence to support generalizations is developed in level four. The penultimate level expects the learner to compile information together in a different way by combining elements in a new pattern or proposing alternative solutions. The last level challenges a learner to defend opinions by making judgments about information, validity of ideas or quality of work based on a set of criteria. This development of critical thinking is within critical literacy and CLA, which is why I have adopted Janks' (2000:175-186) framework to analyse my data.

## **2.11 Analytical framework**

Janks' (2000:175-186) analytical framework of dominance, access, diversity and design brings together the various theoretical strands informing the study.

Janks (2000:175) argues that critical literacy, based on a sociocultural theory of language, focuses on teaching learners to understand and manage relationships between language and power. The NCS is based on a sociocultural theory of language because it aims to address the imbalances of the past and its critical outcomes encourage the learner to identify and understand the relationship between language and power. However, Janks (2000:175) points out how different realizations of critical literacy operate within different conceptualizations of the relationship by foregrounding one or the other of dominance, access, diversity and design. My study looks at both written and visual texts in ascertaining if there are traces of these conceptualisations. For example, some differences in cultural practices highlighted in the textbooks could be read in terms of either diversity or dominance.

In terms of dominance, Janks (2000) argues that critical discourse analysis can be used to understand how language works to position the reader in relation to power. Janks (2000) quotes Fairclough whose emphasis is that a text can be constructed and deconstructed. In other words, if a man is represented in a position of power in a text, one can use language to deconstruct that position and make the man look like an underdog. This is one of the things the study examined because in the IsiXhosa textbooks, the dominance of men is foregrounded; on the other hand, both males and females are regarded as equals in the English textbooks.

In her argument Janks (2000) maintains that the four dimensions of dominance, diversity, access and design are intertwined. This is evident when she refers to access. She refers to Lodge's (1997) 'access paradox' that shows how complex it is to provide access to dominant forms without, at the same time, contributing to their dominance while valuing and promoting the diverse languages and literacies. Another concern is that if learners are not given access to dominant forms or languages they might be marginalized in a society that values the importance of these forms.

In terms of diversity, she argues that there is a need for education to be inclusive of students' diverse languages and literacies. The textbook comparison looks at the reflection of diversity in the four textbooks. It looks at whether there is interaction between the diverse cultures of South Africa.

Lastly, Janks (2000:177) argues that focusing on design has the potential to enable a learner not only to identify the power of languages but also to use diversity as a source of redesigning social futures and changing the horizons of possibility. The NCS can be regarded as an example of what Janks (2000:177) refers to as 'design' in the way in which it drew inspiration from the Constitution of South Africa, which regards everyone as equal. It not only identified the problem with the curricula of the past but also brought about change by developing a curriculum that intended to treat all learners equally. The kind of learner/reader that was envisaged during Bantu education was not a critical one but one that was expected to simply accept what was said in the text, but with the NCS the opposite is true.

## **2.12 Conclusion**

To conclude, this chapter reviewed literature that highlighted the importance of textbooks and their role in recontextualising the curriculum. The literature also discussed how learners thinking could be developed critically by using Critical Language Awareness and different levels of questions. Another area of interest is Visual Literacy that shows that messages are not only in written texts but in the visuals as well. Lastly, the theoretical framework that was used for this study was discussed in detail to give a better understanding of why it was an appropriate framework for this study.

# **CHAPTER 3**

## **METHODOLOGY**

### **3.1 Introduction**

The primary aim of this chapter is to orientate the reader to the goals that informed the study and also to provide justifications why the study was important to pursue. In doing so, the reader is taken through a journey of how the study was conducted and why I decided to use one paradigm over another. As part of this journey, the reader passes a number of different stops like the analytical tools, techniques of investigation, sampling, data collection, data analysis and interpretation. Lastly, the destination is the different frameworks that held the journey together.

### **3.2 Research goal**

As indicated in chapter one, the goal of my research was to analyse and compare Grade 4 English and isiXhosa textbooks in relation to the development of literacy. In order to fulfil this goal, the following questions guided the study:

- To what extent are the selected textbooks in line with the NCS literacy outcomes for English and isiXhosa home language?
- What kind of reader/writer is envisaged in the selected textbooks?
- What level of cognitive challenge do the selected textbooks offer? Are the learners encouraged to be critical?

### **3.3 Paradigm**

The study was conducted within the critical paradigm. I situated this study thus because, according to Littlejohn (2000:123):

... critical paradigm focuses on oppression. Critical social scientists believe it necessary to understand the lived experience of real people in context. Persons can perceive reality outside them and represent that reality with language. Critical approaches examine social

conditions and uncover oppressive power arrangements. The theories found in this paradigm critique the known structure of social arrangement, and deny the existence of any true enduring one. They suggest, instead, a certain group has an explicit political agenda, which struggles with culture and other groups' interests. In the field of communication, critical scholars are particularly interested in how messages reinforce oppression in society. No aspect of life is interest free, even science. They believe there are some groups who benefit from oppressing others, so their main jobs are to point out the existing contradictions, in order to help people be aware of what is really going on, and create new forms of language that will enable predominant ideology to be exposed and competing ideologies to be heard.

This paradigm seemed to be suitable considering the fact that I am investigating aspects of difference in isiXhosa and English textbooks. Blommaert (as cited in Richardson 2007:10) echoes Littlejohn (2000:123) above that a certain group has an explicit political agenda, which struggles with culture and other groups' interests by arguing that:

... there is no such a thing as 'non-social' language ... Any utterances produced by people will be, for instance, an instance of oral speech, spoken with a particular accent, gendered and reflective of age and social position, tied to a particular situation or domain, and produced in a certain stylistically or generally identifiable format.

Working within this paradigm helped to identify the challenges of interpreting and recontextualising the curriculum in the textbooks in the context of equality as stipulated in the NCS.

### **3.4 Analytical tool**

The analytical approach I used is Critical Discourse Analysis (CDA). I chose this approach because according to Machin (2012:207):

Conducting a CDA analysis often involves the analysis of only a small number of texts, even of just one or two. These are selected according to the interest of the analyst, where perhaps they have observed ideology in operation, where they can describe the linguistic and grammatical choices used by the author in order to persuasively communicate this ideology. The analysis will, or should, then draw out a feature in the text not normally obvious to the casual reader. The ideology, buried, or somewhat concealed, in the text will become clear. It is the process of revealing the discourses embedded in texts that is seen as one important step in bringing ideological positions out into the open so that they can be more easily challenged.

This approach helped in identifying the contradictions embedded in the small sample. The contradictions were further explicated through drawing on Janks' (2000:178) overarching framework which focused on domination, access, diversity and design and integrating it. Elliott's framework (in Lester, 2003:7-14) was also integrated; it questioned whether images have the potential to 'hurt' and also asks if it is reasonable to predict that the intended audience, the subjects of the image in question, or other vulnerable people, will be directly or indirectly harmed. These frameworks helped in identifying the categories that emerged from the visuals in the textbooks. These frameworks are discussed in detail towards the end of this chapter. The integration of two different frameworks helped in ensuring that the study had a rich, interwoven analysing process.

### **3.5 Technique of investigation**

According to Sturman (as cited in Bassey, 1999:26) techniques used in investigation may be varied, and the researcher may draw on both qualitative and quantitative methods. The research technique employed in this study is qualitative. The qualitative analysis compared the length of comprehension texts, range of language skills, grammar focus, language 'appropriacy', level of challenge and visual texts.

### **3.6 Sampling**

To keep the study manageable, my sample consisted of two Grade 4 English home language textbooks and two Grade 4 isiXhosa home language textbooks, and their accompanying teachers' guides from two different publishing houses, Juta and Nasou-Via Afrika. The *Isiseko* and *Living Language Series* are published by Juta and *Igrama Nolwimi* and *Learning Platform English* are published by Nasou-Via Afrika.

The other document that was used was the National Curriculum Statement (NCS) document; both the English and IsiXhosa versions were analysed. Using the NCS home language documents was to ascertain if the textbooks analysed were in line with the two documents.

The titles of the textbooks are not abbreviated because I had the reader in mind. In other words, I avoided the reader having to constantly go back to look at which of the abbreviations is an English or isiXhosa textbook. I also wanted consistency because *Isiseko* is a one word title and writing one letter as an abbreviation when the others have more than one letter would not have been consistent. However, there are abbreviations or acronyms for other concepts or documents referred to and their definition is given in the acronyms page at the beginning of the thesis. The titles of each textbook and translations are written in italics.

The debate in South Africa as to which word the academics should use between Xhosa and isiXhosa is not an issue to me because I am a Xhosa woman who knows exactly what the difference is between the two. I use isiXhosa throughout the thesis because my ethnic group is Xhosa but the language I speak is isiXhosa. The focus in this study is on language, hence the appropriate term is isiXhosa.

### **3.7 Data Collection**

The data collection stage of the study was the easiest because there was not a time that was set aside to go and collect data. The data was readily available in the documents that were analysed.

### **3.8 Data analysis and interpretation**

As earlier mentioned, the qualitative method was used; this section looks at how this method was employed to ensure that the research questions were addressed.

In addressing the first research question, I examined how grammar and language structures were presented in the textbooks. I investigated whether grammar was presented in context as stipulated in the NCS or in decontextualized ways. Developing the criteria for analysis was part of the on-going research process. I compared the four textbooks using categories for analysis and comparison that were developed inductively.

The second research question was addressed by looking at the topics of written texts, the choice and nature of accompanying pictures and the multimodal text as a whole to establish

what subject positions the learners were expected to take up as readers. This enabled me to see what kind of reader was envisaged.

Thirdly, I assessed the level of challenge the textbooks offered. I paid attention to the length of texts, the range of activities used in the textbooks and the cognitive demand of comprehension questions. However, not all comprehension questions for each entire textbook were compared. A selection was made. In assessing the comprehension questions I adopted Bloom's taxonomy (1956:65). According to him, the stems of questions should seek to find information on knowledge, comprehension, application, analysis, synthesis and evaluation.

To construct an interwoven and rich analysis of the data I adopted two frameworks. The first and overarching framework is based on Janks' (2000:175) view that:

Critical literacy education, based on a sociocultural society theory of language, is particularly concerned with teaching learners to understand and manage the relationship between language and power. However, different realisations of critical literacy operate with different conceptualisations of this relationship by foregrounding one or other of domination, access, diversity or design.

She further asserts that these different dimensions of literacy are interdependent. I used this framework in analysing the data.

I chose this framework because it showed promise on how to see the power of language and how it manages to foreground and silence some aspects of language in getting differential attainment. The framework helped in highlighting the tensions that emanated from the texts.

The second framework I used is specifically for visual texts that also have an effect in positioning learners. This framework is from Elliot (in Lester, 2003:7-14) and provides an opportunity to analyse texts by questioning and not simply accepting what is contained in the pictures as cast in stone. According to Elliot (in Lester, 2003:7-14), one has to describe who is potentially being hurt by images, and ask if it is possible to predict that the intended audience, the subject of the image in question, or other vulnerable people will be directly or indirectly harmed.

Developing criteria to address Elliot's framework (in Lester, 2003:7-14) above was part of the research process. The visuals in the four textbooks are discussed in terms of the set of criteria outlined of gender stereotypes, representation of races and 'worlding' (Prinsloo, 2004).

The analysis entailed examining the difficulty and length of comprehension passages and the kinds of questions that are asked; for example, whether they are simple recall questions or whether the learners are expected to infer. The analysis helped in ascertaining if languages are taught and assessed at the 'same level of linguistic and intellectual challenge whilst acknowledging any differences that might exist' (Janks, 2000:177). This analysis yielded answers to the third research question that referred to the level of challenge the textbooks offered and whether the learners were encouraged to be critical.

In terms of choices of discourse, O'Halloran's definition of discourse practices (as cited in Mbelani, 2007:10) helped in analysing discourse practices in texts. The definition below allowed me to analyse both written and visual texts in the selected textbooks.

...discourse practice refers to the activity of reading a text, and making coherent understanding of it is in line with context (for example, reading purpose, spatial location, background knowledge, the nature of the participants). Discourse is the result of this: the interaction between text and context. So the discourse a man is likely to make from 'W' on a toilet door is likely to be different from that of a woman since men will normally understand this to mean they should not enter.

The discourse practices I paid particular attention to are those of reproduction of inequality in social and political contexts.

### **3.9 Triangulation**

According to Jansen (1997:63), to validate our research we need to ask ourselves how we know that the data we have collected is accurate. For this research, the data is readily available in the form of textbooks and the curriculum documents. I validated my interpretations of this data with evidence from the three different documents (textbooks, teachers' guides and curriculum documents). These three documents were my spring-boards in assessing if the study was worth pursuing and if the data that was uncovered is valid. If

there was only one source I could refer to, the validity of my study would have been in question because there is nothing else that supports my findings.

### **3.10 Ethics**

Because the study is based on document analysis of public documents, the only ethical issue considered was asking the publishing houses for permission to use their textbooks for this research.

### **3.11 Limitations**

One limitation was the size of the sample. It may not be representative of textbooks from the full range of publishers.

### **3.12 Conclusion**

In conclusion, the chapter gives an idea of the processes followed while conducting the study. It also gives justifications of actions taken and why the theoretical framework chosen was appropriate for the study. The next chapter presents the findings of the study by analysing the data from the curriculum documents, textbooks and teachers' guides.

## **CHAPTER 4**

### **PRESENTATION OF FINDINGS**

#### **4.1 Introduction**

This chapter presents an analysis of data gathered from four language textbooks (and accompanying teachers' guides) and from the English and isiXhosa home language NCS curriculum documents in relation to the development of literacy. The ultimate goal was to establish whether these language textbooks meet the challenge of equal education in these two home languages.

The first part of this chapter focuses on comparing the English and isiXhosa curriculum documents (2002), specifically paying attention to the assessment standards (AS) of Learning Outcomes (LOs) 3, 4, 5 & 6 as these concern the development of literacy.

The second part addresses discrepancies between the two publishers in the teachers' guide and language usage in the textbooks.

The third section analyses each textbook looking at the layout and the number of chapters. It also looks at topics, length of reading comprehensions, range of genres and authenticity of texts. It also looks at language structure and usage together with the level of challenge and visual representations in the four textbooks.

#### **4.2 Analysis and comparison of the English and isiXhosa curriculum documents**

The National Curriculum Statement (NCS) was developed in English and translated into the other ten official languages of South Africa. However the translation process has resulted in inconsistencies between the English and isiXhosa curriculum documents. The isiXhosa version is plagued by typographical errors, problematic sequencing of assessment standards, inaccurate vocabulary and omissions.

### 4.2.1 Typographical errors

There is a typographical error in LO3, AS 10.3 of the isiXhosa document. It should be written as “**Landela** imiyalelo nezalathisi ezibhaliweyo nezifutshane” meaning “Follow short printed instructions and directions” instead it is “**Andela** imiyalelo nezalathisi ezibhaliweyo nezifutshane”. If one puts different vowels before the incomplete words, they mean something totally different. For example, if it is ‘b’ it would be ‘bandela’ which means to give one a cold shoulder. Again, if it is ‘t’ it would be ‘tandela’ meaning to wrap something up.

Learning outcome 5, assessment standard 1.2 also contains a typographical error. Instead of “**chonga** iindlela ezichaseneyo nezikhethiweyo, aze axele izizathu nendlela ezahluke ngayo” it is “**honga** iindlela ezichaseneyo nezikhethiweyo, aze axele izizathu nendlela ezahluke ngayo” (see Table 1). If ‘t’ was to be added before the incomplete word, it would be ‘thonga’ which means to dream. Although an isiXhosa speaker would be in a position to guess the correct consonant that is missing, it still suggests that the isiXhosa Learning Area Statement was not proof-read. These typographical errors may lead to the isiXhosa document not being a reliable reference because one would have to refer to the English one to get accurate information.

LO's	IsiXhosa Home Language	
	Accurate	Inaccurate
<b>LO 3 AS 10.3</b>	Landela imiyalelo nezalathisi ezibhaliweyo nezifutshane	Andela imiyalelo nezalathisi ezibhaliweyo nezifutshane
<b>LO 5 AS 1.2</b>	Chonga iindlela ezichaseneyo nezikhethiweyo, aze axele izizathu nendlela ezahluke ngayo	Honga iindlela ezichaseneyo nezikhethiweyo, aze axele izizathu nendlela ezahluke ngayo

**Table 1. Typographical errors in assessment standards of the IsiXhosa curriculum document**

### 4.2.2 Sequencing of assessment standards

Learning outcome 4 assessment standards 2.3 and 2.4 of the isiXhosa document are not the same as those in the English curriculum statement. They are presented in a different order. 2.3 of the isiXhosa document reads “hlaziya umsebenzi ngenqiqo yabo yolwimi

olufanelekileyo, ngocwangciso nesimbo sokubhala, ingxelo kubalingane no/okanye notitshala” which is a direct translation of assessment standard 2.4 in the English document “revise work using own awareness of appropriate language, organisation and style, and feedback from classmates and/or teacher” (see Table 2). In other words, 2.3 of the isiXhosa document is 2.4 of the English document, while 2.4 of the isiXhosa document is 2.3 of the English document. This might not necessarily influence the interpretation of the curriculum because the same assessment standards are in both the English and isiXhosa curriculum documents, meaning that they can still be developed even if they are not in the same sequence.

LO's	Curriculum Statements	
	English Home Language	isiXhosa Home Language
<b>LO 4 AS 2.3</b>	Produces a first draft with appropriate language and conventions for the specific purpose and audience.	Hlaziya umsebenzi ngenqiqo yabo yolwimi olufanelekileyo, ngocwangciso nesimbo sokubhala, ingxelo kubalingane no/okanye notitshala
<b>LO 4 AS 2.4</b>	Revises work using own awareness of appropriate language, organisation and style, and feedback from classmates and/or teacher	Velisa uyilo lokuqala lolwimi olufanelekileyo nothungelwano kwinjongo ethile nakubaphula-phuli.

**Table 2. Different sequencing of assessment standards in the English and IsiXhosa documents**

#### 4.2.3 Inaccurate vocabulary

In the English document LO 4 AS 2.5 is “proofreads **final draft** for grammar, punctuation, and spelling, incorporating feedback from classmates and teacher” but the isiXhosa assessment standard reads “vavanya **ushicilelo lokuqala**, aze aqwalasele igrama, iziphumlisi, nopelo, ukudibanisa nengxelo evela kutitshala nabalingane” (see Table 3).

The contradiction here is that “ushicilelo lokuqala” means ‘first draft’ whereas in the English assessment standard it is written that it is the “final draft” that has to be revised. The correct wording for a final draft is available in LO 4 AS 2.6 “velisa **inguququlelo yokugqibela** ngokwabelana nabaphulaphuli abaphethelene nayo no/ okanye utitshala”. Again, the word

“izazisi” (LO 3 AS 1 and AS 8.1) is used to refer to both adverts and reference books; the difference is that a reference book is called “incwadi yezazisi” which could easily be mistaken to be a book of adverts if adverts are “izazisi” and in this instance this cannot be attributed to translational equivalence but to inaccurate use of vocabulary. In isiXhosa an advert is “intengiso” and if this word were used, it could help to give a clear distinction between an advert and a reference book.

LO's	Curriculum Statements	
	English Home Language	isiXhosa Home Language
<b>LO 4 AS 2.5</b>	Proofreads <b>final draft</b> for grammar, punctuation, and spelling, incorporating feedback from classmates and teacher	vavanya <b>ushicelelo lokuqala</b> , aze aqwalasele igrama, iziphumlisi, nopelo, ukudibanisa nengxelo evela kutitshala nabalingane
<b>LO 3 AS 1</b>	Reads a variety of South African and international fiction and non-fiction texts for different purposes (e.g. poems, stories, myths, brochures, <b>reference books</b> and textbooks).	Funda izicatshulwa eziyinyani nezingeyonyani zase Mzantsi Afrika nezamazwe aphesheya ngeenjongo ezahlukeneyo (umz: imihobe, amabali, iintsomi, iincwadana, <b>izazisi</b> , iincwadi zesikhokelo, njl,njl)
<b>LO 3 AS 8.1</b>	Recognises the different structures, language use, purposes and audiences of different kinds of texts (e.g. speeches, stories, poems and <b>advertisements</b> ).	Chonga iinjongo ezahlukeneyo zezicatshulwa (umz: intetho, amabali, imihobe, <b>izazisi</b> )
<b>Table 3. Use of inaccurate vocabulary in the IsiXhosa curriculum document</b>		

#### 4.2.4 Omissions

According to the English LO 4 AS 1.1, learners should be able to “write for **personal**, exploratory, playful, imaginative and creative purposes (e.g. letters, descriptive paragraphs, **limericks**)” but the isiXhosa equivalent assessment standard has omitted the personal purpose and the limericks “bhala imibhalo epicothayo, edlalwayo nethелеlekelayo neenjongo eziyilayo (umz:iileta, imihlathi echazayo njl,njl)” which literally means “write for exploratory, playful, imaginative and creative purposes” (see Table 4 below). This might not necessarily change the meaning but could imply that the isiXhosa learners are not expected to

write for personal purposes. The omission of limericks is understandable because they are specific to English because they work with English phonology.

LO's	Curriculum Statements	
	English Home Language	isiXhosa Home Language
<b>LO 4 AS 1.1</b>	write for <b>personal</b> , exploratory, playful, imaginative and creative purposes (e.g. letters, descriptive paragraphs, <b>limericks</b> )	bhala imibhalo epicothayo, edlalwayo nethелеlekelayo neenjongo eziyilayo (umz:iileta, imihlathi echazayo njl.njl)

**Table 4. Omission of words in the IsiXhosa curriculum document**

Although these mistakes are not serious, they detract from the overall quality of the curriculum document, which may influence textbook writers who depend on the curriculum statements to recontextualise the curriculum in the textbooks.

### 4.3 Analysis of the teachers' guides for the textbooks

#### *Nasou Via-Afrika*

In *Igrama Nolwimi* teachers' guide, there are two assessment standards that do not correspond with the curriculum document. On pages 26 and 38 of the teachers' guide the assessment standards that are tabulated do not correspond with the ones in the curriculum document. On page 26 **LO3 AS 6** reads (see Table 5 below):

“sebenza ngezivakalisi ngokusebenzisa intetho nengxelo”

**LO3 AS 6** in the curriculum document reads as follows:

“thelekelela izizathu zokwenziwayo ebalini”

On page 38 **LO 3 AS 2** reads:

“ukuqonda nolwazi oluthe gabalala, bexoxa okanye bekhetha amagama okanye isigama, izenzi ezinokubangela uvakalelo kumbongo, ochwangciswe ngendlela eyiyo”

In the curriculum document, the same **LO** reads:

“veza imibono nokwenza amagqabantshintshi ngezicatshulwa zokubonwayo nezezixhobo zosasazo ngeenjongo ezahlukeyo”.

Page No.	LO's	Nasou Via-Afrika (Igrama Nolwimi)	
		Teachers' Guide (Inaccurate)	Curriculum Document
26	LO3 AS 6	sebenza ngezivakalisi ngokusebenzisa intetho nengxelo	thelekelela izizathu zokwenziwayo ebalini
38	LO 3 AS 2	ukuqonda nolwazi oluthe gabalala, bexoxa okanye bekhetha amagama okanye isigama, izenzi ezinokubangela uvakalelo kumbongo, ochwangciswe ngendlela eyiyo	veza imibono nokwenza amagqabantshintshi ngezicatshulwa zokubonwayo nezezixhobo zosasazo ngeenjongo ezahlukileyo

**Table 5. Discrepancies in the Igrama Nolwimi's teachers' guide**

On page 56 of *Learning Platform English teachers' guide*, it is stated that the assessment standard to be developed is **LO 3 AS 13** when such an assessment standard does not exist. Learning outcome 3 only has twelve assessment standards. This leads one to question how much one should rely on the teachers' guides if they fail to do what they are intended to do i.e. to guide. As earlier mentioned in chapter two, textbooks are recontextualisers of the curriculum and the teachers guides are expected to help the teachers in understanding how to implement the curriculum that is embedded in the textbooks. This compromises the alignment of the literacy outcomes between this textbook and the curriculum statement.

#### **4.4 Analysis of the textbooks**

In this section I present a complete, systematic and detailed analysis of the content of each textbook. Specific focus on the content reveals how literacy is developed and how the reader is constructed in the texts. The development of literacy is gauged by looking at chapter topics (the terms 'chapter' and 'module' are used interchangeably), number of chapters and pages; length of texts; range of genres; authenticity of texts; language skills per chapter; language structure and use; questions and level of challenge. The Janks' (2000:175-182) framework on domination, access, diversity and design is used in ascertaining how the reader is positioned in the texts. The findings presented in this chapter highlight different tensions in the

textbooks. The tensions range from access versus diversity, tradition versus modernity, curriculum versus diversity and diversity versus domination. These tensions will be discussed in detail in the next chapter.

I first analyse the English and isiXhosa textbooks from the same publishing house, Nasou Via-Afrika. The two textbooks are *Igrama Nolwimi* and *Learning Platform English*. The aim is to see if there are any differences in terms of literacy development and reader positioning. I then compare the *Isiseko* and *Living Language Series* textbooks from Juta.

#### **4.4.1 Analysis of Nasou Via-Afrika Textbooks**

The structure of each chapter in *Igrama Nolwimi* is the same. It contains first a reading comprehension, followed by grammar and later followed by general knowledge and a portfolio task. In *Learning Platform English* consistency is in the first activities of each chapter. Each chapter begins with a visual text that is followed by a reading comprehension. The other activities differ in sequencing in the different chapters.

##### **4.4.1.1 Number of chapters, sections, pages and topics**

The *Igrama Nolwimi* textbook has four chapters with an average of six sections per chapter. It has 121 pages. The focus in the first chapter of *Igrama Nolwimi* is on the identity of the learner. The learner and the family are presented as inseparable as both are in one chapter. Further, more focus is on the family and community as the four sections of chapter one suggest in the table below. There are only two sections about the learner as an individual and the remaining four are about the family and community.

The number of chapters in *Learning Platform English* is ten and they have an uneven number of sections that add up to thirty two bringing them to an average of three sections per chapter. The number of pages is 124.

An interesting observation about the first chapter of *Learning Platform English* is that it focuses on the learner's identity as well but the difference between it and the first chapter of *Igrama Nolwini* is that the learner is an individual so all the topics are about the learner as an individual (see Table 6 below).

The second chapter of *Igrama Nolwimi* moves away from the learner and shifts focus to the importance of his or her surroundings, the activities that take place in these surroundings and how learners can survive. On the other hand, *Learning Platform English* is still focusing on the learner but on a different level, i.e. how he or she fits in their family before introducing him or her to a wider community in chapter three (see table 6).

The third chapter of *Igrama Nolwimi* focuses on the values of the society that the learner has already been introduced to in chapter two. In *Learning Platform English*, it is only in the third chapter that the learner gets to be introduced to the community/society and how to survive in it.

The last chapter of *Igrama Nolwimi* is about the learner having fun, exploring and using technology. The fourth chapter of *Learning Platform English* also focuses on having fun and learning some facts which give *Learning Platform English* more ground to cover in the six remaining chapters (see Table 7).

<b>NASOU VIA-AFRIKA</b>		
<b>Chapter topics</b>		
<b>Chapters</b>	<b><i>Igrama Nolwimi</i></b>	<b><i>Learning Platform English</i></b>
<b>1</b>	1. Mandithethe ngam ( <i>let me talk about myself</i> ) 2. Akakho ofana nawe ( <i>there is no one like you</i> ) 3. Amakhaya nosapho ( <i>Homes and families</i> ) 4. Siyazalana ( <i>We are relatives</i> ) 5. Ekuhlaleni ( <i>In the community</i> ) 6. Isikolo namagumbi okufundela ( <i>The school and its classrooms</i> ) 7. Wena nabahlobo ( <i>You and friends</i> )	1. Who am I? 2. This is me 3. The person I see in the mirror 4. What's in a name 5. Writing a diary 6. I like being me 7. The things that make me 'me' 8. Make a collage of yourself

2	<ol style="list-style-type: none"> <li>1. Abantu (<i>people</i>)</li> <li>2. Izityalo (<i>Vegetation</i>)</li> <li>3. Izilwanyana (<i>Animals</i>)</li> <li>4. Amanzi (<i>Water</i>)</li> <li>5. Umhlaba (<i>The soil</i>)</li> <li>6. Ungcoliseko lwendalo (<i>Pollution</i>)</li> <li>7. Amaxesha onyaka (<i>Seasons of the year</i>)</li> </ol>	<ol style="list-style-type: none"> <li>1. Family first</li> <li>2. Saying goodbye to grandpa</li> <li>3. Where do you fit in your family?</li> <li>4. Families do things together</li> <li>5. Family gossip</li> </ol>
3	<ol style="list-style-type: none"> <li>1. Italente (<i>Talent</i>)</li> <li>2. Inkubeko (<i>Heritage</i>)</li> <li>3. Ixesha (<i>Time</i>)</li> <li>4. Umkhomba-ndlela (<i>Mind map</i>)</li> <li>5. Ukusebenzisana (<i>Working together</i>)</li> <li>6. Unxibelelwano (<i>Communication</i>)</li> </ol>	<ol style="list-style-type: none"> <li>1. Healthy and happy</li> <li>2. Geraldine Germ and the children's party.</li> <li>3. Road safety</li> <li>4. Flu germs on the way</li> <li>5. Emma's eating habits</li> </ol>
4	<ol style="list-style-type: none"> <li>1. Masincokole (<i>Let us have a conversation</i>)</li> <li>2. Masikhe sibethwe ngumoya (<i>Let us go for an outing</i>)</li> <li>3. Masisebenzise ingqondo luvo (<i>The unit is on guessing games and hide and seek</i>)</li> <li>4. Masenze imfunalwazi (<i>Let us do research</i>)</li> <li>5. Masenze amalinge (<i>Making efforts</i>)</li> <li>6. Masisebenzise ubuchwepheshe (<i>Using technology</i>)</li> </ol>	<ol style="list-style-type: none"> <li>1. Facts and feathers</li> <li>2. Why can't I fly?</li> <li>3. Facts about ostriches</li> <li>4. A feather in your cap</li> <li>5. Time for an omelette</li> </ol>
<p><b>Table 6: The focus in different chapters of <i>Igrama Nolwimi</i> and <i>Learning Platform English</i></b></p>		

The third, fourth, fifth and sixth chapters move slightly away from the learner to his or her surroundings and how he or she relates to the surroundings. However, *Learning Platform English* has six more chapters that focus on a wide range of topics that were not covered in *Igrama Nolwimi*. For example, *Learning Platform English* goes beyond the learners' experiences of their immediate surroundings to topics such as dinosaurs, inventions and the planet. The ninth and tenth chapters are about enjoying life and having fun after they have learned all that is in the textbook (see Table 7 below).

**NASOU VIA-AFRIKA**

*Learning Platform English (Continued)*

<b>Chapter 5</b>	<b>Chapter 6</b>	<b>Chapter 7</b>	<b>Chapter 8</b>	<b>Chapter 9</b>	<b>Chapter 10</b>
Precious pig	1. Our precious planet	1. Dinosaur mania	1. Great inventions	1. Fun page	1. Adventure with a big A
1. Meet Busi, Sam and Anna	2. Riverine rabbits are endangered	2. Whatever happened to all the dragons?	2. Whose bright idea?	2. Surprise	2. The water mountain 1, 2 and 3
2. Different kinds of greetings	3. Why do species become extinct?	3. Dinosaurs' galore	3. Glass invented by accident	3. It works for me	
3. Manners maketh a man	4. Endangered species Time for an omelette	4. Fossil skeletons I am a dinosaur	4. The dishwasher	4. Let's travel	
			5. Invention of the vacuum cleaner		
			Inventions solve problems		

**Table 7: Different topics of chapters 5 – 10 of *Learning Platform English***

#### 4.4.1.2 Length of reading comprehension texts

I have categorized the length of texts according to their length on the pages, i.e. half a page and full page. As was mentioned in chapter three, I have done it this way because both textbooks have the same font size and line spacing. Some fit neither of these lengths so the ones that are over half a page but not a full page I have categorized as full pages and the ones that are less than half a page I have categorized as half pages. The difference between half and full length texts is big in *Igrama Nolwimi*. It has 21 half a page comprehension texts and nine full page texts. However, there is a balance between these texts in *Learning Platform English* because the short texts are fifteen when the long ones are sixteen. Comparing the

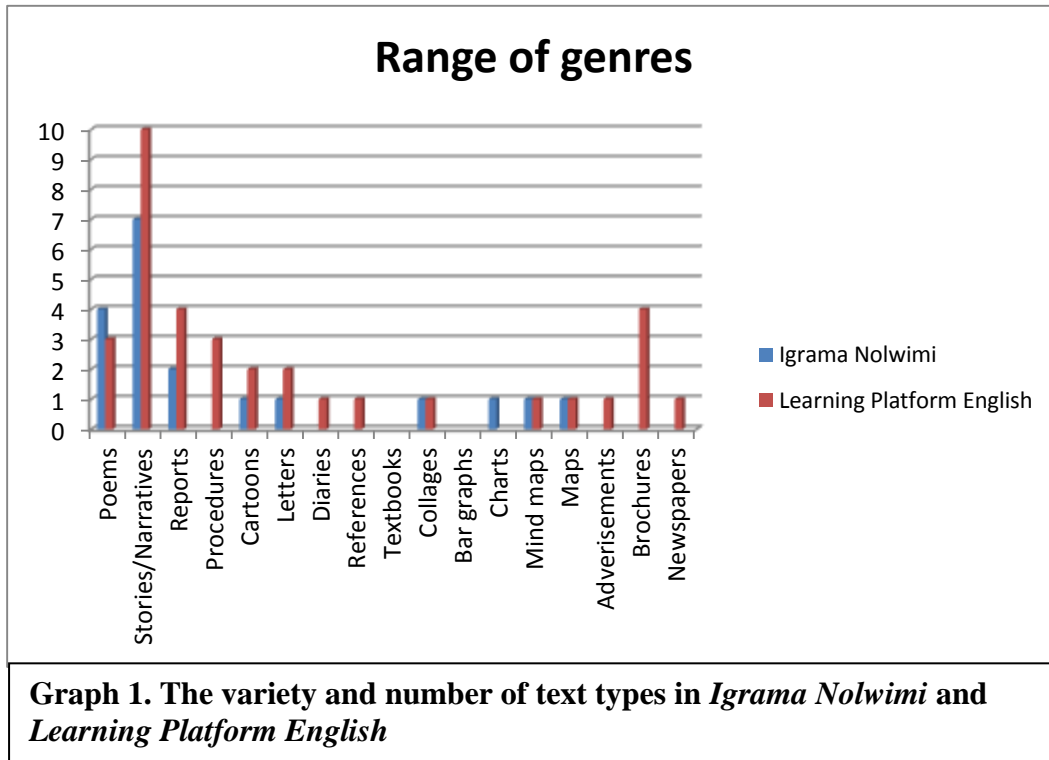
*Igrama Nolwimi* and *Learning Platform English* it is evident that the English learners are expected to read more, longer texts.

#### **4.4.1.3 Range of genres**

According to the NCS (2002), learners should be exposed to a variety of text types so as to keep up with the real world that demands the use of a large range of text types. This section looks at the range and patterns of text types that occur in both *Igrama Nolwimi* and *Learning Platform English*.

As shown in Graph 1 below, the most common genre in both *Igrama Nolwimi* and *Learning Platform English* is narratives. Although there are more narratives in *Learning Platform English* (10) than in *Igrama Nolwimi* (7) they are the commonest genre in each of the two textbooks. The next most common genre in both textbooks is poems; *Igrama Nolwimi* has four while *Learning Platform English* has three. Another genre that is common in both textbooks is reports; *Igrama Nolwimi* has two and *Learning Platform English* has four. Cartoons and letters are common in both textbooks with *Igrama Nolwimi* having one of each genre and *Learning Platform English* having two of each genre. Collages, mind maps and maps are common in both textbooks, each textbook having one of the three genres.

However, there are text types that feature in only one textbook, for example *Igrama Nolwimi* has one chart while *Learning Platform English* does not. On the other hand, *Learning Platform English* has a couple of genres that *Igrama Nolwimi* does not have at all. For example, it has three procedures, one diary, reference, advertisement and newspaper and, lastly, four brochures.



#### 4.4.1.4 Authenticity of texts

‘Authentic materials describe those that reflect the outside world and have been produced for purposes other than to teach language’ (Nunan, 1988:99). An authentic text is real writing that has been published in a magazine, a book, or an online or print newspaper or journal. The whole of *Igrama Nolwimi* textbook does not have such authentic texts. All the illustrations are in black and white and seem to be created to serve the purpose of teaching the language (see Picture 1). There are no photographs or other authentic texts taken from newspapers, magazines etc.



**Pic 1. The drawn illustrations in *Igrama Nolwimi***

Besides the seventeen photographs in the *Learning Platform English*, all the other texts, for example Pictures 2 and 3, are not authentic because they were produced to teach language.

### Time for an omelette!

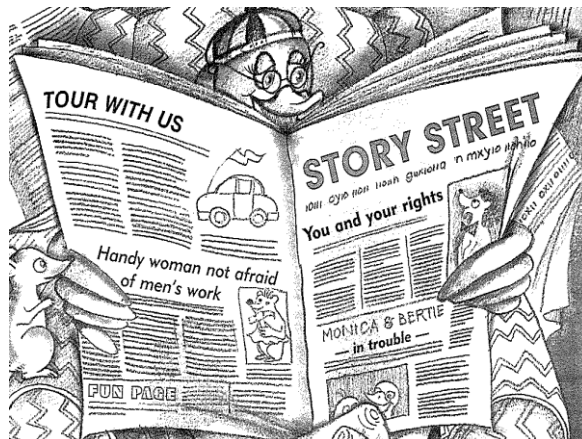
Now you will create your own recipe. First have a look at this recipe for an omelette:

#### Ingredients

- 2 eggs
- 1 tbs milk
- salt and pepper
- 1 tbs butter

#### Method

1. Loosen the edges of the omelet to prevent it from burning.
2. Add some salt and pepper to the egg and milk, if you wish.
3. First beat the eggs and milk together.
4. Enjoy with some fresh bread.
5. Heat an omelette pan and melt the butter in it.
6. Pour the egg mixture in and stir gently with a fork.



**Pic 2. An example of an inauthentic recipe Pic 3. A picture of a drawn newspaper**

#### 4.4.1.5 Language skills per unit

All four language skills - listening, speaking, reading and writing - are developed in all five chapters of *Igrama Nolwimi*. Each unit develops all four language skills as illustrated in Table 8. The first column of the table is *Ulwazi* meaning 'knowledge', the middle column is about '*izakhono*' which means 'skills' that are developed in the unit and the last column is about *ixabiso lezinto* which means 'values'. The underlined words in the four bullets mean speaking, reading, listening and writing respectively (see Table 8). *Igrama Nolwimi* does more than just identify the language skills but it also develops knowledge, skills and values.

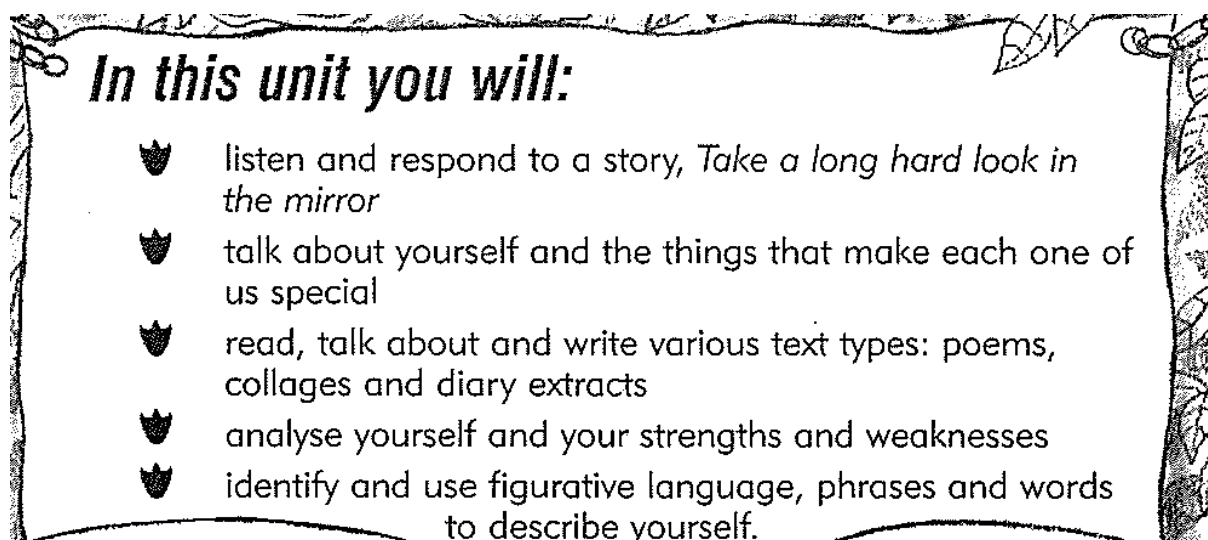
<b>Ulwazi</b>	<b>Izakhono</b>	<b>Ixabiso lezinto</b>
<ul style="list-style-type: none"> <li>• Ukuthetha nokubhala igama, ifani, ne-adilesi, iminyaka yobudala, umnyaka wokuzalwa kwakunye nenombolo yemfono-mfono/ umnxeba.</li> <li>• Ukuthetha gabalala ngawe neemfuno zakho.</li> <li>• Ukwazi imithetho nemigaqo.</li> </ul>	<ul style="list-style-type: none"> <li>• Ukukwazi <u>ukuthetha</u> ngokuzithemba ubonakalisa uvakalelo.</li> <li>• Ukukwazi <u>ukufunda</u> ngokuzithemba ubonakalisa ukuqonda.</li> <li>• <u>Ukumamela</u> imiyalelo, uze uyilandele.</li> <li>• <u>Ukubhala</u> izinto ezilula kude kuse kwiileta.</li> </ul>	<ul style="list-style-type: none"> <li>• Ukuzithemba nokuzamkela.</li> <li>• Ixabiso losapho, izizalwane kwakunye nabahlobo.</li> <li>• Ukwabelana.</li> <li>• Intlonipho kwabadala nakwisikolo sakho.</li> <li>• Ubume obububo ngokubhekiselele kwimithetho.</li> <li>• Ukubaluleka kokuzilongga</li> </ul>

**Table 8: The different language skills developed in each chapter of *Igrama Nolwimi***

The translated version of Table 8 (Table 9 below) gives an idea of the *knowledge, skills* and *values* to be developed in *Igrama Nolwimi*.

Knowledge	Skills	Values
<ul style="list-style-type: none"> <li>● To <u>speak</u> and write a name, surname, address, age, date of birth and phone number.</li> <li>● To <u>speak</u> in general about your needs</li> <li>● To know road rules</li> </ul>	<ul style="list-style-type: none"> <li>● being able to <u>speak</u> with confidence showing feelings.</li> <li>● To be able to <u>read</u> with confidence showing understanding.</li> <li>● To <u>listen</u> to instructions and following them.</li> <li>● To <u>write</u> simple things like a letter.</li> </ul>	<ul style="list-style-type: none"> <li>● To be confident and accepting oneself.</li> <li>● The value of family, relatives and friends.</li> <li>● Sharing.</li> <li>● Respect for the elderly and your school.</li> <li>● State of affairs in relation to rules.</li> <li>● The importance of exercise</li> </ul>
<p><b>Table 9. Translation of table 8</b></p>		

All ten chapters of *Learning Platform English* develop the four language skills. The following is an example of an overview of chapter one and the other chapters follow the same pattern (see Picture 4).



**Pic 4: Different language skills developed in each chapter of LPE**

#### 4.4.1.6 Language structure and use

The *Learning Platform English* has a wider variety of grammar focuses than *Igrama Nolwimi* because *Learning Platform English* has almost twice the number of chapters than the *Igrama Nolwimi* (see Table 10). In other words, there is more coverage in *Learning Platform English* than in *Igrama Nolwimi*. What is of interest is how *Learning Platform English* pays attention to vocabulary development in comparison to *Igrama Nolwimi*. There is a big focus on vocabulary in *Learning Platform English* which acknowledges the important role of vocabulary in language and literacy development.

Chapters	Igrama Nolwimi		Learning Platform English
1	Nouns, vocabulary building, idioms, synonyms, direct and indirect speech,		Language expressions, vocabulary building
2	Nouns, singular and plural, negative sentences, degrees of comparison		Vocabulary building
3	Tenses, onomatopoeia,		Past tense, direct and indirect speech
4	Singular and plural, pronouns, nouns and verbs		Vocabulary building
5			Onomatopoeia
6			Formal vs. informal language, vocabulary building
7			Vocabulary building, parts of speech
8			Compound words, idiomatic expressions
9			Vocabulary building, abbreviations, synonyms, adjectival and adverbial clauses
10			Adverbs, plurals, prepositions, exclamations, idiomatic expressions, antonyms, sentence construction, direct and indirect speech.

**Table 10: The range of grammar activities in *Igrama Nolwimi* and *Learning Platform English***

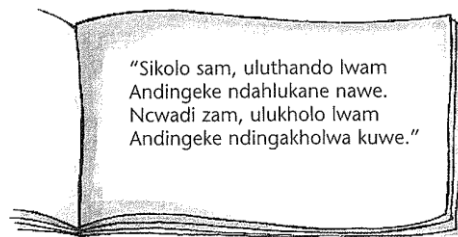
In *Igrama Nolwimi* language appropriacy is not developed. The surprising thing is that in traditional isiXhosa culture it is paramount that one knows how to address someone older

than oneself. For example, if a male is old enough to be one's father then he would be addressed as 'tata' and respected as such.

In terms of grammar, in all the chapters it is taught in context. The activity below is based on a poem that must have been read earlier and learners are expected to identify direct speech and use punctuation to show the exact words of the speaker (see Picture 5).

**Isifundo 6.3: Intetho-ngqo**

Intetho-ngqo yintetho ephuma inje ngokuba injalo kwisithethi. Maxa wambi ke le ntetho iboniswa ngeempawu zocaphulo ezithi zisetyenziselwe ukubonisa intetho eyenziwa ngumntu njengoko injalo Masibuyele kwicengcelezo, sisifunde. Uqaphele ntoni? Ingaba kusetyenziswe intetho-ngqo okanye ingxelo-ntetho? Cacisa. Masikhe sifake iimpawu zocaphulo ke ngoku:

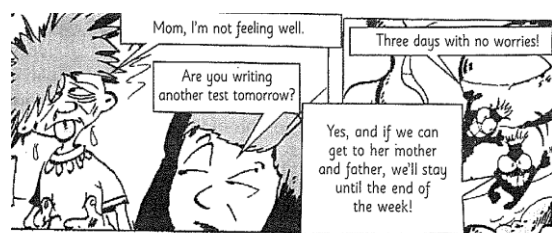


**Pic. 5. Grammar in context**

*Learning Platform English* introduces the identification and relevance of different forms in English and their appropriacy. Picture 6 below shows how people use different kinds of language in different contexts. The language is casual when speaking to peers but it changes to formal when speaking to someone older. Language activities are presented in context. Each language activity is extracted from a text that was read earlier (see Picture 7).



**Pic 6. Formal and informal language**



**Focus on words and sentences**

1. Talk about the underlined words.
2. Rewrite the following sentences, beginning each one with the word "yesterday":  
They use the same towels.  
She lies to her mother.  
I drink lots of cooldrink.
3. Choose two of the blocks in which there are speech bubbles. Take a look at who is talking and rewrite the sentences, but start them with: "The germ said", or "Emma's mother said", or whoever is busy talking.

**Pic 7. Text-based grammar task**

#### 4.4.1.7 Level of challenge and introduction of challenging work


The kind of writing that is expected from learners in the first chapter of *Igrama Nolwimi* is fairly easy, like writing a paragraph about themselves and their families. The writing they have to do in the second chapter is a little advanced compared to that in the first chapter because learners are expected to write poems and draw mind maps and in the remaining two chapters they are expected to write stories, essays, reports and draw maps.

The intellectually challenging work is gradually introduced as the chapters proceed in *Learning Platform English*. In terms of writing in the first chapters, learners are expected to write easy text types like diaries which are for a personal purpose and do not have an intended audience other than the writer. However, as the chapters progress the writing tasks become more challenging towards the end, and include writing texts like newspaper articles and interviews, all of which have an intended audience.

With regard to the interpretation of text, the questions asked in *Igrama Nolwimi* are recall and general knowledge questions. Learners are not expected to think critically about the language and content in the texts (see Task 1 below). In these questions learners are simply expected to recall what is in the text.

<p><b>Imibuzo</b></p> <p>Phendula le mibuzo ilandelayo:</p> <ol style="list-style-type: none"><li>1. Isitiya sasekhaya siphil?</li><li>2. Ziziphi na izixhobo eziye zisetyenziswe xa kulinywa isitiya?</li><li>3. Yiyiphi na imifuno ethi ilinywe kwisitiya sasekhaya?</li><li>4. Ukhula oluphakathi kwezityalo naphakathi kwemiqolo luhlakulwa ngubani, ngantoni na?</li><li>5. Sithengelwa ntoni na ngemali eqokelelwe kwintengiso yemifuno?</li></ol>	<ol style="list-style-type: none"><li>1. <i>Where is our home garden?</i></li><li>2. <i>Which tools are needed when planting the garden?</i></li><li>3. <i>Which vegetables are planted in our garden?</i></li><li>4. <i>Who takes away the weed between plants? With what?</i></li><li>5. <i>What is bought for us with the money we get</i></li></ol>
<p><b>Task 1. Questions not requiring critical thinking - Translation of task 1</b></p>	

In *Learning Platform English*, learners are expected to think beyond what is stated in a text by being asked questions that need critical thinking and that require them to identify the point of view of the writer (see Pictures 8 and 9). The differences extend not just to the cognitive challenge of the questions, but also the complexity of the syntax.

<p><b>Discuss</b></p> <ul style="list-style-type: none"> <li>• What is the writer writing about in each extract?</li> <li>• What mood or emotions is the writer expressing?</li> <li>• Is there any indication of the time of day, the season, month, etc.?</li> <li>• Why do you think the writer recorded the extract?</li> <li>• Who is the audience for these extracts, i.e. who is meant to read them?</li> <li>• How does the language in these extracts differ from the language you use when writing a formal report for school?</li> <li>• What other events have been included incidentally in the extract?</li> <li>• Is the diary extract of a private nature or would it not really matter if another person read it?</li> <li>• Does the personality of the writer come through?</li> </ul>	<p><b>Shock and surprise?</b> </p> <p>Think about the story you have just read. Discuss:</p> <ul style="list-style-type: none"> <li>• Where does the story take place?</li> <li>• Who is the "baddie" in the story?</li> <li>• Why are Monica and Bertie on the run?</li> <li>• The person from whose viewpoint the story is told, usually gives personal details about the other characters and what he/she thinks about them. Whose thoughts do we follow in the story? Can you prove this?</li> </ul>
<p><b>Task 2. Questions beyond what is stated in text Task 3: Critical thinking</b></p>	

#### 4.4.1.8 Visual representation

The visual data presented in this section was analysed according to the categories that emerged during analysis. The three main categories are stereotypes, representation of race and 'worlding' (Prinsloo, 2004:81-85).

#### Stereotypes

The stereotypes category has sub-categories e.g. gender related roles, occupations and role models.

#### Gender role related stereotypes

In *Igrama Nolwimi* there is a portrayal of gender imbalance through the depiction of gender roles. Women are portrayed as homemakers whose place is in the kitchen and who have a duty to serve men as aspects of African culture (see Picture 8). The desire to preserve a traditional aspect of African culture is evident in this textbook.



**Pic 8: Depiction of women’s place in the kitchen**

On the other hand, in *Learning Platform English* roles are not assigned to a certain gender. Picture 9 below depicts both males and females as equals and that is a reflection of the Constitution that is embedded in the NCS curriculum. The women are having their tea before the men have theirs and the women are not the ones serving the men. In a traditional African setting, men, as head of house, have to be served first before the women. This shows one of the tensions between these textbooks, i.e. tradition versus modernity. This will be discussed in detail in the next chapter. In this picture the men do not have their tea yet but the women have gone ahead and had theirs. To add, even the children are helping themselves from sandwiches before the fathers.

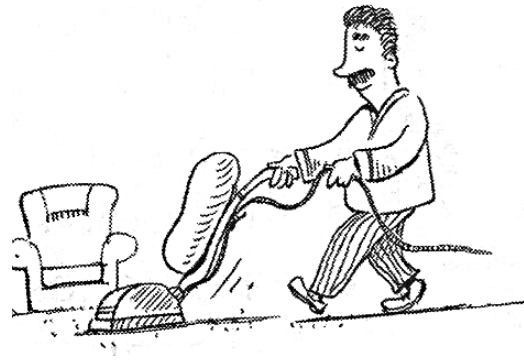


**Pic 9. Depiction of men and women being equal**

The following pictures (see Pictures 10 and 11) in *Learning Platform English* show that household chores like sweeping and vacuuming are not assigned to females only; they can also be done by men.



**Pic 10. A boy sweeping the floor**

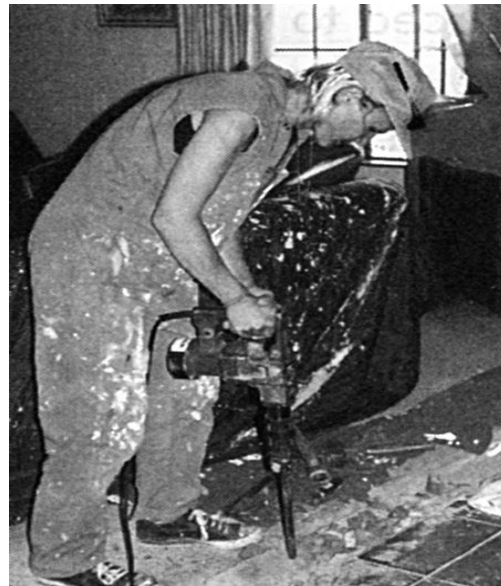


**Pic 11. A man vacuuming the floor**

*Learning Platform English* balances expectations from the two genders. Picture 12 is an example of a stereotype in this textbook. The girl has a top with a heart on it when the boy has a top with a symbol of lightning on it. This gives the impression that girls are supposed to be the soft ones and the boys the tough and adventurous ones. However, the textbook also has texts that challenge stereotypes as illustrated in Picture 13 by showing a woman who is doing a job that used to be regarded as a male job.



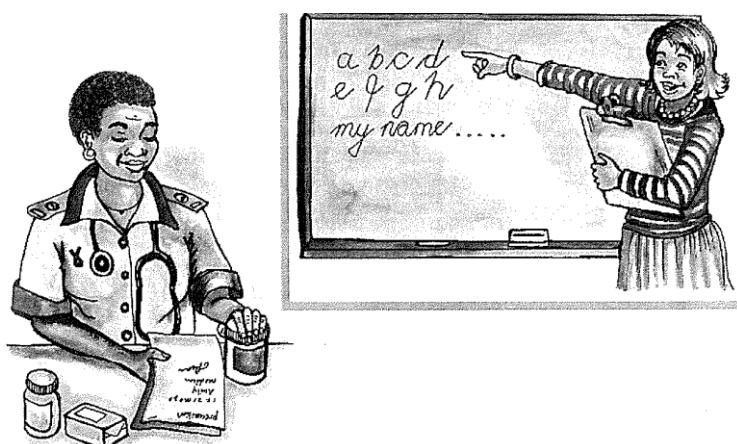
**Pic 12: Depiction of stereotypes**



**Pic 13: Erosion of stereotypes**

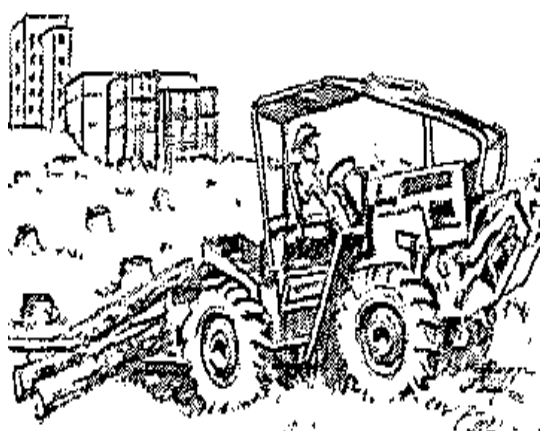
## Gender stereotypes related to occupations

There are only two kinds of occupations in *Igrama Nolwimi* i.e. teaching and nursing (see Picture 14). Both these professions are rather traditional professions for black female South Africans. There are no recent or varied occupations depicted. These are stereotypical occupations for women, for example, in society a female nurse is simply called a 'nurse' but a male is called a 'male nurse' which gives the impression that a nurse is supposed to be female. Again, the depiction of a female teacher in a grade four textbook is another stereotype that primary school teachers should be female.



**Pic 14. The traditional nature of occupations**

*Learning Platform English* does not have many references to occupations. There are only four but of the four two are of a traditional (see picture 15) and two of a modern nature (see Picture 16).



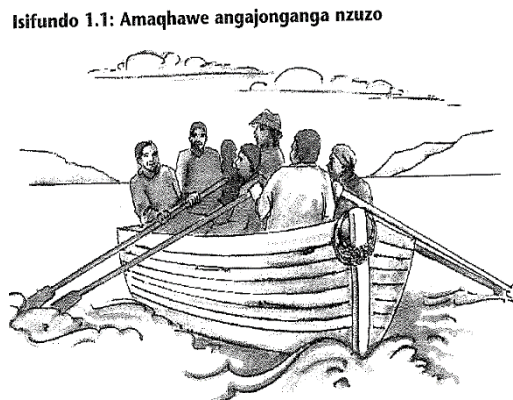
**Pic 15. A mechanical traditional occupation**      **Pic 16. A scientist digging for fossils**

## Gender stereotypes related to role models

Illustrations of female role models in *Igrama Nolwimi* are of those who do not challenge the status quo, e.g. women who know that their place is in the kitchen (see Picture 17) and accept being subservient to men. On the other hand, male role models are depicted as selfless, brave and in a position to be heroes ‘Amaqhawe angajonganga nzuzo’ (Heroes who do not want profit) as the heading suggests (see Picture 18).

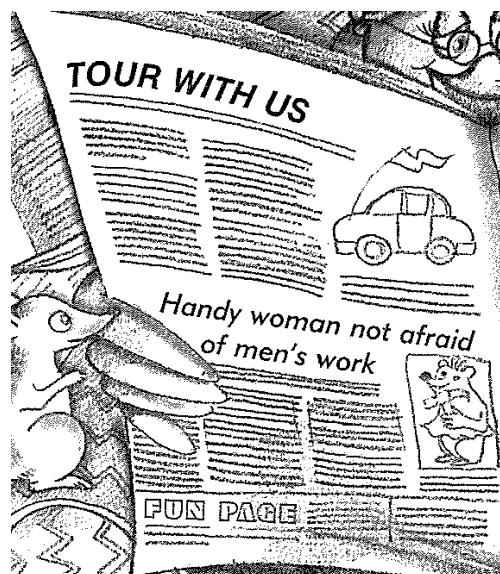


**Pic 17. A woman in the kitchen**



**Pic. 18: Males working selflessly**

In *Learning Platform English* role models are depicted as ones that challenge the status quo as illustrated in the following picture. The woman who is doing a ‘men’s’ job is applauded in the newspaper (see Picture 19).



**Pic 19. Woman is a role model for challenging status quo**

#### 4.4.1.9 Representation of race

As was earlier mentioned, the entire *Igrama Nolwimi* textbook has drawings rather than photographs or other forms of representation. Of all the drawings, only three depict different races (see picture 20) and the rest are pictures of blacks (see Picture 21).



**Pic 20. An illustration of different races**    **Pic 21. An illustration of blacks only**

*Learning Platform English* has only seventeen photographs and the rest are drawings. However, in those photographs different races are represented (see Pictures 22 and 23). The fascinating thing is that the other races are represented in photos whereas the blacks are represented in drawings (see Picture 24).



**Pic 22. Shows white children**    **Pic 23. An Indian child**    **Pic 24. Blacks in drawings**

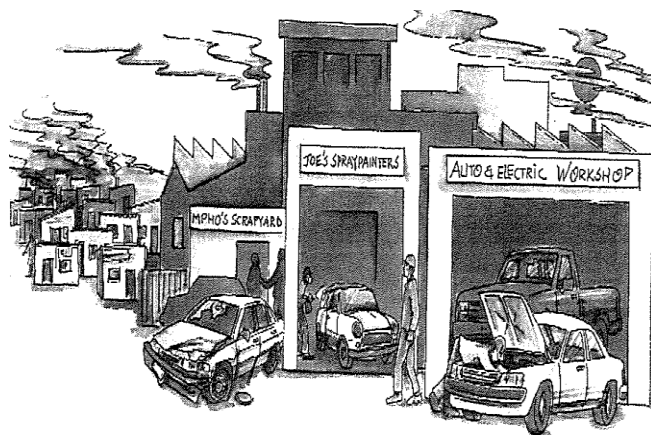
#### 4.4.1.10 'Worlding'

In *Igrama Nolwimi* the learners are exposed to rural life (see Picture 25) but not to life beyond South Africa. In the one isolated picture where the 'worlding' is not rural, the place is a scrapyard in an impoverished area where the houses are shacks (see Picture 26). Even the

mode of transport is ordinary cars and not just ordinary cars but cars that are not in a good working condition.

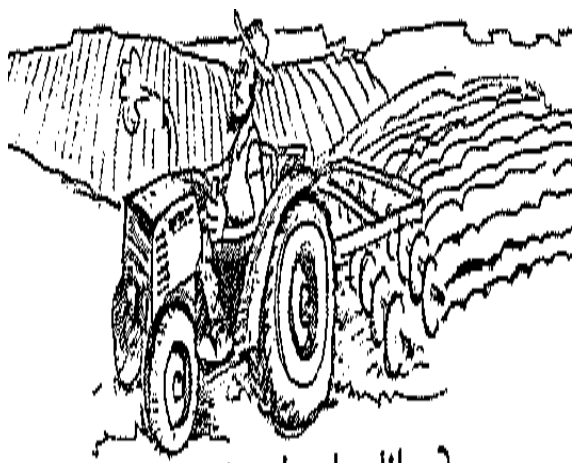


**Pic 25: Depiction of a rural area**



**Pic 26: A scrapyard in a shack area**

In *Learning Platform English* there is a balance in the kind of world that the learners are exposed to. The following pictures orientate the learners to both rural (see Picture 27) and urban life (see Picture 28).





**Pic 27. Exposure to rural life**

**17 Let's travel!**

A special trip for young ones like you! Backpack through Europe with an experienced tour guide. On this tour you'll discover the wonders of Europe and have fabulous times with people your own age.

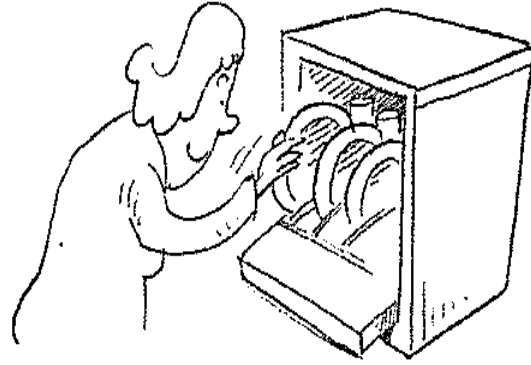
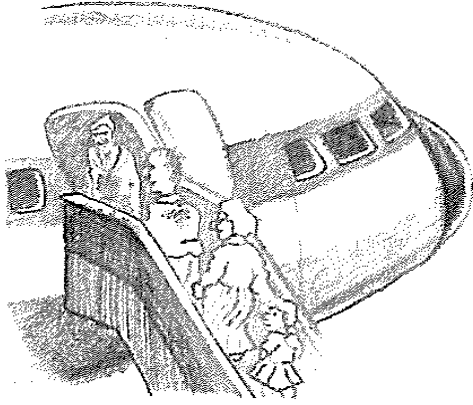
**Day 1**  
Land in London late afternoon. Check in at the Green Court Hotel, Earl's Court. Get on the tube and whizz off to Picadilly Circus and Leicester Square; mingle with the locals.

**Day 2**  
Morning: Walk past Buckingham Palace and hang out with the rich and famous in Madame Tussaud's wax museum! Afternoon: Walk over London Bridge and experience the gruesome past of the British at the Tower of London – and see the crown jewels. Evening: Musical *Phantom of the Opera*.

**Pic 28. Exposure to beyond SA borders**

However, the urban visuals depict a distinctly middle-class lifestyle in their 'worlding', for example, planes (see picture 29) and ships as a means of transport and use of dishwashers (see Picture 30) instead of washing dishes in a sink with hands. The tension here is between being authentic to the current situation (the majority of isiXhosa speakers are poor whereas English speakers are much more likely to be middle or upper class) and imagining a future in which isiXhosa speakers can take up different subject positions.



**Pic 29: A plane as a means of transport    Pic 30: Using a dishwasher to wash dishes**

#### **4.4.2 Analysis of Juta Textbooks**

##### **4.4.2.1 Number of chapters, pages and topics**

The *Isiseko* textbook has five chapters with nineteen units and 110 pages. The first chapter focuses on the learner as part of a family as all the units within it suggest. Although the topic of the first unit suggests that it is about the learners as individuals, it is not. The first unit is ‘Ndingubani’ meaning ‘Who am I’ but the content is not about the individual child but about different kinds of families, e.g. extended family and immediate family. The second unit is ‘Ekhaya’ which means ‘At home’ and it is about a family tree. The third one is about naming a child and the child being identified by his/her clan name. The fourth unit is about the role of each member of a family. Lastly, the fifth unit is about family celebrations (see Table 11).

*Isiseko*’s second chapter moves away from the family and focuses on different kinds of communication that a learner might have to use or have people using to communicate with him or her. It is in the third chapter that *Isiseko* focuses on the learner as an individual. Its focus is on a learner knowing himself or herself better, where the learner sees himself or herself in the future and how to make those dreams a reality. The fourth chapter of *Isiseko* is on early trading in South Africa. It also looks at how to raise money through ‘stokvels’. However, the third unit of this chapter looks at how to do a project on a bird, which is completely different from the two units that are money related. The last chapter of *Isiseko* is on the environment and nature conservation. The first unit is on the relationship of people with nature. The second one is on water conservation while the third one is on plants. The last unit is on animals and people.

The *Living Language Series* textbook has six chapters with forty five units and 128 pages. The first chapter does not focus on the learner nor his or her family. The chapter has random units which do not hold it together. It is only in the second chapter that friends are introduced but there is still nothing about a learner as an individual. The third chapter exposes the learners to life beyond our planet. The fourth chapter is on having fun and introduces the learner to different text types that encourage extensive reading, e.g. newspapers, magazines, cartoons and comics. The penultimate chapter of *Living language Series* has units whose content is imaginary and relates to the world of children's fantasy literature. The last chapter is all about having fun.

<b>JUTA</b>		
<b>Chapter topics</b>		
<b>Chapters</b>	<b>Isiseko</b>	<b>Living Language Series</b>
<b>1</b>	1. Ndingubani? ( <i>Who am I?</i> ) 2. Ekhaya ( <i>At home</i> ) 3. Mthiye igama lo mntwana. ( <i>Give this child a name</i> ) Ndingubani wakwabani? ( <i>Who am I? What is my background?</i> ) 4. Indima yomntu ngamnye. ( <i>The role of everyone</i> ) 5. Imobhiyoze yekhaya ( <i>Family celebrations</i> )	1. Brainstorming in groups 2. Don't call me names 3. Who likes honey? 4. Sophie learns to dance 5. The lazy ant 6. The flea circus comes to town 7. Frog tales 8. The butterfly ball
<b>2</b>	1. Umkhomba-ndlela ( <i>Mind map</i> ) 2. Unxibelelwano ngemfonomfono nosasazo ( <i>Communication through phones and waves</i> ) 3. Unxibelelwano ngokubhala ( <i>Communication through writing</i> ) 4. Unxibelelwano ngokuthetha ( <i>Communication through speaking</i> )	1. Making friends 2. Talking to friends 3. Visiting a friend 4. This is my friend 5. For my friend's eyes only 6. Faraway friends 7. Working with friends
<b>3</b>	1. Ukuzazi ( <i>To know oneself</i> ) 2. Uzibona ebomini uyintoni? ( <i>What do you want to be when you are older?</i> ) 3 Ukufezekisa injongo ( <i>Making dreams come true</i> )	1. Our solar system 2. Time flies 3. Myths, legends and stories 4. Rockets and space ships 5. Taking out the rubbish

		6. Extra terrestrials 7. UFO's and other alien life 8. A bright new beginning
4	1. Urhwebo lwangaphambili ( <i>Early trading</i> ) 2. Indlela yokomyusa imali ( <i>Ways of raising money</i> ) 3. Indlela yokwenza iprojeki ( <i>How to do a project</i> )	1. Going to the movies 2. Why advertise? 3. A day in the life of a TV producer 4. How paper is made 5. Newspapers 6. Magazines 7. On the air 8. Cartoons and comics
5	1. Uluntu nendalo ( <i>People and nature</i> ) 2. Amanzi ( <i>Water</i> ) 3. Izityalo ( <i>Plants</i> ) 4. Izilwanyana ( <i>Animals</i> )	1. Sailing with the pirates 2. Magic island 3. Dragons and other monsters 4. Flying 5. Real weird
6		1. This is how I have fun 2. Outdoor fun 3. Fun with poetry 4. Cards and board games 5. Fun at school 6. Let's plan a party 7. Having a party 8. Party games
<b>Table 11: Topics of the different chapters of the two textbooks</b>		

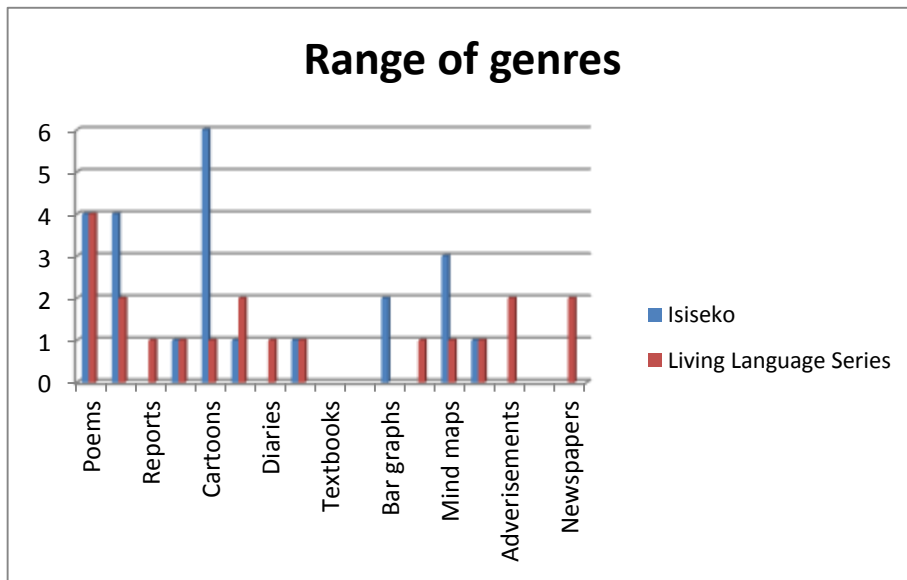
#### 4.4.2.2 Length of the written texts

There are four half-page texts and 17 full page texts in *Isiseko*. The longer texts occur from the middle to the end of the textbook.

#### 4.4.2.3 Range of genres

The text types that are common in both *Isiseko* and *Living Language Series* are poems, stories, procedures, cartoons, letters, references, mind maps and maps. The difference is in the number of these text types per textbook. *Isiseko* and *Living language Series* have an equal number of poems (4), procedures (1), references (1) and maps (1). *Isiseko* has four stories and *Living Language Series* has two stories. There are six cartoons in *Isiseko* and one in *Living Language Series*. *Isiseko* has three mind maps and *Living Language Series* has one. There are two letters in *Living Language Series* and one in *Isiseko*.

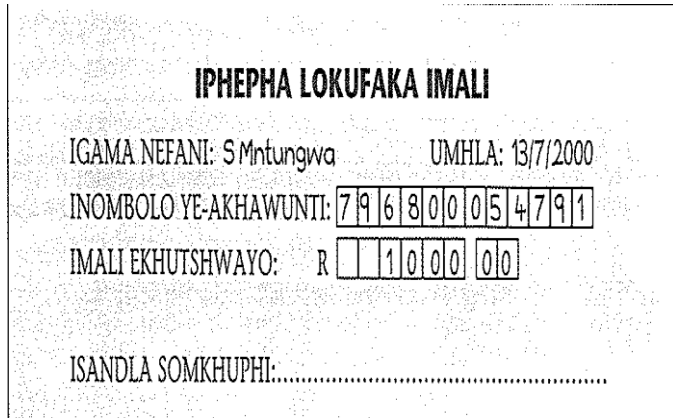
*Living Language Series* has text types that *Isiseko* does not have e.g. reports (1), diaries (1), charts (1), advertisements (2) and newspapers (2). *Isiseko* also has fewer text types than *Living Language Series* and does not have bar graphs (2). In other words, *Living language Series* has a larger variety of text types compared to *Isiseko*.



**Graph 2: Range of text types in the two textbooks**

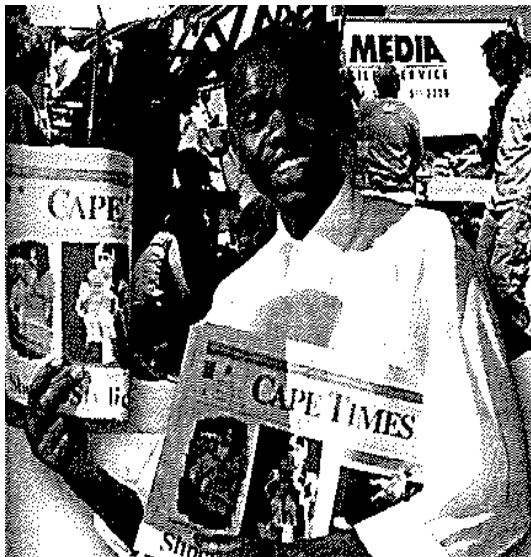
#### 4.4.2.4 Authenticity of texts

*Isiseko* has a combination of coloured and black and white drawings. There are no photographs or even depictions of real money (see Picture 31) or deposit slips that are easily attainable in banks (see Picture 32). Even the deposit slip has discrepancies, for example, it states ‘Iphepha lokufaka imali’ meaning ‘Deposit slip’ but at the bottom it is written ‘Isandla somkhuphi’ which means ‘Signature of the withdrawer’. This undermines authenticity.



**Pic 31: Inauthentic drawing of money      Pic 32: Inauthentic deposit slip**

*Living Language Series* has a combination of drawings and photographs and the photographs display authentic texts like articles, newspapers (see Picture 33) and flyers (see Picture 34).



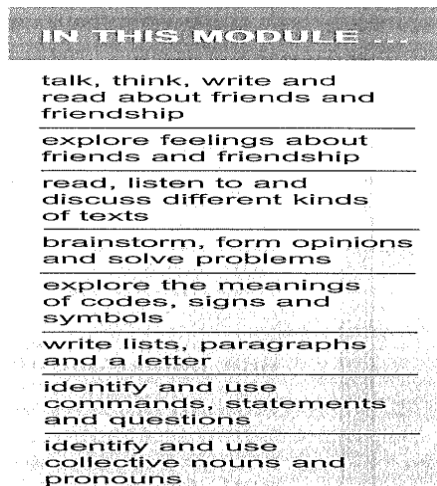
**Pic 33. An authentic newspaper**



**Pic 34. An authentic flyer**

#### 4.4.2.5 Language skills per unit

In both *Isiseko* and *Living Language Series* the four language skills (listening, speaking, reading and writing) are developed in all the chapters (see Picture. 35).



**Pic 35: Different language skills developed in *Living Language Series***

#### **4.4.2.6 Language structure and use**

The range of grammar covered in *Isiseko* and *Living Language Series* is wide. However, the pattern that I identified is, first, that vocabulary building plays a prominent role in all the chapters of these two textbooks. This is interesting because it shows that the one isiXhosa textbook is different from the other in some respects.

Also, in terms of progression, *Living Language Series* seems to have considered it well because it has covered the most basic parts of speech and whole sentence tasks before introducing the learners to the more complex tasks. *Isiseko* also covered basic parts of speech in the first chapter but I would suggest that idioms should not be in the first chapter because they have hidden meanings and ambiguity that are more intellectually challenging.

<b>JUTA</b>		
<b>Grammar Focus</b>		
<b>Chapters</b>	<i>Isiseko</i>	<i>Living Language Series</i>
<b>1</b>	Vocabulary building, idioms, singular/plural, gender, syllables, opposites, nouns, diminutives, concords.	Nouns, adjectives, verbs, homophones, present and past tense, vocabulary building
<b>2</b>	Conjunctions, collective nouns, past tense, negative sentences.	Collective nouns, statements and questions
<b>3</b>	Onomatopoeia, idioms, negative sentences.	Punctuation, nouns, vocabulary building, homophones, statements and questions
<b>4</b>	Punctuation, vocabulary building	Adjectives, verbs, nouns, vocabulary building
<b>5</b>	Vocabulary building, negative sentences	Verbs, tenses, pronouns, vocabulary building, prefixes and suffixes
<b>6</b>		Opposites, adjectives, nouns, verbs, adverbs
<b>Table 12: Variety of grammar activities in the two textbooks</b>		

Of the 20 grammar activities in *Isiseko*, 75 % are in context (see Picture 36) because they are based on a text that was supposed to have been read earlier. The language exercise in picture 36 is about learners clapping hands for each syllable in a word. The words visitor, father, tomato, mother, juice are from a text that was read earlier. 25 percent of grammar activities are not text-based (see Picture 37). The activity in picture 37 is of collective nouns. It is not derived from a text; learners are simply given different nouns like cattle, people, soldiers, players, cars, money, pigs, boys and they have to come up with their collective nouns. There are no activities that focus on language appropriacy.

## Masenze ulwimi

Makhe sibale amalungu ala magama alandelayo ngokuthi siqhwebwe kanye xa sibize ilungu ngalinye egameni.

Umhambi, utata, itumata, umama, ijusi. Ilungu lahlulwa kwamanye ngeqhagamshela.

Umzekelo: nesiduko ne-si-du-ko  
lakowethu la-ko-we-thu

Nika amagama amahlanu ze usebenzise iqhagamshela ukwahlula amalungu awo.

## Masenze ulwimi

Sithi: ibubu leenyosi

Gqibezela ezi zilandelayo:

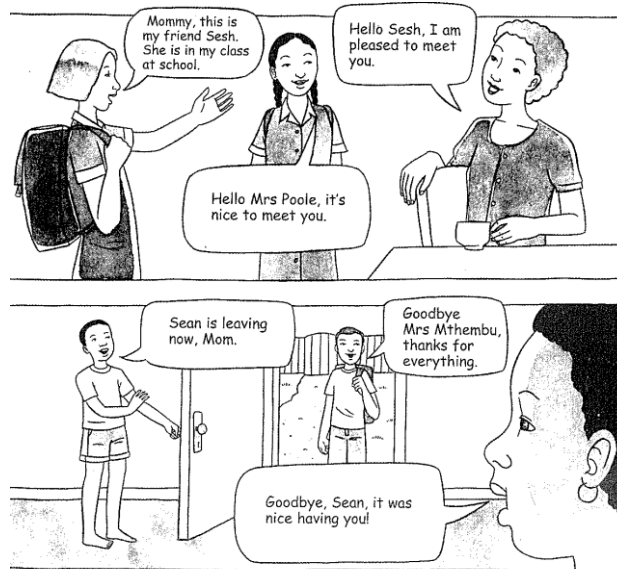
- a) \_\_\_\_\_ weenkomo
- b) \_\_\_\_\_ labantu
- c) \_\_\_\_\_ wamajoni
- d) \_\_\_\_\_ leenkuni
- e) \_\_\_\_\_ yenkuni
- f) \_\_\_\_\_ labadlali
- g) \_\_\_\_\_ weemoto
- h) \_\_\_\_\_ semali
- i) \_\_\_\_\_ lehagu
- j) \_\_\_\_\_ lamakhwenkwe




**Pic 36: Activity in context**

**Pic 37: Activity not in context**

*Living Language Series* exposes the learner to different registers of using language appropriately (see Picture 38). It helps the learner in understanding that one should use different register in different contexts. The textbook also presents text-based language activities (see Pictures 39 and 40)

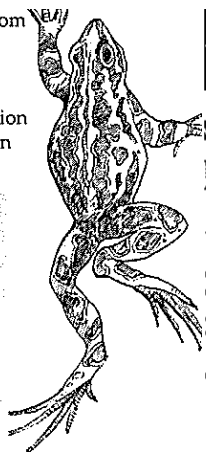


 **ACTIVITY 1:** In groups of three, discuss how you should greet the family of your friend when you go to visit. How do you do it now? (Workbook: page 15)

**Pic 38: Activity on language appropriacy**

A frog is a different kind of minibeast from the others you have met in this Module. It is different because it has a backbone inside its body. Insects do not have backbones. Read the following information about frogs and answer the questions on page 23. (Workbook: page 11)

Frogs are a class of animals called Amphibians. They are found in every country except for Antarctica. Some frogs live in water. Other frogs live in trees and some frogs even burrow underground. Frogs reproduce by laying eggs. These eventually hatch and the baby frogs come out. These baby frogs are called polliwogs or tadpoles. The largest kind of frog in the world is known as the Goliath frog. The smallest frog in the world is only one centimetre long. Frogs are useful creatures because they eat large amounts of insects.



**ACTIVITY 2:** Rewrite these sentences using the correct word in brackets. When two words sound the same but are spelt differently, we call them homophones.

1. Tadpoles hatch after a (week/weak) or (too/two).
2. Frogs catch their (prey/pray) and gobble it up (whole/hole).
3. A tadpole has a long (tale/tail).
4. Each (one/won) of the frog's eggs has jelly around it.
5. Frogs come out at (knight/night).
6. (Their/there) eyes do not (see/sea) colour.

**Pic 39:** A text as basis for language in context

**Pic 40:** Language activity based on the opposite text

#### 4.4.2.7 Level of challenge and introduction of challenging work

The kinds of questions asked in *Isiseko* do not encourage the learner to think critically, resulting in the tasks not challenging the learners' cognitively (see Pictures 41 and 42). The task below only encourages memorisation; it does not develop a learner who is capable of thinking on her own.

Masiphendule ngo-hayi okanye u-ewe.

- a) UNelson Mandela wazalelwa eTranskei ngomhla we-18 Julayi 1918.
- b) Wayengunyana wesibini kuNkosi Henry.
- c) Wafunda kwiDyunivesiti yaseFort Hare.
- d) ERhawutini wayehlala noWalter Sisulu no-Albertina.
- e) Wazimanya nombutho we-ANC ngo-1954.
- f) Wayila ifemu yesibini yamaqgqetha amnyama eRhawutini.
- g) Waba ngusihlalo wombutho wolutsha lwe-ANC ngo-1950.
- h) Wayebuchasile ubundlobongela.
- i) Ngo-1962 waphinda wabanjwa wathunyelwa eRobber Island.
- j) Wakhululwa ngomhla we-9 Februwari 1990.

**Pic 41:** Cognitively undemanding questions

Answer with yes or no

- a) Nelson Mandela was born in Transkei on the 18<sup>th</sup> of July 1918.
- b) He was the second son of King Henry.
- c) He studied at Fort Hare University.
- d) In Johannesburg he was staying with Walter Sisulu and Albertina.
- e) He joined the ANC in 1954.
- f) He formed a black law firm in Johannesburg.
- g) He became the chairman of the ANC youth league in 1950.
- h) He was against violence.
- i) In 1962 he was again arrested and sent to Robben Island.
- j) He was released on the 9<sup>th</sup> of February 1990.

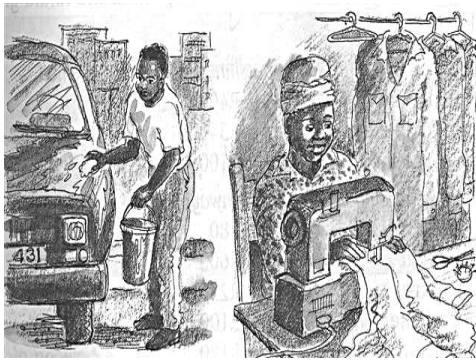
**Pic 42:** Translation of picture 41

#### 4.4.2.8 Visual representation

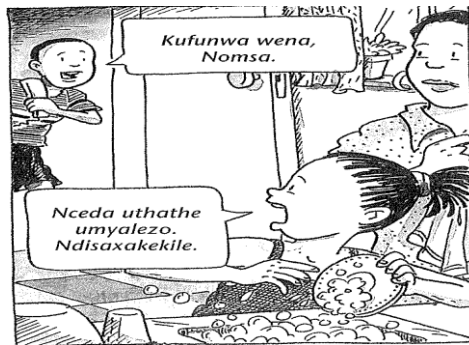
### Stereotypes

#### Gender role related stereotypes

Stereotypes are not challenged in *Isiseko*; instead they are reinforced. A picture of a man washing a car and a woman sewing (see Picture 43) suggests that men and women should fulfil certain predictable roles. Again, a woman in *Isiseko* is portrayed as belonging in the kitchen (see Picture 44).

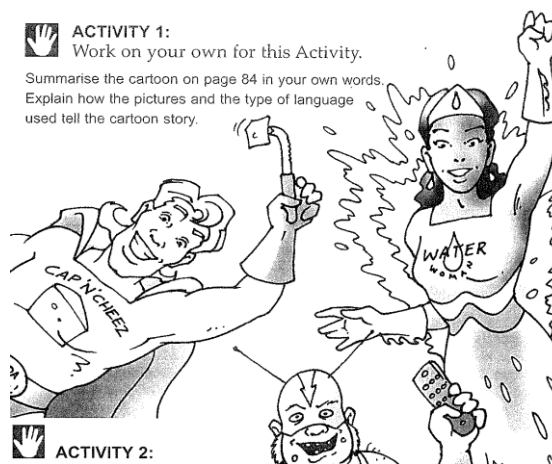


**Pic 43: Stereotypical roles**

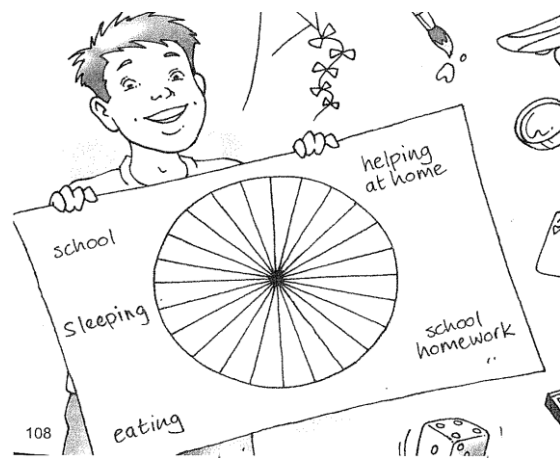


**Pic 44: A girl washing dishes**

In *Living Language Series* stereotypes are challenged through pictures that portray different sexes doing the same thing e.g. superheroes not only being men (see Picture 45). They are further challenged by depicting boys doing household chores (see Picture 46).



**Pic 45: Woman having the same role as a man**



**Pic 46: A boy who helps around home**

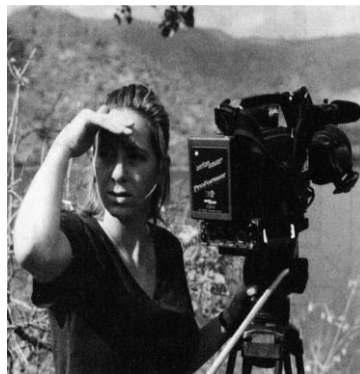
## Gender stereotypes related to occupations

In *Isiseko*, both male and female occupations are rather traditional in nature (see Picture 47). All five occupations (soldier, police, soccer star, priest and doctor) are not modern occupations and they are assigned to men only so they convey the impression that such occupations are not for women.

On the other hand, *Living Language Series* depicts occupations of a modern, industrial society. Females are depicted doing jobs using high technology machines (see Pictures 48 and 49).



Pic 47: Traditional occupations



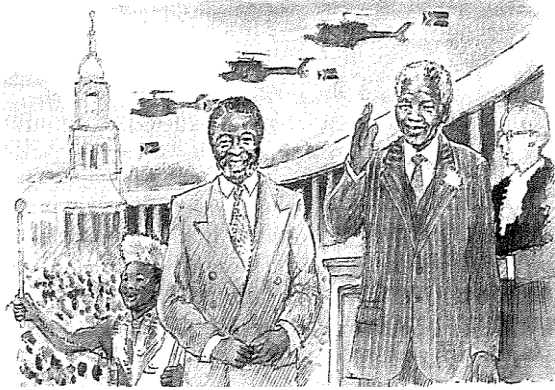
Pic 48: A TV producer



Pic 49: A female astronaut

## Gender stereotypes related role models

In *Isiseko* depictions of role models are represented in two categories, i.e. challenging the status quo and reinforcing it. Males are portrayed as the ones who have to challenge the status quo, e.g. Nelson Mandela and Thabo Mbeki (see Picture 50) fighting against apartheid and being triumphant. Female role models are depicted as accepting that they have to serve men (see Picture 51). In *Living language Series* role models are depicted as those who challenge the status quo.



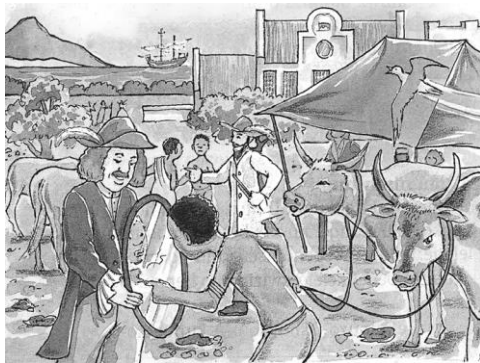
**Pic 50: Male role models**



**Pic 51: A female role model that serves a man**

#### 4.4.2.9 Representation of races

Representation of other races in *Isiseko* is in two pictures only and those pictures are historical in nature. They depict trading (see Picture 52) between whites and blacks during Van Riebeeck's time and the inauguration of Nelson Mandela. The rest of the pictures show black people interacting with one another (see Picture 53).



**Pic 52: Trading between blacks and whites Pic 53: Blacks interacting with one another.**

On the other hand, the *Living Language Series* textbook depicts different races together (see Picture 54). Even in pictures where they are not together, there is an even distribution of the different races. This brings forward the tension of authenticity because there are lots of black, middle class English speakers who can interact with white English speaking South Africans. However, there are very few white South Africans who can interact with isiXhosa speakers in their language. This will be discussed in detail in the next chapter.



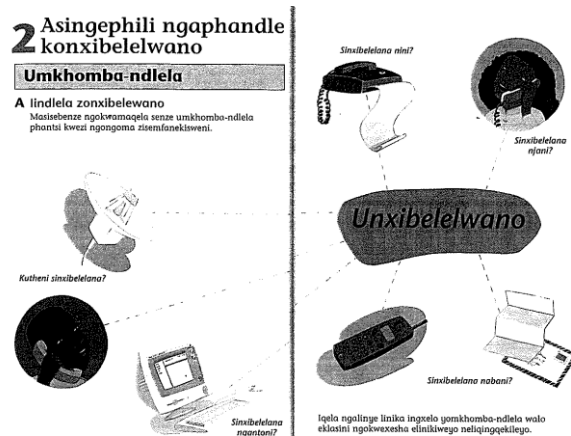
Picture 54: Black and white children together

#### 4.4.2.10 'Worlding'

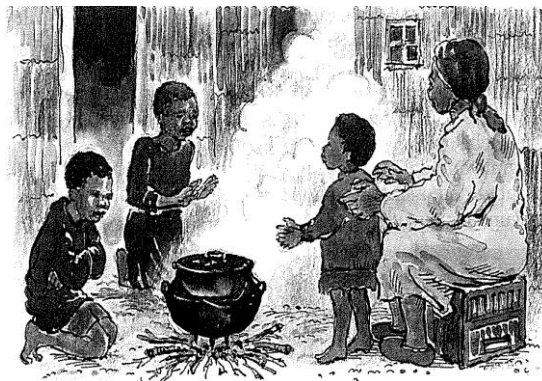
*Isiseko* is predominantly rural (see Picture 55) except for the mind map on communication and satellites (see Picture 56). The textbook also portray a life of poverty, e.g. living in a shack house on a cold day with the children not wearing shoes (see Picture 57).



Pic 55. Rural life


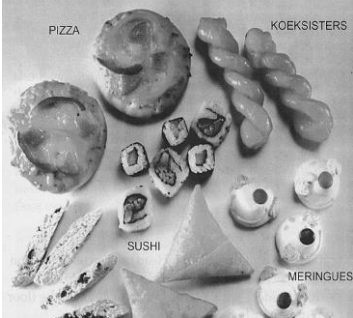



56: A mind map on communication



Pic 57: Depiction of poverty

In *Living Language Series* there is a balance between rural and urban life. Picture 58 depicts a rural setting and picture 59 introduced the reader to a world of global access. However there is a middle-class/rich bias (see Picture 60).

		
<p><b>Pic. 58: A rural setting</b></p>	<p><b>Pic. 59: A wide range of references</b></p>	<p><b>Pic. 60: Expensive mode of transport</b></p>

## 4.5 Conclusion

In conclusion, the isiXhosa and English textbooks paint different tensions that are embedded in society. There are tensions of tradition and modernity. There are also tensions of access and diversity. The next chapter discusses the findings presented in this chapter.

# **CHAPTER 5**

## **DISCUSSION OF DATA AND CONCLUSION**

### **5.1 Introduction**

This chapter discusses the findings of the study and has six main sections. The first section revisits the goal of the study together with the theoretical framework used in trying to answer the research questions. The second section discusses the content of the textbooks and its accessibility to learners. The third section focuses on the authenticity of texts. The next section looks at the focus of grammar per chapter. The next two sections discuss language appropriacy and the level of challenge in the textbooks respectively. The penultimate section discusses what is embedded in the visual texts of the textbooks. The last section discusses the implications for teachers and teacher education.

### **5.2 Framework and goal of the study**

In this section, I go back to the goal of the study that set out to analyse and compare grade 4 English and isiXhosa home language textbooks in relation to their potential for developing Intermediate Phase learners' literacy. In order to fulfil this goal, I considered the following questions:

- To what extent are the selected textbooks in line with the NCS literacy outcomes for English and isiXhosa home language?
- What kind of reader/writer is envisaged in the selected textbooks?
- What level of challenge do the selected textbooks offer?
- Are the learners encouraged to be critical?

To answer these questions I adopted Janks' (2000:173-186) overarching theoretical framework of domination, access, diversity and design. The reason this framework was suitable was that my study looked at what kind of texts (visual and written) the learners were exposed to in the textbooks. The framework enabled me to look at what was foregrounded and silenced in the texts.

Firstly, the foregrounding and silencing is different in the English and isiXhosa textbooks. For example, in the English textbooks access to academic literacy is foregrounded compared to the isiXhosa textbooks. The amount of content exposure in the English textbooks is greater and that is evident in the number of pages that the English textbooks have in comparison to the isiXhosa textbooks that have less. It is also evident in the length of reading comprehension texts that are longer in the English textbooks. The different ways in which grammar activities are presented in the English and isiXhosa textbooks puts the English learners at an advantage in terms of academic literacy. This deprives the isiXhosa learners of access to dominant forms of literacy (Janks, 2000:173-186) and empowers the English learners in this regard.

Secondly, the foregrounding and silencing of certain topics in the English and isiXhosa textbooks suggests that a different kind of reader and writer is envisaged in the two languages. For example, the topics of the isiXhosa textbooks suggest that a learner is a member of a family or community first before being an individual. On the other hand, the English textbooks suggest that a learner is an individual first. Another issue is that of exposure to different text types. The fact that the English learners are exposed to more text types than the isiXhosa learners indicates that the English learners not only have access to dominant forms of literacy but also to a wider range of semiotic resources or ways of communicating meaning and experience. The visuals in the English textbooks construct the English learner as a cosmopolitan reader who is aware even of places that are beyond his/her reach. In other words, the English learners are given access to a globally dominant identity that helps in avoiding them being misfits in the global world. By so doing, the English learners are positioned in the interest of power.

The isiXhosa visuals, however, suggest a parochial reader who knows little beyond the rural settings they are exposed to. This is to their disadvantage because they are deprived of knowledge about other forms of life. To add, it is more of a disadvantage to isiXhosa speaking learners who never lived in rural areas because they are only exposed to a life that they are not used to and denied access to the life they are used to. The exposure of isiXhosa speaking learners to rural settings is denying them access to a cosmopolitan society, thereby marginalising them in a global world. As a result, the learners might learn to see themselves as not worthy of the global world. In other words, the different identities made available to

the English and isiXhosa learners are ‘organised in terms of dominance’ (Janks, 2000:173-186).

Thirdly, the level of challenge in the two languages is a concern because the English textbooks are more cognitively challenging than the isiXhosa textbooks. The low order questions asked in the isiXhosa textbooks marginalise the isiXhosa learners by restricting them to uncritical modes of engagement and limits the development of reading comprehension in their home language (Janks, 2000). On the other hand, the English learners’ critical thinking skills are developed, which helps them to flourish in a technological society where literate thinking is paramount and Cognitive Academic Language Proficiency (CALP, Cummins; 2000) is required. This proficiency can be developed through exposure to critical thinking that is missing in the isiXhosa textbooks, meaning that the isiXhosa learners’ intellectual development will not be as developed as that of English learners. That, on its own, displays the different identities that are created by these textbooks because the isiXhosa-speaking learners will not be regarded as intelligent while the English learners will be seen as intellectually stronger than the isiXhosa learners; this ‘naturalises’ (Thompson, as cited in Janks, 2010) the dominance of English learners. This redesigning the writing of textbooks because such scenarios could only be rectified by challenging the status quo.

### **5.3 Content and accessibility**

#### **5.3.1 Structure and numbers of chapters, pages and topics**

The quality and organisational content of the isiXhosa textbook (*Isiseko*) and the English textbook (*Living Language Series*) are not well structured, which is problematic given that a consistent structure of chapters in textbooks helps with logic and a good flow of the chapters. According to Gibbons’ (2002) genre approach to writing, every genre has certain characteristics which differentiate it from other genres. It is therefore important that the structure of the chapters is consistent so that the learners and teachers do not get confused in terms of the logical presentation of tasks in that particular textbook.

The difference in the number of chapters in the four textbooks is not a critical issue because although there is a big difference in the number of chapters in the Nasou textbooks the

number of pages are more or less the same which means that both the English and isiXhosa learners are exposed to almost the same amount of content. However, the amount of content in the Juta textbooks is not the same and that is a critical point to look at because it gives the impression that more is expected from the English learners compared to the isiXhosa learners. The difference in expectations has a deleterious effect on isiXhosa-speaking learners because, according to Gazin (2004), learners tend to act according to expectations and if they are low or high, learners will act accordingly. Exposure to more content in the Juta English textbook than in the isiXhosa textbooks displays a process of dissimilation (Thompson as cited in Janks, 2010) whereby the relations of English domination are concealed although they continue to foreground English as a dominant language. Not only does this exposure to different amounts of content have to do with domination, it also involves the question of access. This difference in content coverage puts the English learners at an advantage because they are provided with greater access to academic literacy. On the other hand, this difference is not a positive attempt to address diversity; rather it is a form of 'fragmentation' (Thompson as cited in Janks, 2010) because it splits the English and isiXhosa learners despite their similarities as learners in order for the English to remain dominant. In other words, the writers of the textbooks are creating different identities for isiXhosa and English learners.

Khuboni et al (2013:241) assert that 'choices of themes and texts affect what is available for learners to learn not only about a language and about using this language, but also what is available for learning about themselves, their country and the wider world'. The topics of the textbooks show how differently a learner is perceived in the four textbooks. The fact that the isiXhosa textbook writers regard a learner as part of a family or community first and secondly as an individual, while the English textbook writers regard them as individuals first is a point of difference. These writers' assumptions suggest a very static and uniform understanding of culture. For example, it is assumed that in Xhosa culture, an individual is part of a family and community. Whatever one does, good or bad, reflects back to the family he/she was raised in. If, for example, a man impregnates a woman, the family of the woman expects payment of damages from the family of the man because it is believed that it is the family's man that is at fault. In English culture, however, whatever one does tends to reflect on the individual him/herself and he or she is the one that is held accountable because it is his/her own doing that he/she is in the position that he/she is in. These static assumptions give an impression that diversity is not considered. In other words, the learners are only exposed to what is assumed to be culturally appropriate for their race and in the process denying them access to

the diverse cultural practices of racial groups. According to Ngwenya (2006), subject positions are constructed and in the case of these textbooks the isiXhosa learners are positioned in a traditional culture and the English learners are positioned in a modern culture. By so doing, 'reification' takes place because these are presented in a 'transitory state of affairs as if they are permanent or natural.' (Thompson as cited in Janks, 2010)

### **5.3.2 Length of comprehension texts**

As was mentioned in chapter four, the isiXhosa comprehension texts are shorter than the English ones; this significant difference between the two languages reinforces my earlier point in the section above about expectations. The expectation, presumably, is that English learners should have greater access to academic literacy and in the process maintain the dominance of English. It also has to do with linguistic deprivation (Bernstein, 1971) for the isiXhosa learners.

### **5.3.3 Range of genres**

An interesting observation about the four textbooks is that in terms of narratives, the isiXhosa textbooks have more. There are a number of possible reasons why this is the case. Firstly, they were the dominant genres in both the isiXhosa oral tradition and in isiXhosa textbooks long before the introduction of NCS; they can therefore be seen as part of a longstanding pedagogical tradition. Another reason is that the isiXhosa language is rich in storytelling and the stories are mostly about promoting culture and heritage. Culture is regarded as unquestioned, as an absolute in traditional African culture. In other words, exposing the isiXhosa learners more to narratives that are embedded in tradition is in line with the process of 'narrativisation' which Thompson (Thompson as cited in Janks, 2010) refers to as using 'stories to naturalise socially interested constructions of the world.' This is a typical example of how textbook writers wittingly or unwittingly bring their background in trying to recontextualise the curriculum in language textbooks.

Although *Learning Platform English* also has a large number of narratives, the difference between it and the isiXhosa textbooks is that the stories are not embedded in a traditional cultural context. For example, the stories are about adventure, narrating what happened in a letter or drawing on popular science. The NCS expects learners to be exposed to a wide range

of different text types, the English textbooks include more genres than the isiXhosa textbooks. This gives the impression that access to dominant forms of literacy like factual and scientific genres is not considered by isiXhosa textbook writers, resulting in perpetuating the marginalisation of isiXhosa-speaking learners in a society that values these forms (Janks 2000: 176). The absence of such genres could be a threat in developing the isiXhosa learners' CALP (Cummins, 2000) which is a prerequisite for academic success.

This could also be a stumbling block in familiarizing the isiXhosa-speaking learner with the range of texts that they are likely to encounter in the real world. Exposing learners to a range of text types could address what Postman & Weingartner (1969:11) refer to as 'future shock'. By 'future shock' Postman & Weingartner (1969:11) mean that the learner will realise later in life that what they have been made to believe is not absolute.

#### **5.4 Authenticity of texts**

The isiXhosa textbooks have a preponderance of inauthentic texts that are only 'produced to teach language' (Nunan, 1988). Although one of the English textbooks (*Learning Platform English*) has inauthentic texts that Thomas (2014) refers to as artificial or unnatural, it does have authentic photographs that Thomas (2014) refers to as genuine and natural. The absence of authentic texts in the isiXhosa textbooks is a concern because the texts that learners encounter in the classroom should 'reflect the outside world'. If this does not happen, the chances are that there could be a disconnection between the classroom and the outside world. Anaumoska's (2009:1) view on authenticity is that the:

... aim is to make learners aware of the presence of language in every segment of their life and to utilise as much as they can from their surroundings ... There are so many sources for authentic materials in the present age: internet sources (blogs, web pages, online debates).

#### **5.5 Access to skills**

In all four textbooks the four language skills (listening, speaking, reading and writing) are explicitly stated as the skills that should be developed in the different chapters. However, simply stating the language skills cannot give learners access to literacy or knowledge. All it

can do is to give them an idea of what they should achieve. In other words, what is important is how the stated skills are proposed to be developed. For example, contrary to the English textbooks, the reading activities in the isiXhosa textbooks do not develop a critical learner who does not just accept what is in the text without questioning it. This means that the isiXhosa learners are denied access to Luke and Freebody's (1990) fourth reader role of being a text analyst.

Even in terms of writing, the activities of the isiXhosa textbooks do not show the importance of scaffolding when the English ones do. The isiXhosa textbooks have writing activities that the learners should do but they do not show how a learning task should be scaffolded before a learner is being expected to write on his/her own. According to Gibbons (2002), a learning task should be scaffolded before he/she could be expected to work on his/her own. A learner needs enough support and when enough support is given to the learner, then the support can be gradually taken away so that the learner can perform a task without assistance. In writing, learners have to be scaffolded to understand the structure and specific linguistic features of a particular genre so it is very important that they be scaffolded so that they do not confuse these features when writing other genres.

## **5.6 Grammar focus per chapter**

Another interesting observation is the constant development of vocabulary in *Learning Platform English*, *Living Language Series* and *Isiseko* whereas *Igrama Nolwimi* neglects it. A number of theorists like Krashen (1985:11) have advanced the notion of exposure to language resulting in acquiring the language. The importance of vocabulary acquisition through reading cannot be underestimated because success in reading is largely due to having adequate vocabulary for the demands of the text. If the vocabulary in a text is too difficult, chances are that the learner would not be motivated to read the text because the learner does not experience success when reading and that demotivates the learner. The inverse could be said about a text that has vocabulary that is too easy for a learner's level. If learners are not motivated to read then they will not develop sufficient vocabulary whereas if the learner was reading he/she would be seeing an unfamiliar word more than once, resulting in the new unfamiliar word being accommodated in the learner's schema (Piaget, 1954). The absence of

vocabulary building activities in *Igrama Nolwimi* could easily lead to linguistic deprivation (Bernstein, 1971).

In terms of grammar, in *Igrama Nolwimi*, *Learning Platform English* and *Living Language Series* all the grammar activities are presented in context, but 25% of *Isiseko* grammar activities are not text-based. It is important not to teach language in isolation because context provides the learner with a reference and this goes back to the discussion of the genre approach to writing and authenticity that promotes in learners the understanding that the grammar they are taught in class can also be used in real life. Cummins (2000) provides a good model of teaching grammar and it is implicit in all the grammar activities of *Igrama Nolwimi*, *Learning Platform English* and *Living Language Series* and in some activities of *Isiseko*. The model focuses on understanding the overall meaning of the text first before focusing on the language and its use. That helps with providing a context and sometimes the contexts helps the learners deduce the meaning of unfamiliar vocabulary in the text without consulting the dictionary and this could be of great value to the isiXhosa learners who are from under resourced schools that might not have enough dictionaries for learners to refer to. In other words, the importance of context in language learning should not be underestimated.

## **5.7 Language appropriacy**

The neglect of teaching language appropriacy in both isiXhosa textbooks is of interest in two ways. Firstly, both their English counterparts addressed the issue of language appropriacy although they are from same publishing houses; whereas the isiXhosa learners may fail to develop some of the sociolinguistic rules of their language. In other words, the isiXhosa textbooks present a traditional view of grammar as being only about rules and accuracy whereas the English textbooks have a broader, functional view of grammar as also being about appropriacy, not only accuracy.

Secondly, this neglect is a concern because so far in my discussion I have argued that isiXhosa textbooks are trying to preserve traditional Xhosa culture but in terms of language appropriacy they seem to have failed. In a culture that is rich with respect for the older person, it is surprising that these textbooks do not see language appropriacy as important

enough to be included. Knowing how to address an older person is of essence in Xhosa culture and a child has to learn that from an early age.

Not giving a learner access to such an important aspect of language could mean that the learner is being marginalised ‘in a society that continues to recognise the value and importance... of a range of cultural practices related to social interaction’ (Janks, 2000:176). This could easily make a learner a misfit in society because he/she is not equipped to survive in the real world. Not knowing appropriate language to use can cause one to be regarded as rude in another culture and in a multi-cultural country like South Africa I would say that it is pivotal that the learners be taught language appropriacy. Being denied access to this shows how texts are constructed to create a certain identity.

## **5.8 Level of challenge**

The comprehension questions asked in the isiXhosa textbooks show that the isiXhosa learner is not expected to be a critical thinker. All the questions are recall questions that expect a learner to simply remember what is said in the text and not necessarily question it. My argument here is not that lower order questions should not be used at all but, according to the NCS, questions in a task should not all be questions that require only the recall information; there should be a mix of the different levels. This line of questioning in the isiXhosa textbooks is definitely not in line with the NCS but may be in line with traditional Xhosa culture that a child should not always ask questions. In the Xhosa traditional culture a child who always asks questions is given a negative name ‘Nokhontoni’ meaning that the child always asks what will happen or why something is happening. This word is not used positively because, in a way, the child is regarded as being rude. In other words, the line of questioning in the isiXhosa textbooks contributes to the construction of a static identity of traditional isiXhosa learners.

The different types of questions (Bloom, 1956) that the English learners are asked require them to think beyond what is stated in a text contributing to their becoming critical thinkers and requiring them to identify the point of view of the writer. The learner is thereby given an opportunity to redesign a text because every text is constructed according to the point of view of the reader by silencing some things while, on the other hand, foregrounding others

(Ngwenya, 2006:165-173). Unfortunately, the isiXhosa textbooks do not give learners opportunities to redesign texts and this denies them access to powerful knowledge.

Not only do the English textbooks include higher order questions that require the learner to examine information, propose alternative solutions or make judgments about the validity of ideas, they also include lower order questions that the isiXhosa textbooks rely heavily on. This is something to applaud because all these kinds of questions should be used in assessing the learners, as long as they are not used exclusively. The difference between the questions of the English and isiXhosa textbooks could be due to the fact that the writers have different backgrounds and may wittingly or unwittingly bring their own experiences to bear when recontextualising the curriculum. Even if that is the case, the fact still remains that the English learners have access to dominant forms of literacy when the isiXhosa learners do not.

## **5.9 Visual texts**

### **5.9.1 Stereotypes**

#### **5.9.1.1 Racial positioning**

The foregrounding of rural life and silencing of urban life in the isiXhosa textbooks is a depiction of stereotypes and creates the impression that black South Africans live and should live in rural settings. This is an illustration of how the choices that writers make position the reader into seeing reality from the writer's point of view (Janks, 2010:61). This foregrounding of rural life in these textbooks gives the impression that the urban areas are for white South Africans but two thirds, the majority of the South African population (of which black South Africans are the majority), live in urban areas (SAIRR as cited in Phakathi, 2013:1). In South Africa there are black learners who live in urban areas, so these visuals might not be as familiar to them as the illustrators might have assumed because they were born in urban areas and have never set foot in rural areas.

Urban life may not necessarily be more advanced, but it is likely to be more diverse linguistically and culturally – and it is this greater cultural mix that provides a broader experience for learners. So, the problem of textbooks that focuses on rural SA is more

complex: it may deny rural children access to the more diverse urban setting (further marginalising them) and may alienate urban children from rural settings which are portrayed in static, stereotypical ways.

### **5.9.1.2 Gender stereotypes**

In the isiXhosa textbooks the portrayal of females belonging in the kitchen or taking up a soft and nurturing role compared to males who are portrayed as the rough and naughty ones is a pattern and a typical example of how gender roles are ‘social constructions’ (Hare-Mustin, 1990:15). Although there are males who are soft and females who are rough by nature, the textbooks give the learners the impression that it is ‘unnatural’ to be like that and that takes away gender equality by creating expectations of masculine and feminine behaviour in society (Lindsey, 1997:3). This is probably why Freedman (as cited in Lindsey, 1997:53) was confronted with responses like ‘Boys don’t clean the house and girls don’t get dirty’ when he interviewed seven and eight year olds because these innocent responses emerged from these children’s life experiences. These show that rather than looking at a person as an individual, a person is put into a category on the basis of one characteristic (Beard, Horthop, Prinsloo & Sullivan, 2002:105). According to Elliot’s (in Lester, 2003:7-14) framework, one has to ask who is potentially hurt by an image. In terms of the isiXhosa textbooks, two kinds of people would be hurt because the illustrations do nothing to enhance the female learners’ freedom, and may even inhibit it. The same illustrations could also have a deleterious effect on the assumption of male learners by neglecting a chance to challenge any patriarchal stereotypes they might hold. An educational opportunity for enhancing the sense of human possibility has been lost. These illustrations support what Reed (2006:139-162) identified as one of the factors that textbook designers use to construct subject positions for learners, i.e. visual design. They also show how true it could be that ‘Girls may follow the same curriculum as boys – may sit side by side, be taught by the same teachers – yet emerge from school with the implicit understanding that the world is a man’s world in which women can and should take second place’ (Stanworth as cited in Hendry, 1993:15).

The illustrations in the English textbooks erode stereotypes and ‘challenge and change existing discourses’ (Janks, 2000:177). In other words, they recognise the importance of human creativity and learners’ ability to generate an infinite number of new meanings (Janks, 2000:177). This is in line with NCS (2002) which aims to ‘improve the quality of all citizens

and free the potential of each person'. The potential of the female is encouraged in these illustrations by suggesting that no role should be assigned exclusively to a certain gender. This also reflects what Janks (2000:177) refers to as 'design' because according to her design is 'the ability to harness the multiplicity of semiotic systems across diverse cultural locations to challenge existing discourses'.

An interesting observation about the English and isiXhosa textbooks is that, when juxtaposed, one notices that, although the isiXhosa textbooks are from two different publishing houses, they depict the same expectations for the isiXhosa learners. The same applies to the English textbooks of the two different publishing houses; they have similar expectations for the English learners which are different to those of the isiXhosa learners. These differences in expectations are not in line with the NCS which envisages the same learner across languages.

### **5.9.1.3 Stereotypes related to occupations**

Occupations like teacher, nurse, soccer player, soldier and clergyman in the isiXhosa textbooks are not as varied as the more modern ones depicted in the English textbooks. They are rather traditional professions for black South Africans. The depiction of such occupations could be interpreted as a way of persuading the isiXhosa learners to choose these occupations. If this is the case, this means that these textbooks are not in line with the Constitution of South Africa that aims to improve the quality of life of all citizens and free the potential of each person. This could be evidence that 'textbooks sometimes fall far short of their important role in the educational scheme of things. They are processed into existence using the pulp of what already exists, rising like swamp things from the compost of the past.' This is why learners need to be 'aware of the manipulative uses and ideological implications of images' (Bamford, 2009:1).

The balance of traditional and modern occupations in the English textbooks needs to be applauded because it shows that the kind of learner that is envisaged is a well-rounded learner who is aware of the possible choices in terms of occupations, an English learner who has access to dominant forms and diversity.

#### **5.9.1.4 Representation of heroes/role models**

The representation of role models in the isiXhosa textbooks differs, depending on gender. Female role models are the ones who value the traditional Xhosa culture and do not challenge the status quo that men are superior. On the other hand, male role models are the ones that challenge the status quo. In other words, it is the males whose potential is freed. However, the English textbooks not only free the potential of males but that of females as well by depicting females who break boundaries and do jobs that were initially regarded as male jobs. In other words, the English textbooks provide learners with access to diversity and help in not maintaining and reifying dominant forms (Janks, 2000:178).

#### **5.9.2 Representation of racial groups**

The dominance of illustrations which depict black South Africans not mixing with white South Africans in isiXhosa textbooks is in line with the apartheid era edicts of Christian National Education (CNE), which explicitly stated that ‘we want no mixing of languages, cultures, no mixing of religion, and no mixing of races...’ (as cited in Christie, 1987:160). In the NCS all learners are seen as equals, so what is portrayed in these visuals could be interpreted as a form of hidden curriculum, lingering from a former era with an implicit message that is hardly in line with nation building that encourages the healing of ‘the divisions of the past and establish a society based on the democratic values, social justice and fundamental human rights’ (NCS, 2002). Another significant divisive message that underlines the anomalies discussed so far may be the idea that isiXhosa is a language for black people. This seems to be an important presupposition from which other disparities follow the constraining, confining view points and limitations which find expression in the visual content of the isiXhosa textbooks. According to Hoadley and Jansen (2009:60), one of the things that should be considered when developing a curriculum is what ‘should be included’ and one of the things that should be included in NCS textbooks is a reflection of equality as envisaged in the NCS and extending the ‘domains and contexts denied previously’ (Musker, 1997:74). The isiXhosa textbooks, in this context, are denying the isiXhosa learner access to equality and diversity and in the process cause ‘fragmentation’ (Thompson as cited in Janks, 2010) by splitting the learners despite their similarities as learners and human beings.

The illustrations in English textbooks include children of different racial groups. This shows that there is a balance in terms of representation. This is advantageous to English learners because according to Engelbrecht (2008), ‘race patterns portrayed in pictures form part of the reader’s active construction of an image of society’. If that is the case, giving learners access to equality and diversity makes them well-equipped for what will be staring them in the face at school and when they leave school, especially in a democratic society like South Africa. This is what Thompson (as cited in Janks, 2010) refers to as ‘unification’ because it joins the learners of different backgrounds together.

### **5.9.3 ‘Worlding’**

The parochial nature of the isiXhosa visuals is open to different interpretations. One possible interpretation may be the implicit assumption that isiXhosa speaking learners only need to know about their own country, and mainly its rural aspects, because it is unlikely that they will ever live in towns or cities, and go beyond the borders of South Africa. This would be in line with what Fleisch (2008:167) regards as lower expectations of what poorer learners can achieve, and with what Verwoerd (as cited in Christie, 1987:93) meant when he said ‘the native must not be subjected to a school system which draws him away from his community, and misleads him by showing the greener pastures of European society in which he is not allowed to graze’.

The second possibility is that these illustrations may be in line with the old saying that ‘If you want to hide something from black people, hide it in a book’. In this day and age black children are going to school and reading, so books are no longer adequate ‘hiding places’. Unless, of course, book designers and illustrators decide it would be a good idea not to include important aspects of modern life that will make the isiXhosa learner equivalent to an English learner. The global perspective remains unrepresented and therefore hidden from users of these textbooks.

The third interpretation suggests that that these parochial illustrations represent a continuance of the Bantu Education ethos, whereby black children were only taught enough to be able to serve/communicate with their masters. In the case of these visuals, black learners are being taught just enough to understand rural surroundings but not the world out there.

In highlighting these critical interpretations, it is not the designers' and illustrators' intentions that are under scrutiny but the 'worlding' implicit in the illustrations themselves and the objective possibilities they put before the impressionable eyes of their readers. It may well be that textbook writers are usually selected because they are experienced teachers and they belong to a community of teaching practice; as a result, they work closely with the curriculum but interpret the curriculum document in terms of their existing knowledge and experience. Because of South Africa's history different communities of practice developed for African language, English and Afrikaans teachers (Prinsloo; 2004; 81-85). Teachers have had different life experiences, for example black writers might have been schooled during the homeland system and do not have a broader view of the world so their experiences might have an influence on the parochial nature of what is included in the isiXhosa textbooks. On the other hand, a white writer might include a different 'worlding' to that of a black writer because of a different life experience of living in an urban area. This might lead to writers unwittingly constructing the subject in terms of their existing schema.

What is commendable in the English textbooks is the introduction of learners to global access, one in which learners are given access to global cultural capital and encouraged to see themselves as 'socially mobile' (Prinsloo, 2004:81-85) because this is how the 'real' world is and that may help the learner from being confronted by what Postman and Weingartner (1969; 69) call 'future shock'. By future shock they mean that the learner might be exposed to one view of life only to realise later in life that the world they have been exposed to is not sufficient to make them well-equipped for the real world. According to Bernstein (1971) the middle class learners come to school with what he calls 'cultural capital' and it makes them better equipped to deal with school work leading them to doing better than the working class learners in school. It is for this reason that it is important that isiXhosa learners be given global access so that they can cope as well as the English learners in the real world.

However, the English textbooks have visuals of planes and ships as a means of transport and show dishwashers for the washing of dishes. These visuals have a distinctly middle class bias in their 'worlding' which may give the impression that life in urban areas is glamorous when that is not always the case because there are donkeys that are used as a means of transport in urban areas and even shacks for homes.

## **5.10 Implications for teachers and teacher education**

Choosing what textbook to use is not as simple as it may sound because there are a number of things to consider like the issues raised above. As challenging as this is, it has not been given the important status that it deserves. Teachers need to be taught how to evaluate textbooks and in my training as a teacher this was never taught so when I started teaching I depended on experienced teachers to help me with requisitioning. I later discovered that they also did not have clear criteria and these were inappropriate in some cases. In my experience as a teacher, the textbooks were often selected because they were from a well-known publishing house, or they were affordable. The first time I heard about textbook evaluation was when I was doing my postgraduate studies. In the Reading Association of South Africa conference I attended in 2013, it was a relief to hear that the Minister of Basic Education had identified this problem. However, my joy was short-lived when it was mentioned that this responsibility would be taken away from the hands of the teachers and they would have the textbooks requisitioned for them. This was bitter sweet in the sense that eventually high quality textbooks were going to reach the classrooms because they were going to be requisitioned by people who are knowledgeable in terms of textbook evaluation. However, to me, this sounded as if the teachers are not capable of choosing the right textbooks for their learners. In my view, when trained, they could if critical language awareness is taught well enough. This move, in my opinion, displays lower expectations for teachers. According to Janks' (2000:173-186) notion of design, it has to do with agency for change. It is therefore my recommendation that textbook evaluation be considered as a module in teacher education because the knowledge teachers would gain from such a module would give them their power back in the classroom.

My other recommendation is that more research needs to be done on the kind of curriculum that would come a step closer to developing a critical and cosmopolitan learner that would still value and embrace his/her traditional roots.

Lastly, I recommend that publishers pay careful attention to visuals in the design and execution of textbooks. Textbooks are multimodal texts and the impact of visuals is just as powerful as that of print. Visual literacy is very much part of the curriculum and if it is important enough to be included in the curriculum, then the impact of visuals in textbooks cannot be ignored.

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