



**UNIVERSITY OFTM
KWAZULU-NATAL**

**INYUVESI
YAKWAZULU-NATALI**

Urban isiZulu meets African storytelling: Narrative structure in 10–12year-old children’s narrations of two wordless picture books.

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**This thesis submitted in fulfilment of the requirements for the degree of Master of Arts
in the Discipline of Linguistics.**

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February 2025

**Supervised by
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DECLARATION

Submitted in fulfilment of the requirements for the degree of Master of Arts (Linguistics)

University of KwaZulu-Natal, Durban, South Africa.

I, Thandeka Precious Maphumulo, declare that:

1. The research reported in this thesis, except where otherwise indicated, is my original research.
2. This thesis has not been submitted for any degree or examination at any other university.
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“Inhlungu zami wozithwala. Ngobonga ngani eNkosini? Ngingenalutho...”

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And to me, Thandeka Precious Ndlovu, unenkani and I am so proud of you.

May this work put your heart at ease.

DEDICATION

This work is dedicated to my ancestors, abantu abadala abangiphethe nezingelosi zami
ezinhle:

oNdlovu, oMayele, oMatsimane, oLeetosa!

oKunene, oMtimande, oLubambo lunye, zingaba mbili ufuz' ekhabonina!

Nina eningifisela okuhle.

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uKhokho wethu, Gertrude Khombani Sikhakhane – Mathula omuhle! (ongasekho)

neNdodakazi yakhe, uGogo wethu, Juliet Hluphekile 'Muntu' Mbona – Thabisa wami!

(thank you for holding on for me)

Ngabe ngiyini ngaphandle kwemithandazo yenu!

ABSTRACT

This research looks at the narrative structure of bilingual (L1-isiZulu/L2-English) 10-12year old children and their use of “Conflict-Resolution Pairs” to advance the plot of a narrative, an element in Stein and Glenn’s (1979) story grammar. It seeks to help build our youth in the foundation phase, aims at humanising our education system, to enhance literacy development and thus academic achievement alongside a preservation of cultural and linguistic diversity in South Africa by reducing the misalignment between the language(s) of teaching and learning and the learners’ home language(s).

The curriculum and assessment tools in South Africa are modelled on the basis of a ‘Western’ narrative text structure. This research seeks to highlight, that narratives which do not follow this structure are not necessarily incoherent and that the children are not limited in their storytelling capacities, but that perhaps the techniques being used to test these children are not tailored to accommodate their narratives, which may instead follow a language specific narrative text structure as proposed by Tappe and Hara (2013).

Our language backgrounds influence our storytelling skills. The employ of cultural familiarity in the selection of educational materials can assist with interpretation, understanding and the formulation of proficient narratives. This research and many other pieces of research may serve as stepping stones and building blocks in the foundation towards the common goal to create new assessment tools and curricula in South Africa that take into consideration the specific language background of all South African children.

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List of Acronyms

<i>“Abongi’s Journey”</i> (Rosser & Saadien-Raad, 2004)	AJ
Canonical Narrative Text Structure	CNTS
First Language	L1
<i>“Frog, where are you?”</i> (Mayer, 1969)	FWAY
Narrative Text Structure	NTS
Second Language	L2
Southern African Narrative Text Structure	SANTS

Chapter 1

Introduction

This research paper observes and analyses the (African) storytelling skills of urban (L1-isiZulu/L2-English) 10–12-year-old children from Wiggins Primary School in the eThekweni Municipality. It focuses on the elicitation of narratives of two wordless picture books, “*Frog, where are you?*” (Mayer, 1969) and “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004). It is an investigation of the possible presence of the Southern African Narrative Text Structure (Tappe and Hara, 2013) within the selected children’s narrations, which is vastly overshadowed by the dominance of the outdated Canonical Narrative Text Structure in the Southern African education system, which ignores the richness of storytelling elements employed in traditional African storytelling. We look at which elements are employed from both narrative text structures in the children’s narrations. We reflect on how a culturally familiar wordless picture book could assist the children in understanding and interpretation of the depicted story and how a culturally unfamiliar wordless picture book could possibly work like a “wall” that hampers the children’s narratives. Lastly, we investigate distinguishing factors that children with an urban versus a rural socialisation employ within their narratives by comparing our data with those from of a case study (under the same NRF project) carried out with rural L1-isiZulu children at iNtuthuko Primary School in Sinkonkonko, a district in Nongoma Local Municipality.

1.1. Background and Motivation of the Study

Professor Tappe offered me a position on her NRF project team, *Southern African Text and Discourse Structures and their Relevance for Education*. This research seeks to help build our youth in the foundation phase, aims at humanising our education system, to enhance literacy development and thus academic achievement alongside a preservation of cultural and linguistic diversity in South Africa by reducing the misalignment between the language(s) of teaching and learning and the learners’ home language(s). Upon interviewing the participants of this study and transcribing their narratives, it became evident that some of these children do not follow scoring schemas, which are modelled based on ‘Western’ narrative text structures (e.g., the NSS Scoring Guide developed by Miller, Andriacchi, DiVall-Rayan & Lien, 2003), see attached, appendix). However, this does not necessarily entail that their narratives are incoherent or that the children are limited in their storytelling capacities; rather, this thesis seeks to investigate further whether the techniques used to test these children might not

accommodate their narratives because these may follow a language specific narrative text structure as proposed by Tappe and Hara (2013). Following a contrastive psycholinguistic approach (e.g., Fisiak, 1984), as one step of the analysis, this thesis will look at how the bilingual (L1-isiZulu/L2-English) 10–12-year-old children use “conflicts and resolutions”. “Conflict-Resolution Pairs” are an element in Stein and Glenn’s (1979) story grammar; the presentation of a sequence of ‘conflicts’ and their subsequent ‘resolutions’ is required to advance the plot of a narrative. Being on this project, I have had to learn or come to terms with the fact that this change that we so deeply desire for our children (and each other), may not happen in our time, but that this research and many other pieces of research may serve as stepping stones and building blocks in the foundation towards the common goal to create new assessment tools and curricula in South Africa that take into consideration the specific language background of all South African children.

1.2. Research Objectives and Questions

1. The objective is to see if the children in the urban data set follow a ‘canonical’ narrative text structure (Stein & Glenn, 1979) in their isiZulu retellings and/or a Southern African Narrative Text Structure (Tappe & Hara, 2013) in their English retellings:

How do urban, L1 isiZulu speaking children narrate two wordless picture books, i.e., “*Frog, where are you?*” (Mayer, 1969) and “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004) in their L1 (isiZulu) and in their L2 (English)?

a. How does language interact with the narrative text structure, i.e., which features of the ‘canonical’ narrative text structure (Stein & Glenn, 1979) and “conflict-resolution” pairs used to advance the plot of a narrative do the children employ when they narrate the stories in isiZulu?

b. Which features of the Southern African Narrative Text Structure (Tappe & Hara, 2013) do the children use when they narrate the stories in English?

2. The objective is to see whether the children in the urban data set show more proficiency in their isiZulu retellings when the wordless picture book is culturally familiar (i.e. “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004)) as opposed to when it is ‘unfamiliar’ (“*Frog, where are you?*” (Mayer, 1969)):

How does the difference in cultural familiarity between the two wordless picture books, “*Frog, where are you?*” (Mayer, 1969) and “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004),

influence the way in which the urban L1 isiZulu speaking children convey and produce the stories?

- a. Which features of the ‘canonical’ narrative text structure (Stein & Glenn, 1979) and “conflict – resolution” pairs used to advance the plot of a narrative, do the children employ when the book is culturally familiar/unfamiliar; which features of the Southern African Narrative Text Structure (Tappe & Hara, 2013) do the children use when the book is culturally familiar/unfamiliar?
- b. Which further aspects of their stories reflect a cultural familiarity with “*Abongi’s journey*” (Rosser & Saadien-Raad, 2004)?
- c. Which further aspects of their stories reflect a lack of cultural familiarity with “*Frog, where are you?*” (Mayer, 1969)?

3. The objective is to highlight the distinguishing factors in proficiency of the isiZulu retellings of the children in the urban data set against the isiZulu retellings of the children in the rural data set:

How does the difference between an urban and a rural socialisation influence the way in which L1 isiZulu speaking children convey and produce a story from a wordless picture book, i.e., “*Frog, where are you?*” (Mayer, 1969)?

- a. Which features of the ‘canonical’ narrative text structure (Stein & Glenn, 1979) and “conflict-resolution” pairs used to advance the plot of a narrative do urban and rural children employ when they narrate the book “*Frog, where are you?*” (Mayer, 1969)?
- b. Which further aspects distinguish urban and rural children’s narrations of the book “*Frog, where are you?*” (Mayer, 1969)?

1.3. Overview

Chapter 1 of this thesis presents the background to this study. It introduces the study by outlining its aim and rationale, the research objectives and research questions.

Chapter 2 presents the literature review. An outline of existing research conducted into the importance of narratives, language specific narratives (i.e., the ‘Canonical’ Narrative Text Structure and the ‘African’ Narrative Text Structure), the role of cultural familiarity and the lack thereof, as well as the urban and rural dichotomy.

Chapter 3 looks at the methodological approaches outlined on how the research was conducted, looking at the methods and techniques used from the data collection procedure to the elicitation of narrative and the scoring of the retellings.

Chapter 4 presents the Data Analysis chapter, looking at a contrastive linguistic analysis of responses obtained from a language background questionnaire, transcriptions of narrative retellings of two data sets elicited from children aged 11-12 years old using two wordless picture books.

Chapter 5 presents the Conclusion of this research, it closes the study by recalling the problem statement, the aims and objectives of the research. It discusses the study's constraints and findings, providing recommendations and pointing to future research.

Chapter 2

Literature Review

2.1. Introduction

“Language is a very important element and tool which is fundamental to a child’s learning. If a child does not fully understand the language medium that they are being taught in they will never be able to grasp the concepts being taught to them. Looking at how rich South Africa is in its diversity, it is imperative that we strive to afford children the opportunity to be educated in a manner which is conducive to them, one that will not impact them negatively or bring about segregation” (Maphumulo, 2015: 26).

There is ample research and numerous studies which have been conducted over the years, all highlighting the inferior performance of Black South African children on testing designed for children from ‘western’ cultures (Solarsh and Alant, 2006: 110). Looking at South Africa’s literary crisis, since the changeover from an Apartheid regime to a Democratic Republic, most of the South African population are still struggling on their feet. Johnson (2007: 309) points out that instead of integration, Black students are being ‘assimilated’ into the dominant language and cultural patterns of former ‘white only’ schools. In over 30 years, the progress in our education system has been minimal, producing more discussion documents – policies, Green Papers, White Papers, new legislation, amendments to existing laws, and regulatory procedures to govern education than post-apartheid South Africa (Jansen and Taylor, 2003: 8) – which amounts to plenty of talks, planning and minimal execution. The reasons for this underperformance of education policy are said to be due to the weak capacity within the new state, the lack of material resources for learning (i.e., textbooks), the restricting role of assessments, the academic and professional knowledge base of practicing teachers, and the underdeveloped infrastructure for modern schooling, especially in rural areas (Kahn, 1996; Samoff, 1996; Sayed, 2001). Thus, we continue to echo the song that the ruling of an oppressive government has left the majority of the population disadvantaged, when the formation of a democratic government came into play in 1994 – over 30 years ago. The children who have grown up since then have not fared any better with the current education system – which has since seen inclusion and access in perhaps, ways that do not seem to provide much, in the sense that they do not grant the essential access required for adequate learning to take place. It is simply not enough to solely be permitted access into the classroom, especially if (looking at participation and understanding) you are no better than its walls. To participate in the

curriculum, those attending need to demonstrate a competence in the dominant language (Johnson, 2007: 310). Inclusion should not stop at a ‘physical’ integration but should go beyond this. The idea of ‘Basic Education’ seems to be just that, undeveloped, the bare minimum, which in the times we are living in, where the rest of the world and technology are constantly improving at rapid rates, it is just not enough to get by. Results from the Progress in International Reading Literacy Study (PIRLS) from 2006, which was conducted on behalf of the IEA (International Association for the Evaluation of Educational Achievement), showed that, when compared to children in the other 39 countries, Grade 5 South African learners achieved the lowest score on literacy. We are constantly seen to be falling behind in the world. Most black children continue to obtain an education which dooms them to the underclass of South African society (Spaull, 2015).

The acceptance of Black students came from pressure of district authorities, but no real steps were taken to forge integration (Johnson, 2007). As mentioned above, the idea of inclusion is a vast one and one that does not end with access into a classroom, but perhaps, one that begins with access within the classrooms. This paper, like many others, seeks to dive into the ongoing literary crisis in South Africa. Research by Martínez-Carratalá (2022: 12) describes the use of wordless picture books in the research world, as a tool used for various motives, such as the assessment of language competence and language difficulties in participants from different socio-cultural backgrounds. Whereas Kambach (2023: 21) describes the use of wordless picture books in academia as a tool for building literacy skills with a positive impact on narrative comprehension skills. The focus and the importance of this research is with regards to the role of (African) storytelling, namely the importance of the Narrative Text Structure and how it can help improve the quality of teaching and learning at schools as well as early childhood development. We look at the role 10-12-year-old children’s use of the Narrative Text Structure plays in the production of their narratives of two selected wordless picture books, “*Frog, where are you?*” (Mayer, 1969) and “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004). Martínez-Carratalá (2022: 13), lists Mayer’s (1969) wordless picture book, “*Frog, where are you?*” as one of the most cited picture books in academia.

In the transition phase, moving away from an Apartheid regime, it seems that the major factors which could possibly determine educational success or failure were overlooked, specifically the relationship between learning on the one hand and the language(s) of teaching and learning on the other hand (Heugh, 1999). Learners’ language competence affects their performance in

all subjects, at all grades. According to the National Reading Strategy (Department of Education, 2008: 10), the languages of teaching and learning in South Africa, i.e., English or Afrikaans are structured differently to the African languages. This is a serious problem, especially given that overall testing criteria is modelled on how well a child can perform in their overall proficiency of these languages that are foreign to them. Therefore, an African child is already seen at a disadvantage entering the classroom. Johnson (2007: 312), speaks of “productive diversity”, seeing a form of integration in the education system that is accomplished through a genuine amalgamation of linguistic and cultural viewpoints and the search for new cultural resources. This exclusion sees to the compromising of their ability to learn effectively. Adequate levels of access within learning can only be achieved through inclusion, and as previously mentioned, there are various forms of access and/or inclusion. Bloome, Katz and Champion (2003: 221) note the importance of considering the diverse cultural backgrounds of children when looking at the production of narratives. Suggesting that a curriculum structure that does not make room for this inclusion (amongst other factors pertaining to social inclusion), sends a negative message to those children, that they “are not important and do not need to be considered” (Bloome et al., 2003). When the language you are taught in aligns with the language you speak at home, it opens more doors for non-mother tongue speakers of English. Depending on the way they are encountered by children, factors surrounding language use can affect children’s learning abilities, whether negatively or positively. Positive alignment with language use can grant access to opportunities within the learning environment such as assistance from peers, parent(s) and/or guardian(s), it helps promote and build confidence amongst students which promotes active participation from students within the classroom, decreasing time spent on tasks, lessening the number of disruptions in class, increasing content coverage and improving the quality and effectiveness of assessments.

UNESCO (2022) argues that multilingual education based on one’s mother tongue is a key factor for inclusion, empowerment and quality learning. Being able to learn in your mother tongue improves your learning outcomes and overall academic performance, narrowing the knowledge gaps (i.e., poor competency of the language of teaching and learning limits conceptual development – comprehension skills, reading, writing, etc.) and accelerating the speed of learning and comprehension (UNESCO, 2022). Djité (1993), refers to multilingualism as a valuable resource that requires further development through the schooling system for children to adequately equip themselves to cope with modern world demands. However,

despite the Language in Education Policy of 1997 (Department of Education, 1997), which states that, “The language(s) of learning and teaching in a public school must be (an) official language(s)”, this is still not the case, as most learners are not taught in their mother tongue, nor do they have access to the resources required to allow for this kind of teaching and learning to take place. A re-examination of our human language rights is needed, to ensure that these rights are respected through the restructuring and decolonialisation of our education system.

2.2. The Importance of Narratives

The broader theoretical framework of this research is contrastive, i.e., cross-linguistic, psycholinguistics (e.g., Dirven, and Afschrift, 1979; Dechert, 1983). Contrastive psycholinguistics is based on the theoretical assumptions of psycholinguistics and employs the empirical methods common in psycholinguistic research to more than one language to compare processes of language acquisition, language impairment and loss as well as language production and comprehension across more than one language (Norcliffe, Harris and Jaeger, 2015). This research contributes to the broader field of cross-linguistic psycholinguistics through the comparison of narrative text structures of 10–12-year-old children in a well-researched European language, i.e., English, on the one hand and a lesser researched African language, i.e., isiZulu, on the other hand. This research is embedded within the broader NRF project titled, *Southern African Text and Discourse Structures and their Relevance for Education*, headed by Professor H. M. E. Tappe. The form of narrative discourse used in this research are children’s verbalisations of two wordless picture books. The reason for this research is that the successful adaptation to school literacy seems to be strongly dependent on a child’s ability to produce a coherent narrative. This research not only looks at L1-isiZulu children’s retellings in isiZulu, but also in comparison to retellings produced by the same children in English; we also look at the aspect of cultural familiarity between the two wordless picture books selected for this study, “*Frog, where are you?*” (Mayer, 1969) and “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004) as we have to assess children’s narratives in a culturally sensitive way (Rollins, McCabe, and Bliss, 2000; Tappe and Hara 2013; Hara, 2014) as well as the difference in their urban and rural socialisation, looking at the difference in retellings of L1-isiZulu children living in an urban area in comparison to the retellings of L1-isiZulu children residing in a rural area (Jiyane, 2017).

A narrative can be defined as how a sequence of events is recounted and its cause-and-effect relationship, including the decisions and techniques that impact how the story is told (Frisella,

2017). Now, those sequences of events are not limited to a singular retelling, there are many ways in which a story can be recounted and various elements that can be enlisted towards the contribution of the richness of a story. However, it is the reliance on the use of specific storytelling elements said to be required within a narrative that bring out the coherence of a story. The presence of which contribute towards the proficiency of a narrative. The issue unfolds in having to decide which storytelling elements are essential for the coherence and cohesion of a narrative. As mentioned, narratives play a large role in how children are tested in South African schools. A child's ability to produce a coherent and progressive narrative, relies on them being able to enlist on and correctly follow the fundamental rules and/or requirements of a good narrative text structure. However, looking at the criteria used to test a narrative, the understanding of what is a "good" narrative text structure does not often encompass the features of South African storytelling – showing that the narrative text structure used to test children in South African schools is not inclusive of each child's narrative capabilities.

Looking at the relevance of the narrative, McCabe (1997: 137) describes the narrative as "a linguistic crossroads of culture, cognition and emotion which serves the dual functions of sense making and self-presentation". Accordingly, a child's language background plays an integral part in how they perform in academia and storytelling is a mandatory practice within most curricula. However, educators use the concept of a 'western' favoured 'canonical narrative text structure' to both teach the narrative text structure as well as to assess narrative skills in educational contexts (Tappe and Hara, 2013). Solarsh and Avant (2006: 110), highlight the significance of the role of culture in primary language development, early cognitive development and communication competence towards the attainment of academic achievement. However, given the different language backgrounds and the cultural aspects embedded within, different cultures have different ways of expressing themselves, and this is not acknowledged in education which could account for a child's ability or lack thereof to engage and identify with a text. A child's academic success may be compromised by such a misalignment between their L1 and the language(s) of teaching and learning while narrative skills development in the L1 may contribute to academic success and positive changes in the attitudes towards the use of the L1 in academic domains.

2.3. Language Specific Narratives

Language specific narratives are narratives that follow specific storytelling elements stemming from the specific language of use. Tappe and Hara (2013: 298), suggest that children who are not socialised in the language (i.e. English) of the ‘canonical’ story grammar exhibit “non-canonical text structure elements in their narratives”. Parke (2001: 410), affirms that storytelling differs across cultures and that the internalisation of cultural norms amongst other factors need to be considered when investigating the early narrations of children. Given that different languages follow different grammatical rules and stem from different cultural backgrounds, our practices are different, the way in which we engage with each other using our languages is different. And so, if our languages possess their own structures, how is it inclusive to all when the elements present in the use of only one structure which is tested in academia, expected to be produced by all children? Parke (2001: 429) highlights the importance of the L1 of EAL (English as an Additional Language) children and its need to be considered when assessing the linguistic competence of their narratives. In this study, we look at the children’s language background and the effects and influence it has on their performance in their retellings and the elements in which they employ based on their L1-isiZulu. Pantaleo (2024: 140) suggests that “meaning-making and overall comprehension contribute to the importance and complexity of teaching, assessing, and researching children’s inference-making”. The purpose behind this is to help identify the causes that could possibly affect the performance of students with language backgrounds other than that of English. Below is data analysed by Maphumulo (2015: 35 – 37), on the language background questionnaires of the children in this research project. These tables depict the bilingual/multilingual backgrounds children in urban areas, who are taught in English come from.

Each participant in the study was asked to complete a two-paged Language Background Questionnaire, this was done to ascertain the extent to which the children were able to speak or utilise the various languages listed in the questionnaire (isiZulu, isiXhosa, English, Afrikaans, Setswana, Tshivenda, siSwati, Sesotho and ‘Other’). Looking at the urban L1-isiZulu children from Wiggins Primary School in data set one, out of the 40 selected children, there were 26 girls and 19 boys, 19 girls selected an English Language Background Questionnaire and 7 girls selected an isiZulu Language Background Questionnaire, and looking at the boys, 6 boys selected an English Language Background Questionnaire and 8 boys selected an isiZulu Language Background Questionnaire. Most of the girls were drawn to select

the English version of the questionnaire whereas the boys were more likely to select the isiZulu version of the questionnaire.

Table 2.1. Abbreviations for languages:

Z	isiZulu
E	English
X	isiXhosa
S	Sesotho
SW	siSwati
O	Other
M	Multilingual
L1	Primary Language

Table 2.2. Results for the isiZulu language background questionnaires:

Child	Primary Language(s)	Other Language(s)	Notes
Child 1	Z	X	Didn't tick English
Child 4	Z	E	
Child 5	Z	E	
Child 13	S	E Z	Sotho (L1) M
Child 16	Z	E	
Child 19	Z	E X SW	M
Child 20	Z	E	
Child 22	Z	E	
Child 25	Z	E X	M
Child 29	Z	E	
Child 31	Z	E	
Child 33	Z	E X	M
Child 35	Z E	N/A	Didn't tick anything under 'other', could be bilingual
Child 36	Z	E S	M
Child 37	Z	E	

Table 2.3. Results for the English language background questionnaires:

Child	Primary Language(s)	Other Language(s)	Notes
Child 2	Z	E X	M
Child 3	X	Z	Xhosa (L1) Did not tick English
Child 6	Z	E	
Child 7	Z	E SW O	M
Child 8	Z	E S	M
Child 9	X	E Z	Xhosa (L1) M
Child 10	Z	E S	M
Child 11	Z	E X	M
Child 12	Z	E X SW	M
Child 15	Z	E X	M
Child 15	X	E Z SW O	Xhosa (L1) M
Child 17	Z	E	
Child 18	Z	E SW	M
Child 21	Z	E X	M
Child 23	Z	E	
Child 24	Z	E	
Child 26	Z	E X S O	M
Child 27	Z	E X	M
Child 28	Z	E X	M
Child 30	Z	E	
Child 32	E	Z	Did not tick English
Child 34	Z	E X SW	M
Child 38	Z	X	Did not tick English
Child 39	Z	E	
Child 40	X	E Z S SW	Xhosa (L1), M

Thirty-four out of the 40 children selected isiZulu as their primary language, one child selected both isiZulu and English, one child selected Sotho as their primary language and four children selected isiXhosa as their primary language.

Looking at the rural data set, the children selected from iNtuthuko Primary School were identified by the researcher to be functionally monolingual L1-isiZulu, in that their primary language is isiZulu and they were unfortunately unable to produce any L2-English retellings for both wordless picture books, *“Frog, where are you?”* (Mayer, 1969) and *“Abongi’s Journey”* (Rosser & Saadien-Raad, 2004), although the language of teaching and learning at iNtuthuko Primary School is said to be English (Jiyane, 2017: 99). Spaul (2013), attests to this in his research, speaking to how a large proportion of South African children are functionally illiterate and innumerate – unable to read, write and compute at grade appropriate levels.

2.4. Differences between African and Canonical Narrative Text Structures

According to Tappe and Hara (2013), educators use the Canonical Narrative Text Structure (which favours a more ‘Western’ narrative structure) to teach the narrative text structure to children as well as to assess their narrative skills. This narrative text structure is widely (all over the world) used to compare the narrative skills of school children. Below is a Table of the ‘Canonical’ Narrative Text Structure depicting specific storytelling elements used to score the proficiency of the narrative text structure according to Stein and Glenn (1979), summarised by Griffith, Ripich and Dastoli (1987: 541).

Table 2.4. Canonical Narrative Text Structure elements:

Story Grammar Element	Definition
Setting	The spatial and/or temporal location where story events take place; the introduction of the main characters, the protagonist and the spatio-temporal context.
Initiating Event	An event which typically introduces a state-of-affairs that is ‘out of the ordinary’ for the protagonist; i.e.; the occurrence that influences the main character to action.
Protagonist’s Internal Response	An effective or emotive reaction to the initiating event. Indicates the thought(s), feeling(s) of the protagonist in response to the initiation event; may include an interpretation of the event, formulation of a goal and serves to motivate action.
Plan	A set of intentions formed in the mind of the person affected by the initiating event. Indicates the intended action of the protagonist (the announcement of the intended action).
Attempt	The protagonist’s effort to execute the plan. Indicates the overt actions of the protagonist in pursuit of the goal.
Consequences or Outcomes	The (non-)attainment of the goal, or other events that are the result of the attempt.
Resolutions or Outcomes	Any emotional or evaluative response by the protagonist to the preceding chain of events.

The basis of the analysis of the two data sets for both wordless picture books, “*Frog, where are you?*” (Mayer, 1969) and “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004) using SALT Software’s Narrative Scoring Scheme (NSS) Rubric for “*Frog, where are you?*” (Mayer, 1969) and a scoring schema adapted from the information in table 1.4 by the researchers of this project was used to score the retellings for the wordless picture book, “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004). The reasoning behind this is that it is popularly used in the research world to measure the coherence and progression of a narrative

according to specific storytelling elements and as well as that it provides a 0 – 5-point rating system to score and assess the adequacy of each retelling using those groupings. Looking at the 0 – 5-point scale rating; the lowest rating is a “minimal” score, which is where a narration receives a score of 1, depicting poor performance and use of the storytelling elements; an “emerging” score is where a narration receives a score of 3, depicting mediocre performance and use of the storytelling elements; and the highest rating is a “proficient” score where a narration receives a score of 5, depicting a coherent narrative retelling and use of the storytelling elements. This would give the scoring of each retelling a rating out of 35. According to SALT Software’s Narrative Scoring Scheme (NSS) Rubric the storytelling elements required to produce a proficient and engaging narrative are:

1. An Introduction (or ‘Setting’):

This looks at the presence, absence, and qualitative depiction of character development (the introduction of the main characters of the story) and setting (the ability to state the general place and reference to the time) components; all of which take place at the beginning of the story.

2. Character Development (Main and Minor Characters):

The acknowledgment of main and supporting characters and their significance throughout the story.

3. Mental and Emotional States:

Looks at the vocabulary used to convey character emotions and through processes, i.e., the expression of mental states of the main and supporting characters.

4. Referencing/Listener Awareness:

Looks at the consistent and accurate provision of antecedents to clarifiers, clear references and usage of correct pronouns and proper names throughout the story.

5. Conflict-Resolution and Event-Reaction Pairs:

The ability to clearly state the presence or absence of conflict/resolutions and event/reactions required to express the plot of the story as well as how thoroughly each was described.

6. Cohesion:

Focuses on the sequence of, details given to, and transitions between each event being able to follow logical order.

7. A Conclusion:

The ability to provide the conclusion of the final event as well as the wrap up of the entire story.

As previously touched on, the argument is that narratives follow a language specific narrative text structure (Tappe and Hara, 2013), and so, having looked at a ‘canonical’ narrative text structure above that clearly exhibits the promotion of ‘Western’ storytelling elements, the argument that African languages, given that they are different in their production and structure in comparison to ‘Western’ languages (i.e., English), would employ their own African elements embodying cultural aspects as well as language specific elements within storytelling. Another thing to note is that there are many African languages and that perhaps they do not behave the same, however this research will be focusing on L1-isiZulu retellings and the presence of these elements within the retellings L1 isiZulu speaking children.

Characteristics said to be present within Southern African narratives according to Tappe and Hara (2013) are:

1. The element of Performance:

Performative folktale is a form of communication. The audience and/or readers for isiZulu oral and written literature are children, the reasoning behind this is that isiZulu narratives not only speak to a Southern African story grammar, highlighting possible differences between the ‘canonical’ story grammar and a Southern African Story Grammar, but to educational aspects as well (Ntuli, 2011: 36; Tappe and Hara, 2013; and Tappe, 2018):

- a. Does the story challenge the children’s imagination? (i.e., the story should contain fictitious aspects, e.g., ‘talking animals’). The language usage should be easy to understand for the audience (children); and apart from being entertaining they should indirectly be taught how to tell or perform a story themselves.
- b. Does one find statements of practical wisdom (i.e., proverbs, family life and preventive education)? This is how the hidden meaning or the moral of the story is indirectly revealed, that could influence a child in one way or another.

2. Repetition:

The role of repetitions in a folktale are to add emphasis, and to ‘flesh out’ the narrative in order to give it suspense.

3. Opening Formulae:

“Kwesukasukela”/ “Kwasukasukela” or “(Kwathi) ngelinye ilanga”, or less commonly “Kwakukhona”, are introductory phrases equivalent to the English openings, “Once upon a time”. Once the introduction has summoned the audience to attention, the audience responds by saying: “Cosu!” This is an ideophone which means “chipping off in small bits” (Ntuli, 2011: 19).

4. Closing Formulae

The story also has a closing formula: “Cosu! Cosu! Iyaphela-ke!” meaning “Bit by bit the story ends” (Msimang, 1999, cited in Ntuli, 2011: 19). The closing formulae serve the function, to bind the story’s characters to the realm of fantasy and to bring the audience back into their reality.

5. Dialogue

Contributing to the performance aspect, the narrator is seen to give voices to the various characters within a story and to act out the story, rather than read it.

Looking at the neglect of some of the ‘Western’ elements in ‘African’ storytelling, it is an interesting fact that with regards to the portrayal of animals, both wordless picture books “*Frog, where are you?*” (Mayer, 1969) and “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004) expose the reader to various animals. However, what should be noted is that in the African culture, some animals are perceived somewhat differently than they are observed and perceived in the ‘Western’ culture, and so the examination of the portrayal of animals by Black authors and characters and the sensitivity to their needs may prove to be not only an interesting issue but a controversial one (Ntuli, 2011: 66). In particular, the main character in Mayer (1969) has a pet frog. In African cultures, frogs are not typically perceived as pets.

Another shift can be seen, where ‘African’ storytellers neglect the ‘setting’ of a narrative, another crucial element of ‘western’ narratives, by jumping straight into the story, where the performer and the audience are expected to share a mutual understanding, whereby it is for the audience to infer their own idea, based on their shared background knowledge, and/or form their own understanding of a setting. Lastly, there is the neglect in the provision of mental states or internal/emotional responses, which seems to be neglected out of respect of the character, and so by not inferring your own knowledge and or understanding onto another, you are respecting their emotional/internal responses, given that it would be seen as rude of one to insinuate that they know how someone else feels (see Ntuli,2011; Hara and Tappe, 2013; and Tappe, 2018).

2.5. The Urban and Rural Dichotomy

Dahly and Adair (2007), note that there is an issue in defining the urban-rural dichotomy, that this is a phrase used to describe “urbanicity” (Dahly and Adair, 2007: 2) and that there is not a universal definition used by researchers to define what is termed as ‘urban’ and ‘rural’. This is

attributed to the measure of urbanicity in our present day, being too complex to narrow down into one or all of the many characteristics used in describing the two. Another reason highlighted by Dahly and Adair (2007: 2), is how the rural areas are experiencing modernising factors associated with urban areas which blurs the distinction. Whereas in the past, the distinction between the two was quite clear. Looking at the research sites selected for this study, the term “township” has no formal definition but is commonly understood to refer to the underdeveloped, usually (but not only) urban, residential areas that during Apartheid were reserved for non-whites (Africans, Coloureds and Indians) who lived near or worked in areas that were designated ‘white only’ areas (Pernegger and Godehart, 2007: 2). This is where we find research site one, Wiggins Primary School. The children who attend the school and all of the children who participated in the study (after school) were said to live in the neighbouring area. The secondary research site for this study, where the rural data set was collected from is iNtuthuko Primary School, which is situated in the Sinkonkonko District, under the Nongoma Local Municipality (Northern KwaZulu-Natal, South Africa). African ‘rural’ classrooms have been characterised by Early and Norton (2014: 678) as having, “large class sizes and limited resources”. Early and Norton (2014) speak to the urban and rural divide, naming educational conditions as one of the qualities that contribute towards teaching and the effectiveness of English as a medium of instruction. Nongoma is predominantly a rural local municipality; the housing situation includes traditional homesteads and informal settlements amongst other types of dwellings. It is said that the level of education is low, with 33% of the population having completed their primary education and 5.3% with an education level up to Grade 12 (National Treasury, 2017: 7).

Based on various elements of human settlement such as the population group, employment and educational opportunities, and the development rate, this is where we encounter the urban and rural divide. To understand the differentiation between an urban and a rural socialisation, below is a table provided by Unacademy (2024), listing the key differences between the two:

Table 2.5. Key differences between urban and rural environments:

Key Differences	Urban	Rural
Meaning	A settlement where the infrastructure, education and job opportunities and the standard of living is very high	A settlement where the infrastructure, job and education opportunities and standard of living are lower
Includes	Cities, Towns and Suburbs	Villages, Hamlets, Homesteads ¹
Life	The pace of life is fast and complicated. Amenities and infrastructure are accessible.	Life may be simple. Amenities and infrastructure are often missing.
Population Density	The towns and cities are densely populated	Population density is low in villages
Level of Greenery	Since forests and trees are cut down on a large scale to build buildings and roads, urban areas have a low level of Greenery	The level of greenery in rural areas is very high
Jobs	In urban area most of the people work in the service and manufacturing industry	In rural areas, most people work in agriculture
Social Mobility	High	Low

Looking at the urban and rural divide in South Africa it becomes apparent that de-racialisation and integration of schools in South Africa has been difficult to achieve. It is also important for us to note that when speaking of language integration that the notion of language accommodation of the majority is not a sufficient condition in accomplishing this goal. Complete participation in the curriculum of those in attendance is needed, by way of demonstrating a competence in the dominant language (Johnson, 2007).

This process of language integration in schools has been uneven in different parts of the country and at different types of schools. In rural South Africa where much of the teaching and teacher-student interaction is done in the L1, we find that this form of inclusion is not enough, especially when children are not being assessed in their L1, but rather in English. Therefore, there is little compensation for the efforts of these educators who are assisting their students gain a better understanding by teaching the curriculum (irrespective of whether they are provided with the proper tools and/or materials, i.e. textbooks in the L1) in the L1 of these students who cannot cope or are not proficient in the English language.

¹ A 'Hamlet' refers to a small village or group of houses.

This observation can be seen with both urban and rural research sites, in how the students at iNtuthuko Primary School who provided retellings for the rural data set were only able to provide retellings in their L1-isiZulu, and unable to provide researchers with English retellings for either of the wordless picture books, which is a direct representation of their comfortability and confidence with the language and how when it comes to being tested in the language of teaching and learning, they fall short (Jiyane, 2017). And looking at how during the data collection process at Wiggins Primary School, Maphumulo (2015) argues that although the language of teaching and learning at Wiggins Primary School was said to be English, that most of the children did not speak English as a primary language, which is evident in the results of the language background questionnaire. Researchers also made the personal observation that when teachers were absent from the school due to a taxi strike, they encountered children reciting poetry in isiZulu in unsupervised classrooms. Furthermore, researchers reported seeing teachers at the urban research site who would solely engage with their students in isiZulu. And so, although the urban children were able to provide English retellings for both wordless picture books for the urban data set, to say that teaching and learning is/was only done in English at Wiggins Primary School would be misleading.

Djité (1993) points out that the overestimated reliance and dependency on superimposed international languages to achieve development in Africa instead of the integration of national languages has proven to be unsuccessful. The failure of our leaders to incorporate our multilingual reality into our education system creates a linguistic exclusion from meaningful access to learning for those who are not proficient in the language(s) of teaching and learning. This leads to a gap between those who are proficient in the language(s) of teaching and learning and those who are not, namely Black students. In rural South Africa, this divide also contributes to an on-going trend of high numbers of student dropouts.

Looking at the differences between an urban and a rural socialisation, it is clear that there is an influence, stemming from their different backgrounds, on the way in which the children are educated and socialised. One expects that the vocabulary of rural and urban children might differ with respect to the difference in lifestyles and varying degrees of exposure to nature versus urban infrastructure reflected in the children's mental lexicon. And therefore, there would not only be a difference in the production of a narrative structure when it comes to L1-English and L1-isiZulu children, it is also important to acknowledge and make proper

compensation for inclusion for L1-isiZulu (or rather African/Black) children being educated in the different dichotomies.

2.6. The Significance of Cultural Familiarity

The notion of culture is defined by Yusoff (2004) as the distinction between people of one group from another, which is shaped by place as well as the historical period in which they live in. It is said to go beyond the obvious distinguishing characteristics of race, religion or colour to include distinct patterns of behaviour, perceptions, interpretations, ways of thinking and feeling which are simultaneously shared by and yet unique to the group of people who share the same culture. Culture plays a great role when it comes to influencing the perceptions, responses and reactions of people towards things or issues encountered in life. Wu (2017), as cited in Honaker and Miller (2024: 6), submits that the images in wordless picture books are used as a primary tool for the incorporation of “multiculturalism into language classrooms”, and that they provide safe environments for the development of cultural awareness and sensitivity. As people from different language groups attempting to come together or remedy a previously disadvantaging situation as a consequence of historical events and human migrations (relating to the Southern African context, i.e., Post-Apartheid South Africa), we see that the suppression of the languages of these previously disadvantaged peoples has been used as a deliberate policy in order to suppress the culture of those people; and that the maintenance within these multilingual communities of the various languages of the various ethnic and cultural groups is crucial, especially for the inclusion we seek today, as well as for the preservation of cultural heritage and identity for future generations (NSW DOE, 2000).

Looking at the importance of cultural familiar texts, what Brock (1990) refers to as “localised literature” in the classroom. Studies (Brock, 1990: 23) show that students are more engaged when they can identify themselves within the context of a text. This is when they are able to see elements of their native culture and familiar content such as settings, cultural assumptions, situations, characters, language, and historical references. These can be minor things, such as their way of life, ways of dressing, food, and artefacts that are unique to the readers’ culture and are well-known to them which lead to a better understanding of a text. This view is corroborated in Lee’s (2024: 1389) research on bilingual students in Korea, citing that the children in Lee’s study were able to make “text-to-self connections” and express emotions and or feelings of authenticity when encountering “realistic” elicitation material. This is what encouraged the idea of eliciting a culturally familiar wordless picture book, i.e., “*Abongi’s*

Journey” (Rosser & Saadien-Raad, 2004), against the wordless picture book, “*Frog, where are you?*” (Mayer, 1969), which seems to lack cultural familiarity. If reading is said to be an active, fluent process which requires the reader and the reading material in building meaning. Meaning does not reside on the printed page, but occurs in reading, which combines the words on the printed page with the reader’s background knowledge, which looks at “pre-existing knowledge structures in the mind” (Nassaji, 2002: 444) and how the reader combines their previous knowledge with the text and their experiences (Alptekin, 2006; Ketchum, 2009; Ajideh, 2011; Shuying, 2013). This contrast was needed in order to observe if there was a difference in the children’s retellings of the two wordless picture books. In this respect, it seems apparent that culture and language instruction cannot be segregated, and so while instructing a foreign language (in this case English) culture must be taught (Namaziandost, Shafiee, and Rahimi Esfahani, 2020).

A study where two groups of students were given two books to read from, one with more native content and the other culturally unfamiliar, showed that the difference between the two groups’ performances in comprehension suggested a strong possibility that the students who read the native version of the story possessed relevant cultural background knowledge, which helped reduce the cognitive load imposed by the complex reading procedures (Perfetti, 1985) on the memory system (McLaughlin, B., Rossman, T., and McLeod, B., 1983; Baddeley, 1997; Kintsch, 1998; Ellis, 2001) the students seemed to find it easier to allocate attentional resources to more linguistic elements and to construct mental representations of the familiar context, as opposed to the students who had to deal with the culturally unfamiliar content and visualise the script in their minds, making it much more difficult for the students to create mental representations of the unfamiliar context (Erten and Razi, 2009: 70).

2.7. Summary

This chapter dives into the importance of the Narrative Text Structure in our education system, by highlighting the presence of Language Specific Narratives, i.e., an ‘African’ Narrative Text Structure (Tappe and Hara, 2013; Tappe, 2018) and a ‘Western’ Narrative text structure (Stein and Glenn, 1979). We go further into the two text structures, looking at the difference in an urban and rural socialisation, as well as the benefit of the use of culturally familiar materials in the classroom. Johnson (2007: 312) mentions ‘productive’ diversity in the sense that it is not enough to simply diversify the school by means of teaching staff, parents who serve on governing bodies and other areas of the school, and students who participate fully in the

curriculum, but by looking at the structural constraints in educational transformation. Noting that a necessary pre-requisite for successful and emphatic intercultural dialogue is the ability to create a “safe space” in the classroom (Maine and McCaughran, 2022: 131). Competence is lacking, and so it would be important to strive for a more genuine amalgamation of linguistic and cultural viewpoints with the inclusion of cultural resources. This may then be the way forward to build competence in the L1.

Chapter 3

Methodology

This project follows the methodology of data collection and techniques of data analysis of the umbrella project, i.e., *Southern African Text and Discourse Structures and their Relevance for Education* (NRF—Reference: CSUR14072680422; Grant No: 93632) that have been approved in terms of their validity, reliability and rigor by the NRF panel of independent assessors.

3.1. Introduction

The aim of this study is to examine whether the selected participants used were influenced by a Southern African Narrative Text Structure (see Tappe and Hara, 2013 and Hara, 2014) in their own retellings of the selected wordless picture books, “*Frog, where are you?*” (Mayer, 1969) and “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004). Furthermore, this study entails a comparison of narratives produced by urban and rural isiZulu children (using data from Jiyane, 2017).

3.2. Ethical Clearance

Ethical clearance for this research was obtained from the Research Office and Ethical Clearance Committee (Protocol reference number: HSS/1115/015CA) in accordance with the rules and regulations of the University of KwaZulu-Natal. Permission to conduct the research at the selected primary schools, Wiggins Primary School and iNtuthuko Primary School, was obtained from the Department of Education as well as from the respective principals of the selected schools. Thereafter, permission was obtained from the parent(s) or guardian(s) of each child selected to participate in the study, by way of a consent form which was sent home with each child for both parent(s) or guardian(s) and the child to sign, this was collected from the child before the interview could take place.

This research is part of a larger research project, *Southern African Text and Discourse Structures and their Relevance for Education* (NRF—Reference: CSUR14072680422; Grant No: 93632) which is under the supervision of Linguistics Professor, Heike M.E. Tappe.

3.3. Research Site

To allow for a comparison between urban and rural L1 isiZulu children, two research sites were selected for the study. The urban isiZulu children, who are the main focus of this study,

attended Wiggins Primary School, a school located on Dunbar Road in Mayville (Durban) and the rural isiZulu children attended iNtuthuko Primary School, which is a school situated in the Sinkonkonko district (Nongoma Municipality) in Northern KwaZulu-Natal (see Jiyane, 2017).

Both schools are ideal choices for the research given that they are both public primary schools, housing both males and females. The reasoning behind the need for this is that although the focus of the study may not be on one gender, bilingual (isiZulu-English) children were needed to carry out this study. We conducted our data collection in two primary schools because the focus of the research project is on children in grades 5 and 6. For both schools the language of teaching and learning is said to be English, but most of the learners do not speak English as a primary language, which was confirmed through the results of the language background questionnaire. Looking at the Language Background Questionnaires as well as the performance of the children from both schools in the study, it can be said that the children from Wiggins Primary School are bilingual L1 isiZulu speaking children, whereas the children from iNtuthuko Primary School are functionally monolingual isiZulu speaking children.

3.4. Participant Sampling

The sample of the study comprises of two data sets. The first set of data was collected from Wiggins Primary School which comprises of 40 children, and the second set of data was collected from iNtuthuko Primary School which comprises of 44 children. At Wiggins Primary School, we selected 40 children and only received successful (transcribed and scored) narrations for:

- Thirty-four out of 40, urban English narrations for the wordless picture book, *“Frog, where are you?”* (Mayer, 1969)
- Thirty-seven out of 40, urban isiZulu narrations for the wordless picture book, *“Frog, where are you?”* (Mayer, 1969)
- Thirty-seven out of 40, urban English narrations for the wordless picture book, *“Abongi’s Journey”* (Rosser & Saadien-Raad, 2004)
- Thirty-nine out of 40, urban isiZulu narrations for the wordless picture book, *“Abongi’s Journey”* (Rosser & Saadien-Raad, 2004)

For iNtuthuko Primary School, 44 children were selected, however, this research will only look at 40 of the rural isiZulu (transcribed and scored) narrations which were analysed for the wordless picture book, *“Frog, where are you”* (Mayer, 1969).

The research was carried out using convenience sampling, in the sense that consent forms were handed to the children and those who returned their consent forms and were granted permission to participate in the study by their parent(s) or guardian(s) were selected for the study. Due to this, numbers in relation to gender were not evenly distributed.

Looking closer at the participant sampling process of the children from Wiggins Primary School, as mentioned, the participants were randomly selected (urban) isiZulu L1 speaking children, aged between 10-12years old, from grades 5 and 6. The children for whom permission was granted (by way of a parental/guardian consent form) were selected to participate in the study.

The first round of data collection, which was for the wordless picture book, "*Frog, where are you?*" (Mayer, 1969), took place in 2015. The following year (2016), the research team decided to maintain the same group of children for the second round of data collection, which was for the wordless picture book, "*Abongi's Journey*" (Rosser & Saadien-Raad, 2004). The reasoning behind maintaining the same group of children was that the second round of data collection was not as easy as the first round of data collection.

For the first round of data collection the principal allowed the researchers to conduct their study during school hours and on the school premises, allowing ease of access to the children, on the condition that it would not disrupt the overall running of the school. Returning to the school the following year (2016), for the second round of data collection, researchers were informed that teachers had forwarded complaints to the deputy-principal regarding children missing out on school time, due to some of the children not returning to class after data collection had concluded. The school, however, continued to accommodate the researchers by allowing the data collection process to continue, on the condition that they would do so after school hours, in the library, uMkhumbane-Wiggins Library (which is in front of the school and is open to the public) and not on the school premises. The decision to keep with the children from the previous year made sense as the children and their parents were familiar with the overall data collection procedure and were comfortable with the researchers enough to allow for the interviews to take place after school hours. The only disadvantages to this were that one of the participants had left the school, moving the data set from 40 participants to 39 and that the children from the previous year were now in grades 6 and 7 and no longer between the ages of 10-12years old, but between the ages of 10-14years.

Looking at the children from iNtuthuko Primary School, as mentioned above, the participants were randomly selected (rural) isiZulu L1 speaking children, aged between 10-12years old, from grades 5 and 6. Again, the children for whom permission was granted (by way of a parental/guardian consent form) were selected to participate in the study. However, there was only one round of data collection for this group of children. Data collection took place in 2016, for both wordless picture books, “*Frog, where are you?*” (Mayer, 1969) and “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004). The obstacle here was that although the children were all (rural) L1 isiZulu speaking children, they were also functionally monolingual isiZulu speaking children. Theoretically these children are said to be bilingual, in the sense that the Language of Learning and Teaching at iNtuthuko Primary School is said to be English, but functionally, with regard to their fluency and understanding of the English language, the children from iNtuthuko Primary School were not able to produce any narratives in English and so data collection was only done in isiZulu for both wordless picture books.

3.5. Materials and Apparatus

The materials and apparatus were identical at both sites, Wiggins Primary School and iNtuthuko Primary School. The researchers were granted an ethical clearance letter from the University of KwaZulu-Natal to present at each research site prior to the data collection process. An Information Sheet and an Informed Consent Form (available in both isiZulu and English) was circulated to the parent(s)/guardian(s) and participants prior to the researchers working with them. A Language Background Questionnaire (available in both isiZulu and English) was used to elicit information regarding the participants language choices and fluency. Two wordless picture books “*Frog, where are you?*” (Mayer, 1969) and “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004), were used to elicit narratives from the participants who returned with signed and completed consent forms from their parents/guardians. Kambach (2023: 58) lists the reason behind the production of narratives as the opportunity for children to showcase “their ability to create a narrative story from what they recall”. The researchers made use of a video camera, a laptop and a cellular phone to record the retellings from the participants. All of the recordings were stored on a hard drive and made accessible on a PC for the project team in the project room.

3.5.1. Elicitation Material

The participants of this study were asked to retell two stories from two wordless picture books, “*Frog, where are you?*” (Mayer, 1969) and “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004). Each child who participated in the study was asked to retell both stories in both English and isiZulu. However, as mentioned previously, this was not possible for the children from iNtuthuko Primary School (rural isiZulu narrations), given that they were functionally monolingual isiZulu speakers, they were not able to produce an English version of their narratives.

The reasoning behind the selection of the wordless picture books was based on the need to assess the influence of cultural familiarity on the children’s narratives (Rollins, McCabe, and Bliss, 2000; Tappe and Hara, 2013; Hara, 2014). “*Frog, where are you?*” (Mayer, 1969), is a very popular book, internationally, which will allow for a broader (International) comparison, but it provides culturally unfamiliar elements to the children. For example, the story features a white boy who has a pet frog and a pet dog. A child with his own room, who sleeps in bed with his dog and had a pet frog in his room; these are things that an African child may not be able to relate to. In contrast, the wordless picture book, “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004) provides the children with culturally familiar aspects in the sense that they follow the journey of a black child (already named “Abongi”), who leaves his (rural) home, and makes his way to an urban (town) area, where he meets with his parents. Even though these children may not have experienced a journey like this directly themselves, they might know of someone who has.

3.5.2 Recording Apparatus

The recording apparatus used to capture the participants’ narratives at Wiggins Primary School was a video camera. On some days where the camera proved difficult to use, a laptop or a cellular phone was used for visual recording. A cellular phone was used for audio recording. The idea of using a cellular phone to record the children came on the second day of data collection at Wiggins Primary School. The reasoning for this was that the audio data from the visual recordings taken from the previous day were not very clear due to background noise (i.e., chickens and children playing outside during break time). The reasoning behind the use of a cellular phone instead of a microphone was due to the concern that the use of a microphone could have intimidated the children, whereas the use of a cellular phone did not bring any added attention. The visual recordings were quite clear, but the need for clearer audio recordings was

necessary for transcription purposes. The recording apparatus used to capture the participants' narratives at iNtuthuko Primary School was a video camera. There were no problems regarding data collection, as a new camera had been purchased for the second round of data collection at Wiggins Primary School and for data collection at iNtuthuko Primary School. The visual recordings were quite clear and did not require any supplementary recording (i.e., the use of a cellular phone for audio recordings).

3.5.3. Consent Forms

A consent form was sent home to the parent(s) or guardian(s) of the selected children and was signed by both parent(s) or guardian(s) and the child. The selected participants at Wiggins Primary School were gathered in the staff room of the school, where they were collectively introduced to the research group and the study was explained to them in both isiZulu and English. Those who chose to remain received a pen, consent forms and a Language Background Questionnaire. Each child had the choice of choosing between an isiZulu or an English consent form. Consent forms were returned to the researcher on the day of the child's interview; only children who completed and returned the consent forms were able to participate in the study.

3.5.4. Language Background Questionnaire

Prior to the one-on-one interviews, the participants were collectively asked to complete a two-paged Language Background Questionnaire to ascertain the extent to which the children were able to utilise the two languages (i.e., isiZulu and English), as well as to collect basic demographic information from them. The questionnaire consists of sixteen questions related to language and narrative experience in isiZulu and English. Each child was asked to respond or grade each question with either one of the five options (depicted by an icon portraying facial expression) afforded to them, 'I am extremely happy' ('ngijabule ngokwedlulele'), 'I am happy' ('ngijabulile'), 'I am indifferent' ('awukho umehluko'), 'unhappy' ('angijabule') and 'extremely unhappy' ('angijabule neze'), selecting whichever best fit their answer by way of making a tick in the appropriate box under each icon on the questionnaire.

The reasoning behind assessing them collectively was to make the children more comfortable on their first encounter with the researchers and to ultimately save time. Two members from the research team handed out Language Background Questionnaires to the learners in each child's chosen language (either isiZulu or English) and then ensured that each child understood the questions, two members from the research team read out and explained to the children in

both isiZulu and English so that the learners all managed to follow and finish at the same time as well as to ensure that each of the learners understood what was expected of them. There were also researchers walking around to assist with the completion of this task and to ensure that the children completed the forms ‘correctly’ and that no one fell behind.

The Language Background Questionnaires will be compared to their retellings in the data analysis, to assess whether their language(s) carry any influence on their retellings.

3.6. Elicitation of Narrative

The child enters the room and is asked to sit in a chair next to the researcher conducting the interview. At Wiggins Primary School, the interviewer for “*Frog, where are you?*” (Mayer, 1969), was either Mandisa Ndlovu (if the child is narrating the story in isiZulu) or Thandeka Maphumulo (if the child is narrating the story in English) and for “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004), either Mbali Mntungwa (if the child is narrating the story in isiZulu) or Thandeka Maphumulo (if the child is narrating the story in English). The camera is turned on. The researcher and child exchange greetings to each other and the researcher goes into a rehearsed elicitation procedure where the child is made to feel comfortable and if the child is happy to go on, the interviewer gives a brief summary of either of the selected stories, “*Frog, where are you?*” (Mayer, 1969) or “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004), the elicitation procedure is the same for both stories. The project members decided against giving a page-by-page review to the child, as it could prompt the child on how to narrate the story and distort the findings of the study. The book is then handed over to the child, and the child is asked to page through it and familiarise themselves with the story, the child is also informed that they are allowed to ask questions whilst looking through the book. When the child completes this, the researcher conducting the interview calls in a ‘friend’ who the child is asked to retell the story to. At Wiggins Primary School, for “*Frog, where are you?*” (Mayer, 1969), the ‘friend’ was either Mbali Mntungwa (if the child is narrating the story in isiZulu) or Megan Lavender (if the child is narrating the story in English) and for “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004), either Thandeka Maphumulo (if the child is narrating the story in isiZulu) or Mbali Mntungwa (if the child is narrating the story in English). The friend would be introduced to the child by the researcher conducting the interview and then the ‘friend’ would ask the child (in the target language) to give them their narration of the story. The child would give their narration of the story and once the story is completed, the child is thanked, asked if they enjoyed the story or learnt anything from it and then handed some refreshments as an

incentive for participating in the study. Each retelling did not last longer than ten minutes, given that “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004) is a shorter story; the narratives took less time. This procedure was repeated for both books in isiZulu as well as English for the children at Wiggins Primary School. At iNtuthuko Primary School, the interviewer for both “*Frog, where are you?*” (Mayer, 1969) and “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004) was Professor Tappe and the ‘friend’, for both stories was Mbali Mntungwa.

The recorded interviews have been transcribed, allowing for an analysis of the children’s narratives. And a coding system has been put in place to ensure anonymity when referring to the participants.

3.7. Scoring Schemas

Two separate scoring schemas were used for each wordless picture book to help assess and analyse the coherence of each of the children’s narrations. SALT Software’s Narrative Scoring Scheme (NSS) Rubric was used for “*Frog, where are you?*” by Mercer Mayer (1969) and following the same categories listed within this guide, the project members tailored a scoring rubric suitable for scoring the retellings for the wordless picture book, “*Abongi’s Journey*” by Rosser & Saadien-Raad (2004).

The Narrative Scoring Scheme Rubric was developed to measure the presence of specific storytelling elements used to assess the coherence and progression of a narrative in line with the non-African ‘canonical text structure’. The aim of this research is to ascertain whether African children follow this ‘Western’ text structure at all. If our findings indicate that our L2 isiZulu speaking children do not follow the canonical text structure but that they produce enjoyable and coherent stories nonetheless, then we can argue in favour of a Southern African Narrative text structure as proposed in Hara and Tappe (2013), Hara (2014), Jiyane (2017) and Tappe (2018).

According to the rubric that captures ‘Western’ storytelling elements, there are several such elements expected for the production of a ‘comprehensible’ story: (1) an ‘Introduction’ (or ‘Setting’), (2) ‘Character Development’ of main and minor characters, (3) ‘Mental States’ of main and minor characters, (4) ‘Referencing’, (5) ‘Conflict-Resolution’ pairs, (6) ‘Cohesion’, and (7) a ‘Conclusion’. The adequacy of these groupings is assessed in each child’s narration using a 0 – 5-point scale rating; the lowest rating being “minimal” (where a narration receives

a score of 1), “emerging” (where a narration receives a score of 3) and the highest rating being “proficient” (where a narration receives a score of 5). This would give the scoring of each retelling a rating out of 35. However, this research will not be focusing on the (4) ‘Referencing’ and the (6) ‘Cohesion’ of the children’s retellings; thus, each child’s retelling will be given a rating out of 25.

3.7.1. “Frog, where are you?” (Mayer, 1969)

The choice behind the selection of the wordless picture book, “*Frog, where are you?*” (Mayer, 1969) to elicit these children’s narratives, apart from the reason that this research falls under and contributes towards a broader NRF project (*Southern African Text and Discourse Structures and their Relevance in Education*), headed by supervisor, Professor HME Tappe, which makes use of the wordless picture book, this wordless picture book is also extremely popular within the research world, offering a pool of accessible and comparable research on the narrative text structures and elements employed by various language users. Tappe and Hara (2013) also argue that it gives access to readily available tools used by prominent researchers (i.e., Labov 1972, Mandler and Johnson 1977, Rumelhart, 1975, Stein and Glenn 1979, Thorndyke 1977) who make use of their own lenses when it comes to viewing the vastness of the relationship between the narrative text structure and story schema. Another reason, looking at my research questions and objectives, is taking a dive into how the language background of the children narrating the story influences their narrations and interpretations of the wordless picture books, this research required a wordless picture book that posed as culturally unfamiliar for the comparison between one that is culturally familiar to L1 isiZulu children (i.e., “*Abongi’s Journey*” by Rosser & Saadien-Raad (2004)).

When we look at the wordless picture book, “*Frog, where are you?*” (Mercer Mayer, 1969), we are exposed to a little boy who lives with two pets, a dog and a frog. In a Southern African context, the idea of housing a dog is not a foreign concept, however, keeping a frog as a pet is not so familiar to children living in an African household. We can even go further to argue that the socialisation between the child and his pet dog is a different concept to that of an L1 isiZulu child, as here we see this boy, sharing a bed with his dog. Whereas, in most African homes the concept of housing a dog can be done mainly for security purposes. To the African child, the idea of a little boy, climbing out of a window to venture off into the forest with your pet dog, in search of a frog, highlights that this is definitely a fairy-tale – inganekwane! And thus, it can be difficult for children to narrate something that they are not familiar with, because they are

not confident or comfortable enough, and that can contribute towards the production of poorly constructed narratives. Coming across a mole (“imvukuzane”), a dog playing with bees (“izinyosi”), climbing in trees and encountering an owl (“isikhova”), unknowingly climbing onto the head of a deer (“inyamazane”) – all in search of a ‘pet’ frog? In addition, it later turns out that the frog ran away because he has a family (a wife and children) to take care of. Most of the animals illustrated in this story are rarely encountered by African children, and most are avoided due to superstitions. And then, in the end, the protagonist (i.e. the little boy) is ‘gifted’ a froglet to remember the father frog by as the father frog cannot return with the boy but must remain with his wife and the rest of his family. Such a story would seem farfetched to an African child.

3.7.1.1. Introduction (Setting)

The Introduction looks at the child’s ability to construct the setting of the story, this looks at the first three frames of the story (before the boy gets out of bed to search for his frog). The child is expected to give an overview of the general ‘place’ (“on the bed” or “embhedeni”, “in the bedroom” or “ekamelweni”, “in the jar” or “ebhodleleni”) and the ‘time’ (“in the morning” or “ekuseni”, “at night” or “ebusuku”). It is also here, in the Introduction where we expect to be introduced to the main characters of the story.

In order for a child to score a proficient (5) rating on their narrative for the setting according to the non-African canonical narrative text structure, the narrative would have to include a detailed account of the setting (mentioned above); for an emerging (3) rating on their narrative, the narrative would have to mention one of each of the two elements of a setting (“general place” and “time”); and for a minimal (1) rating on their narrative, the narrative would have to mention one of either of the two elements of a setting.

3.7.1.2. Character Development

Character Development looks at whether a child identifies and acknowledges the presence and the absence, as well as the importance of the main and minor characters within the story. According to the ‘western’ understanding of storytelling skills, a child’s ability to portray story characters in a coherent way shows understanding and adds value to the plot of the retelling.

In order for a child to score a proficient (5) rating on their narrative for main character development, the narrative would have to mention all three main characters (listed below); for an emerging (3) rating on their narrative, the narrative would have to mention two out of the

three main characters; and for a minimal (1) rating on their narrative, the narrative would have to mention one out of the three main characters.

In order for a child to score a proficient (5) rating on their narrative for minor character development, the narrative would have to mention four or five of the minor characters (listed below); for an emerging (3) rating on their narrative, the narrative would have to mention two or three of the minor characters; and for a minimal (1) rating on their narrative, the narrative would have to mention one of the three minor characters.

3.7.1.2.1. Main Characters

The main characters in the wordless picture book, *“Frog, where are you?”* (Mercer Mayer, 1969) are

1. “The boy” or “umfana” – sometimes given a name by the children
2. “The dog” or “inja”
3. “The frog” or “ixoxo noma iselesele”

3.7.1.2.2. Minor Characters

The minor characters in the wordless picture book, *“Frog, where are you?”* (Mercer Mayer, 1969) are

1. “The mole” or “imvukuzane”
2. “The bees” or “izinyosi”
3. “The owl” or “isikhova”
4. “The deer” or “inyamazane”
5. “The frog and his family” or “ixoxo (noma iselesele) nomndeni walo”

3.7.1.3. Mental States

The mental states are described by Stein and Glen (1979), in their listing of *“classical story grammar elements”* as the child’s ability to verbalise an emotional or internal response that displays the main or minor character’s thoughts or feelings in relation to the processing of a particular event. An example of mental states would be fear (“the boy was scared” or “umfana ubesaba”), happiness (“his parents were happy” or “abazali bakhe babejabulile”), or anger (“the boy was angry” or “umfana wathukuthela”).

For the mental states, in order for a child to score a proficient (5) rating on their narrative, the narrative would have to contain four or more mental states for a main character and three or more for a minor character; for an emerging (3) rating on their narrative, the narrative would have to contain one to three mental states for a main character and one to two for a minor character; and for a minimal (1) rating on their narrative, the narrative would not have to contain a mental state for either main or minor character.

3.7.1.4. Referencing

Referencing, looks at correct and consistent use of pronoun usage throughout the story. This research will not be focusing on this element in the children’s narratives.

3.7.1.5. Conflict and Resolution Pairs

Below is a table depicting Conflict and Resolution pairs that would be expected if the African children followed the ‘western’ canonical narrative story schema in their retellings of “Frog where are you?”.

Table 3.1. Conflict and Resolution Pairs according to the canonical story grammar (Stein and Glen, 1979):

Conflict and Resolution Pairs – “Frog, where are you?” (Mercer Mayer, 1969)	
Conflicts	Resolutions
1. A frog sneaks out of a jar and escapes through an open window	- The (same) frog is found
2. When the boy wakes up, he notices that the frog is gone	- The boy looks for the frog in his boot while the dog looks in the jar
3. The dog’s head gets stuck in the jar	- The jar breaks off after the dog falls
4. The dog leans out of the window with the heavy jar stuck on his head and falls	- The boy goes down to help the dog
5. The boy is mad at the dog	- The dog licks the boy
6. The boy calls for the frog and hears no answer	- The boy calls into a hole and the dog barks at a beehive looking further for the frog
7. A gopher bites the boy’s nose and yells at him	The boy leaves (and calls into a different hole)
8. The dog knocks down the beehive and the bees chase after him	- The dog runs away
9. An owl comes out of the hole and scares the boy, knocking him out of the tree	- The boy looks elsewhere by climbing onto a rock

10. The boy calls into the woods and needs something to hold onto on top of the rock	- The boy grabs onto what seems to be tree branches
11. The branches are deer antlers	- The deer stands up and begins running with the boy on his head/body (and the dog following)
12. The deer abruptly stops at the edge of a cliff and throws the boy (and dog) over into the water	- The boy (and dog) emerge(s) or leave(s) the water
13. The boy hears a noise and is not sure if it is the frog	- The dog follows the sound and looks over a log
14. The boy's frog had babies, so it could not go home with the boy	- The frog lets the boy have one of its babies

For the conflict resolution pairs, in order for a child to score a proficient (5) rating on their narrative, the narrative would have to contain seven or more conflict resolution pairs; for an emerging (3) rating on their narrative, the narrative would have to contain four to six conflict resolution pairs; and for a minimal (1) rating on their narrative, the narrative would have to contain one to three conflict resolution pairs.

3.7.1.6 Cohesion

Cohesion looks at the child's ability to link each of the events (conflicts and resolutions) in a coherent manner, allowing the retelling to flow in a logical manner according to the canonical, 'western' narrative text structure. This research will not be focusing on this element in the children's narratives.

3.7.1.7. Conclusion

In the canonical 'western' story grammar, the text element "conclusion" captures at the child's ability to conclude the story, by mentioning the final event (i.e., the last conflict and resolution pairing – "The boy's frog had babies, so it could not go home with the boy" and "The frog lets the boy have one of its babies") of the story and providing a closing element (e.g., The end or "Yaphela kanjalo indaba").

For the conclusion, in order for a child to score a proficient (5) rating on their narrative, the narrative would have to mention the final event of the story as well as a closing statement; for an emerging (3) rating on their narrative, the narrative would have to contain either the final event of the story or a closing statement; and for a minimal (1) rating on their narrative, the

narrative would not mention the last event or a closing statement indicating that the story has come to a conclusion.

3.7.2. “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004)

The choice behind the selection of the wordless picture book, “*Abongi’s Journey*” by Rosser & Saadien-Raad (2004) to elicit these children’s narrations, was largely due to the need of a book that children in a Southern African context could relate to. The idea of a young African child who possibly resides in or visits (however frequent or infrequent) the farmlands (‘emakhaya’), setting off to meet with his parents in the city (‘eThekwini’), is not a foreign concept to the African child. If you are an African child, with your primary language (L1) as isiZulu (or another one of the many African languages found in the Southern African context, i.e., isiXhosa, Sesotho, siSwati, Tshivenda, Setswana, etc. – you are likely to have ‘farmlands’ or ‘ikhaya’ where your people hail from), and if you have not experienced this personally, you surely know of someone close to you who has. This is an example of one of the many aspects within this wordless picture book that reinforces the claim of cultural familiarity, our ability as African children to identify with or easily see ourselves in it. Certain aspects of the story feel nostalgic and relatable, Abongi being in possession, throughout his journey of a “wire car” (“imoto eyakhiwe ngocingo”), going outside into a neighbourhood where everyone knows ‘you’, that element of *Ubuntu*, where everyone is willing to help you with the resources that they have, to guide your way. From the farmer and his wife on the donkey cart offering support to Abongi, by giving him a ride; to the man on the bicycle willing to help Abongi get through the traffic-ridden and air polluted roads of the city, just to ensure that he makes it to his ‘meeting point’ with his parents at the park – safely. The idea of having to stay put in a specific spot (resisting the temptations of wanting to play with other children), because you have been told to meet with your parents at a specific place and at a specific time. There are many aspects that centre you within this story. It can also be counterargued that even though the illustrations do not allow for a detailed setting, that there is still some truth in the sincere depiction of bareness. The vastness of the farmlands, how far apart one home is to another, and yet how close the people remain. In addition, Abongi is accompanied by a white bird throughout the story. Birds have a prominent place in African mythology and storytelling; they may assist travellers, provide guidance and assist in bridging distances between far away physical and mental spaces (see Gora, 2009).

These reasons prompted us to choose this wordless picture book for the children to narrate. To observe and highlight the expected differences in ease of the retellings of “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004) and the culturally unfamiliar wordless picture book “*Frog, where are you?*” (Mayer, 1969). To see if that aspect of familiarity draws out a cultural response that is visibly employed within the narrations of these children. To see if these children who are now living in an urban context can still relate to something like this. To evaluate and analyse what further aspects of the Canonical Narrative Text Structure and the Southern African Narrative Text Structure we are arguing for are highlighted between the two picture books.

3.7.2.1. Introduction (Setting)

In the canonical ‘western’ narrative text structure, the presence of an Introduction is conceived as reflecting the child’s ability to construct the setting of the story; in the case of “*Abongi’s Journey*”, the introduction would be depicted in the first three frames of the story (before Abongi meets his friends). Accordingly, in a ‘western’ understanding of storytelling, the child would be expected to give an overview of the general ‘place’ (“along the road” or “emgwaqeni”, “at home” or “ekhaya noma kubo”) and the ‘time’ (“in the morning” or “ekuseni”). It is also here, that the introduction of the main characters in the narrative is considered ‘adequate’ for the scoring of the setting.

As mentioned, briefly, there was a challenge the researchers identified in the selection of this wordless picture book. The main aim was to select a wordless picture book that would be more accessible regarding cultural familiarity. Although the book meets this criterion, in accordance with an African storytelling tradition, (regarding Abongi’s environment) the sparseness of the illustrations, also does not allow much room for the provision of an introduction in the sense of a ‘western’ story schema’s criteria.

We accommodated this observation by adjusting our scoring schema accordingly: In order for a child to score a proficient (5) rating on their narrative for the setting, the narrative would have to include one of each of the two elements of a setting (“general place” and “time”); for an emerging (3) rating on their narrative, the narrative would have to mention one of either of the two elements of a setting; and for a minimal (1) rating on their narrative, the narrative would not have to mention either of the two elements of a setting.

3.7.2.2. Character Development

Character Development looks at whether the child identifies and acknowledges the presence and the absence, as well as the importance of the main and minor characters within the story. According to a ‘western’ understanding of storytelling skills, the child’s willingness to portray characters in a coherent way is seen to show understanding and to add value to the plot of the retelling.

In order for a child to score a proficient (5) rating on their narrative, the narrative would have to mention two of the three main characters (listed below) and mention “Abongi” by name; for an emerging (3) rating on their narrative, the narrative would have to mention two out of the three main characters, without having to mention “Abongi” by name; and for a minimal (1) rating on their narrative, the narrative would have to mention one out of the three main characters, again without having to mention “Abongi by name”.

In order for a child to score a proficient (5) rating on their narrative for minor character development, the narrative would have to mention six or more of the eight minor characters (listed below); for an emerging (3) rating on their narrative, the narrative would have to mention four or five of the minor characters; and for a minimal (1) rating on their narrative, the narrative would have to mention three or less of the minor characters.

3.7.2.2.1. Main Characters

The main characters in the wordless picture book, “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004) are

1. “The boy” as “Abongi” or “umfana” as “uAbongi”
2. “The bird” or “inyoni”
3. “The wire car” or “imoto yakhe (yocingo)” – this was added to the main characters, because Abongi took his car with him everywhere, throughout his journey.

3.7.2.2.2 Minor Characters

Originally, in the first scoring schema we had listed six minor characters for the wordless picture book, “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004):

1. “His friends” or “abangani bakhe”
2. “The old woman” or “isalukazi noma umama omdala”
3. “The old man” or “ikhehla noma ubaba omdala”

The above minor characters (2) and (3), may also be referred to as a “couple”

4. “The donkey” or “imbongolo”
5. “The dog” or “inja”
6. “The man with the bicycle” or “indoda ehamba ngebhayisikili”

However, upon further analysis, the scoring schema was amended to include the following two minor characters:

7. “Abongi’s mother” or “uMama ka-Abongi”
8. “Abongi’s father” or “uBaba ka-Abongi”

Who may also be referred to as “Abongi’s parents” or “abazali baka-Abongi”

They were included as two additional minor characters of the wordless picture book, “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004). This is due to the fact that although they may not play a leading role in his journey, in looking at the first conflict (“Abongi sets off to find his parents”) and resolution (“Abongi finds his parents”) pair, they are a central component of “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004).

3.7.2.3. Mental States

Looking at the Mental States category, it is divided into two groupings, the verbalisations of emotional or internal responses of the main characters and/or of the minor characters in relation to the processing of their thoughts or feelings of a particular occurrence (e.g., expressing happiness “Abongi was scared” or “wayesaba uAbongi”; happiness (“his parents were happy” or “abazali bakhe babejabulile”); etc.). There was no reason to adjust the scoring criteria of the first scoring schema in the amended scoring schema of the wordless picture book, “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004). This is because they were found to be sufficient as they are.

For the mental states, in order for a child to score a proficient (5) rating on their narrative, the narrative would have to contain four or more mental states for a main character and three or more for a minor character; for an emerging (3) rating on their narrative, the narrative would have to contain one to three mental states for a main character and one to two for a minor character; and for a minimal (1) rating on their narrative, the narrative would not have to contain a mental state for either main or minor character.

3.7.2.4. Conflict and Resolution Pairs

Listed below is a table showcasing the conflict and resolution pairs for the wordless picture book, “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004):

Table 3.2. Conflict and Resolution Pairs according to the canonical story grammar (Stein and Glen, 1979):

Conflict and Resolution Pairs – “<i>Abongi’s Journey</i>” (Rosser & Saadien-Raad, 2004)	
Conflicts	Resolutions
1. Setting off to find the parents	- Parents are found
2. Going to the city	- Finding the parents or; - The parents emerge
3. Seeing his friends in a car	- Ignoring the opportunity to play
4. Seeing his friends play with the tyres	- Ignoring the opportunity to play or; - Using the tyre to move forward on his journey
5. Meeting the old woman and man with the donkey cart	- Being given a ride or; - Riding the donkey
6. Seeing the construction site	- Moving forward
7. Meeting the man with the bicycle	- Asking for a ride or; - Being offered a lift
8. Being challenged by the traffic or; Arriving in town	- Going through traffic or; - Arriving at the park
9. Wanting to play with the children	- Looking out for his parents
10. Seeing his parents	- Hugging his mother

For the conflict resolution pairs, in order for a child to score a proficient (5) rating on their narrative, the narrative would have to contain seven or more conflict resolution pairs; for an emerging (3) rating on their narrative, the narrative would have to contain four to six conflict resolution pairs; and for a minimal (1) rating on their narrative, the narrative would have to contain one to three conflict resolution pairs.

3.7.2.5. Conclusion

The canonical, ‘western’ story telling element “Conclusion” looks at the child’s ability to conclude the story, by mentioning the final event (i.e., the last conflict and resolution pairing – “Abongi saw his parents” and “Abongi hugged his mother”) of the story and providing a closing element (e.g., The end or “Yaphela kanjalo indaba”).

For the conclusion, in order for a child to score a proficient (5) rating on their narrative, the narrative would have to mention the final event of the story as well as a closing statement; for

an emerging (3) rating on their narrative, the narrative would have to contain either the final event of the story or a closing statement; and for a minimal (1) rating on their narrative, the narrative would not mention the last event or a closing statement indicating that the story has come to a conclusion.

Chapter 4

Data Analysis

4.1. Introduction

In this chapter I first present data set one, an analysis of the data collected from the L1-isiZulu (L2-English) children at Wiggins Primary School (urban) and subsequently data set two, an analysis of the data collected from the L1-isiZulu children at iNtuthuko Primary School (rural) in order to address my research questions (repeated below). As previously mentioned, the first set of data collected from Wiggins Primary School comprises of 40 children. We completed 40 language background questionnaires, received 40 completed informed consent forms and only received successful (transcribed and scored) narrations for:

1. Thirty-four out of the 40, urban English narrations for the wordless picture book, *“Frog, where are you?”* (Mayer, 1969). Child 1 produced a narrative; however, it was not clear and thus could not be transcribed (it was after encountering this narrative during the transcription process, that the project team began making use of a cellular phone to aid with voice recordings for clear transcriptions). Child 5, Child 11, Child 15, Child 27 and Child 38 were also either not clear enough to transcribe, or the child was not present on the day of elicitation.
2. Thirty-seven out of 40, urban isiZulu narrations for the wordless picture book, *“Frog, where are you?”* (Mayer, 1969). This is because Child 38, Child 39 and Child 40 were not present on the day of elicitation.
3. Thirty-seven out of 40, urban English narrations for the wordless picture book, *“Abongi’s Journey”* (Rosser & Saadien-Raad, 2004), recorded the following year. Child 1 and Child 32 were not present afterschool for the elicitation process. Child 22 was no longer a student at Wiggins Primary school.
4. Thirty-nine out of 40, urban isiZulu narrations for the wordless picture book, *“Abongi’s Journey”* (Rosser & Saadien-Raad, 2004). Child 22, as previously mentioned, was no longer a student at Wiggins Primary school.

The second set of data collected from iNtuthuko Primary School comprises of 44 children. For iNtuthuko Primary School, 44 children were selected, however, this research will only look at the 40 isiZulu (transcribed and scored) retellings, analysed for the wordless picture book, *“Frog, where are you”* (Mayer, 1969).

Firstly, focusing on the urban data set of L1-isiZulu speaking children, in their narrations of both wordless picture books, (i.e., “*Frog, where are you?*” (Mayer, 1969) and “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004)). I look at the presence or absence of the features of the Canonical Narrative Text Structure (Stein & Glenn, 1979) and the “conflict – resolution” pairs used to advance the plot of a narrative employed in the children’s L1-isiZulu retellings; and the presence or absence of the features of the Southern African Narrative Text Structure (Tappe & Hara, 2013) employed for the children’s L2-English retellings.

Secondly, keeping my focus on the urban data set of L1-isiZulu speaking children, I investigate the role and influence that cultural familiarity plays in the production of the two wordless picture books, (i.e., which aspects of their stories reflect a lack of cultural familiarity with “*Frog, where are you?*” (Mayer, 1969) and which aspects of their stories reflect cultural familiarity with “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004)). Identifying, which features of the Canonical Narrative Text Structure (Stein & Glenn, 1979) and the “conflict – resolution” pairs used to advance the plot of a narrative are employed when the book is culturally familiar or unfamiliar; and which features of the Southern African Narrative Text Structure (Tappe & Hara, 2013) are employed when the book is culturally familiar or unfamiliar.

Lastly, maintaining my focus on the urban data set of L1-isiZulu speaking children and introducing a comparison with that of the rural data set of L1-isiZulu speaking children (from iNtuthuko Primary School), I analyse the influence of an urban and a rural socialisation in the way in which they convey and produce a story from a wordless picture book, i.e., “*Frog, where are you?*” (Mayer, 1969). Identifying which features of the Canonical Narrative Text Structure (Stein & Glenn, 1979) and the “conflict – resolution” pairs used to advance the plot of a narrative are employed, further distinguishing aspects within the urban and rural children’s narrations.

4.2. Narrative Text Structure in FWAY and AJ isiZulu/English Urban Retellings

In the following, I present my analyses of the urban children’s narratives from Wiggin’s Primary School, analysing how their L1-isiZulu and L2-English interact with the Narrative Text Structure. In particular, I am looking at which features of the Southern African Narrative Text Structure, Canonical Narrative Text Structure and the Conflict Resolution Pairs are employed within their narrations. Starting with the urban L2-English retellings of the wordless

picture book, “*Frog, where are you?*” (Mayer, 1969); secondly, the urban L1-isiZulu retellings of the wordless picture book, “*Frog, where are you?*” (Mayer, 1969); thirdly, the urban L2-English retellings of the wordless picture book, “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004); and lastly, the urban L1-isiZulu retellings of the wordless picture book, “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004).

4.2.1. Analysis of SANTS in FWAY L2-English Retellings -1

Looking at the urban L2-English retellings of the wordless picture book, “*Frog, where are you?*” (Mayer, 1969), I show which features of the Southern African Narrative Text Structure are employed within these children’s English retellings, i.e., the use of Repetition, an Opening Formula, a Closing Formula, and Dialogue. As previously mentioned, 6 out of 40 of the children did not produce English retellings for this wordless picture book and so the scoring will be out of 34.

4.2.1.1. Repetitions – FWAY L2-English Retellings

Looking at the use of repetitions within the children’s retellings, the majority – 31 out of 34 of the children did not produce any repetition within their English retellings of the wordless picture book; and only 3 out of 34 of the children employed the use of repetitions within their retellings, examples of this are example 4.1. – 4.3.:

Example 4.1.

Child 7 : “*Frog, where are you? Frog, where are you?*”
“*Frog, are you here? Frog, are you here?*”

Example 4.2.

Child 16 : “*Where are you, Frog? Where are you, Frog?*”

Example 4.3.

Child 22 : “*Shoosh, shoosh.*”

4.2.1.2. Opening Formulae – FWAY L2-English Retellings

Looking at the use of an opening formula within the children’s retellings, 2 out of 34 of the children did not produce an opening formula to signify the start of their retelling of the wordless picture book; and the majority – 32 out of 34 of the children employed the use of an opening formula within their retellings:

- 10 of the 32 children used more than one opening formula in their retelling.

- The opening formula, “*Once upon a time...*”, was used by 8 of the 32 children in their retellings – and used an additional 4 times by a child in their retelling as a second opening formula.
- The opening formula, “*The title of the story is, ‘Frog, where are you?’*”, or a variation of using the title as an opening formula was used in 2 out of 32 of the children’s retellings – and used 10 times by a child in their retelling as a first opening formula alongside an additional opening formula.
- The opening formula, “*There once was...*”, or a variation of this as an opening formula was used in 8 out of the 32 of the children’s retellings – and used 6 times by a child in their retelling as an additional opening formula.
- Four of the 32 remaining opening formulae seen in the retellings were, “*This is a story about...*”, “*Here we are talking about...*”, “*One day...*”, and “*In this story...*”

4.2.1.3. Closing Formulae – FWAY L2-English Retellings

Looking at the use of a closing formula within the children’s retellings, the majority – 21 out of 34 of the children did not produce a closing formula to signify the ending of their retellings of the wordless picture book; and only 13 out of 34 of the children employed the use of a closing formula within their retellings:

- The closing formula, “*The end*”, or a variation was used by 5 of the 13 children in their retellings
- The closing formula, “*That’s the end of my story*”, or a variation was used by 6 of the 13 children in their retellings
- The closing formula, “*And then lived happily ever after*”, was used by 1 of the 13 children in their retellings
- The closing formula, “*Finish*”, was used by 1 of the 13 children in their retellings

4.2.1.4. Dialogue – FWAY L2-English Retellings

Looking at the use of dialogue (or directed speech) within the children’s retellings, 12 out of 34 of the children did not produce any direct speech within their retellings of the wordless picture book; and the majority – 22 out of 34 of the children employed the use of direct speech within their retellings:

- Nine out of the 22 children employed one instance of direct speech
- Seven out of the 22 children employed two cases of direct speech
- Three out of the 22 children employed three instances of direct speech

- Three out of the 22 children employed more than three instances of direct speech

4.2.1.5. Summary of findings – FWAY L1-English Retellings

It was interesting to find that, the element of repetition employed was done so within the use of another SANTS feature, dialogue. It was also interesting to note that, 10 out of the 32 children who did make use of an opening formula, used more than one opening formula in their retelling, an example of this is example 4.4.:

Example 4.4.

- Child 6* : *The title of the story is, “Frog, where are you?”*
Child 6 : *Once upon a time there was...*

This seems to mirror the opening of a traditional isiZulu folktale (i.e., ‘inganekwane’), which also makes use of more than one opening formula, i.e., beginning with “Kwasukasukela...” (“In the beginning...” or “Once upon a time...”) after which, the audience responds with “Cosi!” and then the narrator proceeds with a second opening formula, “Kwakukhona...” (“There once was...”). Another aspect that should be highlighted is how high (32 of 34) the number of children who employed an opening formula is, as compared to how low the amount (13 of 34) of children who had a closing formula. 18 children of the 32 children who made use of an opening in their retelling, did not see the need to conclude their retelling with the use of a closing formula, and one of the 32 children who did make use of an opening formula, makes use of a closing formula, but this does not count as it is done so before the final resolution of the child’s retelling, see example 4.5.:

Example 4.5.

- Child 9* : *They were happily ever after*
Child 9 : *They took the small frog to remember his frog*

Lastly, regarding the use of dialogue in the children’s narrations, 13 of the 22 children who made use of dialogue in their retellings, all saw the opportunity or the need for the employ of dialogue on page 22, when the boy places his finger on his lips to silence (“Ssh”) the dog – 21 out of the 34 children who gave a narration for the wordless picture book, did not give an interpretation of this scene.

4.2.2. Analysis of CNTS in FWAY L1-isiZulu Retellings -1

Looking at the urban L1-isiZulu retellings of the wordless picture book, “Frog, where are you?” (Mayer, 1969), I analyse which features of the Canonical Narrative Text Structure (and the conflict resolution pairs) are employed within these children’s isiZulu retellings, i.e., the use of Setting, Character Development (Main Characters and Minor Characters), Mental States (Main Characters and Minor Characters), Conflict Resolution Pairs, and a Conclusion. As previously mentioned, 3 out of 40 of the children did not produce isiZulu retellings for this wordless picture book and so the scoring will be out of 37.

4.2.2.1. Setting – FWAY L1-isiZulu Retellings

Looking at the introduction of a setting (place or time) within the children’s retellings, only 2 out of 37 of the children with retellings did not produce a setting for the book. 10 out of 37 children scored a proficient (5) rating for their description of the setting, 20 out of 37 children scored an emergent (3) rating, 5 out of 37 children scored a minimal (1) rating, and 2 children out of 37 scored zero (did not provide a setting in their retelling). Here is a list of the terms the children used to describe the setting, see table 4.1:

Table 4.1. Settings mentioned in the isiZulu Retellings of FWAY:

Setting	Term	Term Used
Place	‘The jar’	“Ebhodleleni” – 11 “Ebhodleleni elikhulu” – 2 “I-glass” – 1 “E-glassini enkulu” – 1 “Lise-glassini – 1 “E-glassini” – 1 “Endlini yalo” – 1 “Kwinkomishi” – 1 “Ebhakedeni” – 1
	‘Bed’	“Embhedeni” – 7
	‘House’	“Endlini” – 1
Time	‘In the morning’	“Ekuseni” – 14
	‘At night’	“Ebusuku” or “isebusuku” – 19
	‘The following day’	“Ngakusasa” – 2
	‘One day’	“Ngelinye ilanga” – 11 “Ngolunye usuku” – 1

4.2.2.2. Character Development – FWAY L1-isiZulu Retellings

4.2.2.2.1. Main characters

Looking at the introduction of main characters within the children’s retellings, all 37 children who provided retellings mentioned the main characters. Therefore, 37 out of 37 scored a proficient (5) rating for identifying all of the main characters in their retellings. Table 4.2 provides a list of the terms the children used to refer to the main characters

Table 4.2. Terms used to refer to the Main Characters in the isiZulu Retellings of FWAY:

Character Development	
Main Characters	Terms used to refer to the Main Characters
‘The boy’	“Umfana” – 32; “Umfana omncane” – 1; “Umfana omncanyana” – 1 “Ingane” – 2 “uSisi wakhe” – 1
‘The dog’	“Inja” – 37
‘The frog’	“Iselesele” – 4 “Ixofo” – 32 “i-Frog” – 1

4.2.2.2.2. Minor Characters

Looking at the introduction of minor characters in the children’s retellings, 32 out of 37 children scored a proficient (5) rating for the minor character category, 5 out of 37 children scored an emergent (3) rating, 0 out of 37 children scored a minimal (1) rating, and 0 children out of 37 scored zero (by not providing minor characters in their retellings). 35 out of 37 children mentioned ‘the bees’ in their retellings, 26 out of 37 children mentioned ‘the mole’ in their retellings, 31 out of 37 children mentioned ‘the owl’ in their retellings, 35 out of 37 children mentioned ‘the deer’ in their retellings, and all 37 children mentioned ‘the frog family’ in their retellings.

Table 4.3. Terms used to refer to the Minor Characters in the isiZulu Retellings of FWAY:

Minor Characters	Terms used to refer to the Minor Characters
‘The bees’	“Izinyosi” or “inyosi” – 31 “Ama-bees” – 2 “Lezinto ezindizayo” – 1 “Izimbuzane” – 1
‘The mole’	“Igundane” – 18 “Isilwane esincane” – 1; “esinye isilwane emgodini” – 1; “isilwane esihlala embobeni” – 1; “isilwane esihlala ngaphansi komhlaba” – 2 “Inunu encane eyayihlala emgodini” – 1

	“Unogwaja” – 1 “Ixoxo liphuma embobeni” – 1
‘The owl’	“Isikhova” – 20 “Inyoni” – 6 “I-owl” – 2; “ama-owl” – 1 “Ukhozi” – 1 “Isilwane esihlahleni” – 1
‘The deer’	“Inyamazane” – 14 “Inyala” – 1 “Inyathi” – 1 “Impala” – 2 “I-springbok” – 1 “Isilwane” – 4; “isilwane esikhulu” – 1; “esinye isilwane” – 5; “isilwane esinezimpndo (ezinkulu)” – 2 “Inunu enkulu kwakusengathi inyamazane” – 1 “Imbuzi” – 1 “Imbongolo” – 1 “Ihhashi” – 1
‘The frog family’	“Ixoxo nomndeni walo” – 6 “Mama noBaba (nezingane)” – 6 “Ixoxo/iselesele lakhe nonkosikazi nezingane/namaxoxo amaningi” – 14; “Ixoxo linomfazi nezingane” – 2; ‘umfazi ‘nomkhwenyana nezingane’ – 1 “Ixoxo nezingane” – 2; ‘Ixoxo namanye amaxoxo amancane’ – 1 “(Bawathola) amaxoxo (amaningi)” – 2 “Amaselesele/amaxoxo amabili nezingane” – 3

4.2.2.3 Mental States – FWAY L1-isiZulu Retellings

Looking at the introduction of mental states in the children’s retellings, 25 out of the 37 children with retellings, mentioned (any) mental states in their retellings.

4.2.2.3.1 Main Characters

Looking at main characters, 24 out of the 37 children who produced retellings, did so for the main characters. 3 out of 37 children scored a proficient (5) rating for mentioning mental states for main characters, 21 out of 37 children scored an emergent (3) rating, and 13 out of 37 children scored a minimal (1) rating (children who did not provide mental states in their retellings, still scored a minimal rating).

Table 4.4. Mental States used for Main Characters in the isiZulu Retellings of FWAY:

Mental State	Term Used
‘Happiness’	“-jabula” – 11; “-jabula kakhulu” – 2
‘Anger’	“-dinwa” – 10 “-casuka” – 7

‘Love’	“-thanda” – 3; “-thanda kakhulu” – 2
‘Confusion’	“-xakeka” – 1
‘Shock’	“-thuka” – 6 “-mangala” – 2
‘Fear’	“-saba” – 2
‘Irritation’	“-banga isidina” – 1

4.2.2.3.2 Minor Characters

Looking at the introduction of mental states in the children’s retellings, as mentioned above, 25 out of the 37 children with retellings, mentioned (any) mental states in their retellings. Looking at minor characters, only 4 out of the 37 children who produced retellings, did so for the minor characters. None of 37 children scored a proficient (5) rating for mentioning mental states for minor characters, 4 out of the 37 children scored an emergent (3) rating, and 33 out of 37 children scored a minimal (1) rating (children who did not provide mental states in their retellings, still scored a minimal rating).

Table 4.5. Mental States used for Minor Characters in the isiZulu Retellings of FWAY:

Mental State	Term Used
‘Happiness’	“-jabula” – 1
‘Anger’	“-dinwa” – 2 “-dinwa kakhulu” – 1

4.2.2.4 Conflict and Resolution Pairs – FWAY L1-isiZulu Retellings

The table 4.6 below looks at how many of the (37) children who produced a retelling were able to provide the required conflicts and/or resolutions in their retellings.

Table 4.6. Conflict and Resolution Pairs in isiZulu retellings of FWAY:

Conflict and Resolution Pairs – “Frog, where are you?” (Mercer Mayer, 1969)			
Conflict	No. of Children	Resolution	No. of Children
1	37	1	37
2	37	2	24
3	4	3	19
4	25	4	15
5	19	5	7
6	28	6	26
7	6	7	32
8	18	8	29
9	23	9	33
10	6	10	7
11	8	11	30
12	35	12	36

13	18	13	18
14	36	14	32

Looking at the table above, although all 37 children were able to produce the first conflict (“the frog sneaks out of a jar and escapes through an open window”) and resolution (“The same frog is found”) pair, only 36 out of the 37 children were able to account for what happened to the frog in the end (conflict 14, “the boy’s frog had babies...”). Child 33, did not mention that the frog had children and could not leave with the boy, however, was able to identify that it was the same frog and the final resolution is mentioned, that the boy takes one of the other frogs back to raise it. Looking at the second conflict (“When the boy wakes up, he notices that the frog is gone”), all 37 children were able to produce this, however only 24 out 27 were able to pair it with its resolution (“The boy looks for the frog in his boot, while the dog looks in the jar”) pair. 13 of the children struggled to mention the boy looking in his boot as well as the dog looking in the jar, there were cases where it was one of the two that were mentioned and then there were cases where the child interpreted the scenario on page 4 as the boy dressing up, instead of looking for the frog in his boot, an example of this is example 4.6.:

Example 4.6.

Child 2 : umfana wavuka wagqoka...

Looking at the third conflict (“The dog’s head gets stuck in the jar”), only 4 out of 37 children were able to explicitly say that the dog’s head was stuck, example 4.7.

Example 4.7.

Child 3 : yangena ngekhandla la...wangena kulento kade ihlal' ixoxo...Wangen' ekhanda...

Child 3 : wangabe esakwazi ukuphuma...

Even though 33 out of 37 children were not able to verbalise that the dog’s head got stuck, 19 out of 37 were able to identify the resolution (“The jar breaks off after the dog falls”) pair. Again, looking at the fourth conflict (“The dog leans out of the window with the heavy jar stuck on his head and falls”) and resolution (“The boy goes down to help the dog”) pair, as they match with the previous pairing, 25 out of 37 were able to identify the conflict of the dog falling out of a window with a jar on its head (6 of the 25 do not mention the jar breaking) and only 15 out of the 37 were able to identify the resolution pair of the boy picking up his dog or going to fetch the dog. Looking at the fifth conflict (“The boy is mad at the dog”) and resolution (“The dog licks the boy”) pair, 19 out of 37 children were able to identify that the boy was

upset with the dog, but looking at how few were able to articulate the dog licking the boy – 7 out of 37, the majority of the children ignored this resolution, whereas others voiced it in different ways, like in example 4.8.:

Example 4.8.

- Child 9* : *Umfana wayesedinwe kakhu...esedinelweinja yakhe*
 : (The boy was...angry at his dog)
Child 9 : *Kodwainja yakhe yayingamdinelwanga...*
 : (But the dog was not angry at the boy)

Twenty eight out of 37 of the children were able to identify the sixth conflict (“The boy calls for the frog and hears no answer”) and 26 out of 37 were able to identify the resolution (“The boy calls into a hole and the dog barks at a beehive looking further for the frog”) pair. Looking at the seventh conflict (“A mole bites the boy’s nose and yells at him”) – this was difficult for the children to identify, only 6 out of 37 were able to mention this conflict, whereas others interpreted it differently, for example Child 2 and Child 8, looked at it as if the boy was stung by ‘the bees’ on his nose, whereas it made more sense to Child 3 and Child 19, to interpret it as though the boy was covering his nose because the mole (“igundane”) smelt bad, example 4.9.:

Example 4.9.

- Child 3* : *umfana njengoba ngathi ubambile ikhala, ngathi siyanuka lesi silwane...*

Whereas 32 out of 37 were able to mention the resolution (“The boy leaves (and calls into a different hole)”) pair. Only 18 out of 37 children were able to explicitly mention the eighth conflict (“The dog knocks down the beehive and the bees chase after him”), however, 29 out of 37 were able to voice the resolution (“The dog runs away”) pair. Looking at the ninth conflict (“An owl comes out of the hole and scares the boy, knocking him out of the tree”), 23 out of 37 of the children were able to identify this resolution pair, most left out the boy falling or falling because of ‘the owl’ and 33 out of 37 were able to identify the resolution (“The boy looks elsewhere by climbing onto a rock”) pair, however, some of the children did not identify it as ‘a rock’. Looking at how only 6 out of 37 of the children were able to identify the tenth conflict (“The boy calls into the woods and needs something to hold onto on top of the rock”) and only 7 out of 37 were able to identify its resolution (“The boy grabs onto what seem to be tree branches”) pair, the children found this pair extremely difficult (which set the tone for the following resolution). Many understood that the boy was calling out for his frog, but not all of them could voice that he needed something to hold onto. I think this also had to do with very

few of them being able to understand ‘the deer’, many of them although identified it as an animal, did so by giving a very generic identification of it (“isilwane” – “animal”). And so, performing poorly on the previous pair, caused them to perform poorly on the eleventh conflict (“The branches are deer antlers”), where only 8 out of 37 children were able to identify that the branches were antlers (“izimpondo”). Most of the children jumped to the resolution (“The deer stands up and begins running with the boy on his head/body (and the dog following)”) of the pair, with 30 out of 37 children identifying ‘the deer’ running with the boy on its head. And more so, looking at the twelfth conflict (“The deer abruptly stops at the edge of a cliff and throws the boy (and the dog) over into the water”), 35 out of 37 were able to identify that the boy and his dog were dropped into the water by ‘the deer’ and 36 out of 37 of the children were able to explicitly mention the resolution (“The boy (and dog) emerge/leave the water”) of the pair. Another interesting thing to observe is how few of the children were able to identify the thirteenth conflict (“The boy hears a noise and is not sure if it is the frog”) and resolution (“The boy follows the sound and looks over a log”) pair, scoring 18 out of 37 for both, here it was either both were mentioned or a case of either/or. As previously mentioned, looking at the fourteenth conflict (“The boy’s frog had babies so it could not go home with the boy”), only one child (36 out of 37 children mentioned this resolution) was unable to explicitly say the reason why the frog ran away and 32 out of 36 children were able to identify the resolution (“The frog lets the boy have one of its babies”) pair, Child 27 gave an interesting account of this resolution, where Child 27 first narrates the scenario as the child taking the baby frog, but later changes his mind (leaving the frog behind), example 4.10.:

Example 4.10.

Child 27 : ...babuya balithatha.

Child 27 : bathi bayahamba, hhayi, bathi ababone ukuthi abaliphindisele,

Child 27 : elokhuzeni layo e-emndenini walo.

For the conflict resolution pairs, I have scored them separately. Looking at the Conflicts, 31 out of the 37 children who produced a retelling scored a proficient (5) rating, 4 out of the 37 children scored an emerging (3) rating, and 2 out of the 37 children scored a minimal (1) rating. Looking at the Resolutions, 34 out of the 37 children who produced a retelling scored a proficient (5) rating, 2 out of the 37 children scored an emerging (3) rating, and 1 out of the 37 children scored a minimal (1) rating.

4.2.2.5 Conclusion – FWAY L1-isiZulu Retellings

The Conclusion looks at the child’s ability to conclude the story, by mentioning the final event (i.e., the last conflict and resolution pairing – “The boy’s frog had babies, so it could not go home with the boy” and “The frog lets the boy have one of its babies”) of the story; as mentioned above in the Conflict and Resolution pairs, 36 out of the 37 children were able to mention the conflict and 32 out of 37 children were able to mention the resolution. Another element is providing a closing element (e.g., ‘The end’ or “Yaphela kanjalo indaba”); 21 out of 37 children were able to give a closing formula for the story, see table 4.7.

Table 4.7. Closing Formulae in isiZulu Retellings of FWAY:

Closing Formula:	Term used:
	“Cosi cosi, yaphela” – 6 “(Indaba) Yaphela kanjalo (-ke indaba)” – 4 “Yaphela ke” – 1; “Yaphela” – 4; “Kwaphela” – 1 “Iphelile” – 2; “Sekuphelile” – 1 “Ngiyabonga” – 1 “The end of the story” – 1

For the conclusion, in order for a child to score a proficient (5) rating on their narrative, the narrative would have to mention the final event of the story as well as a closing statement; for an emerging (3) rating on their narrative, the narrative would have to contain either the final event of the story or a closing statement; and for a minimal (1) rating on their narrative, the narrative would not mention the last event or a closing statement indicating that the story has come to a conclusion.

Eighteen out of 37 children received a proficient (5) rating for the conclusion of their narrative, 19 out of 37 children received an emerging (3) rating on their narrative (however, 3 out of the 19 of the children only mentioned one of the resolution pairs and 3 out of 19 of the children mentioned a closing and one of the resolution pairs – not enough to be emergent and not low enough to be minimal according to the scoring schema), and none of the children received a minimal (1) rating for the conclusion of their narrative.

4.2.2.6 Summary of findings – FWAY L1-isiZulu Retellings

It was interesting to see that only Child 6 and Child 10, both named ‘the boy’ in their retellings, “uJabu” and “uSipho”. And although the main characters were mentioned in their narrative,

Child 3 and Child 27 both mentioned ‘the boy and ‘the dog’ after the setting and Child 8, Child 12 and Child 14 mentioned ‘the dog’ after the setting. Something to note, although, Child 12 mentioned ‘the dog’ after the setting, the child referred to the dog as “*ilokhuzana*” within the setting – ‘that thing’ as though not able to find the word for ‘the dog’ in isiZulu, but then later recalling the term, but this is done after the setting.

Again, although all of the children mentioned ‘the boy’, what was surprising was how Child 35 gendered ‘the boy’ female, referring to ‘the boy’ as ‘*usisi wakhe*’ throughout their retelling – ‘the boy’ was ‘the dog’s’ “*sister*”. Another interesting finding is how the children used isiZulu and English words interchangeably, Child 27 used “*ebhodleleni*” to refer to the frog’s bottle in the setting of their retelling but later referred to it as “*i-glass*” for the remainder of the retelling. It was also interesting to note that, in the character development section of main characters, there was a noticeable trend of children who mentioned that the animals were ‘pets’ (‘*owayefuye...*’ noma ‘*owayenezilwane*’ noma ‘*wayehlala...*’ – or a variation) – 26 out of the 37 retellings and then those who just mentioned the animals. Child 32 made the distinction between the two animals, “*wayehlala nenja*” (he lived with his dog) and “*wayefuye ixoxo*” (he kept a frog as a pet), whereas Child 36 and Child 37 said “*wayesandakuthola/wathola ngexoxo*” (he (recently) found a frog).

On the subject of ‘pets’, Child 18 (who interestingly enough, confessed to not being able to produce an isiZulu narrative, at the start of her narration) asked the interviewer for the word for ‘pets’ in isiZulu, and although she was given the word (‘*ukufuya*’) by the researcher, it seems she was not comfortable enough to use the word, says, “*owaye nezilwane eziwu-2*” instead. And lastly, even though Child 36 may not have known what type of bird, ‘the owl’ was, they were able to describe the place it stays in – “*inyoni la kuhlala khona i-squirrel*”, comparing its home to where you would find a squirrel.

4.2.3. Analysis of SANTS in AJ L2-English Retellings – 2

Looking at the urban L2-English retellings of the wordless picture book, “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004), I will be looking at which features of the Southern African Narrative Text Structure are employed within these children’s English retellings, i.e., the use of Repetition, an Opening Formula, a Closing Formula, and Dialogue. As previously mentioned, 3 out of 40 of the children did not produce English retellings for this wordless picture book and so the scoring will be out of 37.

4.2.3.1. Repetitions – AJ L2-English Retellings

Looking at the use of repetitions within the children’s retellings, the majority – 27 out of 37 of the children did not produce any repetition within their English retellings of the wordless picture book; and only 10 out of 37 of the children employed the use of repetitions within their retellings (example 4.11. – 4.20.).

Example 4.11.

Child 2 : “Then he played and played and played”

Example 4.12.

Child 8 : “...and played and played”

Example 4.13.

Child 12 : “Abongi! Abongi!”

Example 4.14

Child 14 : “Then they played, they played”
: “He played and played”

Example 4.15.

Child 16 : “...and roll and roll and roll.”

Example 4.16.

Child 17 : “he goes and goes...”

Example 4.17.

Child 19 : “...waited and waited and waited.”

Example 4.18.

Child 21 : “Then they go, go, go, go...”

Example 4.19.

Child 27 : “And they were rolling down-down-down.”

Example 4.20.

Child 34 : “...faster and faster.”

4.2.3.2. Opening Formulae – AJ L2-English Retellings

Looking at the use of an opening formula within the children’s retellings, 9 out of 37 of the children did not produce an opening formula to signify the start of their retelling of the wordless picture book; and the majority – 28 out of 37 of the children employed the use of an opening formula within their retellings:

- Eight of the 28 children used more than one opening formula in their retelling.

- The opening formula, “*Once upon a time...*”, was used by 5 of the 28 children in their retellings – and used an additional 6 times by a child in their retelling as a second opening formula.
- The opening formula, “*The title of the story is, ‘Abongi’s Journey’*”, or a variation of the title as an opening formula was used in 7 out of 28 of the children’s retellings – and used 8 times by a child in their retelling as a first opening formula alongside an additional opening formula.
- The opening formula, “*There once was...*”, or a variation of this as an opening formula was used in 5 out of the 28 of the children’s retellings – and used once by a child in their retelling as an additional opening formula.
- The opening formula, “*One day...*”, or a variation of this as an opening formula was used in 2 out of the 28 of the children’s retellings – and used once by a child in their retelling as an additional opening formula
- One of the 28 remaining opening formula was, “*I’m here to tell you about the story...*”

4.2.3.3. Closing Formulae – AJ L1-English Retellings

Looking at the use of a closing formula within the children’s retellings, the majority – 25 out of 37 of the children did not produce a closing formula to signify the ending of their retellings of the wordless picture book; and only 12 out of 37 of the children employed the use of a closing formula within their retellings:

- The closing formula, “*The end*”, or a variation was used by 4 of the 12 children in their retellings
- The closing formula, “*That’s the end of my story*”, or a variation was used by 3 of the 12 children in their retellings
- The closing formula, “*Finished*”, was used by 2 of the 13 children in their retellings
- The closing formula, “*My story*”, was used by 1 of the 13 children in their retellings
- The closing formula, “*Thank you*”, was used by 1 of the 13 children in their retellings
- The closing formula, “*Cosi cosi*”, was used by 1 of the 13 children in their retellings

4.2.3.4. Dialogue – AJ L1-English Retellings

Looking at the use of dialogue (or directed speech) within the children’s retellings, the majority – 29 out of 37 of the children did not produce any direct speech within their retellings of the wordless picture book; and 8 out of 37 of the children employed the use of direct speech within their retellings:

- three out of the 8 children employed one instance of direct speech
- two out of the 8 children employed two cases of direct speech
- one out of the 8 children employed three instances of direct speech
- two out of the 8 children employed more than three instances of direct speech

4.2.3.5. Summary of findings—AJ L1-English Retellings

Looking at the production of repetition in the retellings of the children, it was interesting to note that most of the repetition occurred when Abongi was playing, as well as that one of the repetitions was employed within the use of another Southern African Narrative Text Structure feature, dialogue. Something similar to what we saw above, in the opening formulae for the wordless picture book, *“Frog, where are you?”* (Mayer, 1969), also occurred within the narratives of the children for the wordless picture book, *“Abongi’s Journey”* (Rosser & Saadien-Raad, 2004), where we saw the children making use of or rather, mirroring the redundant-like openings displayed within isiZulu folktales (‘inganekwane’). This was present within 8 of the 28 narratives that displayed an opening formula, example 4.21.:

Example 4.21.

Child 6 : The title of the story is, “Abonga’s Journey”

Child 6 : Once upon a time there was a boy called Abonga...

Again, like in the wordless picture book, *“Frog, where are you?”* (Mayer, 1969) the comparison between the use of an opening formula (28) against the narrations that did not employ a closing formula was high (12). 18 children of the 28 children who made use of an opening in their retelling, did not see the need to conclude with a closing formula, and 3 of the 37 children who made retellings, makes use of a closing formula, without making use of an opening formula. Another interesting occurrence was that one of the children mentioned an opening formula for the closing of their story, example 4.22.

Example 4.22.

Child 8: “Abongi’s Journey”

Unlike in the wordless picture book, *“Frog, where are you?”* (Mayer, 1969), the wordless picture book, *“Abongi’s Journey”* (Rosser & Saadien-Raad, 2004) has a lot of human interaction, with Abongi enlisting multiple people for help along his journey, however, the children employed the use of dialogue less (9 out of 37) than they did in *“Frog, where are*

you?” (Mayer, 1969) (22 out of 34 children) where all of the interactions of ‘the boy’ are with animals.

4.2.4. Analysis of CNTS in AJ L1-isiZulu Retellings – 2

Looking at the urban L1-isiZulu retellings of the wordless picture book, “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004), I show which features of the Canonical Narrative Text Structure are employed within these children’s isiZulu retellings, i.e., the production of the Setting, Character Development (Main Characters and Minor Characters), Mental States (Main Characters and Minor Characters), Conflict Resolution Pairs, and a Conclusion. As previously mentioned, 1 out of 40 of the children did not produce an isiZulu retelling for this wordless picture book and so the scoring will be out of 39.

4.2.4.1. Setting – AJ L1-isiZulu Retellings

Looking at the introduction of a setting (place or time) within the children’s retellings, only 15 out of 39 of the children with retellings did not produce a setting for the book. 3 out of 39 children scored a proficient (5) rating for their description of the setting, 21 out of 39 children scored an emergent (3) rating, 15 out of 39 children scored a minimal (1) rating (although they did not provide a setting in their retelling). Table 4.8 lists the terms that the children used to describe the setting:

Table 4.8. Settings mentioned in the isiZulu Retellings of AJ:

Setting	Term	Term Used
Place	‘On the ground’	“Phansi” – 3
	‘At home’	“Kubo” – 3
	‘On the road’, ‘On the humps of the road’	“Emgwaqeni” – 3; “Emagqumeni emgwaqeni” – 1
	‘In the yard’	“Egcekeni” – 1
	‘By the mountains’	“Ngasey’ntabeni” – 2
	‘On a place with gravel’	“Endaweni...ine-gravel” – 1
	‘On the way’	“Endleleni” – 1
	‘Outside’	“Emnyango” – 1
Time	‘In the sand’	“Enhlabathini” – 1
	‘On that day...’	“Ngalolo suku” – 1
	‘One day...’, ‘When the sun was hot’, ‘While he was sunbathing’	“Ngelinye ilanga” – 6; “Lishisa ilanga” – 1; “Ethamele ilanga” – 1
	‘In the morning’	“Ekuseni” – 1

4.2.4.2. Character Development – AJ L1-isiZulu Retellings

4.2.4.2.1. Main Characters

Looking at the introduction of main characters within the children’s retellings, 33 out of 39 children who provided retellings scored a proficient (5) rating for mentioning all of the main characters in their retellings. 1 out of 39 scored an emerging (3) rating, and 5 out of 39 scored a minimal (1) rating. 39 of the children mentioned the boy – 38 of the children named the boy, 19 of the children mentioned the bird – one of which (Child 28, “*Lelethu*”) named the bird, another refers to the bird as ‘the boy’s’ friend’ (“*umngani*”), and 33 of the children mentioned the car.

Table 4.9. Terms used to refer to the Main Characters in the isiZulu Retellings of AJ:

Main Characters	Terms used to refer to the Main Characters
‘The boy (Abongi)’	“uAbongi” – 31 “uAbongile” – 2 “uAbonge” – 1 “uBongi” – 3 “uAbonga” – 1 “Umfana” – 1
‘The bird’	“Inyoni” – 14; “Ijuba” – 2; “Idada” – 1 “Ichwane lenkukhu” – 1; “inkukhu” – 1
‘The (wire) car’	“Imoto yakhe” – 17; “Imoto yakhe encane” – 1 “Imoto (yakhe) yocingo” – 9 “Inqola yakhe (yemoto)” – 4 “Imoto yensimbi” – 2

4.2.4.2.2. Minor Characters

Looking at the introduction of minor characters in the children’s retellings, 31 out of 39 children scored a proficient (5) rating for minor character category, 6 out of 39 children scored an emergent (3) rating, and 2 out of 39 children scored a minimal (1) rating. 39 out of 39 of the children mentioned Abongi’s friends in their retellings, 27 out of 39 of the children mentioned the old woman in their retellings, 30 out of 39 of the children mentioned the old man in their retellings, 29 out of 39 of the children mentioned the donkey in their retellings, 17 out of 39 of the children mentioned the dog in their retellings, 38 out of 39 of the children mentioned the man with the bicycle in their retellings, 39 out of 39 of the children mentioned the mother in their retellings, and 25 out of 39 of the children mentioned the father in their retellings.

Table 4.10. Terms used to refer to the minor characters in the isiZulu Retellings of AJ:

Minor Characters	Terms used to refer to the Minor Characters
‘Friends’	“Izingane” – 2; “Ezinye izingane” – 3 “Abangani bakhe” – 31 “Abantu” – 2 “Amantombazane amabili nabafana” – 1
‘The old woman’	“uMa (wakhe)” – 7; “uMama” (unrelated) – 6 “Abazali bakhe” – 4 “Abanikazi behhashi” – 1 “uGogo (wakhe)” – 2 “Abantu” – 5 “uNkosikazi (kaMkhulu Sibiya)” – 1 “uSisi” – 1
‘The old man’	“uBaba (wakhe)” – 5; “(Omunye) uBaba” (unrelated) – 8; “uBaba umlimi” – 1 “Umuntu” – 1 “Abazali bakhe” – 4 “Abanikazi behhashi” – 1 “uMkhulu (wakhe)” – 1; “(Omunye) uMkhulu” – 1; “uMkhulu Sibiya” – 1 “Ubhuti” (no relation) – 1 “Abantu” – 5 “Indoda” – 1
‘Donkey’	“Amahhashi (amabili)” – 14; “Ihhashi” – 7 “Izimbongolo” – 1; “Imbongolo” – 3; “ama-Donkey” – 3 “Izilwane” – 1
‘Dog’	“Inja” – 17
‘Man with the bicycle’	“uBaba wakhe” – 2 “Umuntu (wesilisa)” – 11; “Umuntu engamazi” – 1 “Umngani (wakhe)” – 6 “Umfana” – 2; “Umfanyana” – 2 “(Omunye) Ubhuti” (unrelated) – 3; “Ubhuti wakhe” – 3; “Ubhuti wakhe omncane” – 1; “Ubhuti wakhe omdala” – 1, “Ubhuti owayehlala ngakubo” – 1 “Ingane” – 1 “uMalume (wakhe)” – 2 “(Omunye) uBaba” (unrelated) – 1 “Indoda” – 1
‘The Mother’	“uMa wakhe” – 26 “Abazali (bakhe)” – 12 “Umzali wakhe” – 1
‘The Father’	“uBaba wakhe” – 12 “Abazali (bakhe)” – 12 “(Omunye) uBaba” (no relation) – 1

4.2.4.3. Mental States – AJ L1-isiZulu Retellings

Looking at the introduction of mental states in the children’s retellings, only 19 out of the 39 children with retellings, mentioned any mental states in their retellings.

4.2.4.3.1. Main Characters

Seventeen out of the 39 children who mentioned mental states, did so for the main characters. 3 out of 39 children scored a proficient (5) rating for mentioning mental states for main characters, 14 out of 39 children scored an emergent (3) rating, and 22 out of 39 children scored a minimal (1) rating (children who did not provide mental states in their retellings, still scored a minimal rating).

Table 4.11. Mental States used for Main Characters in the isiZulu Retellings of AJ:

Mental State	Term Used
'Loneliness'	'isizungu' – 7
'Fear'	'-saba' – 1
'Happiness'	'-jabula' – 7; '-jabula kakhulu' – 5
'Love'	'-thanda' – 9
'Shock'	'-mangala' – 3
'Confusion'	'-xakeka' – 2

4.2.4.3.2. Minor Characters

Looking at the introduction of mental states in the children's retellings, only 19 out of the 39 children with retellings, mentioned any mental states in their retellings. 7 out of the 39 children who mentioned mental states, did so for the minor characters. None of the children scored a proficient (5) rating for mentioning mental states for minor characters, 7 out of 39 children scored an emergent (3) rating, and 32 out of 39 children scored a minimal (1) rating (children who did not provide mental states in their retellings, still scored a minimal rating).

Table 4.12. Mental States used for Minor Characters in the isiZulu Retellings of AJ:

Mental State	Term Used
'Happiness'	'-jabula' – 8; '-jabula kakhulu' – 1
'Rejoice'	'-thokoza' – 1

4.2.4.4. Conflict and Resolution Pairs – AJ L1-isiZulu Retellings

Table 4.13. looks at how many of the 39 children who produced a retelling were able to provide the required conflicts and/or resolutions in their retellings.

Table 4.13. Conflict and Resolution Pairs in isiZulu Retellings of AJ:

Conflict and Resolution Pairs – “Abongi’s Journey” (Rosser & Saadien-Raad, 2004)			
Conflicts	No. of Children	Resolutions	No. of Children
1	10	1	33
2	30	2	36
3	38	3	31
4	38	4	38
5	33	5	34
6	35	6	35
7	38	7	37
8	17	8	35
9	28	9	21
10	36	10	16

Looking at the table above, only 10 children were able to produce the first conflict (“Setting off to find the parents”), whereas 33 children were able to identify the resolution (“Parents are found”) of the pair. The 10 children who were able to explicitly say that Abongi was going to meet his parents, did so in whatever creative way, see, e.g. 4.23.:

Example 4.23.

Child 4 : uAbongi kwakuthiwa akaye kwabazali bakhe edolobheni.

Whereas in the remainder of the retellings, Abongi and the parents (or in most cases, just the mother) just seemed to end up at the park at the same time, so finding the parents. This means, in most cases the meeting between Abongi and his parents was not related to Abongi setting off on his journey.

Thirty out of the 39 children were able to identify the second conflict (“Going to the city”) and 36 out of the 39 children were able to produce the resolution (“Finding the parents” or “The parents emerge”). As mentioned in the first pair, a lot of the children mentioned at some point in the story that Abongi was going to the ‘town’, ‘city’, or ‘township’, etc., but very few mentioned the reason for his journey.

Looking at the third conflict (“Seeing his friends in a car”), 38 out of 39 children were able to identify Abongi’s friends in the car, only one child ignored that interaction and moved onto the next page and 31 out of the 39 children were able to identify the resolution (“Ignoring the opportunity to play”) that he did not go to his friends in the car.

In terms of the fourth conflict, 38 of the children were able to provide this conflict (“Seeing his friends play with the tyres”), many children interpreted these children with the tyres as the first friend group in the car, and 38 of the children were able to mention the resolution (“Ignoring the opportunity to play” or; “Using the tyre to move forward on his journey”), very rarely was it that Abongi refused (out of fear or because the bird in the tyre was preventing him) to play with the tyres, it was mostly Abongi using the tyre to get to the next conflict.

Thirty-three children were able to produce the fifth conflict (“Meeting the old woman and man with the donkey cart”), it was interesting to find how those who did not produce this conflict interpreted that scenario, see example 4.24.:

Example 4.24.

Child 13 : Wafika kubo wahlala

Child 13 interprets that conflict as Abongi is at home and so he stays/remains at home.

Thirty-four children out of the 39 children were able to identify the fifth resolution (“Being given a ride or”; “Riding the donkey”), again it is interesting to see the interpretation of the children who did not provide this resolution, see example 4.25.:

Example 4.25.

Child 24 : Wabingelela abantu endleleni

Child 24 acknowledges that there are people on a cart, however they do not help Abongi on his journey by giving him a ride, instead Abongi greets these people along his way.

Looking at conflict six (“Seeing the construction site”), 35 children were able to identify that this was a construction site, and 35 children were able to produce the resolution (“Moving forward”). 38 children were able to produce the seventh conflict (“Meeting the man with the bicycle”), Child 8 was the only child who did not mention the man on the bicycle, does however mention that Abongi was on a bicycle, example 4.26.:

Example 4.26.

Child 8: Esefikile edolobheni waqhubeka wahamba uAbongi
Child 8: Egibele ibhayisikili

Thirty-seven out of 39 children identified the resolution (“Asking for a ride” or - “Being offered a lift”). Looking at this resolution, apart from Child 8, Child 7 had another interpretation of this scenario, example 4.27.:

4.2.4.5. Conclusion – AJ L1-isiZulu Retellings

The Conclusion looks at the child’s ability to conclude the story, by mentioning the final event (i.e., the last conflict and resolution pairing – “Abongi saw his parents” and “Abongi hugged his mother”, of the story, as mentioned above in the Conflict and Resolution pairs, 36 out of the 39 children were able to mention the conflict and 16 out of 39 children were able to mention the resolution. Another element is providing a closing element (e.g., The end or “Yaphela kanjalo indaba”). Here, 19 out of the 39 children were able to give a closing formula for the story.

Table 4.14. Closing Formulae in isiZulu Retellings of AJ:

Closing Formulae:	Term used:
	“Cosi cosi, yaphela” (9) “Indaba yami iphela kanjalo.” (1) “Yaphela kanjalo” (4), “(Mese) Yaphela” (3) “Isiphelile” (2)

For the conclusion, in order for a child to score a proficient (5) rating on their narrative, the narrative would have to mention the final event of the story as well as a closing statement; for an emerging (3) rating on their narrative, the narrative would have to contain either the final event of the story or a closing statement; and for a minimal (1) rating on their narrative, the narrative would not mention the last event or a closing statement indicating that the story has come to a conclusion.

Eight out of 39 children received a proficient (5) rating for the conclusion of their narrative, 29 out of 39 children received an emerging (3) rating on their narrative (however, 12 out of the 29 children only mentioned one of the resolution pairs and 10 out of 29 of the children mentioned a closing and one of the resolution pairs – not enough to be emergent and not low enough to be minimal according to the scoring schema), and 2 of the 39 children received a minimal (1) rating for the conclusion of their narrative.

4.2.4.6. Summary of findings – AJ L1-isiZulu Retellings

Looking at the ‘Setting’ and the ‘main characters’, there were cases where ‘the bird’ was mentioned after the ‘Setting’. Child 9, Child 14, Child 17, Child 31, and Child 36 all mention ‘the bird’ on page 6; Child 2 mentions ‘the bird’ on page 11; and Child 16, Child 21, and Child

34 mention ‘the bird’ on page 13. An example of this, e.g., of Child 2 acknowledging the bird on page 11, see example 4.29.:

Example 4.29.

Child 2: Leli...ijuba-inyoni lalilibele lim'landela nje la eya khona
Child 2: Lilibele lim'landela

Child 12 uses Abongi and Bongi interchangeably to refer to ‘the boy’. It is quite interesting to note that Child 18 and Child 27, both mention ‘a dog’ in the setting of their retelling, there is a dog on the cover of the book, which is the same ‘dog’ on page 13 which is referred to as a minor character of the wordless story book, another interesting thing is how Child 38 mentions the dog as Abongi’s ‘friend’. Looking at the minor characters, ‘the friend’, some of the children differentiate between the children in the car and the children on the tyres, using the term ‘izingane’ (children) to refer to the first lot and ‘abangani’ (friends) to refer to the second set of children (this can be seen with Child 4, Child 5, Child 6, Child 13, and Child 26). Looking at ‘the father’, Child 1 and Child 29, both interpret Abongi’s father as the man on the bicycle who brings Abongi to the park and perhaps this is why they do not see the need to mention him again at the end of the story and just mention the mother. Looking at the man on the bicycle, it is interesting to note that 9 children (Child 4, Child 12, Child 14, Child 16, Child 23, Child 29, Child 34, Child 37, and Child 39) did not mention a bicycle, but they mention the man on the bicycle, see example 4.30. for one instance thereof:

Example 4.30.

Child 4: Umfana wamsiza ukuthi ahambe
Child 4: Wamgibeza khona bazofika edolobheni

Child 4 just mentions that the boy (‘umfana’) gave him a ride (‘wamgibeza’). And then there were 27 children who explicitly mentioned the man and the bicycle, but of these children, Child 7 and Child 18 mention that the bicycle belonged to Abongi, see example 4.31.:

Example 4.31.

Child 18: uAbongi wa...wathatha ibhayisikili
Child 18: Wahamba nobhuti wakhe omncane

Child 18 mentions that Abongi took a bicycle and went with his younger brother. And lastly, Child 8, as mentioned above, who does not mention the man on the bicycle, but makes mention of the bicycle. Another interesting observation is how Child 2, Child 5, and Child 12, do not make mention of the donkey, but make mention of the cart (referred to as either ‘inqola’ or ‘imoto’). There were many instances of where a child shows indecisiveness in their retelling,

not sure of what to refer to certain people, an example of this is with Child 11 when referring to the people on the cart, first makes no mention of ‘the old woman’, and only references the ‘old man’ (‘uBaba’ – but, not related to Abongi), and then later decides that they are his parents. Another example is of Child 18 who refers to the people on the cart as Abong’s parents (‘abazali bakhe’), but then later says to the interviewer that they are not sure if those are Abongi’s parents. The child also mentions at the beginning of the book that Abongi is going to meet his parents (‘uyohlangabeza abazali’), but at the end of the book only makes mention of the mother. Child 27 does not explicitly make mention of ‘the old woman’ in their narrative, however, uses plurality when talking about that scenario, mentions the man (‘omunye uMkhulu), and says ‘they’ let him in the cart (“bafike bamngenise ngaphakathi”). At the beginning of the narrative says that Abongi was an orphan (“wayenganabo abazali”), but at the end of the story mentions that he ‘found’ his mother (“Ilapho-ke uBongi wathola khona uMa wakhe”), and there is no mention of the father.

4.2.5. Analysis of CNTS in FWAY L2-English Retellings – 3

Turning the urban L2-English retellings of the wordless picture book, “*Frog, where are you?*” (Mayer, 1969), I describe which features of the Canonical Narrative Text Structure (and the conflict resolution pairs) are employed within these children’s English retellings, i.e., the use of Setting, Character Development (Main Characters and Minor Characters), Mental States (Main Characters and Minor Characters), Conflict Resolution Pairs, and a Conclusion. As previously mentioned, six out of 40 of the children did not produce English retellings for this wordless picture book and so the scoring will be out of 34.

4.2.5.1. Setting – FWAY L2-English Retellings

As for the introduction of a setting (place or time) within the children’s retellings, only 2 out of 34 of the children with retellings did not produce a setting for the book. Eleven out of 34 children scored a proficient (5) rating for their description of the setting, 14 out of 34 children scored an emergent (3) rating, 7 out of 34 children scored a minimal (1) rating, and 2 children out of 34 scored zero (did not provide a setting in their retelling). Table 4.15. lists the terms that the children used to describe the setting

Table 4.15. Settings mentioned in the English Retellings of FWAY:

Setting	Term Used
Place	“The jar” – 4; “Small jar” – 1
	“The bottle” – 12
	“The jackpot” – 1
	“In the bed” – 4
	“The glass” – 5; “Glass bottle” – 1
	“The bowl” – 1
	“Small house” – 1
	“The room” – 1
“Where he live” – 1	
Time	“One day” – 9
	“One night” – 3
	“The morning” – 15; “One earlier morning” – 1
	“At night” – 1
	“Nighttime” – 12

4.2.5.2. Character Development – FWAY L2-English Retellings

4.2.5.2.1. Main characters

Looking at the introduction of main characters within the children’s retellings, all 37 children who provided English retellings mentioned the main characters. Therefore, 34 out of 34 scored a proficient (5) rating for identifying all main characters in their English retellings of FWAY.

Table 4.16. Terms used to refer to the Main Characters in the English Retellings of FWAY:

Character Development	
Main Characters	Terms used to refer to the Main Characters
‘The boy’	“A boy” – 26; “a boy, Sam” – 1; “a boy, Siphon” – 1; “a boy, Thabo” – 1
	“A child” – 1
	“A little boy” – 2; “A small boy” – 1;
	“Her sister” – 1
‘The dog’	“A dog” – 31; “Two friends, a dog and a frog” – 2
‘The frog’	“A frog” – 30; “Two friends, a dog and a frog” – 2
	“A new frog” – 1

4.2.5.2.2. Minor Characters

For the introduction of minor characters in the children’s retellings, 26 out of 34 children scored a proficient (5) rating for the minor character category, eight out of 34 children scored an emergent (3) rating, zero out of 34 children scored a minimal (1) rating, and zero children out of 34 scored zero (by not providing minor characters in their retellings). Thirty out of 34

children mentioned ‘the bees’ in their retellings, 21 out of 34 children mentioned ‘the mole’ in their retellings, 27 out of 34 children mentioned ‘the owl’ in their retellings, 31 out of 34 children mentioned ‘the deer’ in their retellings, and all 34 children mentioned ‘the frog family’ in their retellings.

Table 4.17. Terms used to refer to the Minor Characters in the English Retellings of FWAY:

Minor Characters	Terms used to refer to the Minor Characters
‘The bees’	“Bees” – 29
	“Flies” – 1
‘The mole’	“This (other) animal” – 3
	“Rabbit” – 2
	“Mouse” – 6; “Small mouse” – 1; “A little thing that looks like a mouse” – 1
	“Rat” – 4; “Small animal, like rat” – 1
	“Mole” – 1
	“Squirrel” – 3
‘The owl’	“Owl” – 22 (1 asked the Interviewer)
	“Bird” – 4; “Big bird” – 1
‘The deer’	“The animal” – 9; “This real animal” – 1; “Big animal” – 2; “Some animal” – 1; “An animal with horns” – 1
	“Springbok” – 4
	“Impala” – 2
	“Bull” – 1
	“Buck” – 3
	“Reindeer” – 2
	“Moose” – 1
	“Deer” – 1
	“Goat” – 1
	“Donkey” – 1
‘The frog family’	“The frog and his wife and their children/babies/kids” – 13; “The frog, his lovely wife and his children” – 1
	“The frogs with babies” – 3

	“The frog with his family” – 4, “The frog with her baby” – 1
	“Two frogs” – 1; “Two frogs...many frogs coming too” – 2; “Two frogs, his frog, his baby” – 1, “two frogs, small frogs” – 1; “Two frogs, nine frogs” – 1
	“Mama frog, Daddy frog and their (seven) children” – 6
	“Husband and wife...six kids” – 1

4.2.5.3 Mental States – FWAY L2-English Retellings

When describing the mental states in their retellings, 16 out of the 34 children with retellings, mentioned (any) mental states in their retellings.

4.2.5.3.1 Main Characters

When we zoom in to the mental states of the main characters, 15 out of the 34 children who produced retellings mentioned these. However, only two out of 34 children scored a proficient (5) rating for mentioning mental states for main characters, 13 out of 34 children scored an emergent (3) rating, and 19 out of 34 children scored a minimal (1) rating (children who did not provide mental states in their retellings, still scored a minimal rating).

Table 4.18. Mental States used for Main Characters in the English Retellings of FWAY:

Mental State	Term Used
‘Happiness’	“Happy” – 5; “Happily”; “Very happy” – 2
‘Anger’	“Angry” – 9; “Very angry” – 2; “Furious”
‘Love’	“Loves” – 2; Loved – 1
‘Amazement’	“Amazed”
‘Sadness’	“Sad” – 1, “Not so happy” – 1
‘Confusion’	“Confused” – 1
‘Fear’	“Scared” – 8; “So scared” – 1
‘Irritation’	“Annoying”

4.2.5.3.2 Minor Characters

As previously mentioned, sixteen out of the 34 children with retellings, mentioned (any) mental states in their retellings. Of these only one child did so for the minor characters. Accordingly, none of the 34 children scored a proficient (5) rating for mentioning mental states for minor

characters, one out of the 34 children scored an emergent (3) rating, and 33 out of 34 children scored a minimal (1) rating (children who did not provide mental states in their retellings, still scored a minimal rating).

Table 4.19. Mental States used for Minor Characters in the English Retellings of FWAY:

Mental State	Term Used
'Anger'	"Angry" – 1

4.2.5.4 Conflict and Resolution Pairs – FWAY L2-English Retellings

The table below looks at how many of the (34) children who produced a retelling were able to provide the assumed conflicts and/or resolutions in their retellings.

Table 4.20. Conflict and Resolution Pairs in English Retellings of FWAY:

Conflict and Resolution Pairs – <i>"Frog, where are you?"</i> (Mercer Mayer, 1969)			
Conflict	No. of Children	Resolution	No. of Children
1	33	1	33
2	33	2	24
3	10	3	13
4	22	4	9
5	15	5	1
6	25	6	22
7	5	7	20
8	13	8	25
9	18	9	19
10	11	10	7
11	5	11	21
12	32	12	28
13	28	13	27
14	33	14	32

For the conflict resolution pairs, I have scored them separately. Looking at the Conflicts, 25 out of the 34 children who produced a retelling scored a proficient (5) rating, 7 out of the 34 children scored an emerging (3) rating, and 2 out of the 34 children scored a minimal (1) rating. Looking at the Resolutions, 27 out of the 34 children who produced a retelling scored a proficient (5) rating, 5 out of the 34 children scored an emerging (3) rating, and 2 out of the 34 children scored a minimal (1) rating.

4.2.5.5 Conclusion – FWAY L2-English Retellings

The Conclusion looks at the child’s ability to conclude the story, by mentioning the final event (i.e., the last conflict and resolution pairing – “The boy’s frog had babies, so it could not go home with the boy” and “The frog lets the boy have one of its babies”) of the story; as mentioned above in the Conflict and Resolution pairs, 33 out of the 34 children were able to mention the conflict and 32 out of 34 children were able to mention the resolution. Another element is providing a closing element (e.g., ‘The end’ or “Yaphela kanjalo indaba”); 14 out of 34 children were able to give a closing formula for the story.

Table 4.21. Closing Formulae in English Retellings of FWAY:

Closing Formulae:	Term used:
	“The end” – 4; “End” – 1 “Finish” – 1 “That’s the end of my story” – 3; “End of the story” – 3 “And then lived happily ever after” – 1

For the conclusion, in order for a child to score a proficient (5) rating on their narrative, the narrative would have to mention the final event of the story as well as a closing statement; for an emerging (3) rating on their narrative, the narrative would have to contain either the final event of the story or a closing statement; and for a minimal (1) rating on their narrative, the narrative would not mention the last event or a closing statement indicating that the story has come to a conclusion.

Ten out of 34 children received a proficient (5) rating for the conclusion of their narrative, 24 out of 34 children received an emerging (3) rating on their narrative (however, 1 out of the 24 of the children only mentioned one of the resolution pairs and a closing – not enough to be emergent and not low enough to be minimal according to the scoring schema), and none of the children received a minimal (1) rating for the conclusion of their narrative.

4.2.5.6 Summary of findings – FWAY L2-English

Looking at the findings of this data set, it was interesting to note that Child 2, 24 and 28 all interpreted the second resolution as the boy ‘dressing up’, instead of looking for the frog in his boot, see example sentence in example 4.32. – 4.34.:

Example 4.32.

Child 2 : *He quickly dressed up...*

Example 4.33.

Child 24 : *And the boy was wearing his clothes...*

Example 4.34.

Child 28 : *And the boy put [on] the boot...*

In example 4.35., you find an utterance from Child 3 where the child does not refer to the frog’s ‘house’ as a ‘jar’ but describes it instead (much like with most English words which do not have an isiZulu translation):

Example 4.35.

Child 3 : *The dog was get inside to the house that is staying the frog*

4.2.6. Analysis of the CNTS in AJ L2-English Retellings – 4

In terms of the urban L2-English retellings of the wordless picture book, “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004), I describe which features of the Canonical Narrative Text Structure (and the conflict resolution pairs) are employed within these children’s English retellings, i.e., the use of Setting, Character Development (Main Characters and Minor Characters), Mental States (Main Characters and Minor Characters), Conflict Resolution Pairs, and a Conclusion. As previously mentioned, three out of 40 of the children did not produce English retellings for this wordless picture book and so the scoring will be out of 37.

4.2.6.1. Setting – AJ L2-English Retellings

Considering the introduction of a setting (place or time) within the children’s retellings, 13 out of 37 of the children with retellings did not produce a setting for the book. 1 out of 37 children scored a proficient (5) rating for their description of the setting, 23 out of 37 children scored an emergent (3) rating, 13 out of 37 children scored a minimal (1) rating.

Table 4.22. Settings mentioned in the English Retellings of AJ:

Setting	Term Used
Place	“Sitting near his house” – 1
	“Around the village”; “In the village” – 1
	“Along the road” – 1; “In the road” – 1; “Down the road” – 2
	“In the park” – 1
	“Went and play outside” – 1
	“Living in the farm” – 1
	“That day” – 1
	“One day” – 8

Time	“It was morning” – 2; “The next morning” – 1; “First thing in the morning” – 1
	“Watching the sun” – 1; “The sun was hot” – 1

4.2.6.2. Character Development – AJ L2-English Retellings

4.2.6.2.1. Main characters

When we analyse the acknowledgment of the main characters within the children’s retellings, 31 out of 37 scored a proficient (5) rating for identifying the main characters in their retellings, one out of 37 scored an emerging (3) rating. And five out of 37 scored a minimal (1) rating. Thirty seven out of 37 children mentioned ‘the boy’ (Abongi) in their retellings, 10 out of 37 children mentioned ‘the bird’ in their retellings, and 30 out of 37 children mentioned ‘the (wire) car’ in their retellings.

Table 4.23. Terms used to refer to the Main Characters in the English Retellings of AJ:

Character Development	
Main Characters	Terms used to refer to the Main Characters
‘The boy’	“Abongi” – 27; “Bongi” – 4; “Abongile” – 1; “Abonga” – 1; “Abonge” – 1; “Ayabonga” – 1; “A boy” – 1; “Abongile” – 1
‘The bird’	“His bird” – 6; “His friend was a bird” – 2; “His chicken” – 2
‘The (wire) car’	“His car” – 18; “His car wire” – 1; “His toy car” – 6; “His small car” – 1 “A moto” – 1; “Imoto yocingo” – 1 “His trolley” – 1 “His man-made tractor” – 1

4.2.6.2.2. Minor Characters

In terms of the introduction of minor characters in the children’s retellings, 28 out of 37 children scored a proficient (5) rating for the minor character category, 7 out of 37 children scored an emergent (3) rating, 2 out of 37 children scored a minimal (1) rating, and 0 children out of 37 scored zero (by not providing minor characters in their retellings). All 37 children mentioned ‘the friends’ in their retellings, 28 out of 37 children mentioned ‘the old woman’ in, 33 out of 37 children mentioned ‘the old man’, 15 out of 37 children mentioned ‘the donkey’, 14 out of 37 children mentioned ‘the dog’, 37 out of 37 children mentioned ‘the man with the bicycle’, 37 out of 37 children mentioned ‘the mother’, and 25 out of 37 children mentioned ‘the father’.

Table 4.24. Terms used to refer to the Minor Characters in the English Retellings of AJ:

Minor Characters	Terms used to refer to the Minor Characters
'The friends'	"His friends" – 34; "Friends" – 1 "Two girls and two boys" – 1 "The kids" – 1
'The old woman'	"A woman" – 4 "His mother" – 5; "His mum" – 1; "His grandmother/gran" – 3; "His parents" – 2; "His family" – 1; "A mother" (no relation) – 1 "His neighbourhood" – 1 "(Some) people" – 5; "Unknown people" – 1; "Another people" – 1; "Two people" – 1 "Baba Themba's wife" – 1; "Uncle Smith's wife" – 1
'The old man'	"A man" – 7; "Old man" – 1 "His father" – 5; "His dad" – 1; "His parents" – 2; "His grandpa/grandfather" – 3; "His family" – 1; "A father" (no relation) – 1 "A farmer" – 1; "Kind farmer" – 1 "His neighbourhood" – 1 "(Some) people" – 5; "Unknown people" – 1; "Another people" – 1; "Two people" – 1 "Baba Themba" – 1 ; "Uncle Smith" – 1
'The donkey'	"A horse" – 3; "Horses" – 3 "Donkeys" – 7; "(Something like a) Donkey" – 2; "Two donkeys" – 1
'The dog'	"His dog" – 6, "A dog" – 8
'The man with the bicycle'	"A man" – 9; "A guy" – 1; "A person" – 2; "Some men" – 1 "His friend" – 43 "A boy" – 5 "An uncle" – 4 "His brother" – 4; "Little brother" – 1; "His older brother" – 1 "His father" – 2 "Johnny" – 1
'The Mother'	"His parents" – 11; "His mother" – 21; "Mum" – 3; "Mama" – 1 "Two people" – 1
'The Father'	"His parents" – 11; "His father" – 12; "Dad" – 1 "Two people" – 1

4.2.6.3 Mental States – AJ L2-English Retellings

Looking at the introduction of mental states in the children's retellings, 34 out of the 37 children with retellings, mentioned (any) mental states in their retellings.

4.2.6.3.1 Main Characters

In terms of the main characters, 22 out of the 37 children who produced retellings, mentioned mental states of the main characters. Two out of 37 children scored a proficient (5) rating for

mentioning mental states for main characters, 20 out of 37 children scored an emergent (3) rating, and 15 out of 37 children scored a minimal (1) rating (children who did not provide mental states in their retellings, still scored a minimal rating).

Table 4.25. Mental States used for Main Characters in the English Retellings of AJ:

Mental State	Term Used
'Happiness'	"Happy" – 11; "So happy" – 2 "Very happy" – 4 "So glad" – 1 "Joy" – 1
'Sad'	"Not that happy" – 1; "Unhappy" – 1
'Amazement'	"Amazed" – 4
'Love'	"Loved" – 5; "Liked" – 4
'Dislike'	"Not like"
'Fear'	"Scared" – 1; "Afraid" – 1
'Boredom'	"Bored" – 2
'Safety'	"Safe" – 1
'Excitement'	"Excited" – 1

4.2.6.3.2 Minor Characters

Regarding the minor characters, 12 out of the 37 children who produced retellings, mentioned mental states for the minor characters. None of 37 children scored a proficient (5) rating for mentioning mental states for minor characters, 12 out of the 37 children scored an emergent (3) rating, and 25 out of 37 children scored a minimal (1) rating (children who did not provide mental states in their retellings, still scored a minimal rating).

Table 4.26. Mental States used for Minor Characters in the English Retellings of AJ:

Mental State	Term Used
'Worry'	"Worried" – 3, "Worried sick" – 1
'Happiness'	"Happy" – 8; "So happy" – 1

4.2.6.4 Conflict and Resolution Pairs – AJ L2-English Retellings

The table (4.27) provides an overview of the conflicts and/or resolutions that the (37) children who produced a retelling were able to provide in their retellings.

Table 4.27. Conflict and Resolution Pairs in English Retellings of AJ:

Conflict and Resolution Pairs – “Abongi’s Journey” (Rosser & Saadien-Raad, 2004)			
Conflicts	No. of Children	Resolutions	No. of Children
1	13	1	24
2	25	2	34
3	37	3	26
4	35	4	35
5	33	5	30
6	31	6	34
7	35	7	35
8	11	8	33
9	26	9	17
10	34	10	12

For the conflict resolution pairs, I have scored them separately. As for the Conflicts, 27 out the 37 children who produced a retelling scored a proficient (5) rating, 10 out of the 37 children scored an emerging (3) rating, and 0 out the 37 children scored a minimal (1) rating. In terms of the Resolutions, 27 out of the 37 children who produced a retelling scored a proficient (5) rating, 10 out of the 37 children scored an emerging (3) rating, and zero out of the 37 children scored a minimal (1) rating.

4.2.6.5 Conclusion – AJ L2-English Retellings

According to the ‘canonical’ scoring schema, the presence of a Conclusion measures the child’s ability to conclude the story, by mentioning the final event (i.e., the last conflict and resolution pairing – “Abongi saw his parents” and “Abongi hugged his mother”, of the story, as mentioned above in the Conflict and Resolution pairs, 34 out of the 37 children were able to mention the conflict and 12 out of 37 children were able to mention the resolution. A more culturally appropriate element in an African context is providing a closing element (e.g., The end or “Yaphela kanjalo indaba”). Here, 12 out of the 37 children were able to give a closing formulae for the story:

Table 4.28. Closing Formulae in English Retellings of AJ:

Closing Formulae:	Term used:
	“The end” – 3; “End” – 1 “That the end of the story” – 2; “That’s how my story ends” – 1 “Thank you” – 1 “My story” – 1

	“Finished” – 2 “Cosi cosi” – 1
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For the conclusion, in order for a child to score a proficient (5) rating on their narrative, the narrative would have to mention the final event of the story as well as a closing statement; for an emerging (3) rating on their narrative, the narrative would have to contain either the final event of the story or a closing statement; and for a minimal (1) rating on their narrative, the narrative would not mention the last event or a closing statement indicating that the story has come to a conclusion.

Three out of 37 children received a proficient (5) rating for the conclusion of their narrative, 34 out of 37 children received an emerging (3) rating on their narrative (however, 19 out of the 34 children only mentioned one of the resolution pairs and 3 out of 34 of the children mentioned a closing and one of the resolution pairs – not enough to be emergent and not low enough to be minimal according to the scoring schema), and zero of the 37 children received a minimal (1) rating for the conclusion of their narrative.

4.2.6.6 Summary of findings – AJ L2-English Retellings

Looking at the third and fourth conflict resolution pairs, an aspect that we may have overlooked when creating the conflict resolution pairs for the wordless picture book, “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004), is how a child will rarely “ignore the opportunity to play”, this can be seen in Child 2 and Child 5’s retellings, where the Child (like most of the Children) interprets the scenario as the children on page 4 and 5 as being the same group of children on page 6 and 7, “they went to play together” – even though (with Child 5) he later says, “he thought maybe it was dangerous, so he left them”, which still shows the intention there was to play. Or with Child 3, where he intended to play, however, his bird prevented him from playing:

Example 4.36.

- Child 3 : *his bird get in inside on the tyre, and Abongi shaking the tyre,*
- Child 3 : *the bird don’t want to came out*

Again, the intention to play is there. Rarely, did a child mention the eight conflict resolution pair, where “Abongi was challenged by the traffic” or that “Abongi went through traffic”; but rather opted for he “arrived in town” or that he “arrived at the park” and looking at Child 31,

they do not explicitly mention that ‘Ayabonga’ arrives at the park, but instead describes what Ayabonga is doing on page 14:

Example 4.37.

Child 31 : *Ayabonga was in the tyre*

Most of the children (Child 2, Child 3, Child 4, Child 5, Child 9, Child 10, Child 13 and Child 31) did not mention (the tenth resolution) the “hug” between Abongi and his mother, but they interpreted it as either a moment of ‘happiness’ or ‘love’, e.g. example 4.38.:

Example 4.38.

Child 3 : *his mother showing him the love*

Looking at the second conflict resolution pair in Child 3’s retelling, “Going to the city” is a suggestion that comes from Abongi’s friend, see example 4.39.:

Example 4.39.

Child 3 : *his friend tell him that, “Let’s go to the town”*

Another thing to note is that in Child 3’s narrative, Abongi does not “Set off to find his parents”, they just happen to come to him while he is playing at the park, example 4.40.:

Example 4.40.

Child : *he’s playing with the tyre and his mother and father are coming to him*

It is interesting to note that Child 13 refers to the scene on page 8 and 9, as Abongi’s ‘home’, (“Abongi went to his home”). And then again, on page 16 where Abongi is being hugged by his mother, again, Abongi is home – “and then he went to home...and then his mother was so happy to see him”. This means in this child’s understanding of the vents depicted in the wordless picture book, Abongi did not meet his parents at the park, but rather at home.

Another, child, Child 29, does not mention the ‘bicycle’, but mentions that, “Abongi with his Father go to town” – and because the child interprets the man on the bicycle as being Abongi’s Father, it would make sense why only Abongi’s Mother is found at the end of the Child’s retelling, “and Abongi saw his Mum”.

Two of the children did not produce retellings, i.e. coherent text that has a beginning, a story line and an end. Rather, these children described the pictures of the book individually.

Child 31's retelling of the wordless picture book, "*Abongi's Journey*" (Rosser & Saadien-Raad, 2004), was not a detailed coherent account of the story book, but rather a very brief description by Child 31 of what is taking place on each page. An example of this is how Child 31 does not explicitly mention that 'Ayabonga' sees his parents but instead describes what Ayabonga is doing (or what is being done to 'Ayabonga') on page 16, "Ayabonga's mother hug him".

Similarly, Child 35's narration of the wordless picture book, "*Abongi's Journey*" (Rosser & Saadien-Raad, 2004), was not a detailed coherent account of the story book either, again we see a very brief description by Child 35 of what is taking place on each page. An example of this is how Child 35 does not explicitly mention that Abongi arrives at the park but instead describes what Abongi is doing on page 14, "Abongi is playing with the zwing".

4.3 The contrast of cultural familiarity in FWAY and AJ L1-isiZulu Urban Retellings

Looking at the two wordless picture books, "*Abongi's Journey*" (Rosser & Saadien-Raad, 2004) as culturally familiar, and "*Frog, where are you?*" (Mayer, 1969) as culturally unfamiliar, we will be looking at the urban L1-isiZulu data set collected at Wiggins Primary School for a possible contrast that could be ascribed to either the presence or the lack of Cultural Familiarity in the children's narratives in the selected wordless picture books.

4.3.1. The prominence/frequency of NTS features as influenced by cultural familiarity

This question is concerned with the features of the Narrative Text Structure (Canonical Narrative Text Structure, Conflict Resolution Pairs and the Southern African Narrative Text Structure) for the Urban, L1-isiZulu data collection process, conducted at Wiggins Primary School, for both selected wordless picture books, "*Frog, where are you?*" (Mayer, 1969) and "*Abongi's Journey*" (Rosser & Saadien-Raad, 2004). Having previously analysed the Canonical Narrative Text Structure and Conflict Resolution Pairs for both "*Frog, where are you?*" (Mayer, 1969) and "*Abongi's Journey*" (Rosser & Saadien-Raad, 2004), I am here analysing the prominence and/or the frequency of the Southern African Narrative Text Structure in the L1-isiZulu narrations for both wordless picture books:

4.3.1.1. Analysis of SANTS in FWAY L1-isiZulu Retellings – 3

Looking at the urban L1-isiZulu retellings of the wordless picture book, "*Frog, where are you?*" (Mayer, 1969), I search for features of the Southern African Narrative Text Structure that the

children employ in their isiZulu retellings, i.e., the use of Repetition, an Opening Formula, a Closing Formula, and Dialogue. As previously mentioned, 3 out of 40 of the children did not produce isiZulu retellings for this wordless picture book and so the scoring will be out of 37:

4.3.1.1.1. Repetitions – FWAY L1-isiZulu Retellings

Looking at the use of repetitions within the children’s retellings, the majority – 31 out of 37 of the children did not produce any repetition within their isiZulu retellings of the wordless picture book; and only 6 out of 37 of the children employed the use of repetitions within their retellings, see example 4.41. – 4.46:

Example 4.41.

Child 22 : “*baphuma, baphuma...*”

Example 4.42.

Child 27 : “*yagijima, yagijima...*”

Example 4.43.

Child 28 : “*bese beyamezeza, bememeze, bememeze...*”

Example 4.44.

Child 31 : “*wabheka, wabheka, wabheka, wabheka...*”

Example 4.45.

Child 34 : “*wanyuka, wanyuka...*”

Example 4.46.

Child 35 : “*igijima, igijima...*”

4.3.1.1.2. Opening Formulae – FWAY L1-isiZulu Retellings

Looking at the use of an opening formula within the children’s retellings, one out of 37 of the children did not produce an opening formula to signify the start of their retelling of the wordless picture book while the majority – 36 out of 37 of the children – employed the use of an opening formula within their retellings:

- Eleven of the 36 children used more than one opening formula in their retelling.
- The opening formula, “*Kwakukhona...*”, (“There was...”) was used by 22 of the 36 children in their retellings – and used an additional 6 times by a child in their retelling as a second opening formula. The variation “*Kade kukhona*” was used in one narration (1 out of 36).

- The opening formula, “*Ngizokuxoxela nge-stori, isihloko saso sithi ‘Frog, where are you?’*”, or a variation of the title as an opening formula was used in 2 out of 36 of the children’s retellings.
- The opening formula, “*Ngelinye ilanga...*”, (“One day...”) or a variation (“*Ngolunye usuku*”) of this as an opening formula was used in 1 out of the 36 of the children’s retellings on its own – and used 4 times by a child in their retelling with an additional opening formula.
- One out of 36 children made use of the traditional opening, “*Kwasukasukela...*”, e.g. 4.47.:

Example 4.47.

Child 31 : *Kwasukasukela...*

Interviewer : *Cosi*

Child 31 : *Kwakukhona...*

- Six of the 32 remaining opening formulae were, “*Ngizoxoxa ngenganekwane...*” (“I will tell a fairytale...” or a variation) occurring in 3 of the narratives; “*Lenganekwane ikhuluma...*” (“This fairytale speaks about...”), “*Kudala emandulo kwakuhlala...*” (“Long ago in the old days there lived”), and “*Indaba yami ingexoxo...*” (“My story is about a frog...”).

4.3.1.1.3. Closing Formulae – FWAY L1-isiZulu Retellings

Looking at the use of a closing formula within the children’s retellings, 16 out of 37 of the children did not produce a closing formula to signify the ending of their retellings of the wordless picture book; and the majority – 21 out of 37 of the children employed the use of a closing formula within their retellings:

- The closing formula, “*Cosi, cosi, yaphela*”, was used by 6 of the 21 children in their retellings
- The closing formula, “*Yaphela kanjalo*”, or a variation was used by 4 of the 21 children in their retellings
- The closing formula, “*Iphelile*”, was used by 3 of the 21 children in their retellings
- The closing formula, “*Yaphela*”, or a variation was used by 6 of the 21 children in their retellings
- The closing formula, “*Ngiyabonga*”, was used by one child in their retelling
- The closing formula, “*The end of the story*”, was used by one child in their retelling

4.3.1.1.4. Dialogue – FWAY L1-isiZulu Retellings

Looking at the use of dialogue (or directed speech) within the children’s retellings, the majority – Twenty-seven out of 37 – of the children did not produce any direct speech within their retellings of the wordless picture book; conversely, only 10 out of 37 of the children employed the use of direct speech within their retellings:

- Seven out of the 10 children employed one instance of direct speech
- None of the children employed two instances of direct speech
- One out of the 10 children employed three instances of direct speech
- Two out of the 10 children employed more than three instances of direct speech

4.3.1.2. Analysis of the SANTS in AJ L1-isiZulu Retellings – 4

Looking at the urban L1-isiZulu retellings of the wordless picture book, “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004), I will be looking at which features of the Southern African Narrative Text Structure are employed within these children’s isiZulu retellings, i.e., the use of Repetition, an Opening Formula, a Closing Formula, and Dialogue. As previously mentioned, 1 out of 40 of the children did not produce an isiZulu retelling for this wordless picture book and so the scoring will be out of 39:

4.3.1.2.1. Repetitions – AJ L1-isiZulu Retellings

Looking at the use of repetitions within the children’s retellings, the majority – 28 out of 39 of the children did not produce any repetition within their isiZulu retellings of the wordless picture book; and only 11 out of 39 of the children employed the use of repetitions within their retellings, see the utterances in example 4.48. – 4.58.:

Example 4.48.

Child 8 : “*beginqika, beginqika*”
: (again) “*wahamba, wahamba*”
: (again) “*wadlala, wadlala uAbongi, wadlala uAbongi.*”

Example 4.49.

Child 12 : “*wayelunguza, elunguza.*”

Example 4.50.

Child 13 : “*badlala, badlala.*”

Example 4.51.

Child 14 : “*kancane-kancane.*”

Example 4.52.

Child 19 : “edlale, edlale, edlale.”

Example 4.53.

Child 21 : “wahamba, wahamba”
: (again) “badlala, badlala, badlala”
: (again) “bahamba, bahamba, bahamba”
: (again) “behambe, behambe, behambe, behambe”
: (again) “edlale, edlale” – 3 instances

Example 4.54.

Child 26 : “esadlala, esadlala”

Example 4.55.

Child 27 : “badlala, badlala, badlala”
: (again) “ba-rolla, ba-rolla”
: (again) “bayibukela, bayibukela”
: (again) “bagijima, bagijima, bagijima”
: (again) “bahamba, bahamba, bahamba”

Example 4.56.

Child 28 : “bahamba, bahamba”

Example 4.57.

Child 33 : “behambe, behambe”

Example 4.58.

Child 34 : “wabuka, wabuka”
: (again) “wadlala, wadlala”

4.3.1.2.2. Opening Formulae – AJ L1-isiZulu Retellings

Looking at the use of an opening formula within the children’s retellings, 5 out of 39 of the children did not produce an opening formula to signify the start of their retelling of the wordless picture book; and the majority – 34 out of 39 of the children employed the use of an opening formula within their retellings:

- Four of the 34 children used more than one opening formula in their retelling.
- The opening formula, “Kwakukhona...”, (“There was...”) was used by 18 of the 34 children in their retellings – 3 of which, was used in addition to another opening formula
- The opening formula, “Isihloko sendaba, “Uhambo luka-Abongi’”, or a variation of the title as an opening formula was used in 15 out of 34 of the children’s retellings – one of which, was used as an additional opening

- Four out of 34 children made use of the traditional opening, “Kwasukasukela...” – and all, used it in addition to another opening formula, e.g. 4.59.:

Example 4.59.

Child 10 : *Kwasukasukela...*

Interviewer : *Cosi!*

Child 10 : *Kwakukhona...*

- One of the 34 remaining opening formulas was, “*Indaba yami izoxoxa ngomfana omncane.*” (“My story is about a small boy...”)

4.3.1.2.3. Closing Formulae – AJ L1-isiZulu Retellings

Looking at the use of a closing formula within the children’s retellings, 20 out of 39 of the children did not produce a closing formula to signify the ending of their retellings of the wordless picture book; and only 19 out of 39 of the children employed the use of a closing formula within their retellings:

- The closing formula, “*Cosi, cosi, yaphela*”, was used by 9 of the 19 children in their retellings
- The closing formula, “*Yaphela kanjalo*”, or a variation was used by 5 of the 19 children in their retellings
- The closing formula, “*Iphelile*”, was used by 2 of the 19 children in their retellings
- The closing formula, “*Yaphela*”, or a variation was used by 3 of the 19 children in their retellings

4.3.1.2.4. Dialogue – AJ L1-isiZulu Retellings

Looking at the use of dialogue (or directed speech) within the children’s retellings, the majority – Thirty-five out of 39 of the children did not produce any direct speech within their retellings of the wordless picture book; and 4 out of 39 of the children employed the use of direct speech within their retellings, see the utterances in example 4.60. – 4.63.:

Example 4.60.

Child 10 : “*Kazi bagibela kanjani emathayeni?*”

: (again) “*Ngiyafisa nami ukuthi ngingagibela emathayeni njengabo*”

: (again) “*Kazi basebenza kanjani labogandaganda*”

: (again) “*Nami ngiyafisa ukuthi ngelinye ilanga ngingaba gibela*”

: (again) “*Nangu uMama noBaba bengibiza, ngisaya kubona*”

Example 4.61.

- Child 19* : “Sawubona”
 : (again) “Ngicela ungigibalise”
 : (again) “Hhayi usungagibela, ayikho inkinga”
 : (again) “Hhayi! Sesiyaohazamiseka-ke manje”
 : (again) “Ingane yethu leya”

Example 4.62.

- Child 24* : “Ufunani la?”

Example 4.63.

- Child 34* : “Ngisacela ningiphelezele ngiyohlangabeza uMama edolobheni”
 : (again) “Kulungile” – 3 instances
 : (again) “Hawu, ngiyafisa ukuba ngidlale kuwo labogandaganda, kodwa ngifuna into eqhakazile kuna lokhu”
 : (again) “Mama kade ngikulindile”
 : (again) “Ngiyabonga ukuthi usufikile”

4.3.2. Further linguistic effects of cultural familiarity in AJ

The presence of English terminology in the urban L1-isiZulu retellings for the wordless picture book, “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004) indicates the level of comfort the children feel in their retellings and how they can apply their L1-isiZulu rules to their second language (L2-English). A total of 33 children employed English terms in their isiZulu retellings of the wordless picture book and there were 91 cases of English terms in the data set.

Table 4.29. contains a list of the translanguaged terms (mixing of English and isiZulu) that the children used (all these terms are equivalent to existing isiZulu words).

Table 4.29. Translanguaged terms in isiZulu Retellings of AJ:

isiZulu term	Term used by child
‘Umdlalo’	“Ne-game” – 1 “Ama-game” – 1
‘Isondo’	“I-thayi” – 9 “Ama-thayi” – 17 “Nama-thayi” – 2 “Ngama-thayi” – 9 “Nge-thayi” – 2 “Ema-thayeni” – 2 “E-thayini” – 4 “Kwama-thayi” – 1

	“Kwe-thayi” – 2 “We-thayi” – 1
‘Isiminyamina sezimoto’	“Kune-traffic” – 2 “I-traffic” – 1
‘Ikhasi’	“Kwi-pheji” – 1
‘Ukugingqika’	“Zi-rolla” – 1 “Be-rolla” – 2 “Ba-rolla” – 1
	“I-truck” – 2 “Ama-truck” – 5 “Nama-truck” – 1
‘Ukushayela’	“Waye-driver” – 1 “Uku-drivela” – 1 “Uyayi-drivela” – 1 “Ababe-drivela” – 1
‘Ukugibela’	“I-ride” – 1 “U-lift” – 2 “Bam-kherisha” – 1
‘Lendaba’	“Lesi-stori” – 1
‘Okuthile’ noma ‘into’	“Something” – 1
‘Ukuvalelisa’	“Ukubhabhayisa” – 1 “Useya-bhabhayisa” – 1
‘Okungalungile’	“Sengi-wrong ke” – 1
‘Inqola yengane’	“Nge-prama” – 1
‘Ukuthinta’	“U-touch” – 1
‘Ukujikeleza’	“Yoku-rounda” – 1
‘Izimbongolo’	“Ngama-donkey” – 2 “Nge-donkey” – 1
‘Ubhuqu’	“Ine-gravel” – 1
‘Ukuqhuba’	“Be-phusha” – 1
‘Ababili’	“Abawu-two” – 1
‘Bese’ noma ‘Mese’	“Then” – 1
‘Uphawu’	“I-sign” – 1

When we remember the second conflict resolution pair, a representation of a culturally familiar aspect in the wordless picture book, *“Abongi’s Journey”* (Rosser & Saadien-Raad, 2004), we find in Child 5’s narration of the story that the child interprets ‘Abongile’s’ trip as one to the “township”, instead of one to the ‘city’, (*“Abongile decided to go to the township”*) – which may be a more relatable scenario for many African children. For example, Wiggins Primary School where we interviewed the Urban children in this study is situated in an urban/suburban area. The children who go to Wiggins Primary School self-reported that they mainly stay in the area, i.e. Mayville/Cato Manor in Durban. This area has a similar character to a former “township” with mostly low-income households, government housing and a fair number of informal settlements. This means Cato Manor is quite different in character to a ‘city’.

Another interesting representation of a culturally familiar aspect in the wordless picture book, “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004), can be seen in Child 4’s retelling of the story, where the child mentions in the setting that, while Abongi was playing, “*his uncle told him his parents called to tell him that he must go to Durban*”. This is how the child starts off the story with the first conflict resolution pair – “setting off to find the parents”. This is a relatable scenario for African children, living with ‘extended’ family members, while their parents work in the ‘city’. Parents call for their children and children are often seen travelling long-distances (sometimes alone or accompanied by a guardian) from ‘emakhaya’ to the ‘city’ to meet-up or reunite with their parents.

4.3.3. Further linguistic effects of the lack of cultural familiarity in FWAY

It is interesting to note how some children like, Child 7, who first uses ‘ifastela’ and then at a later stage uses ‘i-windi’ or Child 27 who first uses ‘ebhodleleni’ and then switches to ‘e-glassini’, vary between ‘proper’ isiZulu vocabulary and translanguaged loan words from English. Starting off with isiZulu terms and then switching to English terms that follow isiZulu rules of grammar. This observation clearly show that the children know the isiZulu term for the object. It could show a difference in comfort and confidence while producing the retelling. An extremely interesting finding is how Child 18 feels the need to ‘confess’ to the Interviewer before producing a narrative that she cannot produce an isiZulu retelling (“*angikwazi ukuxoxa ngesiZulu*”). However, Child 18 listed isiZulu as her primary language in her language background questionnaire, and under other languages she listed English and siSwati, although she did select an English language background questionnaire. Her retelling according to her conflict resolution pairs for “*Frog, where are you?*” (Mayer, 1969) scored an emergent and proficient rating, whereas her retelling for “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004) scored a proficient rating for both. This could again reflect how comfortable the child is in retelling the two wordless picture books, where she lacks confidence in one (FWAY) and is more comfortable with the other (AJ).

Child 12 says the title of the book in another language, then repeats it in isiZulu. The child listed siSwati, isiXhosa and English under other languages, although her primary language is said to be isiZulu. Child 14 says “*benoTata*” but corrects herself to “*benoBaba wakhe*” (she listed isiXhosa (and English) under other languages, although her primary language is said to be isiZulu).

These observations indicate that a few of the children might not necessarily be L1-isiZulu speakers despite their responses in the language questionnaire and that they might be speaking one of the languages listed under ‘other languages’ at home. During their retelling, the more comfortable they get, the more they may feel comfortable to use their native tongue in their retelling.

4.3.4. Summary of findings

It was interesting to note that given that the children narrated the wordless picture book, “Frog, where are you?” (Mayer, 1969) in their L1 – isiZulu – only one out of the 36 children who provided an opening formula, applied a traditional opening (i.e., “Kwasukasukela...”).

Furthermore, there was not an equal distribution between the usage of closings (21) and openings (36) employed in the wordless picture book, “Frog, where are you?” (Mayer, 1969) and that only six out of the 21 children who made use of a closing formula, applied a traditional closing (i.e., “Cosi cosi, yaphela”); these six children do not include the only child who made use of a traditional opening.

Looking at the expectation of cultural familiarity placed on the wordless picture book, “Abongi’s Journey” (Rosser & Saadien-Raad, 2004), being narrated in the children’s L1 – isiZulu which was anticipated to make the children more comfortable while telling their narratives, it was interesting to note that although the overall number (34/39) of children who made use of an opening formula was lower than that of the culturally unfamiliar wordless picture book, “Frog, where are you?” (Mayer, 1969) (36/37), the children employed more traditional openings in their retellings of “Abongi’s Journey” (Rosser & Saadien-Raad, 2004) (4/34) compared to only one instance in one retelling of the “Frog, where are you?” (Mayer, 1969).

Again, looking at the closing formulas presented by the children, there were fewer closing formulas in the retellings of “Abongi’s Journey” (19/39) than there are in the retellings of “Frog, where are you?” (Mayer, 1969) (21/37), however there were more traditional closings present within “Abongi’s Journey” Rosser & Saadien-Raad, 2004) than in the retellings of FWAY, namely nine out of 19 traditional closings versus six out of 21.

Repetition was employed more frequently in “Abongi’s Journey” (Rosser & Saadien-Raad, 2004) – 11 out of 39 retellings, than it was in “Frog, where are you?” (Mayer, 1969), with 6 out of 37 retellings. And interesting enough, dialogues were more often produced in “Frog, where are you?” (Mayer, 1969), with 10 out of 37 retellings than in “Abongi’s Journey” (Rosser & Saadien-Raad, 2004), with only 4 out of 39 retellings.

4.4 The urban-rural dichotomy in narratives of FWAY L1-isiZulu Urban and Rural Retellings

For the urban data set, this research will be looking at the isiZulu data collected from Wiggins Primary School, for the wordless picture book, “Frog, where are you?” (Mayer, 1969), previously analysed above in question one (“*Frog, where are you?*” (Mayer, 1969), L1-isiZulu - CNTS & CRP) and later in question two (“*Frog, where are you?*” (Mayer, 1969), L1isiZulu - SANTS). We will then be analysing the isiZulu rural data set for the wordless picture book “*Frog, where are you?*” (Mayer, 1969) from iNtuthuko Primary School in order to compare it to the urban data set analysed above.

4.4.1. Analysis of CNTS in FWAY L1-isiZulu (Rural) Retellings - 5

In this subsection of the data analysis, I investigate the effect that an urban and rural socialisation may have on the retellings of L1 – isiZulu children, collected at both Wiggins Primary School and iNtuthuko Primary School, for the wordless picture book, “Frog, where are you?” (Mayer, 1969). Having previously analysed (above) the presence and effect of the Canonical Narrative Text Structure, Conflict Resolution Pairs and the Southern African Narrative Text Structure in the urban data set above, I will now analyse the prominence and/or the frequency of the Canonical Narrative Text Structure, Conflict Resolution Pairs and the Southern African Narrative Text Structure in the rural data set based on the scoring schema provided by the interviewer (Jiyane, 2017). Due to this, the analysis will be slightly different in structure as the above data analysis done on the urban data set, as the scorings for the rural and the urban children were done by two separate people. However, the content of the scoring and the rubrics used for the scoring are identical, allowing for a direct comparison:

4.4.1.1. Setting – FWAY L1-isiZulu Rural Retellings

Looking at the introduction of a setting (place or time) within the children’s retellings, only 2 out of 40 of the children with retellings did not produce a setting for the book. 1 out of 40

children scored a proficient (5) rating for their description of the setting, 19 out of 40 children scored an emergent (3) rating, 18 out of 40 children scored a minimal (1) rating, see table 4.30.:

Table 4.30. Settings mentioned in the isiZulu (Rural) Retellings of FWAY:

Setting	Term	Term Used
Place	'The jar'	"-jeke" – 2 "-bhodlela" – 19 "-glass" – 2 "-sigubhu" – 2 "-bhakede" – 2 "-thini" – 1 "Endlini yalo" – 1
	'Bed'	"Embhedeni" – 12
	'House'	"Endlini" – 2
Time	'In the morning'	"Ekuseni" – 10 "Sekusile"
	'At night'	"Ntambama ngezikhathi zobusuku" – 1 "Ebusuku" – 10
	'One day'	"Ngelinye ilanga" – 8

4.4.1.2. Character Development – FWAY L1-isiZulu (Rural) Retellings

4.4.1.2.1. Main characters

Looking at the introduction of main characters within the children's retellings, 38 of the 40 children who provided retellings scored a proficient (5) rating for mentioning all of the main characters in their retellings, 2 of the 40 children who provided retellings scored an emerging (3) rating for mentioning all of the main characters in their retellings, and none of the children who provided retellings scored a minimal (1) rating for their retellings. 38 out of 40 children mentioned 'the boy' in their retellings, 40 out of 40 children mentioned 'the dog' in their retellings, and 40 out of 40 children mentioned 'the frog' in their retellings, see table 4.31.:

Table 4.31. Terms used to refer to the Main Characters in the isiZulu (Rural) Retellings of FWAY:

Main Characters	Terms used to refer to the Main Characters
'The Boy'	Umfana (33); Umfana omncane (1) Umuntu (1) Ingane (1) uAbongi (1)
'The Dog'	Inja (39)

	Izinja (1)
'The Frog'	Ixoxo (38) Amaxoxo (1)

4.4.1.2.2. Minor Characters

Turning our attention to the minor characters in the children's retellings, 24 out of 40 children scored a proficient (5) rating for minor character category, 14 out of 40 children scored an emergent (3) rating, 1 out of 40 children scored a minimal (1) rating, and 1 out of 40 children scored 0, for not producing any minor characters in their narration. 25 out of 40 children mentioned 'the bees' in their retellings, 23 out of 40 children mentioned 'the mole' in their retellings, 26 out of 40 children mentioned 'the owl' in their retellings, 38 out of 40 children mentioned 'the deer' in their retellings, and 38 out of 40 children mentioned 'the frog family' in their retellings, see table 4.32.:

Table 4.32. Terms used to refer to the Minor Characters in the isiZulu (Rural) Retellings of FWAY:

Minor Characters	Terms used to refer to the Minor Characters
'The Bees'	Izinunu (1) Izilwane ezazindiza (1) Izinyosi (17) Amabhungane (1)
'The Mole'	Ivondo (1) Igundane (14) Isilwane esincane (1) Uchakijana (4) Unogwaja (1)
'The Owl'	Isikhova (22) Umngani wakhe endiza phezulu (1) Isilwane (2) Indiza (1)
'The Deer'	Impunzi (15) Inyamazane (11) Imvu (1) Ihhashi (1) Le nunu (1) Isilwane (4) Imbongolo (3) Imbuzi (1) Inyathi (1) Impala (1) Impisi (2)
'The Frog Family'	Ixoxo...amanye amaxoxo amaningi (1) Ixoxo lesifazane nelesilisa (5)

	Ixoxo lendoda nelomfazi namaxoxo amanye amancane (1) Amaxoxo amabili (5) Amaxoxo amathathu (1) Amaxoxo amabili (elesilisa nelesifazane)...nezingane (17) amaselesele awu-2 elesifazane nelesilisa...nabantwana bakhe (1) amaxoxo amaningi...elikababa nelikamama (3) uMama wamaxoxo naseoxweni amancane (1) Kugcwele amaxoxo (1) Ixoxo elikhulu nelicane (1)
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4.4.1.3. Mental States – FWAY L1-isiZulu Retellings

Only 15 out of the 40 rural children mentioned any mental states in their retellings.

4.4.1.3.1. Main Characters

Thirteen out of the 40 rural children who mentioned mental states, did so for the main characters. None of the 40 children scored a proficient (5) rating for mentioning mental states for main characters, 13 out of 40 children scored an emergent (3) rating, and 27 out of 40 children scored a minimal (1) rating, see table 4.33.:

Table 4.33. Mental States used for Main Characters in the isiZulu (Rural) Retellings of FWAY:

Mental State	Term Used
‘Love’	‘-thanda’ (5)
‘Anger’	‘-casuka’ (3)
‘Happiness’	‘-jabula’ (10)
‘Shock’	‘-mangala’ (1) ‘-thuka’ (2)
‘Surprised’	‘-babaza’ (2)
‘Rejoice’	‘-thokoza’ (1)

4.4.1.3.2. Minor Characters

Only 15 out of the 40 children with retellings, mentioned any mental states in their retellings. Two out of the 15 children who mentioned mental states, did so for the minor characters. None of the children scored a proficient (5) rating for mentioning mental states for minor characters, two out of the 40 children scored an emergent (3) rating, and 38 out of 40 children scored a minimal (1) rating, see table 4.34.:

Table 4.34. Mental States used for Minor Characters in the isiZulu (Rural) Retellings of FWAY:

Mental State	Term Used
‘Happiness’	‘-jabula’ (1)
‘Anger’	‘-casuka’ (1)
‘Shock’	‘-thuka’ (1)

4.4.1.4. Conflict and Resolution Pairs – FWAY L1-isiZulu (Rural) Retellings

The table 4.35 displays how many of the 37 Urban – L1-isiZulu and the 40 Rural – L1-isiZulu children who produced a retelling were able to provide the required conflict resolution pairs in their retellings of the wordless picture book “*Frog, where are you?*” (Mercer Mayer, 1969).

Table 4.35. Conflict and Resolution Pairs in isiZulu (Rural) Retellings of FWAY:

Conflict and Resolution Pairs – “ <i>Frog, where are you?</i> ” (Mercer Mayer, 1969)					
Urban	Sum (/28)	Score	Rural	Sum (/28)	Score
C1	17	5	C1	15	5
C2	18	5	C2	8	3
C3	22	5	C3	3	1
C4	15	5	C4	13	5
C5	18	5	C5	5	1
C6	19	5	C6	11	5
C7	19	5	C7	17	5
C8	20	5	C8	14	5
C9	19	5	C9	13	5
C10	24	5	C10	15	5
C11	16	5	C11	17	5
C12	18	5	C12	9	3
C13	5	1	C13	13	5
C14	13	5	C14	15	5
C15	22	5	C15	9	3
C16	18	5	C16	18	3
C17	18	5	C17	12	5
C18	14	5	C18	6	1
C19	26	5	C19	17	5
C20	18	5	C20	0	0
C21	16	5	C21	13	5
C22	16	5	C22	11	5
C23	20	5	C23	24	5
C24	22	5	C24	18	5
C25	17	5	C25	15	5
C26	17	5	C26	22	5

C27	18	5	C27	18	5
C28	17	5	C28	12	5
C29	19	5	C29	10	5
C30	17	5	C30	5	1
C31	14	5	C31	14	5
C32	16	5	C32	9	3
C33	7	3	C33	14	5
C34	20	5	C34	9	5
C35	15	5	C35	17	5
C36	21	5	C36	15	5
C37	14	5	C37	9	3
C38	N/A	N/A	C38	16	5
C39	N/A	N/A	C39	19	5
C40	N/A	N/A	C40	12	5

The highest score that each child can receive for this feature in their retellings is a sum of 28. Due to the scoring being completed by two separate researchers, the researcher who scored the Rural data sets combined the conflict and resolution pairs (Jiyane, 2017). In order to be able to compare the two data sets (although there are 37 Urban retellings and 40 Rural retellings), I also combined the Urban conflict and resolutions pairs. Looking at the scoring schema, I adjusted it accordingly to encompass a combination of the conflicts and resolutions.

To score a Proficient (5) rating on their narrative, a child would need to have a sum of 10 or more (previously 7 or more) conflict resolution pairs; an Emerging (3) rating on their narrative, a child would need to have a sum of between 7 to 9 (previously 4 to 6) conflict and resolution pairs; and for a Minimal (1) rating on their narrative, a child would need to have a sum of 1 to 6 (previously 1 to 3) conflict and resolution pairs

Looking at the combined conflict resolution pairs, the Urban L1 (isiZulu) data set, 35 children out of 37 scored a Proficient (5) rating on their retellings; one child out of 37 scored an Emerging (3) rating on their retellings; and one child out of 37 scored a Minimal (1) rating on their retellings.

Looking at the combined conflict resolution pairs, the Rural L1 (isiZulu) data set, 29 children out of 40 scored a Proficient (5) rating on their retellings; six children out of 40 scored an Emerging (3) rating on their retellings; 4 children out of 40 scored a Minimal (1) rating on their retellings; and one child scored a zero on their retelling.

4.4.1.5. Conclusion – FWAY L1-isiZulu (Rural) Retellings

The presence of a Conclusion is supposed to measure a child’s ability to conclude the story according to the canonical story schema. By mentioning the final event (i.e., the last conflict and resolution pairing – “The boy’s frog had babies, so it could not go home with the boy” and “The frog lets the boy have one of its babies”) a child would thus have concluded the story. Another element that comes from the acknowledgment of African story telling elements is the presence of a closing element (e.g., “The end” or “Yaphela kanjalo indaba”). Among the rural children, 25 out of 40 children provided a closing formula for the story, compare table 4.36.:

Table 4.36. Closing Formulae in isiZulu (Rural) Retellings of FWAY:

Closing Formulae:	Term used:
	“Seyiphelile” (3) “Cosu cosu, yaphela” (19) “Yaphela kanjalo indaba” (1) “Yaphela” (2)

For the conclusion, in order for a child to score a proficient (5) rating on their narrative, the narrative would have to mention the final event of the story as well as a closing statement; for an emerging (3) rating on their narrative, the narrative would have to contain either the final event of the story or a closing statement; and for a minimal (1) rating on their narrative, the narrative would not mention the last event or a closing statement indicating that the story has come to a conclusion.

Thirteen out of 40 children received a proficient (5) rating for the conclusion of their narrative, 24 out of 40 children received an emerging (3) rating on their narrative (however, 7 out of the 24 children only mentioned one of the resolution pairs and nine out of 24 of the children mentioned a closing and one of the resolution pairs – not enough to be emergent and not low enough to be minimal according to the scoring schema), and three of the 40 children received a minimal (1) rating for the conclusion of their narrative.

4.4.2. Analysis of SANTS in FWAY L1-isiZulu (Rural) Retellings – 5

The next step in my analysis of the rural L1-isiZulu retellings of the wordless picture book, “*Frog, where are you?*” (Mayer, 1969), is to identify the presence of features of the Southern

African Narrative Text Structure within these children's isiZulu retellings, i.e., the use of Repetition, an Opening Formula, a Closing Formula, and Dialogue.

4.4.2.1. Repetitions – FWAY L1-isiZulu (Rural) Retellings

Looking at the use of repetitions within the children's retellings, the majority – 27 out of 40 of the children did not produce any repetition within their isiZulu retellings of the wordless picture book; and only 13 out of 40 of the children employed the use of repetitions within their retellings, see the utterances in example 4.64. – 4.76.:

Example 4.64.

Child 1 : *“bahamba bahamba ehlathini”*
: (again) *“thula thula”*

Example 4.65.

Child 3 : *“ikhonkotha ikhonkotha”*
: (again) *“yamwisa yamwisa”*
: (again) *“waphuma waphuma”*

Example 4.66.

Child 6 : *“wayibamba wayibamba umfana”*

Example 4.67.

Child 9 : *“babheka babheka”*
: (again) *“wabheka wabheka”*
: (again) *“wamemeza wamemeza, wamemeza wamemeza”*
: (again) *“babheka babheka”*
: (again) *“ikhonkotha ikhonkotha”*

Example 4.68.

Child 15 : *“bememeza bememeza”*
: (again) *“bacinga bacinga”*

Example 4.69.

Child 17 : *“balicinge balicinge”*
: (again) *“behambe behambe behambe”*
: (again) *“behambe behambe”*

Example 4.70.

Child 19 : *“wahamba wahamba”*

Example 4.71.

Child 21 : *“bavuka bavuka”*
: (again) *“yabaleka yabaleka”*

Example 4.72.

Child 23 : *“wabuka wabuka”*

Example 4.73.

Child 24 : *“balalela balalela”*

Example 4.74.

Child 26 : *“balicinga balicinga balicinga”*

Example 4.75.

Child 27 : “wahamba wahamba wahamaba wahamba”
 : (again) “bahamba bahamba bahamba”
 : (again) “yahamba yahamba yahamba”
 : (again) “yagijima yagijima”; “wangena wangena wangena”
 : (again) “bahleka bahleka”

Example 4.76.

Child 34 : “balicinga balicinga”

4.4.2.2. Opening Formulae – FWAY L1-isiZulu (Rural) Retellings

Opening formulae are a pivotal element of African story telling: Within the rural children’s retellings, only nine out of 40 of the children did not produce an opening formula to signify the start of their retelling of the wordless picture book while the majority – 31 out of 40 – of the children employed the use of an opening formula within their retellings:

- Ten of the 31 children used more than one opening formula in their retelling
- The opening formula, “*Kwakukhona...*”, was used by 17 of the 31 children in their retellings – and used an additional 12 times by a child in their retelling as a second opening formula
- The opening formula, “*Kwasukasukela...*”, was used in 13 out of the 31 of the children’s retellings – and employed with an additional opening formula.
- The opening formula, “*Ngelinye ilanga...*”, was used in 2 out of the 31 children’s retellings – once on its own and once as an additional opening formula

4.4.2.3. Closing Formulae – FWAY L1-isiZulu (Rural) Retellings

Just like opening formulae, closing formulae are an important part of African storytelling, yet the use of closing formulae was less present in the rural children’s retellings than opening formulae: Fifteen out of 40 of the children did not produce a closing formula to signify the ending of their retellings of the wordless picture book; and the majority – 25 out of 34 of the children employed the use of a closing formula within their retellings:

- The closing formula, “*Sekuphelile*”, or a variation was used by three of the 25 children in their retellings
- The closing formula, “*Cosi cosi, yaphela*”, was used by 19 of the 25 children in their retellings
- The closing formula, “*Yaphela kanjalo indaba*”, was used by one of the 25 children in their retellings
- The closing formula, “*Yaphela*”, was used by two of the 25 children in their retellings

4.4.2.4. Dialogue – FWAY L1-isiZulu (Rural) Retellings

Dialogue (or directed speech) is an element that emphasises the performative character of African story telling. For the rural children, we find that the majority – 29 out of 40 – of the children did not produce any direct speech within their retellings of the wordless picture book; however, 11 out of 40 of the children did employ direct speech within their retellings.

- Five out of the 11 children employed one instance of direct speech
- Four out of the 11 children employed two cases of direct speech
- Two out of the 11 children employed three instances of direct speech
- None of the children employed more than three instances of direct speech

4.4.3. The prominence/frequency of NTS features as influenced by the urban-rural dichotomy

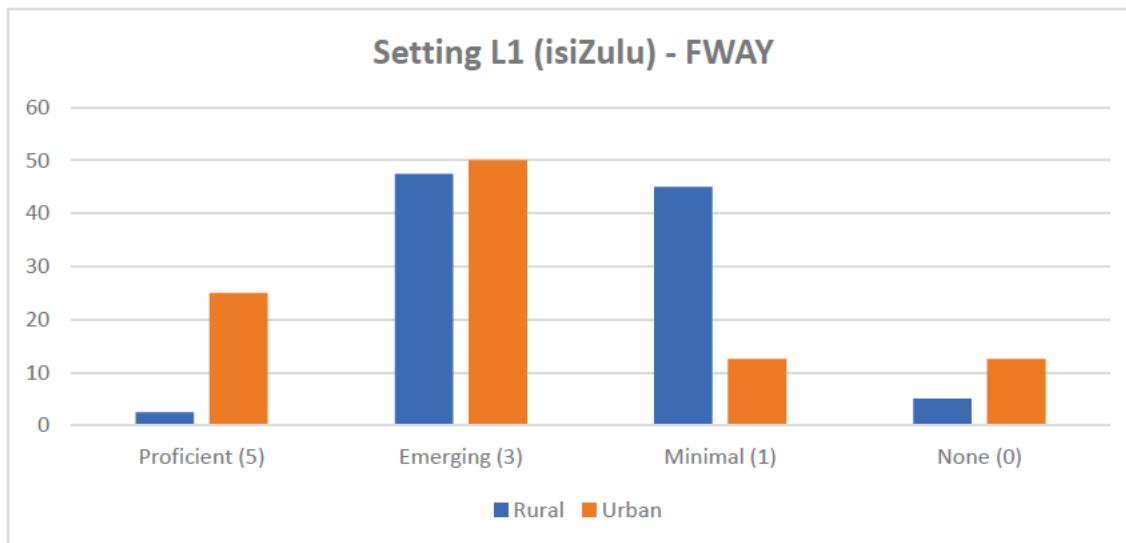
Below, we analyse the frequency at which the urban L1-isiZulu and Rural L1-isiZulu retellings performed in the following groupings (listed below) of the Narrative Text Structure. To ensure an even comparison, although the urban children only produced 37 retellings (as previously mentioned), we will be scoring three of the children with zero (for not producing retellings), so that the urban children can be scored out of 40 in comparison to the 40 rural retellings:

4.4.3.1. Setting L1-isiZulu (FWAY)

Table 4.37. The presence of a setting in rural and urban retellings of FWAY:

Scoring	Rural (40)	%	Urban (40)	%
Proficient (5)	1	2.5	10	25
Emerging (3)	19	47.5	20	50
Minimal (1)	18	45	5	12.5
None (0)	2	5	5	12.5

Figure 4.1. The presence of a setting in rural and urban retellings of FWAY

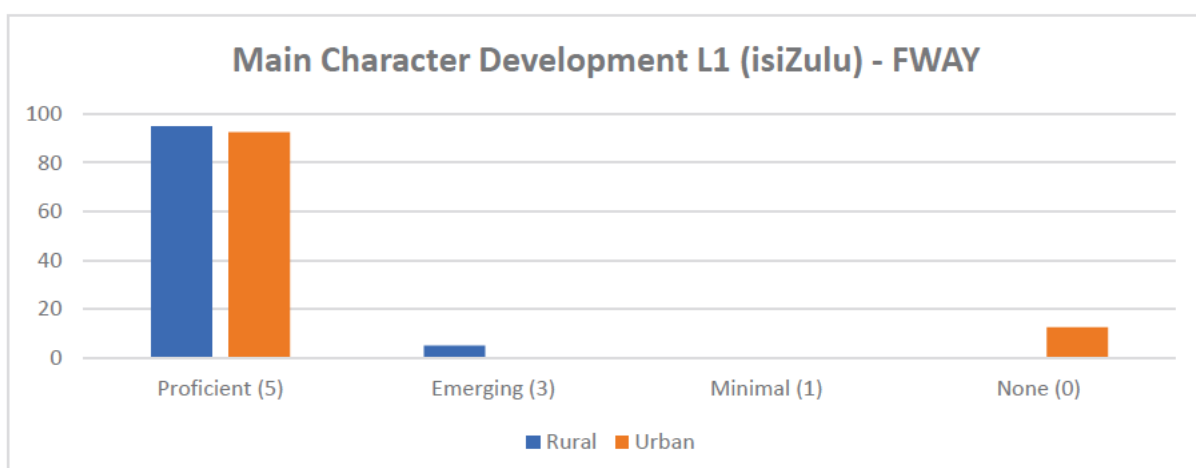


4.4.3.2. Main Character Development L1-isiZulu (FWAY)

Table 4.38. The presence of main character development in rural and urban retellings of FWAY:

Scoring	Rural (40)	%	Urban (40)	%
Proficient (5)	38	95	37	92.5
Emerging (3)	2	5	0	0
Minimal (1)	0	0	0	0
None (0)	0	0	3	7.5

Figure 4.2. The presence of main character development in rural and urban retellings of FWAY

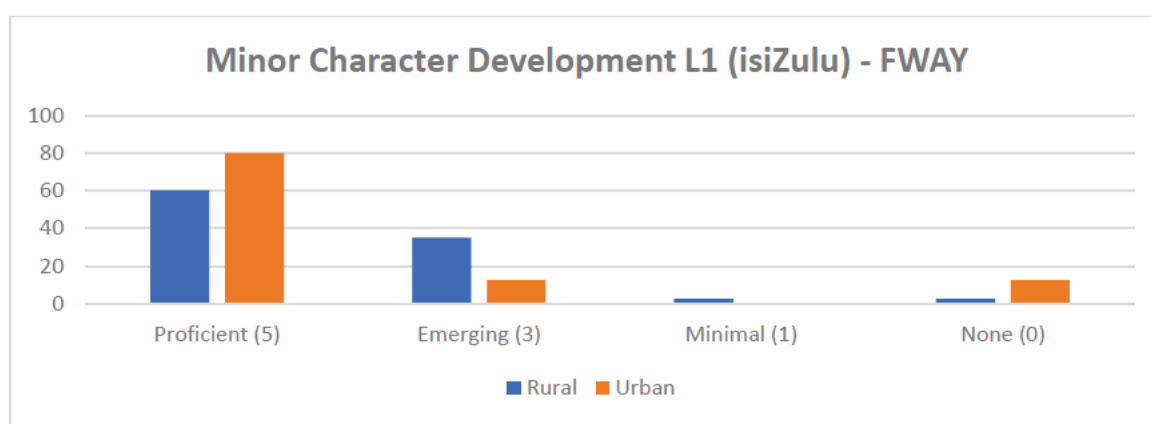


4.4.3.3. Minor Character Development L1-isiZulu (FWAY)

Table 4.39. The presence of minor character development in rural and urban retellings of FWAY:

Scoring	Rural (40)	%	Urban (40)	%
Proficient (5)	24	60	32	80
Emerging (3)	14	35	5	12.5
Minimal (1)	1	2.5	0	0
None (0)	1	2.5	3	7.5

Figure 4.3. The presence of minor character development in the rural and urban retellings of FWAY

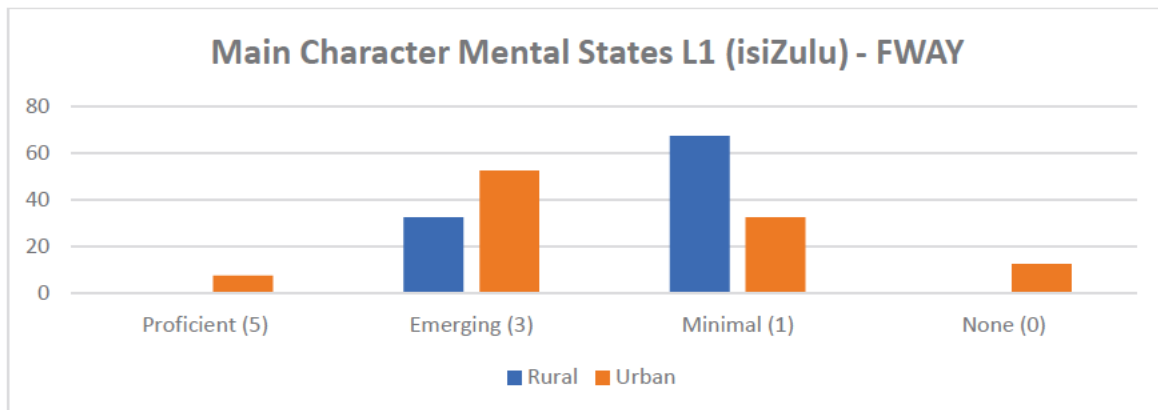


4.4.3.4. Main Character Mental States L1-isiZulu (FWAY)

Table 4.40. The presence of mental states for main characters in rural and urban retellings of FWAY:

Scoring	Rural (40)	%	Urban (40)	%
Proficient (5)	0	0	3	7.5
Emerging (3)	13	32.5	21	52.5
Minimal (1)	27	67.5	13	32.5
None (0)	0	0	3	7.5

Figure 4.4. The presence of mental states for main characters in rural and urban retellings of FWAY

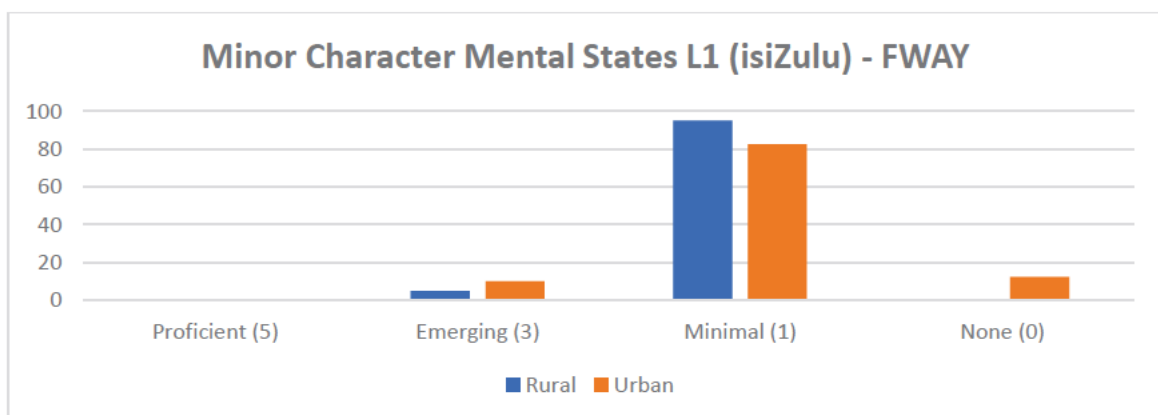


4.4.3.5. Minor Character Mental States L1-isiZulu (FWAY)

Table 4.41. The presence of mental states for minor characters in rural and urban retellings of FWAY:

Scoring	Rural (40)	%	Urban (40)	%
Proficient (5)	0	0	0	0
Emerging (3)	2	5	4	10
Minimal (1)	38	95	33	82.5
None (0)	0	0	3	7.5

Figure 4.5. The presence of mental states for minor characters in rural and urban retellings of FWAY

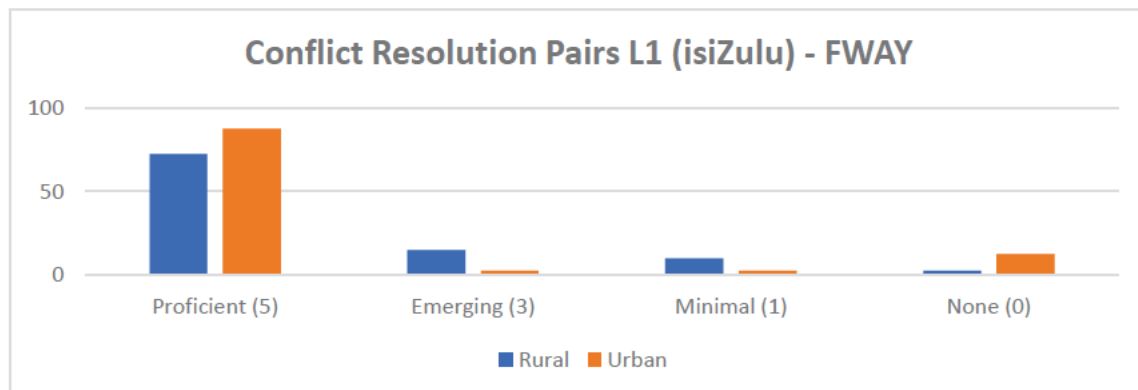


4.4.3.6. Conflict and Resolution Pairs L1-isiZulu (FWAY)

Table 4.42. Conflict and resolution pairs in rural and urban retellings of FWAY:

Scoring	Rural (40)	%	Urban (40)	%
Proficient (5)	29	72.5	35	87.5
Emerging (3)	6	15	1	2.5
Minimal (1)	4	10	1	2.5
None (0)	1	2.5	3	7.5

Figure 4.6. Conflict and resolution pairs in rural and urban retellings of FWAY

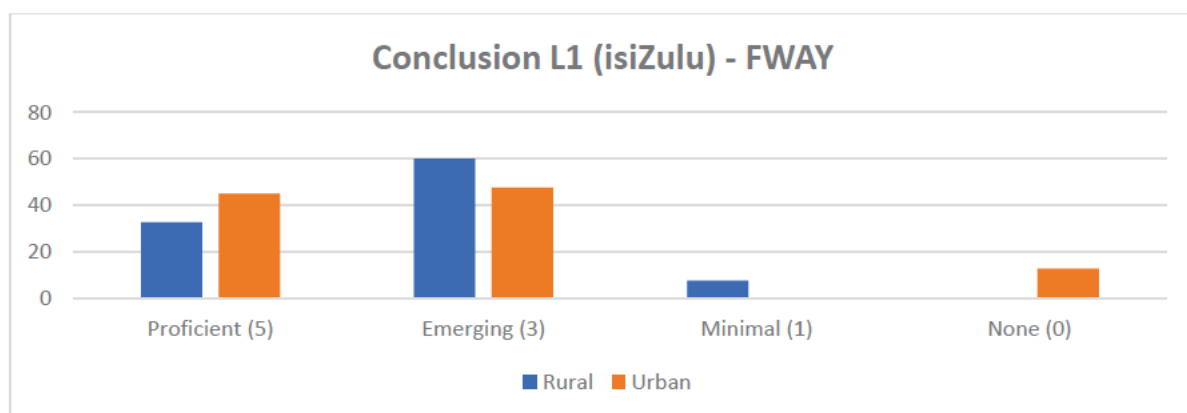


4.4.3.7. Conclusion L1-isiZulu (FWAY)

Table 4.43. The presence of a conclusion in rural and urban retellings of FWAY:

Scoring	Rural (40)	%	Urban (40)	%
Proficient (5)	13	32.5	18	45
Emerging (3)	24	60	19	47.5
Minimal (1)	3	7.5	0	0
None (0)	0	0	3	7.5

Figure 4.7. The presence of a conclusion in rural and urban retellings of FWAY

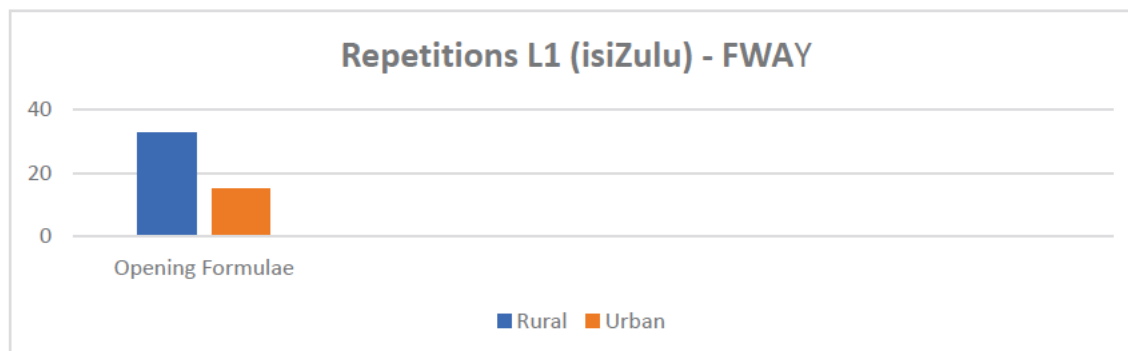


4.4.3.8. Repetitions L1-isiZulu (FWAY)

Table 4.44. The presence of repetitions in rural and urban retellings of FWAY:

	Rural (40)	%	Urban (40)	%
Scoring	13	32.5	6	15

Figure 4.8 The presence of repetitions in rural and urban retellings of FWAY

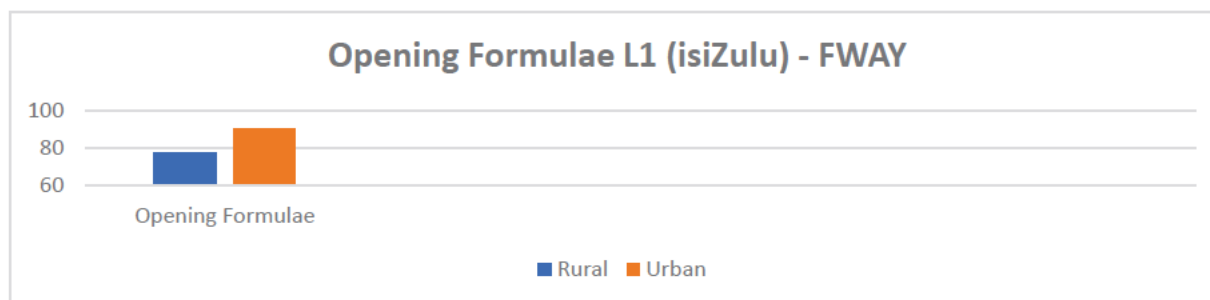


4.4.3.9. Opening Formulae L1-isiZulu (FWAY)

Table 4.45. The presence of opening formulae in rural and urban retellings of FWAY:

	Rural (40)	%	Urban (40)	%
Scoring	31	77.5	36	90

Figure 4.9 The presence of opening formulae in rural and urban retellings of FWAY

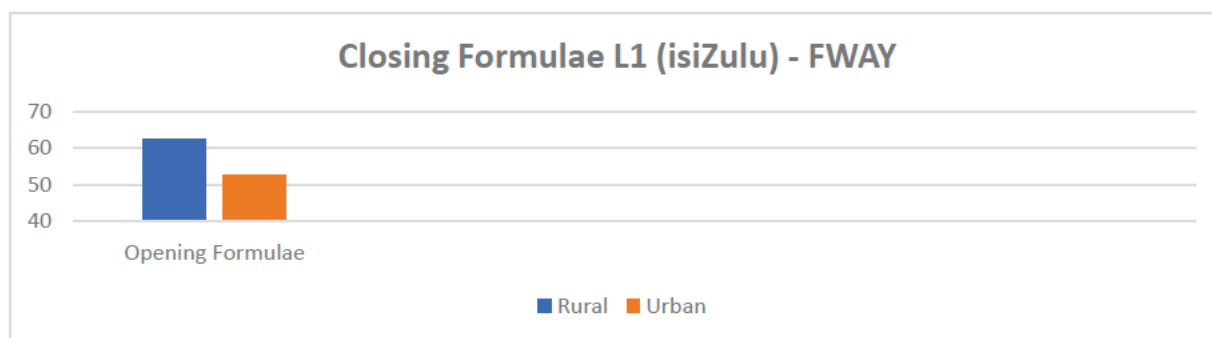


4.4.3.10. Closing Formulae L1-isiZulu (FWAY)

Table 4.46. The presence of closing formulae in rural and urban retellings of FWAY:

	Rural (40)	%	Urban (40)	%
Scoring	25	62.5	21	52.5

Figure 4.10 The presence of closing formulae in rural and urban retellings of FWAY

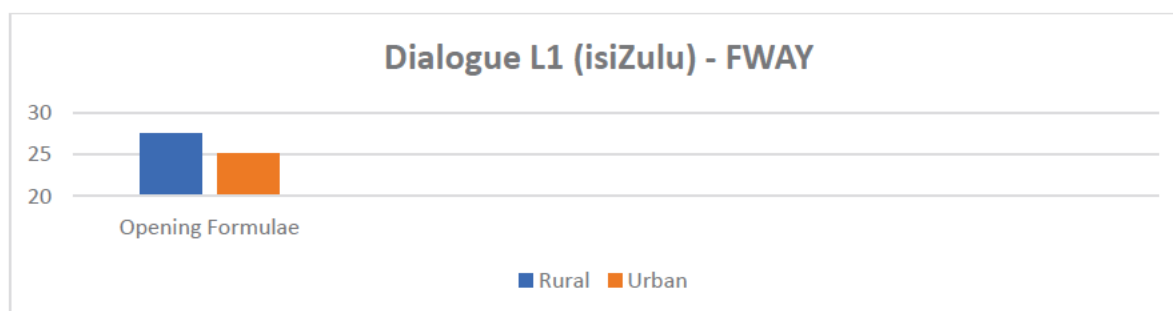


4.4.3.11. Dialogue L1-isiZulu (FWAY)

Table 4.47. The presence dialogue in rural and urban retellings of FWAY:

	Rural (40)	%	Urban (40)	%
Scoring	11	27.5	10	25

Figure 4.11. The presence dialogue in rural and urban retellings of FWAY



4.4.4. Further linguistic effects of the urban-rural dichotomy

In terms of the presence of English terminology in the Urban data set of the L1 (isiZulu) and Rural data set of L1 (isiZulu) retellings for the wordless picture book, “Frog, where are you?” (Rosser & Saadien-Raad, 2004), we found some translanguaged terms even in the retellings of the functionally monolingual isiZulu L1 speaking rural children. Some of these have the status of loanwords in isiZulu.

4.4.4.1. Language Transfer

When we consider the presence of English terminology in the urban L1-isiZulu retellings for the wordless picture book, “*Frog, where are you?*” (Mayer, 1969), the author of the current thesis stipulates, that the children feel comfortable during their retellings, and thus use English terms to which they apply their L1-isiZulu rules. As previously shown, a total of 31 Urban

children employed English terms in their isiZulu retellings of the wordless picture book (FWAY) and there were in total 64 cases of English terms in the data set.

Table 4.48. Translanguaged terms (or loan words) in isiZulu (Urban) retellings of FWAY:

isiZulu term	Term used by child
'Ifastela'	"E-windini" – 5 "Nge-windi" – 5 "I-windi" – 6 "Ngase-windini" – 1 "Ama-windi" – 1 "Kwe-windi" – 3 "Kwama-windi" – 1
'Amabili'	"Awu-two" – 2 "Eziwu- two" – 2
'Ibhodlela'	"I-glass" – 5 "Eyi-glass" – 1 "Glass-ana" – 1 "Eglass-ini" – 3 "Ngale-glass" – 1 "Kwi-glass" – 1 "Lise-glassini" – 1
'Isidleke sezinyosi'	"Ngakwi-beehive" – 1
'Into' noma 'Okuthile'	"Something" – 1
'Izinyosi'	"Ama-bees" – 2
'Isikhova'	"I-owl" – 2 "Ama-owl" – 1
'Kulendaba'	"Kule-story" – 1
'Ukuthulisa'	"A-shushu" – 1
'Ukumamatheka'	"A-smile" – 1
'Ukuvalelisa'	"Wa-bhabhayisa" – 4 "Eya-bhabhayisa" – 1
'Khona-ke'	"Then" – 1
'Isilwane esifuywayo'	"I-pet" – 1
Abayishumi nanye	"Abawu-11" – 1
'Yaphela kanjalo indabe yami'	"The end of the story" – 1
'Ukubhajwa'	"Ya-stakha" – 1
'Indaba'	"Nge-stori" – 1
'Ibhuzu'	"Kwama-boots" – 1
'Ixoxo' noma 'iselesele'	"Ne-frog" – 1 "I-frog" – 1
'Umndeni'	"Ne-family" – 1

As already mentioned, we also found some English terminology in the rural L1-isiZulu retellings for the wordless picture book, "*Frog, where are you?*" (Meyer, 1969): Twenty-nine children employed translanguaged English terms in their isiZulu retellings and there were 32

cases of English terms in the data set. Note that Child 10 and Child 19 both use ‘i-windi’ and ‘ifastela’ interchangeably.

Table 4.49. Translanguaged terms (or loan words) in isiZulu (Rural) retellings of FWAY:

isiZulu term	Term used by child
‘Ifastela’	“E-windini” – 1 “Ngasema-windini” – 1 “Nge-windi” – 5 “I-windi” – 14
‘Amabili’	“Awu-2” – 6 “Eziwu-2” – 1
‘Ebhodleleni’	“E-glassini” – 1 “Lise-glassini” – 1
‘Ukwephuka’	“Ya-breaka” – 2

4.5. Summary of findings

According to the canonical, ‘western’ story schemas that are still widely used in education systems worldwide for the evaluation of narrative skills in children, the presence or absence of the features of the Canonical Narrative Text Structure (Stein & Glenn, 1979) in conjunction with “conflict – resolution” pairs advance the plot of a narrative.

How do urban, L1 isiZulu speaking children narrate two wordless picture books, i.e., “*Frog, where are you?*” (Mayer, 1969) and “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004) in their L1 (isiZulu) and in their L2 (English)?

In our data we found the following picture in terms of features of the Canonical Narrative Text Structure and the conflict-resolution pairs that we identified.

- Setting: Half (50%) of the retellings scored an emergent rating.
- Character Development: The majority (92.5%) of the retellings scored proficiently for providing main characters and the majority (80%) of the retellings scored proficiently for providing minor characters.
- Mental States: The majority (52.5%) of the retellings scored emergent ratings for main characters while the majority (82.5%) scored a minimal rating for minor characters.
- Conclusion: The minority (45%) scored a proficient scoring for their retellings.
- Conflict-Resolution Pairs: The majority (77.5% (conflict) and 85% (resolution)) scored a proficient rating for their retellings.

In summary for urban L1-isiZulu retellings the wordless picture book “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004)

- Setting: The majority (52.5%) of the retellings scored an emergent rating.
- Character Development: The majority (82.5%) of the retellings scored proficiently for providing main characters and the majority (77.5%) of the retellings scored proficiently for providing minor characters.
- Mental States: the majority (55%) of the retellings scored minimal ratings for main characters and the majority, while the vast majority (80%) scored a minimal rating for minor characters.
- Conclusion: The majority (72.5%) scored an emergent rating for their retellings.
- Conflict-Resolution Pairs: the majority (77.5% (conflict) and 85% (resolution)) scored a proficient rating for their retellings.

How do urban, L1 isiZulu speaking children narrate two wordless picture books, i.e., “*Frog, where are you?*” (Mayer, 1969) and “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004) in their L1 (isiZulu) and in their L2 (English) and which features of the Southern African Narrative Text Structure (Tappe & Hara, 2013) do the children use when they narrate the stories in English?

In terms of the presence or absence of the features of the Southern African Narrative Text Structure (Tappe & Hara, 2013, Tappe, 2018) employed within the urban children’s L2-English retellings, we found the following results:

For the wordless picture book “*Frog, where are you?*” (Mayer, 1969), looking at the score of the L2-English retellings, the urban children seemed to make use of:

- Repetitions: The majority (77,5%) did not produce any repetition in their retellings.
- Opening Formula: The majority (80%) produced an opening formula in their retellings.
- Closing Formula: The majority (52.5%) did not produce a closing formula in their retellings.
- Dialogue: The majority (55%) produced directed speech in their retellings.

For the wordless picture book “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004), looking at the score of the L2-English retellings, the urban children seemed to make use of:

- Repetitions: The majority (67.5%) did not produce any repetition in their retellings.

- Opening Formula: The majority (70%) produced an opening formula in their retellings.
- Closing Formula: The majority (62.5%) did not produce a closing formula in their retellings.
- Dialogue: The majority (72.5%) did not produce any directed speech in their retellings.

When we analysed which Narrative Text Structure features of the Canonical Narrative Text Structure (Stein & Glenn, 1979), the Conflict-Resolution Pairs and of the Southern African Narrative Text Structure (Tappe & Hara, 2013) are employed we wanted to find out whether Cultural Familiarity plays a role in the production of retelling of the two wordless picture books, *“Frog, where are you?”* (Mayer, 1969) which is expected to lack cultural familiarity and *“Abongi’s Journey”* (Rosser & Saadien-Raad, 2004), which is expected to provide the aspect of cultural familiarity.

Here we present an overview of the features of the Canonical Narrative Text Structure and Conflict-Resolution Pairs present in the isiZulu retelling of the culturally unfamiliar wordless picture book, *“Frog, where are you?”* (Mayer, 1969) as opposed to the culturally familiar wordless picture book, *“Abongi’s Journey”* (Rosser & Saadien-Raad, 2004):

- Setting: The urban children scored 75% in their isiZulu retellings of FWAY as opposed to their isiZulu retellings of AJ which scored 60%
- Character Development:
 - o The urban children scored 92.5% in their isiZulu retellings of FWAY as opposed to their isiZulu retellings of AJ which scored 85%
 - o The urban children scored 92.5% in their isiZulu retellings of FWAY as opposed to their isiZulu retellings of AJ which scored 97.5%
- Mental States:
 - o The urban children scored 60% in their isiZulu retellings of FWAY as opposed to their retellings of AJ which scored 42.5%
 - o The urban children scored 10% in their isiZulu retellings of FWAY as opposed to their isiZulu retellings of AJ which scored 17.5%
- Conclusion: The urban children scored 45% in their isiZulu retellings of FWAY as opposed to their isiZulu retellings of AJ which scored 20%
- Conflict-Resolution Pairs: The urban children scored 77.5% -- 85% for both of their retellings of both wordless picture books, FWAY and AJ

The Southern African Narrative Text Structure elements were present in the isiZulu L1 retellings of the urban children of the culturally unfamiliar wordless picture book, “*Frog, where are you?*” (Mayer, 1969) as compared to the culturally familiar wordless picture book, “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004) as follows:

- Repetition: The children scored 15% in their retellings of FWAY as opposed to their retellings of AJ which scored 27.5%
- Opening Formula: The children scored 90% in their retellings of FWAY as opposed to their retellings of AJ which scored 85%
- Closing Formula: The children scored 52.5% in their retellings of FWAY as opposed to their retellings of AJ which scored 47.5%
- Dialogue: The children scored 25% in their retellings of FWAY as opposed to their retellings of AJ which scored 10%

Here we present an overview of features of the Canonical Narrative Text Structure (Stein & Glenn, 1979) and of the Conflict-Resolution Pairs that are employed in relation to an urban and rural socialisation and the role and influence it plays in the production of the urban and rural children’s L1-isiZulu retellings of the wordless picture books, “*Frog, where are you?*” (Mayer, 1969):

When comparing our findings for the wordless picture book “*Frog, where are you?*” (Mayer, 1969) with the scoring of the urban L1-isiZulu retellings we find the following:

- Setting: The majority (50%) of the retellings scored an emergent rating.
- Character Development: The majority (92.5%) of the retellings scored proficiently for providing main characters and the majority (80%) of the retellings scored proficiently for providing minor characters.
- Mental States: the majority (52.5%) of the retellings scored emergent ratings for main characters and the majority (82.5%) scored a minimal rating for minor characters.
- Conclusion: 45% scored a proficient scoring for their retellings.
- Conflict-Resolution Pairs: The majority (87,5%) scored a proficient rating for their retellings.

For the wordless picture book “*Frog, where are you?*” (Mayer, 1969), looking at the scoring of the rural L1-isiZulu retellings:

- Setting: the majority (47.5%) of the retellings scored an emergent rating.

- Character Development: The majority (95%) of the retellings scored proficiently for providing main characters and the majority (60%) of the retellings scored proficiently for providing minor characters.
- Mental States: The majority (67.5%) of the retellings scored minimal ratings for main characters and the majority (95%) scored a minimal rating for minor characters.
- Conclusion: The majority (60%) scored a proficient scoring for their retellings.
- Conflict-Resolution Pairs: The majority, (70%) scored a proficient rating for their retellings.

In this section we describe which features of the Southern African Narrative Text Structure (Tappe & Hara, 2013) are employed in relation to an urban versus a rural socialisation and the role and influence this difference plays in the production of the urban and rural children's L1-isiZulu retellings of the wordless picture books, "*Frog, where are you?*" (Mayer, 1969).

For the wordless picture book "*Frog, where are you?*" (Mayer, 1969), looking at the score of the urban L1-isiZulu retellings, the children seemed to make use of:

- Repetitions: The majority (77.5%) did not produce any repetition in their retellings.
- Opening Formula: The majority (90%) produced an opening formula in their retellings.
- Closing Formula: The majority (52.5%) produced a closing formula in their retellings.
- Dialogue: The majority (67.5%) did not produce directed speech in their retellings.

For the wordless picture book "*Frog, where are you?*" (Mayer, 1969), looking at the score of the rural L1-isiZulu retellings, the children seemed to make use of:

- Repetitions: The majority (67.5%) did not produce any repetition in their retellings.
- Opening Formula: The majority (77.5%) produced an opening formula in their retellings.
- Closing Formula: The majority (62.5%) produced a closing formula in their retellings.
- Dialogue: The majority (72.5%) did not produce directed speech in their retellings.

Chapter 5

Conclusion

This chapter includes a summary of my main findings, a discussion of these, as well as an outlook and some recommendation for future research.

5.1. Summary of Main Findings

5.1.1. The influence of language in the NTS

5.1.1.1. The presence of elements of the NTS

In terms of the analysis of the urban data set for both wordless picture books, “*Frog, where are you?*” (Mayer, 1969) and “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004) as well as the employment of the features of the Canonical Narrative Text Structure plus the Conflict-Resolution Pairs in the children’s L1-isiZulu narratives, for both wordless picture books, we can say that the children’s languages carry an influence in their stories and this can be witnessed by how the majority of the children were unable to produce a ‘Setting’ but rather we witnessed that many of the children jump straight into the story with their retellings. Furthermore, the children do not mention the ‘Mental States’ for either Main Characters or Minor Characters (emerging and minimal ratings). Both, setting and mental state, are elements of ‘western’ storytelling

This finding speaks to the arguments of Ntuli (2011), Tappe and Hara’s (2013), Jiyane (2017, and Tappe (2018) that ‘African’ storytellers neglect the ‘Setting’ of a narrative in their folktales., as well as the neglect (emerging and minimal ratings) in providing ‘Mental States’ (i.e., internal and/or emotional responses) for the Main Characters and the Minor Characters. When it came to identifying the Main Characters and the Minor Characters as such, the children’s retellings were rated proficiently.

However, looking at the element of a Conclusion, the children were mostly rated proficiently for the wordless picture book “*Frog, where are you?*” (Mayer, 1969). In contrast they mostly scored emergent ratings for the wordless picture book “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004). This could possibly be due to the issue of the components that make up the ‘Conclusion’, as it does not solely rely on the provision of a ‘Closing Formula’ (as seen with ‘African’ storytelling). Rather, it requires the retelling to include the final conflict-resolution pairs of the story. Looking at the two wordless picture books, we saw that with “*Frog, where*

are you?” (Mayer, 1969), many of the children were able to produce the final pairing (i.e., “The boy’s frog had babies so it could not go home with the boy” and “The frog lets the boy have one of its babies”) and this is why they scored proficiently for the ‘Conclusion’ element. However, for the wordless picture book, “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004), the children struggled to produce the final resolution of the Conflict-Resolution Pairing (“Seeing his parents” and “Hugging the mother”) in their retellings (where the majority, 52.5% produced a ‘Closing Formula’), which is why the majority scored an emergent rating. And this is quite interesting to note, how the children were unable to explicitly produce this resolution. As mentioned above in the analysis of the retellings, most of the children were seen describing ‘the hug’ in an emotional way – linking it to ‘happiness’ or ‘love’, instead of giving a direct description of the action being performed.

5.1.1.2. The presence of Conflict and Resolution pairs

Looking at the analysis of the urban data set and the employment of the Conflict-Resolution Pairs, for both wordless picture books, “*Frog, where are you?*” (Mayer, 1969) and “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004), it is interesting to note that most children scored proficiently in their retellings. This was something expected, given that regardless of the children coming from an L1-isiZulu language background, these children are still fundamentally classified as urban, and this speaks to their exposure to the English language. It may not be a language used every day at home, but it is a language that they have some command over as opposed to children coming from a rural socialisation. The stories may not be grammatical, and the naming of characters may have not been perfect in the respect that many children were seen generalising (i.e., “animal” and “isilwane” – instead of correctly naming the animal) when referring to the minor characters. In sum, however, there was some proficiency in the manner in which they were able to retell the story.

5.1.1.3. The presence of Southern African Narrative Text Structure elements

Looking at the analysis of the urban data set for both wordless picture books, “*Frog, where are you?*” (Mayer, 1969) and “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004) and the employment of the features of the Southern African Narrative Text Structure in the children’s L2-English narratives, we found the following: For both wordless picture books, we can conclude once again that the children’s language backgrounds carried an influence in their stories and this can be witnessed by how for both wordless picture books the children were able to provide an ‘Opening Formula’ for their English retellings.

In terms of the provision of ‘Repetition’ and a ‘Closing Formula’, children were rarely seen employing the use of these features in their retellings for both wordless picture books, “*Frog, where are you?*” (Mayer, 1969) and “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004). Surprisingly, the children scored ‘proficient’ for the employment of dialogues in their retellings of the wordless picture book, “*Frog, where are you?*” (Mayer, 1969) while most of them were unable to produce dialogue for the wordless picture book, “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004). However, this finding might be an artefact that relates to the stimulus material used. In the wordless picture book, “*Frog, where are you?*” (Mayer, 1969), there are only animals being encountered by ‘the boy’ (the only human in the story). In this situation, it would make sense for the children to employ this element of ‘African’ storytelling in their retellings of this book because in African storytelling dialogues with animals are a common occurrence. Moreover, the pictures in FWAY suggest a direct interaction with the various animals that the boy encounters. As mentioned above, this is one of the educational aspects within isiZulu storytelling, that the stories should play on a child’s imagination and that a narrative produced should hold ‘fictitious’ elements (Ntuli, 2011) like the use of “talking animals”.

In contrast, in “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004), ‘Abongi’ is depicted as seeing other people (children, the old couple, the man with the bicycle) but the pictures do not suggest a direct interaction between the boy and the other people. Rather, it is left to the viewer of the picture book to deduce whether they speak to each other.

5.1.2. The influence of cultural familiarity in the NTS

Looking at the findings presented above in the data analysis chapter for the influence that cultural familiarity has in the children’s L1-isiZulu retellings for the wordless picture book, “*Frog, where are you?*” (Mayer, 1969) – observed for its lack of cultural familiarity – and the wordless picture book, “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004) – selected for its recognition of cultural familiarity – it seems that the wordless picture book, “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004), was not able to adequately compensate for the lack of cultural familiarity amongst the urban retellings of the two wordless picture books:

1. The influence of the employ of the CNTS and CRPs:

Looking at the employment of a ‘Setting’, ‘Main Character Development’, ‘Mental States for Main Characters’ and the ‘Conclusion’, the children scored higher in their

retellings for the wordless picture book, “*Frog, where are you?*” (Mayer, 1969) than they did in “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004). When it came to the employment of ‘Minor Character Development’ and ‘Mental States for Minor Characters’, the children scored higher in their retellings for the wordless picture book, “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004). Lastly, in terms of ‘Conflict-Resolution Pairs’ the children scored the same in their retellings for both wordless picture books.

2. The influence of the employ of the SANTS:

When we consider the presence of the features ‘Opening Formula’, ‘Closing Formula’, and ‘Dialogue’ the children scored higher in their retellings for the wordless picture book, “*Frog, where are you?*” (Mayer, 1969) than they did for the wordless picture book, “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004). And when it came to the use of ‘Repetition’, the children scored higher in their retellings for the wordless picture book, “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004) than they did for the wordless picture book, “*Frog, where are you?*” (Mayer, 1969).

Although the children scored more proficiently in their retellings of “*Frog, where are you?*” (Mayer, 1969), the difference between the scorings of the two wordless picture books is not extreme and as we can see from the data analysis above, when it came to the retellings of “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004), there were a handful of children who were able to appreciate the aspect of cultural familiarity provided by the wordless picture book. This is seen in their ability to understand and interpret the book better, which was highlighted by their comfortability when producing their retellings for the book – the children were more confident and relaxed in their retellings than they were for their retellings of “*Frog, where are you?*” (Mayer, 1969). They might have felt more like in a test situation when retelling FWAY while retelling AJ might have felt more like telling a story that conveys familiar experiences.

5.1.3. The influence of an urban or rural socialisation in the NTS

Looking at the findings presented above in the data analysis chapter for the influence that an urban and rural dichotomy has in the children’s L1-isiZulu retellings for the wordless picture book, “*Frog, where are you?*” (Mayer, 1969), it seems that the divide as expected does have an influence on the comprehension and understanding of the wordless picture book. Below are the distinguishing features in the retellings of the two groups:

Looking at the influence of the employ of the CNTS and CRPs, overall, the urban children scored higher ratings than the rural children did, in their employment of the ‘Setting’, ‘Minor Character Development’, ‘Mental States of Main Characters’, ‘Conclusion’, and the ‘Conflict-Resolution Pairs’. Where it seems the rural children scored higher ratings, for the ‘Main Characters’ element, this can be argued that it is due to the fact that there were more children who produced retellings for the rural (40) children, than for the urban (37) children, where only 38 rural children scored proficiently, and all 37 urban children scored proficiently. Again, looking at the employment of ‘Mental States for Minor Characters’ although the majority scored a minimal rating for both groups – this rating was given to the children who provided retellings, and were not able to produce ‘Mental States for Minor Characters’; 5% of the rural children provided ‘Mental States for Minor Characters’ in comparison to the 10% of urban children who were able to produce ‘Mental States for Minor Characters’.

Looking at the influence of the employ of the SANTS, interestingly, both the urban and rural children were able to perform similarly in their employment of the features of the Southern African Narrative Text Structure. They both performed well in their employment of an ‘Opening Formula’ and a ‘Closing Formula’, whereas both groups performed poorly in their employment of ‘Repetition’ and ‘Dialogue’. Overall, the rural children performed better in their employment of ‘Repetition’, ‘Closing Formula’ and ‘Dialogue’, whereas the urban children performed better in their employment of an ‘Opening Formula’.

5.2. Limitations of research

No study is perfect, nor is it always smooth sailing when it comes to working with people whether it is within a project as team members or when it comes to eliciting data. And so, unfortunately, there are some flaws in the study which have influenced the overall outcome of the research, some of which have been highlighted throughout the research.

5.2.1. The Language Background Questionnaires (LBQ)

The issues regarding the Language Background Questionnaire were highlighted by one of the team members, Maphumulo (2015), the elicitation of information for the LBQ were done collectively, due to time constraints, and so there were factors that could have influenced the children’s choices, such as the discussion of responses or the excitement of being recorded and out of the classroom, or simply the joy behind being selected – not being able to minimise these factors or whether the children were discussing responses, could have had an effect on whether

or not they were answering the questionnaire truthfully and this could account for some of the inaccuracies in the analysis of the urban data set.

5.2.2. Participant sampling

There were issues regarding the participant sampling, when looking at the urban data set, numbers fluctuated for each set of retellings which did not allow for an accurate comparison, when comparing amongst the urban data set or amongst the rural data set which had 40. Looking at the aspect of Cultural Familiarity, the question arose on whether all the ‘urban’ children really fell under the classification of ‘urban’ just because they live in an urban environment.

5.2.3. The elicitation procedure

There were minor mistakes during the elicitation procedure, when it came to some of the team members who were eliciting narratives from the children, were being asked by the children during their retellings for assistance with the provision of names for the animals or where they were asked to help provide children with isiZulu terminology, this had a negative effect on the scoring of those retellings – however, it was also an interesting finding in the case of an L1-isiZulu child requesting for the assistance of isiZulu terminology.

5.2.4. The scoring

As previously highlighted in the data analysis chapter, different investigators have a somewhat different interpretation of how to instantiate the scoring instructions for the ‘Setting’ and for the ‘Conflict-Resolution Pairs’. This led to minor differences between the scoring for the urban children and the rural children that had to be mitigated.

5.2.5. The selection of wordless picture books

Looking at the selection of the two wordless picture books, “*Frog, where are you*” (Mayer, 1969) and “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004), perhaps the difference in the types of books played a role in the comparison between the two. The storylines were completely different. One (FWAY) seemed more of a ‘fantasy’ themed storybook whereas, the other (AJ), given that it was more culturally familiar was more realistic. And even though, it gave the aspects of cultural familiarity, perhaps the difference in storylines played a part in the comparison of cultural familiarity. Perhaps the lack of ‘animal’ depiction played a role in the

production of ‘Dialogue’, or looking at the illustrations, the lack of facial expression in “Abongi’s Journey” could have contributed to the lack of ‘Mental States’.

5.3. Recommendations

Provided below are recommendations for the limitations within the study:

5.3.1. The Language Background Questionnaires (LBQ)

Looking at suggestions to improve the LBQ, proposed by Maphumulo (2015), the research team can opt for a one-on-one approach in eliciting information on the LBQ, preventing discussion of answers, and forcing the children to engage with the researcher regarding what it is that they do not understand about the questionnaire. It was suggested for purposes of easing the children’s nerves, that would come with being in a one-on-one setting with the researcher, that using actual stickers instead of ticking a box on paper for the child to complete the LBQ could make it fun and lighten the atmosphere. In keeping with a group elicitation for the LBQ, it was suggested that the children be separated regarding their selection of LBQ, meaning that those who opt for isiZulu forms would complete their questionnaires separately from those who would select English. This suggestion was highlighted due to each of the questions being explained in both isiZulu and English before the children were given adequate time to complete their responses, a separation of the two groupings would ensure that the children remain true to their language choice. Looking at language choice to ensure honesty regarding L1 (Home Language), a comparison could be made between the language of choice for the LBQ the child completes and that of the one the child takes home. The phrasing of the LBQ was also called into account, regarding the changing of “primary language” to ‘primary language(s)’ to accommodate bilingual individuals. And regarding ‘Other Languages’, many children it seems got excited and selected an array of the languages provided, to ensure honesty, the level of fluency (speak, read, write) should be elicited from the children. Assisting cases where a child may understand but not speak the languages, e.g., a friend who is L1-isiXhosa, most Zulu speakers understand isiXhosa, but are unable to speak it, as it is common practice in such cases for speakers to either speak in their respective tongues or for one to “temporarily forsake” (Maphumulo, 2015) their L1 to accommodate the other depending on the setting (i.e., the L1-isiXhosa speaker switching to isiZulu).

5.3.2. Participant sampling

More children should be selected for the data collection process than needed to avoid uneven numbers, this was improved on when it came to the data collection process for the rural data set, 44 children were selected and only 40 retellings were needed for the study. Looking at the selection of ‘urban’ children, perhaps a different school could have been selected, one in a larger township area (i.e., Umlazi), this is due to the fact that some of the children selected for the study from Wiggins Primary School did not seem to give the expected findings (i.e., looking at the aspect of Cultural Familiarity in the wordless picture book, “*Abongi’s Journey*” (Rosser & Saadien-Raad, 2004)) – this too is a finding in itself, and perhaps speaks to the children being brought up in the urban areas, and how they are moving away or being socialised further away from their cultural ‘norms’ and traditions. Looking at future research, perhaps there is another group of urban (i.e., suburban?) children that will not be able to produce L1-isiZulu retellings, much like how the rural L1-isiZulu children were unable to produce any English retellings.

5.3.3. The elicitation procedure

When it comes to teamwork, all project members should be on the same page going into the elicitation or data collection process. It is important for researchers to be prepared with responses on how to react in such situations (i.e., where a child asks for help with words/names). After this it was common for the team members to respond to the children by asking, “What do you think it is?” or “You can say whatever you want, it’s your story and there is no wrong or right answer”, this proved to work better with the children when it came to data collection, because those responses encouraged them and gave them more confidence, instead of making it feel like they were being tested.

5.3.4. The scoring

Regarding scoring, perhaps it would be safer and more efficient for people to work together when it comes to scoring or rating the data collected. This way, many suggestions on how the data can be presented can be shared to assist with the widespread use of the data collected. An example of this would be, instead of looking at the ‘Setting’ as a singular score, being able to separate it and show whether it was ‘time’ or ‘place’, can assist when giving different scorings regarding ‘proficient’, ‘emerging’ and ‘minimal’.

5.3.5. The selection of wordless picture books

Looking at the selection of wordless picture books, perhaps in keeping with the theme of ‘fantasy’ and ‘talking animals’, a similar book including animals and more ‘fictional’ in its theme should have been selected for the comparison of a culturally familiar text.

Working towards the common goal of seeing our languages integrated into the education system and enjoying full parity of esteem is not an easy one. It requires researchers to remain genuine to the cause, being able to remove personal bias. It would be unfair not to acknowledge the work being done in the elevation of African languages in academia. However, with that being said, the inclusion of Southern African languages in a Southern African education system, should not stop with isiZulu alone. A recommendation for future research would be for more researchers to proceed with the foundation set by other researchers in more of our languages. It has already been pointed out that our languages shape our thoughts and our understandings. Looking at the analysis of the Language Background Questionnaires (Maphumulo, 2015), we can see that most of these children come from multilingual backgrounds and are not just bilingual L1-isiZulu and L2-English speakers. It would be interesting to investigate the workings of language-specific narrative text structures, e.g. the retellings of L1-isiXhosa or L1-seSotho children growing up in a multilingual context and their varying production or understanding of a narrative text structure, cultural familiarity and the urban-rural dichotomy.

Based on the findings of the research it seems that indeed the canonical, ‘western’ schema for scoring the quality of a child’s narrative is deficient (rather than the children’s retellings) and does not account for African storytelling. In speaking to the research questions and objectives, as listed above, there are many factors that account for and speak to the supposedly poor performance of our children, which can be attributed to the lack of inclusion within our schooling systems which is further enforced by our education system. The Narrative Text Structure is just one of them. This research has shown that our language backgrounds do carry an influence on our storytelling skills, with regards to how we are not all able to interact with the ‘western’ narrative text structure and its features and how the employment of a Southern African Narrative Text Structure within our retellings cannot be denied. We have seen that the compensation brought by cultural familiarity, looking at its presence when used in educational materials can help provide children with a better interpretation and understanding when it

comes to their comfortability and confidence in the production of their retellings as well as encouraging them to employ richer storytelling elements.

And finally, that the distinction between the urban and rural dichotomy is still very prevalent in how proficiently our children (who are socialised within these two groupings) can perform in their comprehension and understanding of stories. It all boils down to the need for inclusion, an inclusion that goes beyond general access into a classroom, but one that sees to the integration of the African languages and their use in education not just the Languages of Teaching and Learning, but also in languages of assessment. We need to make room for our Languages and Cultures in our education system to adequately make room for our children.

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Appendices

Appendix 1: Ethical Clearance Letter



31 August 2015

Prof HME Tappe 650628
School of Arts
Howard College Campus

Dear Prof Tappe

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

Full Approval – Expedited Application

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

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

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

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

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

Yours faithfully

Dr. Shenuka Singh (Chair)

/pm

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

Humanities & Social Sciences Research Ethics Committee

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Appendix 2: Information and Consent Forms

2.1. isiZulu Forms

National Research Foundation Research Project:

Southern African Text and Discourse Structures and their Relevance for Education

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

Mzali

Igama lami ngingu Heike Tappe, nginguSolwazi waseNyuvesi yaKwaZulu-Natal, ngiqhuba uhlelo locwaningo olungaphansi koMnyango wakwaLinguistics. Ngiqhuba ucwaningo olumayelana nokubheka ukuthi izingane ezikhuluma isiZulu njengolimi lwebele, zizixoxa kanjani izindaba/izinganekwane zolimi lwesiNgisi. Izingane ezizobe ziyingxenye yenhlolovo zizobe zineminyaka ephakathi kweyi-10 kuya kweyi-12 ubudala. Inhloso yalolucwaningo iwukusiza ekugququzeleni izindaba/izinganekwane zolimi lwesintu, nangendlela ezixoxwa ngazo esikoleni, ukuqinisekisa ukuthi izingane ezikhuluma ulimi lwesintu ziyanakwa nazo.

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

Inhlolovo izoqhutshwa emagcekeni esikole eWiggins Primary school, futhi izokwenziwa ngezinsuku zesikole. ingane ngayinye izochitha isikhathi esingadlulile kwihora kuyo inhlolovo, futhi izonikezwa okuncanyana kokudla.

Uma unika imvume yokuba ingane yakho ibe ingxenye yalolucwaningo, kuzobe kungokuthanda kwayo, futhi ingakwazi ukuthi ihoxise ukuba kwayo ingxenye yocwaningo noma inini uma izizwa ingasathandi. Lokhu sizokwenza kucace kwengane, futhi uhlelo lwenhlolovo luzobe luhlelwe ngendlela ezokwenza ukuthi ingane ikhululeke futhi ingazizwa ithukile. Uma unemibuzo noma kukhona okunye ofuna ukukwazi mayelana naloluhlelo, sicela uzizwe ukhululekile ekuxhumaneni kanye nomqondisi, mina Heike Tappe, ku tappe@ukzn.ac.za, noma ungithinte ngocingo ku (031) 260 1131.

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

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

Uma ucwaningo lethu sesiluphothulile, sizobhala umbiko ngalo, bese sicela uthishanhloko ukuba akunike yona. Uma sesiludedile ucwaningo, singathanda ukwenza isethulo esikoleni, sichaze ngemiphumela yocwaningo kubazali kanye nothisha.

Ozithobayo,
uHeike Tappe

Ifomu Lesivumelwano Esicatshangisiwe:

Ngicela ubheke lamabhokisi alandelayo ukuze ubone ukuthi uyakuqonda konke okubhaliwe

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

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

Igama
lengane:.....

Usuku lwengane lokuzwalwa:.....
Ibanga:.....

Igama
lomzali:.....

I-Signature Yomzali:.....
Usuku:.....

I-Signature Yomcwaningi:.....
Usuku:.....

I-Signature Yomqondisi:.....
Usuku:.....

National Research Foundation Research Project:

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

IPHEPHA LEMININGWANE

ISINGENISO

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

IMININGWANE MAYELANA NOKUBA YINGXENYE YOCWANINGO

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

ISIKHATHI ESIBEKELWE UCWANINGO

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

IZINGOZI

Lolucwaningo ngeke lubeke impilo yakho engozini ngananoma iyiphi indlela.

OKUYIMFIHLO

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

UKUBA KWAKHO INGXENYE

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

AMALUNGU WOCWANINGO:

Umholi wocwaningo:

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

Amagama abafundi:

Ms Mandisa Ndlovu ()

Ms Megan Lavender ()

Ms Mbali Mntungwa ()

Ms Thandeka Maphumulo ()

IHHOVISI LOCWANINGO (HSSREC)

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Email: mohunp@ukzn.ac.za

Ifomu Lesivumelwano Esicatshangisiwe:

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

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

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

Igama lozoba yingxenywe yocwaningo:.....

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

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

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

2.2. English Forms

National Research Foundation Research Project:

Southern African Text and Discourse Structures and their Relevance for Education

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

INFORMATION SHEET (GUARDIANS)

Dear Parent / Guardian,

My name is Heike Tappe and I am working at the Linguistics at the University of KwaZulu-Natal. I am currently working on a research project, which aims at investigating how children whose mother tongue is isiZulu tell stories in English. The children that we will interview for this project will be between the ages of 10 and 12 years old. My research aims to help promoting African languages and African story telling at school and to ensure that children with an African mother tongue are acknowledged.

Children who participate in this study will be expected to fill out a questionnaire (ascertaining their experience with English and isiZulu), and will be recorded while they tell a story based on what they see in a picture book. These recordings, as well as transcriptions of the interviews, will be stored by the University and added to a database of similar research. The children will not be mentioned by name and a code-name system will be employed to make sure that nobody knows your child's name.

The interviews will take place on the premises of Wiggins Primary School, and will take place during the school day. Each child will be interviewed for a time period of no longer than an hour. Snacks and refreshments will be provided.

Should you be willing to grant permission for your child to participate, his or her participation would be completely voluntary, and he or she may withdraw his or her participation at any point should he or she feel so inclined. This will be made clear to your child, and the interview process will be a comfortable and non-threatening experience for your child. Should you have any concerns regarding this process, or any queries, please feel free to contact me: Heike Tappe at tappe@ukzn.ac.za, or alternatively you can call me 031 260 1131. Should you have any further queries, kindly contact me and I will gladly give you more information.

The Ethics Board at the University of KwaZulu Natal may be contacted as follows: Mr Prem Mohun (Administrative Officer) may be contacted at mohunp@ukzn.ac.za, on (tel) 031 260 4557 or on (fax) 031 260 4609.

If you are willing to allow your child to participate in this study, please could you fill in the form attached and have your child return it to me.

Once our research is complete we will write a report and ask the headmaster to give it to you. We would also like to give a talk at the school to explain the outcome of our research to all parents and teachers,

Yours sincerely,

Heike Tappe

National Research Foundation Research Project:

Southern African Text and Discourse Structures and their Relevance for Education

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

INFORMED CONSENT (GUARDIANS)

Dear Parent / Guardian,

My name is Heike Tappe and I am working at the Linguistics at the University of KwaZulu-Natal. I am currently working on a research project, which aims at investigating how children whose mother tongue is isiZulu tell stories in English. The children that we will interview for this project will be between the ages of 10 and 12 years old. My research aims to help promoting African languages and African story telling at school and to ensure that children with an African mother tongue are acknowledged.

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Once our research is complete we will write a report and ask the headmaster to give it to you. We would also like to give a talk at the school to explain the outcome of our research to all parents and teachers,

Yours sincerely,

Heike Tappe

Please could you check the following boxes to ensure that you understand:

	YES:	NO:
The fact that the participation of your child is voluntary		
That responses will be treated in a confidential manner		
That anonymity will be ensured		
That your child is free to withdraw from the research at any time without any negative or undesirable consequences to him or her		
That the interview with your child will be video recorded		

I declare that I fully understand the information presented to me above, and that I do consent to my child's participation in this study. I know that my child will be video recorded, that my child will remain anonymous, and that he or she may withdraw from the study at any time without any negative or undesirable consequences to him or her.

Child's Name:.....

Child's Date of Birth:..... Grade:.....

Parent / Guardian's Name:.....

Parent/Guardian's Signature:..... Date:.....

Researcher's Signature:..... Date:.....

Supervisor's Signature:..... Date:.....

Appendix 3: Language Background Questionnaire
3.1. isiZulu Language Background Questionnaire

IMIBUZO NGOKUSETSHENZISWA KOLIMI

Isibongo:

Isikhathi:

Igama:

Usuku:

Ubulili: owesilisa / owesifazane

Usuku lokuzalwa:

Ibanga:

Ulimi lwakho:

Ezinye izilimi:

- | | |
|--------------------------|-------------------------------|
| <input type="checkbox"/> | isiZulu |
| <input type="checkbox"/> | isiXhosa |
| <input type="checkbox"/> | English |
| <input type="checkbox"/> | Afrikaans |
| <input type="checkbox"/> | Setswana |
| <input type="checkbox"/> | Tshivenda |
| <input type="checkbox"/> | siSwati |
| <input type="checkbox"/> | Sesotho |
| <input type="checkbox"/> | Other (Please Specify): _____ |

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

3.2. English Language Background Questionnaire

LANGUAGE BACKGROUND QUESTIONNAIRE

Surname:
First Name:
Sex: Male / Female
Date of Birth:
Grade:






Time:
Date:
Date of Birth:
Home Language:
Second Language:

Other Languages:

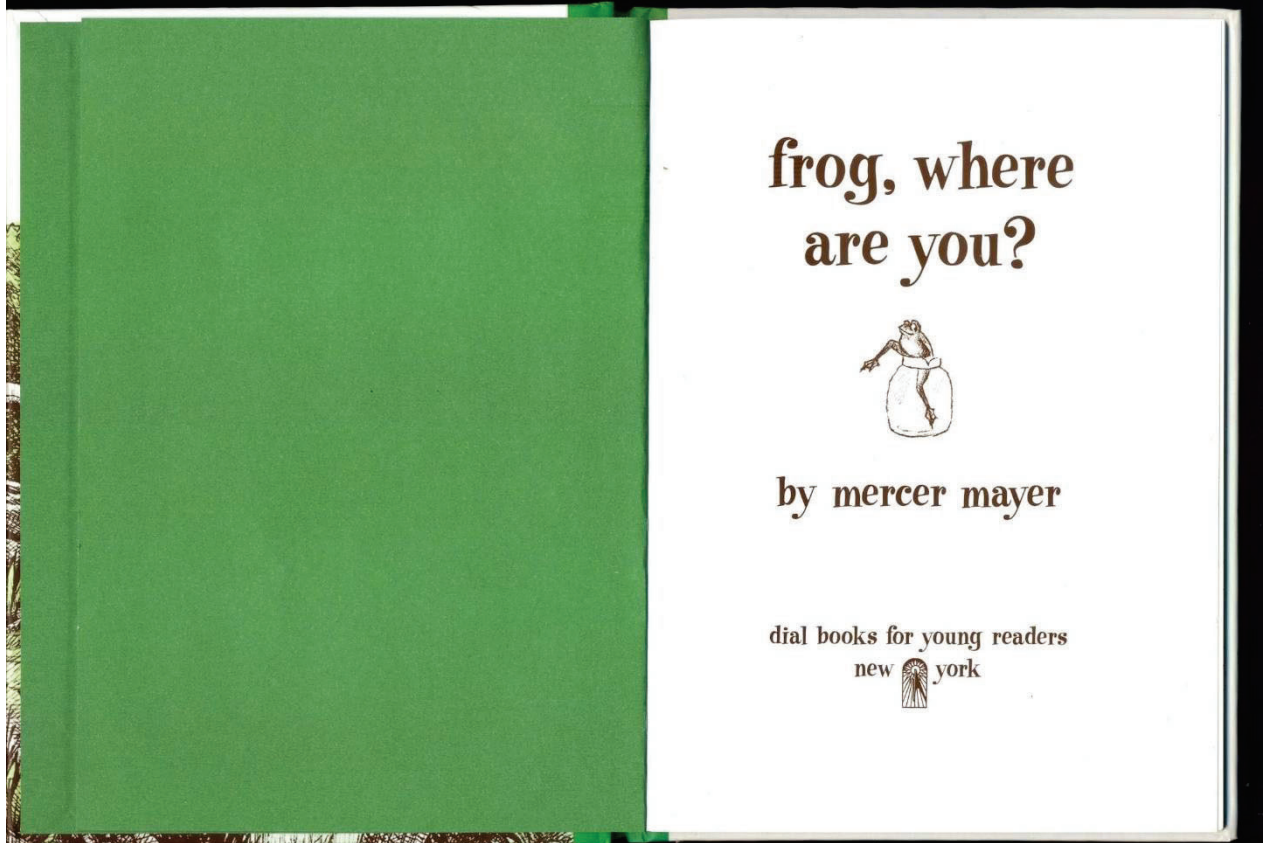
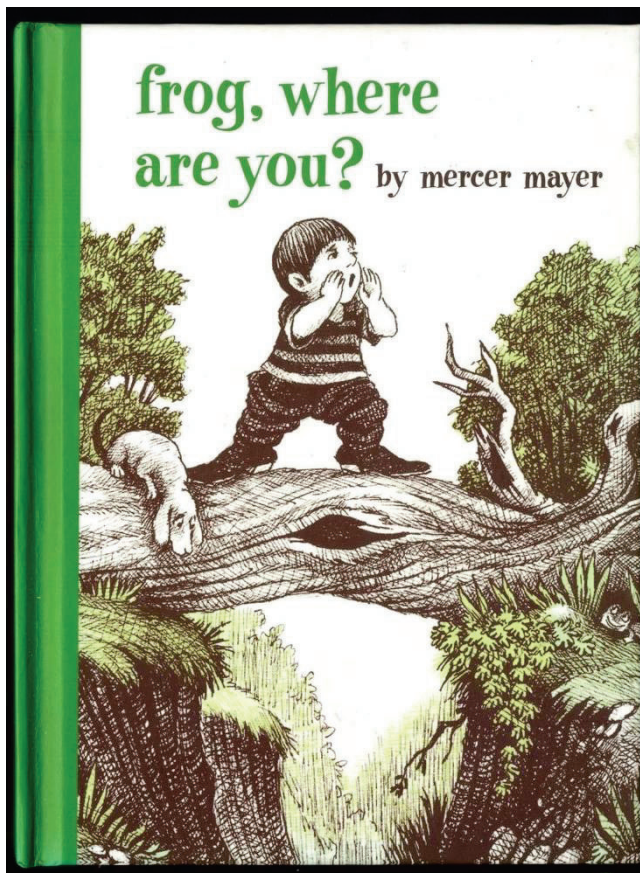
- isiZulu
- isiXhosa
- English
- Afrikaans
- Setswana
- Tshivenda
- siSwati
- Sesotho
- Other

(Please

Specify):

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

Appendix 4: Wordless Picture Books
4.1. "Frog, Where Are You?" (Mayer, 1969)

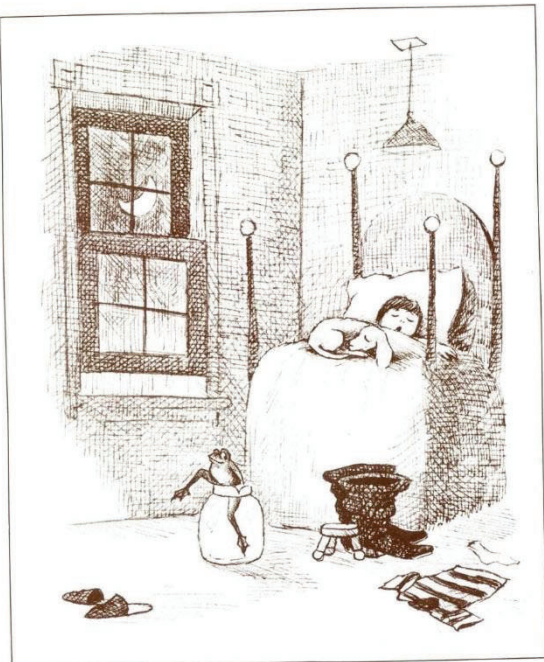
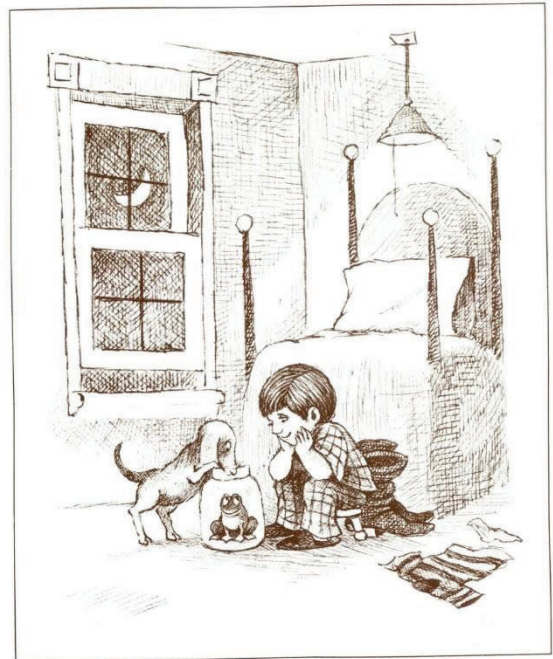


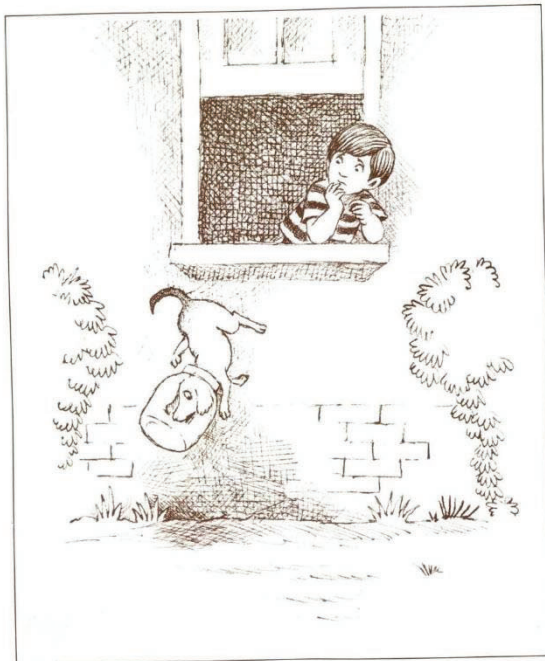
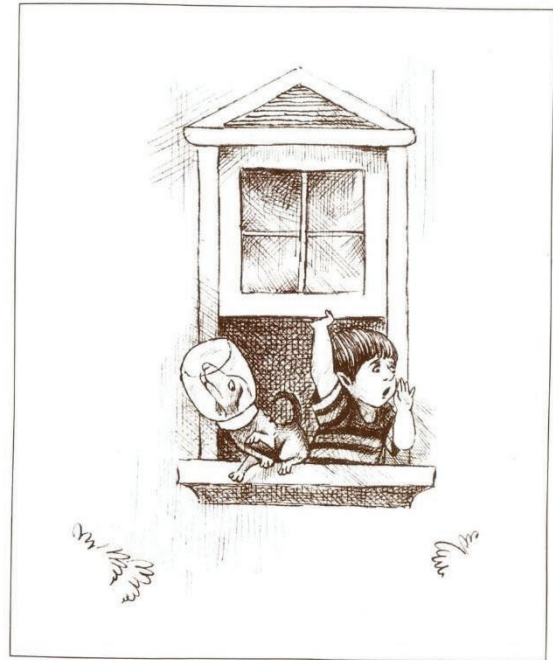
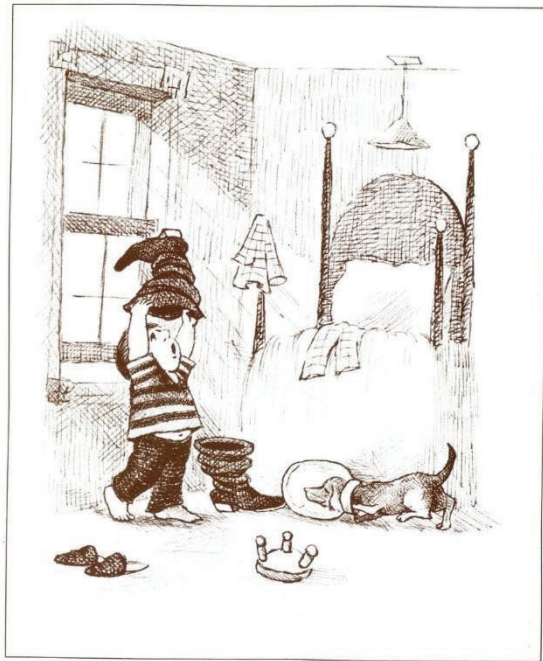
For Phyllis Fogelman,
a dear friend, who inspired
the creation of the faded
pink dummy

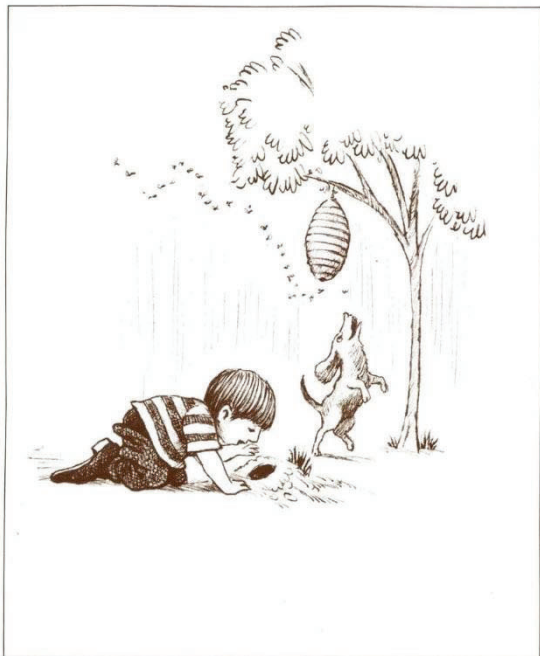
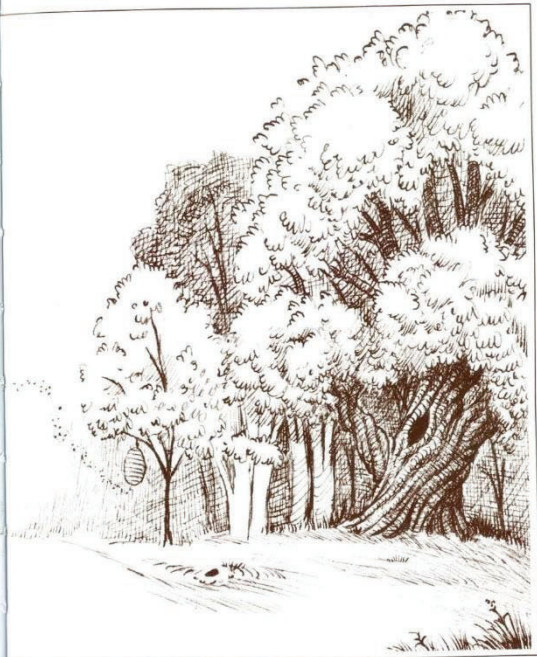
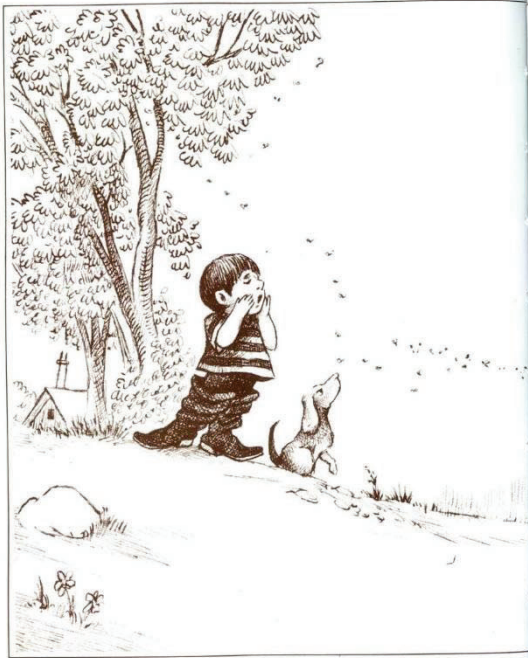
Published by Dial Books for Young Readers
A division of Penguin Putnam Inc.
345 Hudson Street
New York, New York 10014

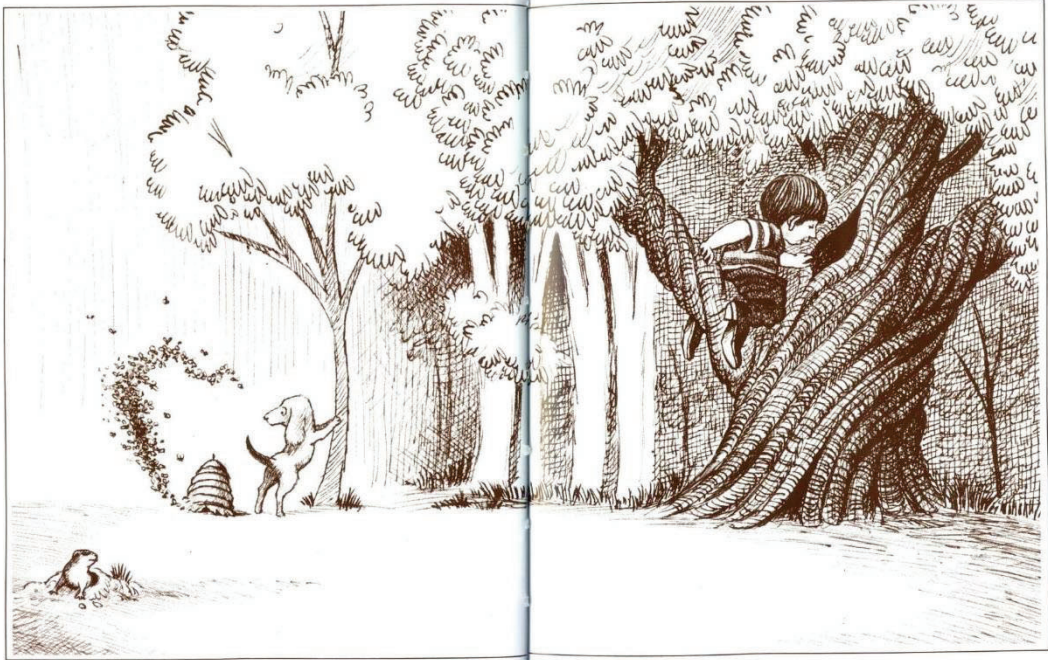
Copyright © 1969 by Mercer Mayer
All rights reserved
ISBN 978-0-8037-2881-3
Library of Congress Catalog Card Number: 72-85544
Manufactured in China on acid-free paper

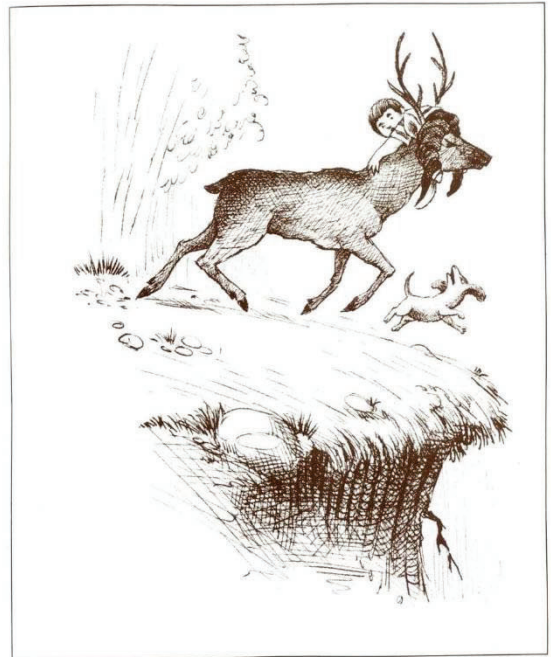
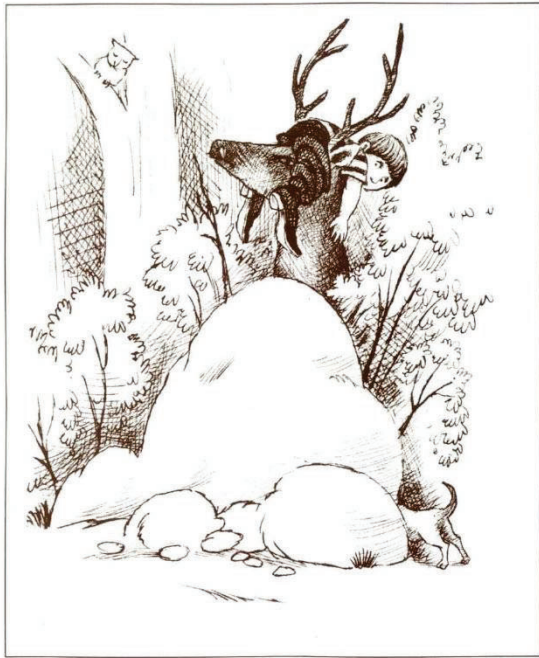
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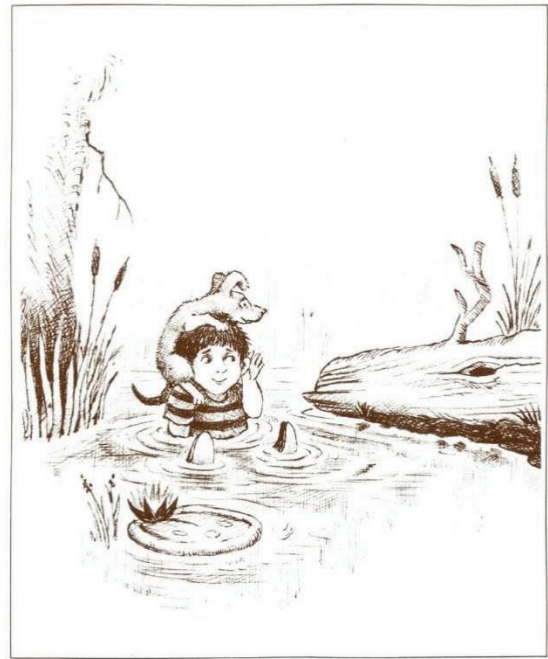


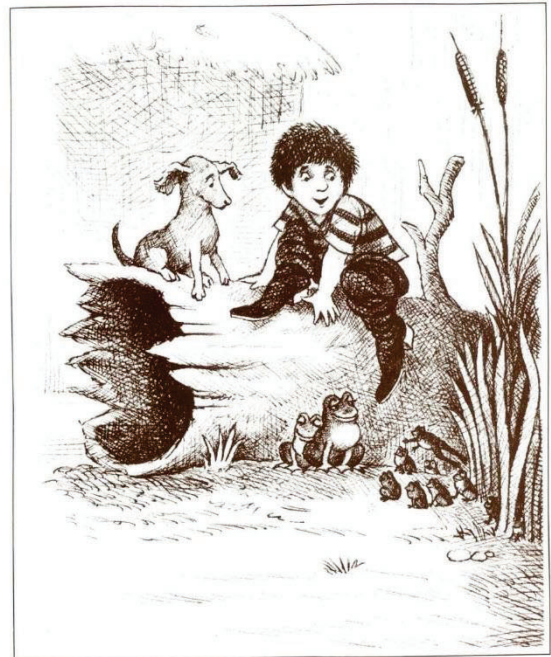


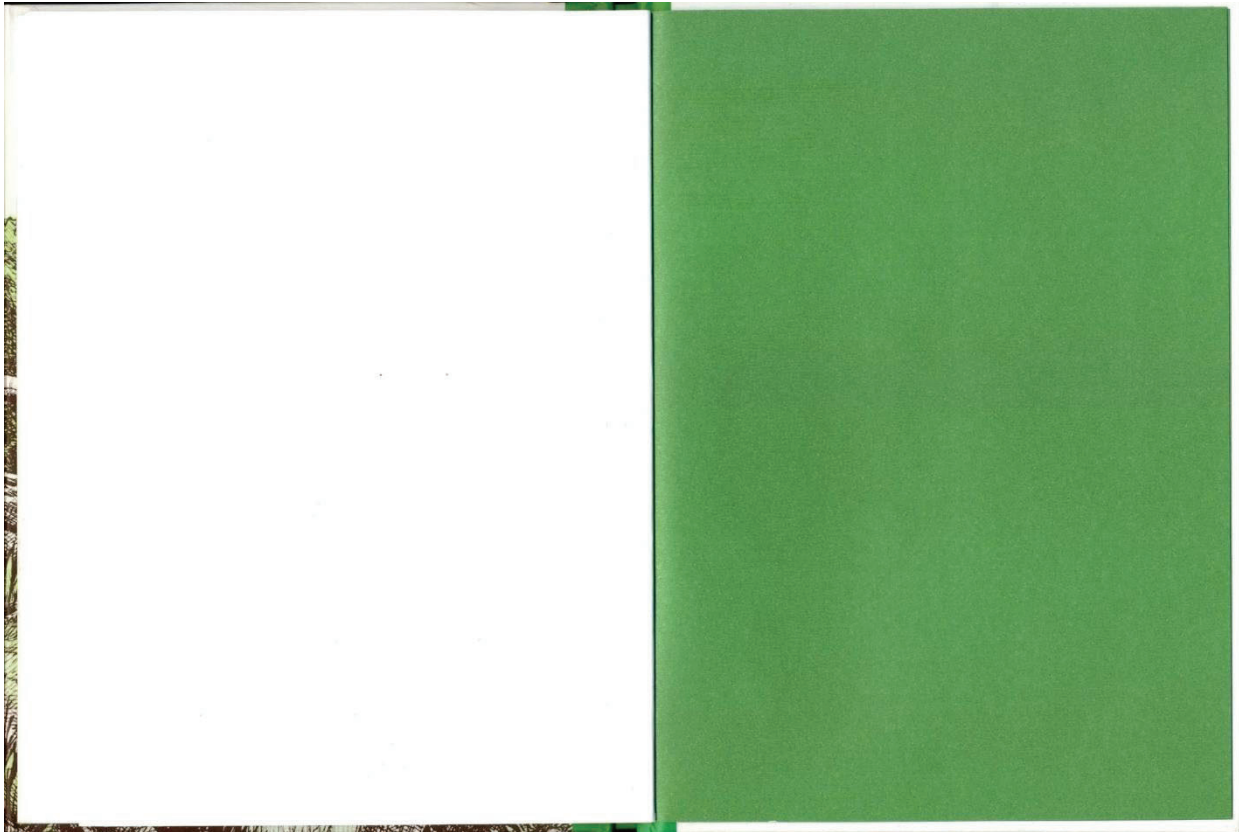












U.S. \$6.99
Canada \$7.50

 is missing and the  doesn't see him anywhere.

Can the  and his  find their new friend?

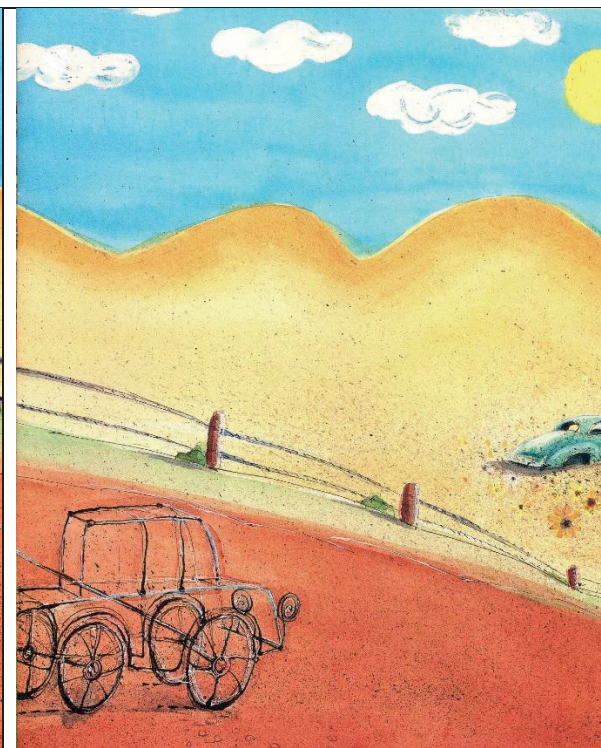
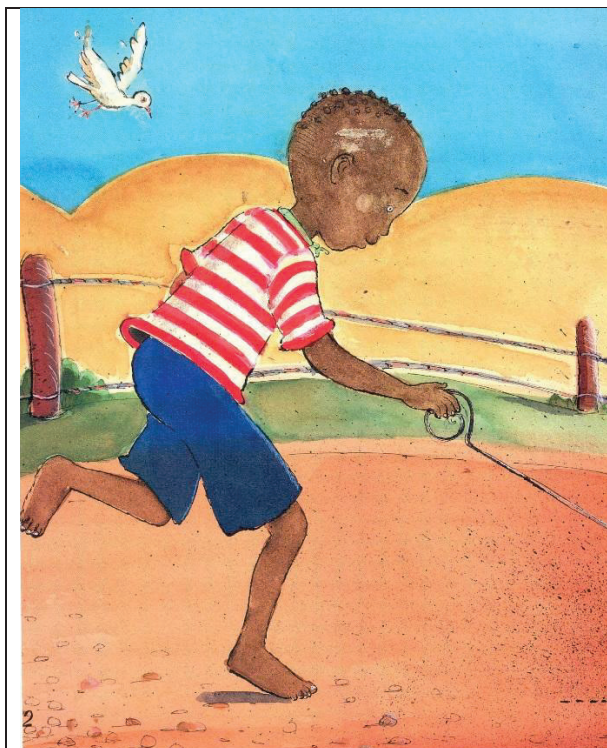
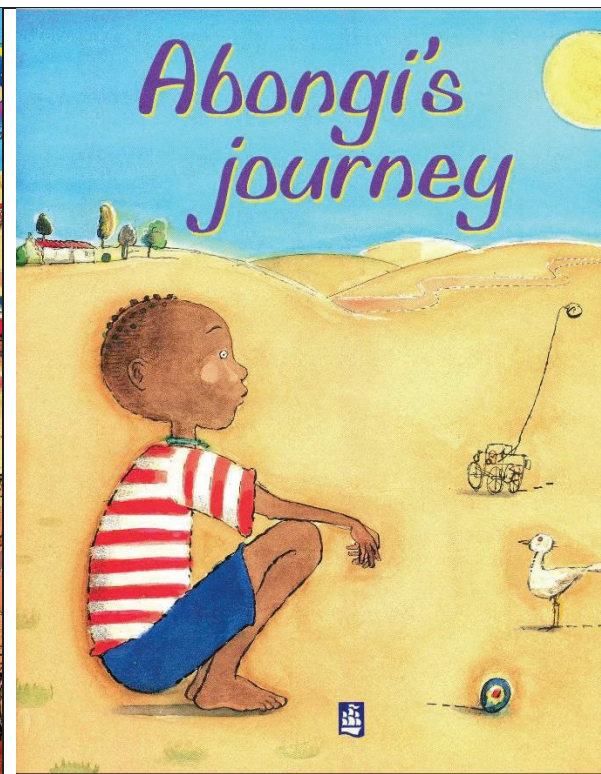
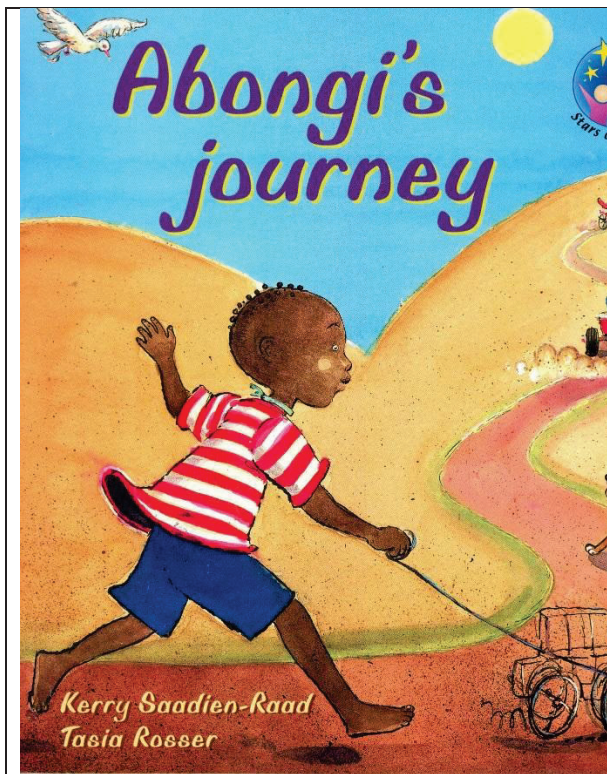
Mercer Mayer is considered one of the creators of the wordless picture book form. *A Boy, a Dog and a Frog* was his very first published book and the start of the successful series about the adventurous little boy and his curious animal friends. Since then Mayer has gone on to create the classic *There's a Nightmare in My Closet*, the wildly popular Little Critter series, and many more beloved books for children.

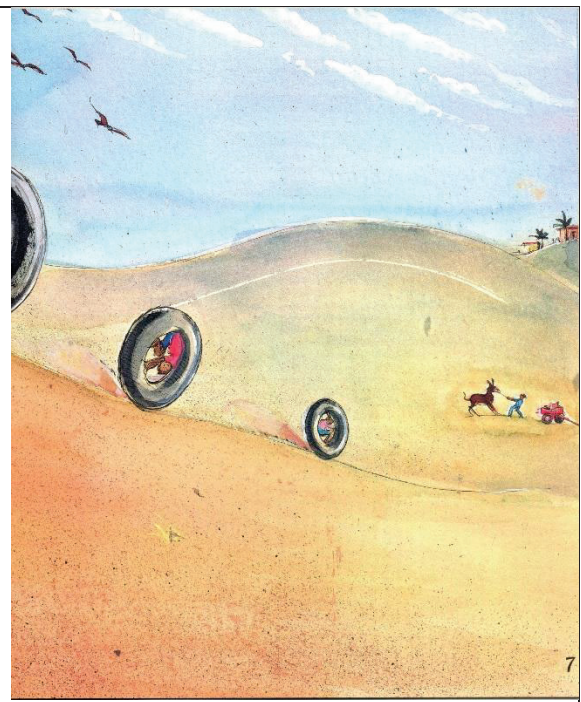
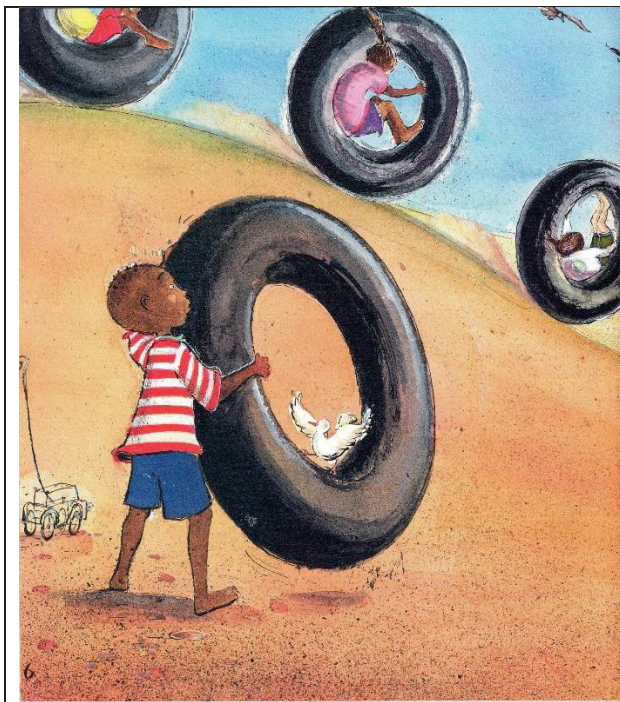
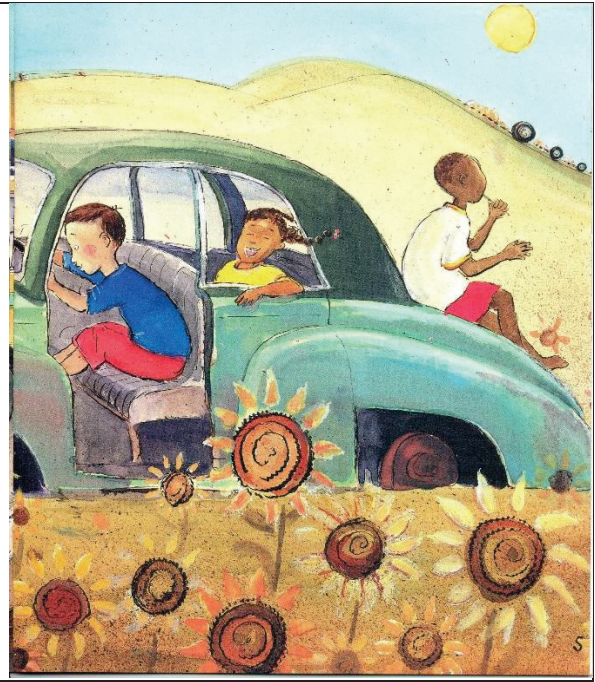
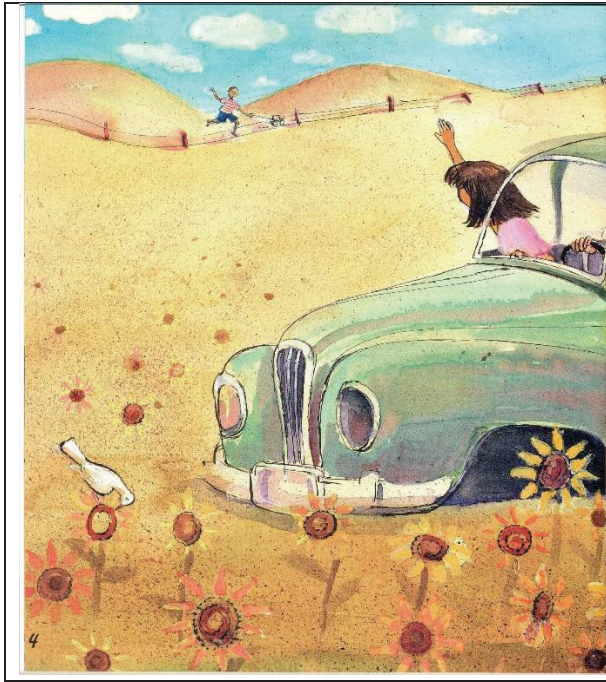
Dial Books for Young Readers
A division of Penguin Young Readers Group
845 Hudson Street
New York, New York 10014
www.penguin.com

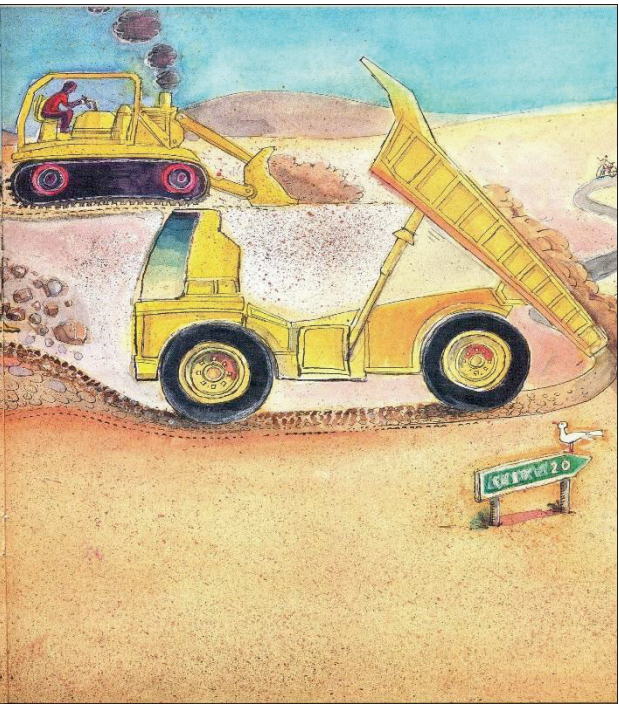
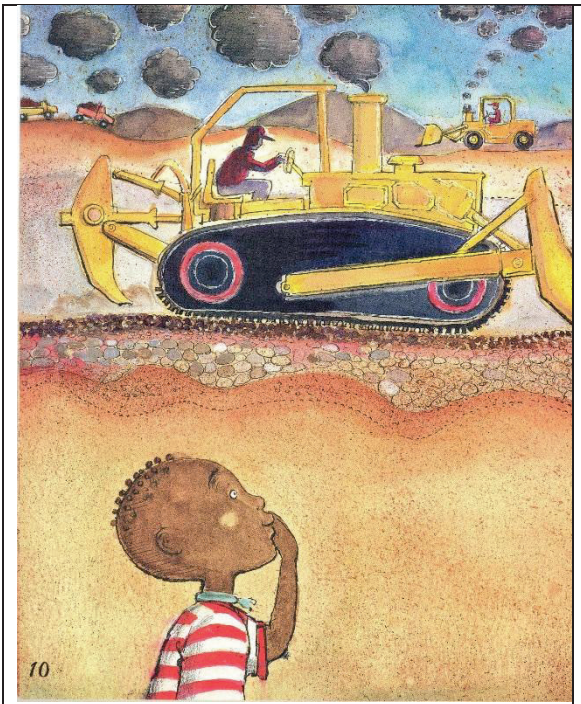
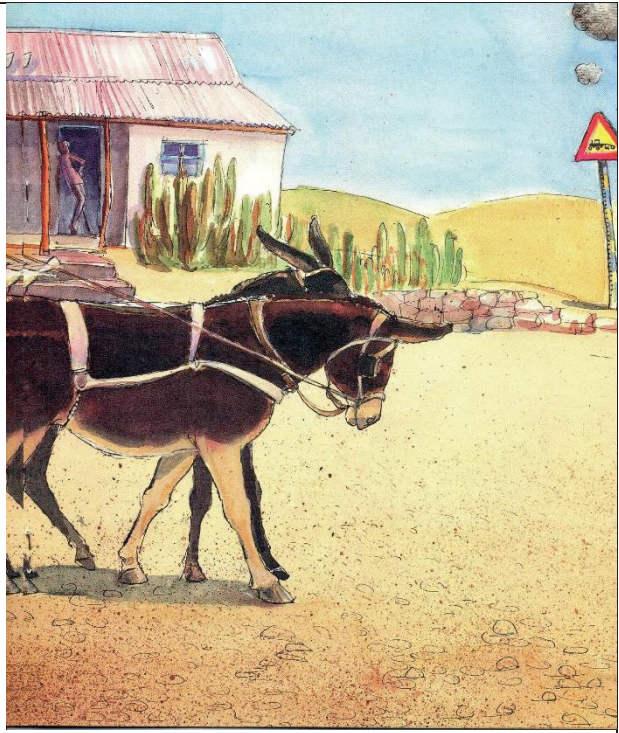
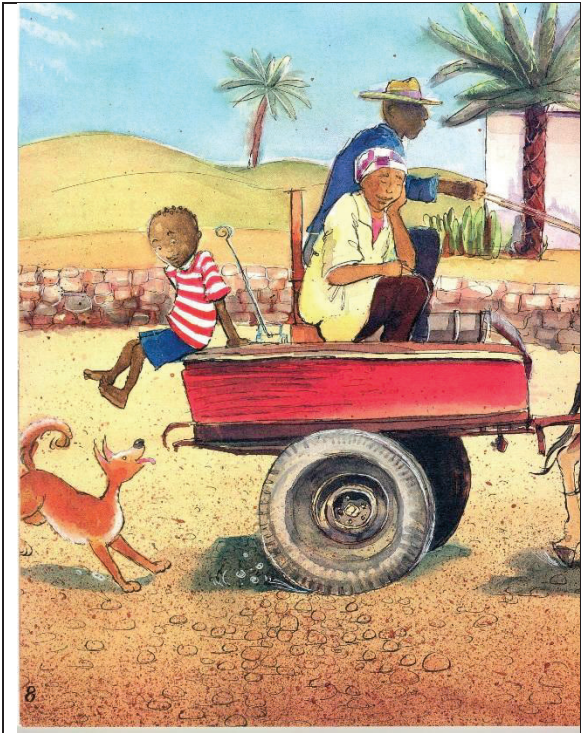


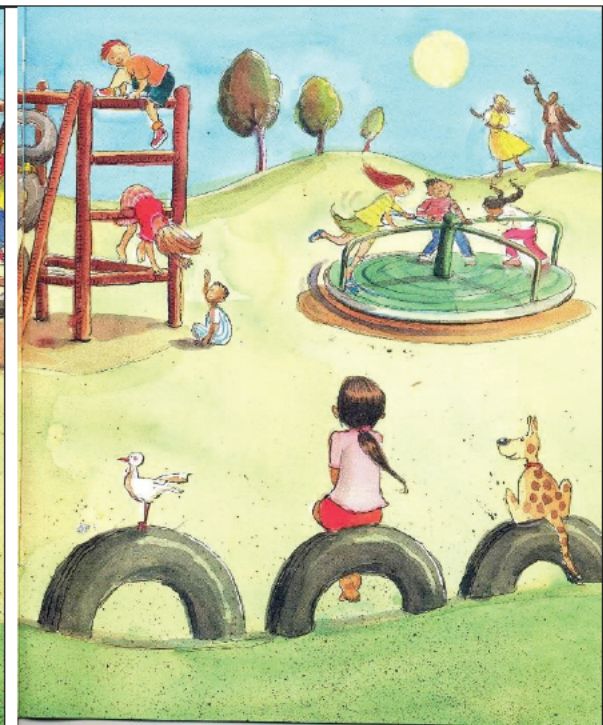
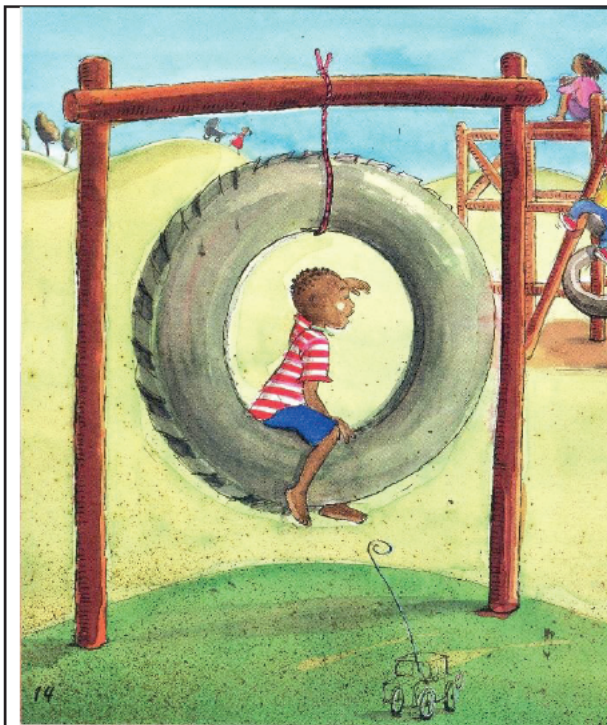
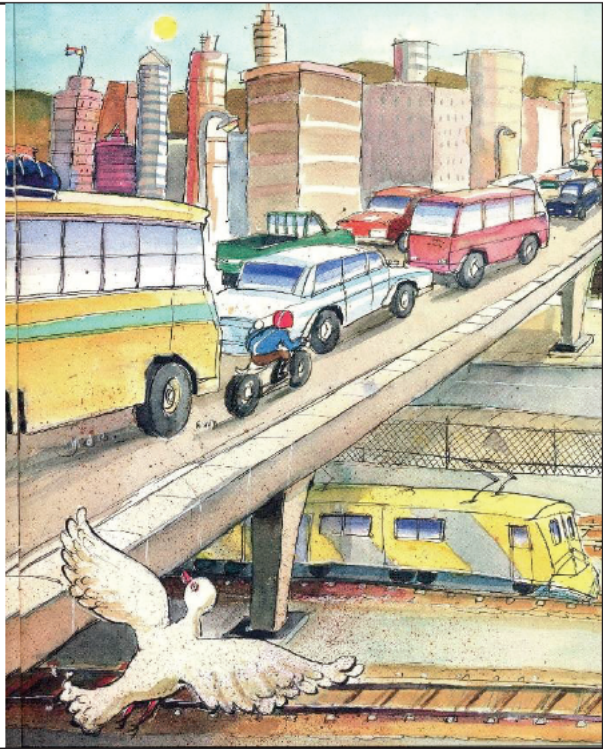
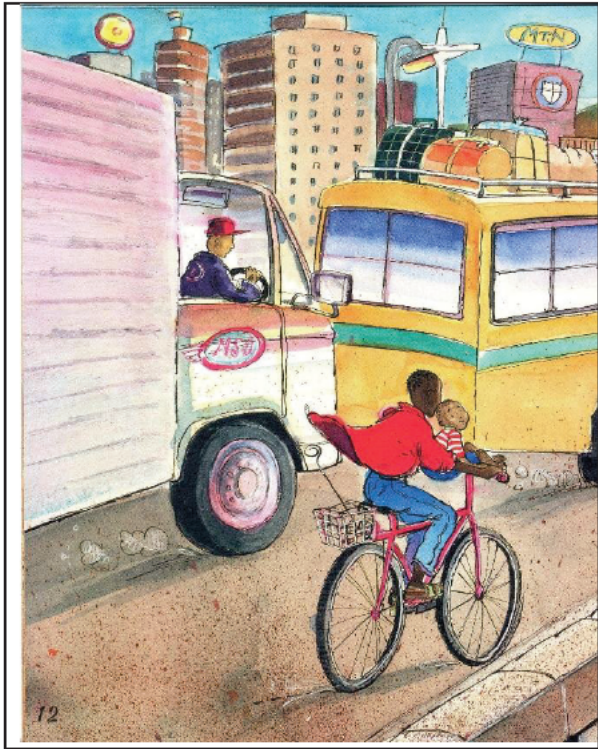
0603 / Manufactured in China / Reinforced Binding

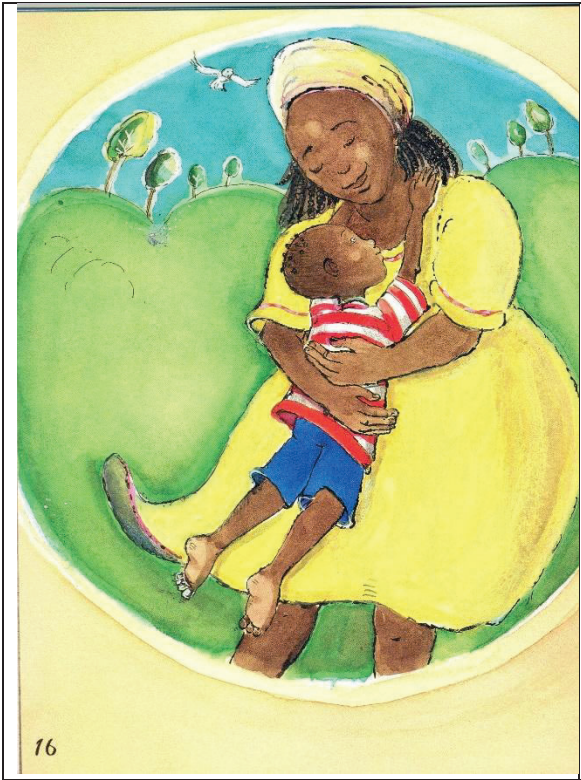
4.2. "Abongi's Journey" (Rosser & Saadien-Raad, 2004)











16



For the best children's books, reach for the stars

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



Starting	A
Practising	
Improving	
Independence	



Appendix 5: Scoring Schemas

5.1. “Frog, Where Are You?” (Mayer, 1969)

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

Characteristic	Proficient (5)	Emerging (3)	Minimal/Immature (1)
Introduction	1) Setting: - States general place and provides some detail about the setting (e.g., reference to the time of the setting, daytime, bedtime, season). - Setting elements are stated at appropriate place in story. 2) Characters: - Main characters are introduced with some description or detail provided.	1) Setting: - States general setting but provides no detail. - Description or elements of setting are given intermittently through story. - May provide description of specific element of setting (e.g., the frog is in the jar). 2) Characters: - Characters of story are mentioned with no detail or description.	- Launches into story with no attempt to provide the setting.
Character Development	- Main character(s) and <u>all</u> supporting character(s) are mentioned. - Throughout story it is clear child can discriminate between main and supporting characters (e.g., more description of, emphasis upon main character(s)). - Child narrates in first person using character voice (e.g., “You get out of my tree”, said the owl.).	- Both main and active supporting characters are mentioned. - Main characters are not clearly distinguished from supporting characters. - Minimal narration in first person	- Inconsistent mention of involved or active characters. - Character(s) necessary for advancing the plot are not present. - No narration in first person
Mental States	- Mental states of main and supporting characters are expressed when necessary for plot development and advancement. - A variety of mental state words are used.	- Some use of evident mental state words to develop character(s).	- No use of mental state words to develop character(s).
Referencing	- Provides necessary antecedents to pronouns. - References are clear throughout story.	- Inconsistent use of referents/antecedents.	- Excessive use of pronouns. - No verbal clarifiers used. - Child is unaware listener is confused.
Conflict Resolution	- Clearly states all conflicts and resolutions critical to advancing the plot of the story. <i>(For a detailed list of conflicts/resolutions, see addendum)</i>	- Under developed description of conflicts and resolutions critical to advancing the plot of the story. OR - Not all conflicts and resolutions critical to advancing the plot are present	- Random resolution(s) stated with no mention of cause or conflict. OR - Conflict mentioned without resolution. OR - Many conflicts and resolutions critical to advancing the plot are not present.
Cohesion	- Events follow a logical order. - Critical events are included while less emphasis is placed on minor events. - Smooth transitions are provided between events.	- Events follow a logical order. - Excessive detail or emphasis provided on minor events leading the listener astray. OR - Transitions to next event unclear. OR - Minimal detail given for critical events. OR - Equal emphasis on all events.	- No use of smooth transitions.
Conclusion	- Story is clearly wrapped up using general concluding statements such as “and they were together again happy as could be”.	- Specific event is concluded, but no general statement made as to the conclusion of the whole story.	- Child abruptly ends story (e.g., stops narrating and listener may need to confirm that retell has ended).

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

Rubric Addendum: Conflict Resolution *Frog Where are You?*

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

5.2. "Abongi's Journey" (Rosser & Saadien-Raad, 2004)

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

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

Conflict Resolution “Abongi’s Journey” (Rosser & Saadien-Raad, 2004)

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

Appendix 6: The Southern African Narrative Text Structure (Tappe and Hara, 2013; Tappe, 2018)

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