

**INVESTIGATING KISWAHILI ACADEMIC WRITING LITERACY: THE
CASE OF TWO PRIMARY AND TWO SECONDARY SCHOOLS IN
MOROGORO REGION, TANZANIA**

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**A thesis submitted in partial fulfillment of the requirements for
the degree of Doctor of Philosophy in Linguistics in the
Department of Linguistics University of the Western Cape**

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GEORGE N. SHUMBUSHO

KEYWORDS

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ABSTRACT

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In this thesis, I explore a contentious issue of the Medium of Instruction (MOI) in a multilingual context as Tanzania. Specifically, I examine the issue of acquisition of academic genres in Kiswahili in primary and secondary schools in Tanzania. This thesis is a humble contribution to the on-going protracted debate on whether to use Kiswahili or English as the MOI in the entire education system of Tanzania. In Tanzania Kiswahili is the MOI for seven years of primary education and thereafter, English takes over as the MOI at secondary and tertiary levels. All research carried out in Tanzania to study the problem of teaching and learning through the English medium have recommended a switch from English to Kiswahili as the MOI at post-primary levels. However, no study has so far investigated the nature of Kiswahili academic writing literacy among primary school pupils. At secondary level I am aware of one study by Msanjila (2005) which investigated the problems of writing in Kiswahili at two secondary schools in Morogoro – Tanzania. The current study examined learning of academic writing literacy from a social practice perspective. Learning from this perspective takes place in contexts of regular, repeated activities with support from others and active participation.

The purpose of the current study was to examine whether pupils/students master academic literacy and if various genres are taught appropriately. In other words I wanted to know whether pupils/students master academic literacy in a way that would allow them to benefit from a transition into Kiswahili as a language of instruction at secondary school level and probably beyond.

was too big for the teacher to give written feedback. Hence teachers decided to abandon this teaching principle. The third was inability to institute peer-review exercise among the learners because teachers perceived the task to be too big for them and hence, learners simply exchanged their essays for the purpose of cheating i.e. by copying from each other's essay. These constraints, which are not of teachers making, have rendered them powerless to influence changes and hence they disclaim responsibility of what they do in classrooms. It is for this reasons I have coined a phrase to describe these constraints as: *"the pedagogy of constraints and powerlessness"*.

The major conclusions drawn from this study are the following: firstly, I have argued that Although the genres pupils/students tried to produce were not yet full-brown exposition, Reports or Explanations, the basic structures of these genre were evident, which only needed to be "remolded in constructive ways" (Rothery in Martin, 1990). Hence these pupils can be described as having a solid base in Kiswahili academic conventions to potentially benefit at secondary school level should the decision to teach in Kiswahili at this level be made.

The second conclusion states that lack of significant differences between the primary school pupils' texts and that of secondary school students can partly be explained by the majority of students not being so keen with Kiswahili language because most of them tend to value English for the socio-cultural, political, and economic advantages that it has over Kiswahili in Tanzania. Consequently, these students would want to 'invest' (Norton, 2000) in English for most of their time for that reason.

Lastly although teachers do not orientate their learners at the beginning of the lesson (curriculum initiation stage) in terms of "outlining how the lesson would develop by defining the tasks to be performed; establishing framework for performing those tasks as well as indicating criteria for evaluation that would apply in judging pupils'/students' performance, and by so doing, foregrounding the regulative register" (Christie, 1997, 1999, 2001, 2002, 2005) I have argued that in the rest of the microgenre (curriculum

negotiation and curriculum closure) teachers and pupils have managed to interact with language in the process of producing and reproducing academic texts.

As a result of the above, I have made several recommendations, which are in two categories: first, those related to the macro-level, these would require policy changes including syllabi and second, those for the micro-level, these can be effected by the schools themselves.

The macro-level recommendations include change of syllabi to include the teaching of genres such as expositions, Reports, Explanations, Procedures, Descriptions etc. Hand in hand with this, is the writing of textbooks, which would describe these genres in details, as they have been described in English. In connection with this, there is also a need to train and/or retrain teachers to teach Kiswahili genres.

The micro-level recommendations include: the need for a new outlook towards textbooks. Textbooks are for reading not for locking them away for fear of being lost. I have suggested that books should at least be distributed in classroom during lesson time and collected afterwards. Parents too, should be encouraged to buy personal textbooks for their children. I am aware that in most cases parents are not able to do this unless they are empowered first economically because most of them are too poor to afford textbooks.

Regarding the inability of teachers to make substantive comments on pupil/student essays because of the number of students being too big, I have suggested that at least such commenting be restricted to the 'poor' writers and whenever possible teachers should clarify their comments in face-to-face consultations.

Finally, I have suggested that interaction and cooperation by pupils/students in the writing task can be achieved by requiring learners to form groups by simply turning desks in each column to face each other.

DECLARATION

I declare that “Investigating Kiswahili Academic Writing Literacy: The case of two primary and two secondary schools in Morogoro Region, Tanzania” is my own work, that it has not been submitted for any degree or examination in any other University and that all the sources I have used or quoted have been indicated and acknowledged properly by complete references.

George N. Shumbusho

May 2009

Signed.....

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TABLE OF CONTENTS

KEYWORDS.....	ii
ABSTRACT.....	iii
DECLARATION.....	vii
ACKNOWLEDGEMENTS.....	viii
LIST OF FIGURES.....	xiii
LIST OF TABLES.....	xiv
LIST OF ABBREVIATIONS AND ACRONYMS.....	xv
CHAPTER ONE.....	1
BACKGROUND TO THE PROBLEM.....	1
1.0 Introduction.....	1
1.1 Tanzania sociolinguistic profile.....	3
1.2 Kiswahili versus English Debate.....	4
1.2.1 Tanzania Education System.....	4
1.2.2 The Debate.....	6
1.2.3 Government Contradictions Regarding the MOI.....	9
1.3 Mother tongue literacy.....	12
1.4 Previous studies on the failure of English as the MOI.....	15
1.5 Statement of the problem.....	22
1.6 Objectives of the Study.....	23
1.7 Critical Research Questions.....	27
1.8 Assumptions.....	28
1.9 Significance of the study and rationale.....	29
1.10 Scope and Limitations.....	29
1.11 Methodology.....	30
1.11.1 Research Design and Methods.....	30
1.12 Ethical Considerations.....	33
1.13 Organisation of the thesis.....	34
1.14 Conclusion to chapter one.....	36
CHAPTER TWO.....	37
CONTEXTUALISING ACADEMIC LITERACY.....	37
2.0 Introduction.....	37
2.1 What is Literacy?.....	37
2.1.1 Autonomous model of literacy.....	37
2.1.2 The ideological model of literacy: The new literacy studies.....	39
2.1.2.1 Literacy events.....	39
2.1.2.2 Literacy Practices.....	40
2.2 Home – school discontinuity/continuity.....	43
2.3 Academic Literacy.....	46
2.4 Classroom Discourse.....	52
2.5 Teachers’ Comments on Students’ Essays.....	55
2.6 Discourses of Writing.....	59
2.6.1 A skills discourse of writing.....	60
2.6.2 A creativity discourse of writing.....	61
2.6.3 A process discourse of writing.....	62
2.6.4 A genre discourse of writing.....	63

2.6.5	A social practice discourse of writing	64
2.6.6	A sociopolitical discourse of writing	66
2.7	Conclusion to chapter two	66
CHAPTER THREE	.....	68
ANALYTICAL FRAMEWORK	.....	68
3.0	Introduction.....	68
3.1	Systemic Functional Linguistics (SFL)	70
3.2	Classroom Discourse Analysis	79
3.3	Genre Theory	87
3.3.1	The uses of genre analysis.....	89
3.4	Conclusion to chapter three	94
CHAPTER FOUR	.....	95
RESEARCH METHODOLOGY	.....	95
4.0	Introduction.....	95
4.1	Research Design.....	95
4.1.1	Ethnographic methods.....	96
4.1.2	Geographical area of the study.....	100
4.1.3	Morogoro urban District.....	103
4.1.4	Mvomero District	104
4.2	Case selection procedure.....	105
4.2.1	The school sample.....	107
4.2.2	Primary school pupils.....	109
4.2.3	Criteria for selection.....	109
4.2.4	Secondary school students	112
4.2.5	The teachers' sample – primary schools	112
4.2.6	School heads.....	113
4.2.6.1	Head teachers of primary schools	113
4.2.6.2	Secondary schools teacher's sample.....	113
4.2.6.2.1	Head masters/head mistresses of secondary schools	114
4.3	Pupils'/students' short biographies.....	114
4.3.1	Primary school 'W'	114
4.3.2	Primary school 'X'	116
4.3.3	Secondary school 'Y'	117
4.3.4	Secondary school 'Z'	118
4.4	Data collection Instruments	119
4.4.1	Interviews.....	120
4.4.2	Home visits.....	121
4.4.3	Pupils'/students' essays.....	124
4.4.4	Classroom observations.....	126
4.5	Data analysis	128
4.5.1	Organising themes in the data.....	130
4.6	Limitations in the data	131
4.7	Leaving the field	132
4.8	Conclusion to chapter four.....	132
CHAPTER FIVE	.....	133
ACCESS TO LANGUAGE AND LITERACY RESOURCES	.....	133

5.0	Introduction.....	133
5.1	Limited resources of exposure to literacy in the homes	134
5.1.1	Home visits – pupils of primary school W.....	138
5.1.2	Home visits – primary school X.....	144
5.2	Limited resources of exposure to literacy at school.....	147
5.3	Perception of Kiswahili and English as resources	151
5.4	Conclusion to chapter five	155
CHAPTER SIX.....		157
EXPLICIT AND COMPREHENSIVE EXPOSURE TO GENRES.....		157
6.0	Introduction.....	157
6.1	The teaching of genres	159
6.1.1	General description of the school.....	163
6.1.1.1	Specific description of the classroom observed.....	164
6.1.1.2	The teaching of essay writing in primary school W	165
6.1.1.3	The teaching of essay writing in Secondary school Y.....	183
6.1.1.3.1	General description of the school	183
6.2	Approaches adopted in the teaching of essay writing.....	189
6.3	Kiswahili academic writing conventions.....	191
6.4	Pupils'/students' actual performance of their academic texts.....	199
6.4.1	Mood (interpersonal metafunction).....	199
6.4.2	Transitivity (experiential metafunction).....	200
6.4.3	Theme (textual metafunction).....	203
6.5	Conclusions to chapter six	215
CHAPTER SEVEN		218
VOICE, AGENCY AND COLLABORATIVE WRITING		218
7.0	Introduction.....	218
7.1	Inability to use groups for collaborative writing.....	218
7.2	Inability to institute peer-review exercise among the learners	222
7.3	Inability to make substantive comments on pupils'/students' essays.....	225
7.4	Conclusion to chapter seven	229
CHAPTER EIGHT		230
CONCLUSIONS AND RECOMMENDATIONS		230
8.0	Introduction.....	230
8.1	Conclusions.....	232
8.1.1	Access to language and literacy resources	232
8.1.1.1	Explicit and comprehensive exposure to genres.....	235
8.1.1.1.1	The teaching of genres.....	235
8.1.1.1.2	How language was used to negotiate meanings in classrooms.....	236
8.1.1.1.3	Approaches adopted in the teaching of essay writing.....	238
8.1.1.1.4	Kiswahili academic writing conventions.....	241
8.1.1.1.5	Pupils'/students' actual Kiswahili academic texts (essays).....	241
8.2	Voice, agency and collaborative writing	243
8.2.1	Inability to use groups for collaborative writing in classroom	243
8.2.2	Inability to institute peer-review exercise among the learners	244
8.2.3	Inability to make substantive comments on pupils'/students' essays.....	244
8.3	General conclusions.....	245

8.4	Recommendations.....	247
8.4.1	Recommendations at a macro-level	247
8.4.1.1	Kiswahili academic writing conventions	247
8.4.1.2	Quality teaching instead of quantity of lessons taught	249
8.4.2	Recommendations at a micro-level	250
8.5	Further research	252
REFERENCES	.....	254
APPENDICES	.....	277

LIST OF FIGURES

Figure 1: The three metafunctions of language, adopted from Halliday (1979)	71
Figure 2: Prototypical model of a curriculum macrogenre adopted from Christie (2002)	81
Figure 3: Simplified model of the Curriculum Initiation adopted from Christie (2002) ..	82
Figure 4: The structure of Argumentative Essay adopted from Hyland 1990	93

LIST OF TABLES

Table 1: Relationship between text and context	72
Table 2: Number of education institutions situated in Morogoro Municipality	104
Table 3: Number of education institutions situated in Mvomero District Council.....	105
Table 4: Summary of number of respondents, interview and observation hours, and number of pages of texts	124
Table 5: Literacy materials and language(s) used in respondents' homes.....	135

LIST OF ABBREVIATIONS AND ACRONYMS

MOI	Medium of Instruction
L1	First Language
L2	Second Language
MOEC	Ministry of Education and Culture
BISC	Basic Interpersonal Communication Skills
CALP	Cognitive Academic Language Proficiency
SFL	Systemic Functional Linguistics
NLS	New Literacy Studies
IRE/F	Initiation, Response, Evaluation/Feedback
HIV – AIDS	Human Immunodeficiency Virus – Acquired Immune Deficiency Syndrome

CHAPTER ONE

BACKGROUND TO THE PROBLEM

1.0 Introduction

This thesis is about the issues of Medium of Instruction (henceforth – MOI), it is about teaching and learning literacy through first language or mother tongue as opposed to second or foreign in a multilingual context as Tanzania. Specifically, it is about acquisition of academic genres in Kiswahili in primary and secondary schools in Tanzania. I should however point out right from the outset that this is not the first study on issues of MOI in Tanzania. There have been several studies before; see for example, Brock-Utne & Desai, 2005; Criper & Dodd, 1984; Galabawa & Lwaitama, 2005; Malekela, 2003; Roy-Campbell & Qorro, 1997; Rubagumya, 1997; Puja, 2003; Mwinsheikhe, 2003; Vuzo, 2005; just to mention a few. The difference between the bulk of previous studies and this one is the methodology and the general theoretical framework. The methodology followed is ethnography. The theoretical framework employed is the social practice approach which means I attempt to link micro-processes in classroom with the macro-processes.

Many studies around literacy (those mentioned above) are based on the autonomous model of literacy. This model views literacy as being neutral or existing independently of social context and its associated meanings. It emphasizes “skills in use of literacy in decontextualised or isolated ways and at the expense of values and ideologies” (Christie, 2005a: 233). In school, the autonomous model views literacy teaching and learning as matter of mastering certain important but essentially basic technical skills such as spelling and writing system. This means that writing is viewed as “a technology for encoding meaning” (Lillis, 2001: 28) and that a priority is attached to “accuracy in control of the basic resources of literacy and beyond that, persons are assumed to be free to use literacy in ways that fit their purposes” (Christie, 2005a : 233). The model, in other words, maintains that literacy is simple and given.

While earlier research on literacy through the English language in Tanzania have taken a psycholinguistic and cognitive perspective, which have predominately been of a quantitative type, presenting data on the problems of teaching and learning through the English medium particularly in secondary schools and tertiary institutions, this study takes another perspective on literacy, focusing on academic writing literacy in Kiswahili as social practice. Thus, looking at literacy as social practice means that one has to study literacy as a context-embedded phenomenon that should be studied holistically in which literacy practices exist in relations rather than in individuals. In other words, the idea of co-operation and interaction is the cornerstone of the New Literacy Studies (henceforth NLS) perspective, which is the main theory this study draws upon. In addition, this perspective allows deeper insights into how everyday practices are embedded in micro-structures of power relations.

Since almost all studies which have studied the ineffectiveness of the English language as the MOI in Tanzania secondary schools and tertiary institutions, have recommended a switch from English to Kiswahili as the MOI beyond primary school, my goal and aspiration for carrying out this study were to examine whether pupils/students master academic literacy and if various genres are taught optimally. It seems to me that there is a gap here. The gap is that nobody knows whether pupils/students master academic literacy in a way that would allow them to benefit from a transition into Kiswahili as a language of teaching and learning at secondary school level and beyond where academic contents are mainly transmitted through genre conventions. This is what the present study sought to investigate to fill this gap.

To elaborate further, the transition between primary school and secondary school in Tanzania entails qualitatively different demands on languages in that most of writing in primary school is within narrative or recount genres. In secondary school, academic content is taught through particular genres. This is where the problem lies, where children move from a level of education where teaching is not genre based into a higher level which relies upon genre specific conventions. We would like to know, therefore, whether at the end of their primary education pupils have acquired sufficient familiarity with

expository Kiswahili academic genres to enable them to continue their secondary school education in Kiswahili without problems. The following section, albeit briefly, attempts to situate the problem in its historical context.

1.1 Tanzania sociolinguistic profile

Linguistically, Tanzania¹ is a multilingual nation with one common language – Kiswahili. Kiswahili is the mother tongue of about 10 % of the population. It is estimated that about 90 % of the population are bilingual in Kiswahili and a vernacular language (Abdulaziz, 1971). Regarding English, only 15% have any knowledge of the language (Abdulaziz-Mkilifu, 1972). The country has over 120 languages spoken by different ethnic groups. However, some of the neighbouring languages are more or less similar to the extent that they can be referred to as dialects of one another. Kiswahili is a lingua franca of Tanzania; the status it had attained even before independence in 1961. It is said that its status was greatly enhanced when it was officially made the language of parliament in 1962 (Whiteley, 1969). Five years later, in 1967 the use of English and any other foreign language in Tanzania civil service and parastatals was restricted in favour of Kiswahili as the following government directive prescribed:

Swahili [should] be used for all government business, and the use of English or any other foreign language unnecessarily is to cease forthwith. All ministries, district councils, co-operative unions, and parastatal organizations are therefore obliged to use Swahili in their day to day business (Roy-campbell 1987).

Another Kiswahili status boost came the same year – 1967, when the language was proclaimed the MOI for primary school education. This was seen as a deliberate move to further strengthen the language. Mulokozi (1989:3) admits that, “[...] the decision to make Kiswahili the sole language of primary education enhanced the status of Kiswahili as a language of education and contributed directly to its subsequent rapid expansion”. Hence, the domains of use of Kiswahili expanded over those of English. The domains of language use in Tanzania stands as follows: First, vernacular languages, these are used at home and outside home when two or more people belonging to the same ethnic group

¹ Tanzania is one of the countries that form East Africa, other countries being Kenya and Uganda, as from the year 2007 Rwanda and Burundi have joined the previous three. Today, East Africa Region consists of five countries.

meet. Secondly, Kiswahili is used between or among people who do not share the same vernacular. It is also the language, which dominates the general day-to-day life of ordinary Tanzanians in areas such as civil service, transport, parliament, political rallies, shopping, medical services in hospitals, religious activities, sports etc. Thirdly, English is the language of secondary and post-secondary education, foreign trade, diplomacy, the high court and court of appeal (Rubagumya, 1990). English is also used in Tanzanian media such as Television, Radio, Newspapers, and of late, English is also used for internet services and the Tourism industry due to the impact of globalization.

Ideally, the majority of educated Tanzanians would have three languages in their linguistic repertoire as follows: A native language, Kiswahili and English. This may have been the case from the 40s to the late 70s. As of now, I can speculate that most young educated Tanzanians, (especially in urban areas) have only two languages in their linguistic repertoire i.e. Kiswahili and English; English as a result of formal education and Kiswahili being the country's lingua franca and partly being the result of widespread inter-marriage in Tanzania today.² This is whereby a man from one vernacular language, say 'Kichagga' may marry a woman from another distinct vernacular language, say 'Kihaya' The off-springs, in most cases would neither speak 'Kichagga' nor 'Kihaya'. The children will only speak Kiswahili, the language of communication in all functions between themselves and their parents. These children will only meet English when they start schooling. However, a small percentage of children – mainly in the urban areas – are introduced to English in their home and/or in their kindergarten and in private primary schools.

1.2 Kiswahili versus English Debate

1.2.1 Tanzania Education System

Having shown the position of Kiswahili in various domains of use vis-à-vis vernaculars and English, in this section, I will describe the Tanzania education system and briefly

² I have made this contentious claim on the basis of the results from my data as we will see later (small as it is) in the current study. I believe a large scale survey would indicate similar finding.

revisit the debate on whether Tanzania should switch to Kiswahili as the MOI in its entire education system.

The Tanzania education system can be described as 2:7:4:2:3/4/5 that is two years of pre-primary education; seven years of primary education; four years of ordinary secondary education; two years of advanced secondary education; and three or four or five years – depending on the nature of a degree or diploma e.g. engineering or medicine – for tertiary education (MOEC, 1995:11)

The MOI in Tanzania education system includes both Kiswahili and English. Kiswahili is the MOI in public pre-primary and primary school education for all subjects except English, which is taught as a subject. After the initial seven years of primary education, students start six years of secondary education, which is comprised of two levels. First, form one to four, this is ordinary ('O') level. Secondly, form five to six, this is the advanced ('A') level. The MOI for the entire secondary school education is English. All subjects are taught in English except for the Kiswahili subject and Kiswahili Literature. English continues to be the MOI at tertiary level again, for all subjects, except at the department of Kiswahili (University of Dar es Salaam) where Kiswahili is the MOI

From the 70s to date, parents, teachers and other stakeholders in the education system have been voicing their complaints against the falling standard of the English language as the MOI in Tanzanian secondary schools and tertiary institutions. Currently the picture is a gloomy one whereby most schools do not have qualified English language teachers; and in addition, these schools lack enough textbooks for students (Malekela, 2003; Rubagumya, 2003; Qorro, 2003 among others). Hence the cry of desperation for the falling standard of English at all levels of education has become louder and louder. Poignant to me are those who equate English with education. It is not uncommon to hear the following statement: "indeed the quality of education has fallen because our kids can neither speak nor write English". Commenting on the erroneous equation between language and knowledge Afolayan (1978) cited in Roy-Campbell (2001) reasoned:

Formal education in post-colonial African countries has so characteristically been given through the medium of a foreign language that scholars, even educationalists, and experts, have tendered to accept the equation that education for the African is equal to knowledge of the European language

Despite all attempts of teaching English and building on proficiencies of Kiswahili, it seems as though the transition is still problematic. It would be interesting to discuss this phenomenon in terms of Cummins' (1979b) interdependence hypothesis but this is outside the scope of the current thesis. Following the ineffectiveness of English as the MOI a debate of whether or not the country should switch to Kiswahili as MOI for the entire education system ensued.

1.2.2 The Debate

There have been arguments and counter-arguments on whether Tanzania is ready to switch from English to Kiswahili as the MOI in secondary schools and in tertiary institutions. These arguments have been well elaborated in (Rugemalira, Rubagumya, Kapinga, Lwaitama, & Tetlow, 1990). The major argument advanced by those who support English to continue being the MOI is that Kiswahili lacks adequate technical vocabulary and that certain concepts cannot be expressed in Kiswahili. The protagonists counter-argument is that, evidence abound that many languages in the world have borrowed from other languages. They give examples where English has borrowed heavily from Latin, Greek and French. They argue that languages change as need arises to accommodate new concepts and vocabulary experienced by their speakers. They go on to contend, rightly so, that if Kiswahili is accorded an opportunity to be used as the MOI, certainly technical terms will be coined – and that some have already been coined and are in use. Rugemalila et al. (ibid.) have neatly summarized the above argument thus: “like an inventory of technical terms, Kiswahili teaching materials can only be accumulated through a process of actually using the language and thereby creating a need for such materials”. The fact that Kiswahili is used for primary education in Tanzania for all subjects is enough evidence that the language is indeed a viable medium of instruction. There are still of course some problems regarding harmonization of some scientific terms but this problem can be rectified easily.

Another argument advanced by the supporters of English is that Tanzania teachers are not trained to teach in Kiswahili. Opposing voices argue that most of these teachers are not themselves proficient in English either. They hold that there is ample evidence in Tanzania classroom that proves teachers inability to teach in English. They say that, after all, teachers are trained and retrained when a need arises, and that teachers can be retrained to teach in Kiswahili if there is a will on the part of the government to do so. Unfortunately, this will, on the part of government is not there yet. It is not uncommon in Tanzania schools to find many teachers who have taught for ten years and above without attending any training workshops, or short courses in their areas of specialization to make them keep abreast with the changes taking place in the subjects they are teaching. One is tempted to conclude that if the retraining is not happening now, then it is unlikely to happen in the near future given the prevailing economy of the country.

Yet another objection to Kiswahili is that the language is not on the same footing as English regarding international relations, that if Kiswahili was adopted then the country will be isolated from the rest of the world resulting to losing track of technological development. Protagonists counter-argue that some countries in Europe and Asia have shown that it is quite possible for education to be in the local languages and to have enough people fluent in a 'world' language to achieve wider communication with outside countries. It is thus not true that countries that are using their languages as the MOI in their education system such as China, Japan, France, Germany, Norway, Russia etc. have been isolated from the rest of the world and have lost track of technological development. They go on to hold that English is important just like any other foreign language, but it should be taught as a subject than being used as the MOI.

The second strand in the debate is largely economic. The antagonists always ask: How can the economy of the country such as Tanzania manage to support the cost of producing and translating teaching and learning materials in Kiswahili? A defender of Kiswahili, Brock-Utne among others, has questioned the high cost phobia when she says: "A language policy that strengthens the African languages may be costly. But when the costs are calculated, it should also be calculated what it costs to continue with a language

policy where the language of instruction becomes a barrier to knowledge for millions of African children” (Brock-Utne, 2001:118). The net result will be for these countries to remain in perpetual poverty because no country has ever developed by using a foreign language for education. Although many linguists would agree with Brock-Utne’s assertion, it is equally true that the task of producing and translating teaching and learning materials would be a phenomenal burden to the country. The country has other equally pressing priorities such as provision of satisfactory health services, construction of modern and sustainable infrastructure, provision of safe water, to mention just a few.

What then is the impact of maintaining English as the MOI in Tanzania secondary schools and beyond? The major purpose of secondary and higher education on the part of government is to provide the country with middle and high level manpower for civil and parastatal service in order to achieve self-sufficiency in manpower. However, the continued use of the English language in secondary and tertiary education is no longer effective as the MOI may be that the education system is producing ‘high level’ manpower in terms of quantity but there could be little in terms of quality. Stroud’s observation is convincing here when he says: “[...] but by using a language that the students and the people in general master will create technology and facilitate the transference of technology and know-how to everyone in the country” (Stroud, 2003: 17) . In the same vein Qorro (2001: 337) argues that the industrial revolution and later agricultural revolution in the countries of western Europe; particularly, Britain, France, Germany and Belgium, in the last years of the 18 century and at the beginning of 19 century, basically happened because these countries started to give education at all levels in the peoples own languages instead of Latin. These revolutions in industry and agriculture, which were carried out in Western Europe in those years are a proof that development is not brought about by a few elites who are educated in foreign languages, rather it is brought about by people after being given education in their languages. They are able to access education without language hindrance, which makes it possible for the people to understand scientific and technological concepts for their development. On a wider perspective Heugh (2008) emphasize that “unless we teach the very languages familiar to people in their daily lives, there can be no effective communication” (p.75).

In summary, the protagonists succinctly point out that the debate is not about the choice of either English or Kiswahili but it is about the choice between English and education. Indeed, education is affected when English is used as the MOI. In other words, by using English as the MOI we are denying education to the majority of Tanzanians who do not understand this language (Qorro, 2001).

1.2.3 Government Contradictions Regarding the MOI

There have been glaring contradictions by the government official statements as well as contradictions in relation to language policies in Tanzania. The Tanzania second five year development plan (1969 – 1974) envisaged that Kiswahili will be the MOI at secondary school level, but it did not happen. In 1982, The Presidential Commission on Education, which was formed a year before to review the education system of Tanzania recommended among other things, a switch-over to Kiswahili as the MOI in secondary schools by the year 1985 and subsequently at tertiary level. This too did not happen.

The official language in education policy that is presently in operation in Tanzania is written in the document entitled: *Education and Training Policy* (Ministry of Education and Culture, 1995) which states: ‘The medium of instruction in pre-primary schools shall be Kiswahili and English shall be a compulsory subject (p.35)’. At secondary school level the policy states: ‘The medium of instruction for secondary education shall continue to be English, except for the teaching of other approved languages and Kiswahili shall be a compulsory subject up to ordinary level (p.45)’.

After two years of operation of this policy the Ministry of Education and Culture (MOEC) issued another policy in September 1997 entitled: Cultural Policy. This policy emphasized the teaching of English as a subject. The policy says:

English shall be a compulsory subject in pre-primary school, primary and secondary education levels and shall be encouraged in higher education. In addition, the teaching of English shall be strengthened (Ministry of Education and Culture, 1997:2).

Following this policy, English that was hitherto taught from standard three in primary schools, was introduced as a subject right from pre-primary level. The introduction of Kiswahili as the MOI in secondary school has not been effected despite the Ministry's promise in its policy document that states:

A special programme to enable the use of Kiswahili as a medium of instruction in education and training at all levels shall be designed and implemented (*ibid.* p. 3).

When the fourth phase government came to power in December 2005, it shifted the department of culture from the Ministry of Education to the Ministry of Information, Culture and Sports. It is this department of culture, which deals with languages and language of instruction. This is why the deputy Minister for Information, Culture and Sports, Mr. Daniel Nsanzugwanko was quoted by one Tanzanian Newspaper as saying:

The ministry of Information Culture and Sports would soon submit a cabinet paper proposing that Kiswahili language be the medium of instruction in both secondary schools and higher learning institutions (Mukiza, 2007:3)

Five weeks later, to everybody's surprise, the Minister for Education and Vocational Training, Mrs. Margaret Sitta denied the statement made by the deputy Minister for Information, Culture and Sports when she was interviewed by the same Newspaper at Dodoma in the Parliamentary grounds. The Tanzania Parliament was in its April 2007 session. The Education Minister is on record to have responded thus:

[T]he Government has not taken any decision on whether to adopt Kiswahili as a medium of instruction at all levels of education. Such a decision would be momentous to the country and could not be decided without conducting a national debate on the pros and cons of using the language as said. The matter has only been there in talk, but as a Government we have not taken any steps or made any decision. It is not that simple and, if at all it has to be done, we will have first to seek for a national consensus (Masoba, 2007: 1)

The Minister's response in the above quotation signaled that a kind of an opinion poll or a special commission was likely to be set to collect opinion from all Tanzanians as to the suitability of Kiswahili as the MOI in the Tanzanian entire education system. If this is what was in the mind of the Minister, then it would be a waste of resources and time unnecessarily because the answer from such an exercise is known. The majority of

students, teachers and parents would say that they prefer English as the MOI than Kiswahili as attested by researches, among them, (Qorro, 2005; Rubagumya, 1993). This preference is understandable in Tanzania where proficiency in English is a “valued cultural and symbolic commodity” (Norton, 2000: 10). The preference of English is also confirmed by my interview data with students and teachers as we will see in the results chapters.

These contradictions have been succinctly summed up by Bamgbose. He says that African language policies are generally “characterized by one or more of the following problems: avoidance, vagueness, arbitrariness, fluctuation and declaration without implementation” (Bamgbose, 1991: 111 as cited in Kamwendo, 2008: 2).

These characteristics have been explicated thus: First, the avoidance strategy refers to a situation whereby a government or any other institution avoids making a language policy statement. Second, vagueness in a language policy refers to a situation under which a language policy is phrased in vague or not-easy-to-pin-down language. Third, arbitrariness in a language policy means a policy is not informed by expert opinion or other terms of fact-finding. Fourth, language policy fluctuation refers to changes in language policy that come with political or other types of leadership change. This is the case whereby the new government once voted into power makes radical changes of what the previous government had put in place. The fifth characteristic is declaration without implementation which means a language policy is declared but it then fails to move into the implementation phase (Bamgbose, 1991 as cited in Kamwendo, 2008: 1).

Bamgbose (1991) notes that the characteristic of ‘declaration without implementation’ consist of three forms; the first, is when a policy is declared whilst the prevailing circumstances are such that the implementation is actually impossible. An example would be declaring mother tongue instruction policy for pre-primary schools when such schools do not exist. The second form is a declared policy that has escape clauses built into it, “thus giving an alibi for non-implementation”. The third form is when a language policy is declared without implementation procedures (Bamgbose, 1991 as cited in Kamwendo,

2008: 2). In the light of the above Bamgbose's framework, I argue that Tanzanian governments' contradictions can be described in terms of Bamgbose's characteristic of declaration without implementation.

1.3 Mother tongue literacy

Almost all colonies in Africa and indeed elsewhere outside Africa – Asia for example – had to use the language of the colonial masters for their formal education and administration. Schools were regarded a bridge to good life in terms of securing white collar-jobs in the colonial governments. Since it was the language of the colonizers through which the indigenous got their education, they accorded this language higher status over their vernaculars or lingua francas. Consequently, proficiency in a colonial language, achievement in schooling, which led to securing employment opportunities made the indigenous to equate the colonial language with formal education (Roy-Campbell, 1995)

After independence most multilingual countries faced a dilemma of choosing one language over others to become the MOI. It was argued, and probably still is, that elevating one language to the status of becoming the MOI would trigger resistance from speakers of other languages. To circumvent the problem, most such countries opted for a neutral solution that is of maintaining the colonial language as the official language as well as the MOI (Campbell, 1995).

There are situations in Africa where the choice of the MOI didn't meet any stumbling block. The first situation is countries, which have one major language, these include: Rwanda, Burundi, Botswana, Lesotho, and Somalia. In Rwanda, Kinyarwanda is spoken by 98% of the population; in Burundi, Kirundi is the native language for 99% of the population; in Botswana, Setswana is spoken by 90% of the population; in Lesotho, Sotho is the native language of 95% of the population; while in Somalia, Somali is spoken by 97% of the population (Bamgbose, 1991 as cited in Roy-Campbell, 1995:24).

The second situation is countries, which despite being multilingual have succeeded in elevating one indigenous language to a lingua franca status and national language. One such celebrated example is Tanzania. While only 10% of the population speaks Kiswahili as their mother tongue, it is spoken by 90% of the population (Abdulaziz-Mkilifu, 1971). All the countries mentioned above, save Somali, having a common indigenous language notwithstanding, they have retained a foreign language as the MOI particularly for secondary and tertiary education. This situation has resulted in polarized debates (such as one just discussed above) in these countries as to whether meaningful education can be imparted through foreign languages or mother tongues.

The term mother tongue is a complex concept to the extent that it has been a subject of debate among scholars; till to date there has never been an agreement as to the standard definition of the term; hence, I do not intend to enter this debate. Readers who may want to follow up that debate can read Pattanayak, (1981); Illich, (1981); Fishman, (1981); (Gupta, 1997, Pennycook, 2002); among others. Suffice to say that in Tanzanian situation, just like in many African context, the notion of mother tongue is extremely problematic because children grow up with repertoires, portfolios and registers of different languages and this problematises the whole notion of mother tongue. It further problematises those theories of bilingualism that are built around the notion of another mother tongue.

Nonetheless, for the purpose of this thesis, the term mother tongue means the language through which “the expression of the primary identity of a human being *is carried out* (words in italics, mine). It is the language through which a person perceives the surrounding world and through which initial concept formation takes place” (Pattanayak, 1986). Although in Tanzania, particularly in the rural areas children will speak one or more of the 120 vernaculars available, they will learn Kiswahili with ease as they progress in higher grades in their primary education. The learning of Kiswahili does not expect to pose much difficulty because Kiswahili is a Bantu language in most of its vocabulary, syntax and grammar and 90% of Tanzania languages are of Bantu origin. (Mbaabu, 1996 as cited in Vuzo, 2005:74). The similar reason was also given in Mauritius where it is said that since French is closely related to Creole (the mother tongue

of 70% of the population) is acquired easily (Sonck, 2005: 45). Accordingly, for the purpose of this thesis, Kiswahili is loosely treated as the *semi-mother tongue* of pupils/students of the part of Tanzania where this study was carried out.

In all Anglophone colonies, the colonial authorities acknowledged the fact that the child entering school learns beginning literacy skills most efficiently in the mother tongue or L1 (Pattanayak, 1986; Padilla *et al.*, Skutnabb-Kangas, 1990). Hence instruction through the mother tongue was allowed at the primary school level, particularly from grade 1 to 3 or 4 or 7 beyond which the former colonial language became the sole medium of instruction. Example of countries using mother tongue up to third grade include: Kenya, Nigeria, Seychelles etc. Those which use mother tongue up to fourth grade include: Botswana, South Africa etc. Tanzania conducts primary education for seven years in Kiswahili before children are introduced to English as the MOI at secondary level. On the other hand, in the former Francophone or Lusophone (Portuguese colonies), the colonial administrations did not tolerate mother tongue education. They encouraged the students to have their education solely through the colonial language (Heugh, et al., 2007). This goes against the fact that teaching initial literacy in the first language of the child enables him or her make the association between meaningful speech and written language, instead of struggling to decode a language he/she is not proficient in (Tabouret-Keller et al., 1997). It is also argued that among the important benefits of L1 are the development of strong self-concept and self-confidence (Trueba, 1993) and higher level cognitive skills (Cummins, 1997) all of which can later be applied to learning in any other language (August & Hakuta, 1997).

We cannot agree more with Pattanayak's (1986) assertion that the adoption of the child's mother tongue as language of literacy and education imparts education relevant to the societal needs, while failure to utilize the mother tongue in favour of language of the former colonial master deprives many people of their substance and makes a few privileged (p. 8).

1.4 Previous studies on the failure of English as the MOI

One of the first studies, which investigated the ineffectiveness of English as the MOI was conducted in 1978 by Mlama and Materu. In their study, they cited instances whereby students were observed grappling to express themselves in response to questions asked in English; answers were often incoherent and irrelevant, showing lack of understanding of the question or inability to answer in English. However, when the same questions were asked in Kiswahili, students gave relevant and articulate answers. They then concluded that English had ceased to be an effective MOI in the Tanzania educational system. (Mlama & Materu, 1978). This study was conducted in secondary schools, the level where English is used as the MOI.

In 1984 the government commissioned a consultant team formed by two British experts, namely Criper and Dodd to investigate the use of English in the Tanzania education system. On the basis of a test administered to 2,410 learners drawn from all levels of education system, where English was used as MOI, they observed the following:

...through their secondary school career little or no other subject information is getting across to about 50% of the pupils in our sample. Only about 10% of Form IV's are at a level at which one might expect English medium education to begin (P. 14).

...the proportion of [Form V] pupils at level 'A' (nearing but not at independent reading level) is still small - 17% (P.14).

... [University] students' level of English is substantially below that required for university English medium study (P.15).

...less than 20% of the [university] sample tested were at a level where they would find it easy to read even the simpler books required for their academic studies (P. 43).

...we estimate that perhaps up to 75% of teaching at any rate in Form I, is being done through Kiswahili (P. 34) (Criper and Dodd, 1984 as cited in Rugemalila *et al.*, 1990).

Despite their glaring observations that English was no longer an effective MOI in post-primary education, Criper and Dodd went ahead to recommend that English as the MOI be retained by specifically addressing the following:

1. to produce and implement a six-month immersion programme for the beginning of Form I, as a way of introducing English into subject teaching at an early stage;

2. to stimulate the use of English in the out-of-class school environment;
3. to foster extra-curricular activities involving the use of English (Criper and Dodd, 1984; cited in Trappes-Lomax, 1990: 102)

These recommendations erroneously alluded to the popular belief that the more learners hear the language around them, the more easily they learn it. This is not necessarily the case. Numerous authors (among them being Steven Krashen) have suggested that what matters is not the quantity of input but comprehensible input (Krashen, 2007). An increasing body of research into cognitive development and educational success has shown that a *maximum exposure* assumption is a fallacy (Cummins, 1984: 109); I argue that, the comprehensible input for Tanzanian learners is through the Kiswahili language and not English.

Galabawa and Lwaitama's (2005) study was a small experimental study set to determine the extent to which learning would be facilitated or hindered by the use of Kiswahili as the MOI in Tanzanian secondary schools in comparison to a situation where English is used as the MOI. Their experiment comprised an experimental class, which was taught for four weeks solely through the medium of Kiswahili, and a control class, which was taught for two weeks in English as the MOI and again taught for two weeks using Kiswahili as the MOI. The control class was given a test, in English after two weeks then the same topics were taught again to the same class in Kiswahili and given the same test after another two weeks. The experimental group was given a test in Kiswahili after four weeks of instruction in Kiswahili. During the whole period of experimental study, Kiswahili and English continued to be taught as subjects in both the experimental and the control classes. The material for the relevant topics in Geography and Biology was translated into Kiswahili using both subject and Kiswahili teachers in the schools. Teachers who taught both the experimental and control classes had received school based "in-service" training.

Their findings indicated that the minimum scores in the control group were higher when the group was taught in Kiswahili than it was taught in English. The results unequivocally showed that for both subjects and in all schools, the students who were taught and tested

passed. This means that also in this school 99% of the students failed in the test. He goes on to say: results from Mgeta secondary school, Morogoro were the worst. All 36 students failed the test with the first one scoring 31%.

In conjunction with students test analysis, the researcher also analysed the English language proficiency of university students who were studying education and expected to teach in Tanzania secondary school after graduation. Examining an answer to an essay question written by one of the students who was a fourth year B.Sc Education, the researcher found mistakes in grammar, in spelling and in the use of idioms. In some paragraphs the mistakes were so abundant that it was difficult to grasp the meaning of what the student attempted to convey.

Accordingly, Malekela strongly recommended that Kiswahili be used as the MOI in post-primary education. Again, this study seems to assume that switching to Kiswahili would automatically enhance students' performance even in Kiswahili academic writing.

Another study closely related to this is by Brock-Utne and Desai (2005). It was a comparative study on learners' writing skills in Tanzania and South Africa. Desai had conducted her study in 1998 as part of her doctoral study. Her case study included two grades 4 and two grade 7 classes at a school in Khayelitsha, Cape Town. Basically, the research involved profiling the learners' proficiency in both English and Xhosa – under existing conditions. The data consisted of three writing tasks per grade in both English and Xhosa. The first task was a picture story where learners had to write a narrative based on the pictures. The second task was a reading comprehension on passages based on work learners had covered in their content subjects, with questions based on the passage. The third task engaged learners in writing an essay in which they outlined their views on a given topic. In each grade, class received the English version first and the other received the Xhosa version first.

Her findings showed that in every class and in every task the learners performed relatively better in the Xhosa version with the narrative task being the best. However,

learners performed very poorly in the reading comprehension in both languages. Even though the answer was at times not correct, the Xhosa version still showed greater clarity of expression. Those who performed well in Xhosa did not necessarily perform well in English. But those who performed well in English also did well in Xhosa. She also found out that learners' performance in the expository task in Xhosa did not show any improvement in grade 7, instead it had declined.

She attributed this decline in expository writing to the fact that learners were not really inducted into an academic discourse, or they were not sufficiently exposed to decontextualised texts. She also observed that grade 7 performance in English had improved even though it was still below 50%. She reminded readers that the grade 4 expository writing task was contextualized, whereas that of grade 7 was decontextualised. Commenting specifically on learners writing Desai says: "learners are able to reflect what is happening in the pictures fairly accurately. Sentences are complex ...learners have not yet mastered the use of cohesive devices".

Desai's colleague, Brock-Utne decided to replicate Desai's study in the Tanzania situation. In this study, the researchers chose to focus only on a narrative task based on pictures. She recruited two Tanzanian master's students Vuzo and Mkwizu (Vuzo, 2002a, 2002b, and Mkwizu, 2002, 2003, cited in Brock-Utne & Desai) as research assistants for the project. The study used the same cartoon story as Desai had used. Another Tanzanian student carried out a similar study in Zanzibar, using a different cartoon.

While in Desai's study English is used as the MOI in Grade 4 onwards in South Africa, primary schooling in Tanzania is conducted in Kiswahili. English is taught as subject in primary school, which then functions as the MOI for secondary and tertiary education. Brock-Utne and her assistants decided to administer the cartoon test in Form I in secondary school, which according to them was equivalent to South Africa Grade 4 in terms of using English as the MOI. They then chose Form IV, which in terms of years of exposure to English as the MOI also resembled Grade 7 in Desai's study.

In the study conducted by Vuzo she also decided to include Form VI since these students had had English as the MOI for six years who were to join universities after their graduations. The students in the Vuzo and Mkwizu studies in Tanzania were not asked to arrange the pictures in sequence. That had been done for them. They were just asked to describe the story told through the cartoon, first in Kiswahili and later in English.

Brock-Utne and Desai reported that the findings of the study in Tanzania largely coincided with those of South Africa despite the higher grade level in Tanzania. They observed that some students' English passages were largely incomprehensible; that there were many grammatical errors and spelling mistakes; and a lack of connection between the picture and the story presented was glaring in some of the written accounts, particularly of Form I students. However, they pointed out that all the students expressed themselves adequately at all grade levels in Kiswahili. Specific findings from Brock-Utne and her assistant's studies are as follows:

1. All students proved to have enough vocabulary to narrate the story. This helped them to express their feelings imaginatively. There is frequent use of interjections and rare repetition of words. Students proved to have a wide stylistic choice when expressing themselves in Kiswahili (e.g. formal and informal words);
2. Unlike the case when students wrote in English, their Kiswahili sentences were long. Students managed to use more complex structures and various types of sentences including commands and questions. Some managed to differentiate direct from indirect speech;
3. Since students had rich vocabulary and were able to construct good sentences, it is easy to understand what they wrote. Consequently the stories become interesting. The details which are missing in the English version are found in Kiswahili
4. The sequence was very good;
5. Students demonstrated good command of the Kiswahili tense system. Thus there is clear distinction between past, present and future;
6. There were some spelling errors as a result of mother tongue influence. According to Vuzo (one of Brock-Utne's assistant) errors such as the interchange of 'r' and 'l' for example *kupereka* instead of *kupeleka* and addition of 'h' where it is not

supposed to be, for example *hangalia* instead of *angalia* or dropping it from where it was supposed to be for example, *ayupo* instead of *hayupo*.

Brock-Utne and her assistants' study did not seek to find out whether students would also have performed better in writing in other genres such as Exposition, Explanation, Description, Report etc. since in terms of the genre conventions, there are differences in all of these as Barton & Ivanič (1991) emphasize that “ [...] it may not be very useful to think of writing as one activity that is the same across all situations” (p.2). One would like to know how an essay in Geography, Chemistry, or Biology would look like in terms of schematic and lexico-grammatical structure realization of the genre. One would like to see how a student is able to handle the beginning of an expository essay as opposed to a narrative one – this is part of schematic structure of a genre. Likewise one would like to see how a student manages to make lexico-grammatical choices typical of the particular genre, an expository essay for example.

If genres are different ways of using language, then we should find that speakers and writers make different lexico-grammatical choices according to the different purposes they want to achieve. That is, texts of different genres will reveal different lexico-grammatical choices – different words and structures (Eggins, 2004). For example, the types of words and structures used in a narrative essay genre will not be the same as those used in an expository argumentative essay genre. For a learner to succeed in any education system, he/she will need to be able to operate the typical school genres such as Exposition, Report, Explanation etc. In the same vein Cambourne & Brown (1989: 47) make a telling point thus:

[...] If one is to understand and succeed in different subjects which are taught in schools and universities one must learn to think like a historian, economist, biologist, mathematician etc. In order to do this one must learn not only the content of these discipline areas, but also the way of organizing the discourse that typifies them.

It is for this reason I am arguing that Brock-Utne's (2005) conclusion that "all the students expressed themselves adequately at all grade levels in Kiswahili" should be taken cautiously in that it is based on only one genre – narrative.

In the light of the previous studies reviewed above, which had advocated for a switch of the MOI from English to Kiswahili in post-primary school level in Tanzania, I argue that there is a need for a more comprehensive study to investigate the extent to which learners manage to operate the typical school genres such as Expository, Report, Explanation in Kiswahili academic writing. This is the focus of the present study. Learning from the social practice perspective – the approach the current study is following – means that learning takes place in contexts of regular, repeated activities with support from others and active participation, it is not just an individual accomplishment.

Other studies which corroborated the findings of the above reviewed ones and made categorical recommendations of switching from English to Kiswahili as the MOI include: Roy-Campbell and Qorro, 1997; Rubagumya, 1997; Puja, 2003; Mwinsheikhe, 2003; Vuzo, 2005 among other.

1.5 Statement of the problem

All the reviewed studies have investigated the ineffectiveness of English as the MOI at secondary school level and above and went further to recommend a switch from English to Kiswahili as the MOI. All studies reported above seem to suggest that once the MOI in the Tanzanian education system is Kiswahili then all problems in relation to teaching and learning would automatically have been solved. This might not be the case because we are yet to establish that learners have sufficient proficiency in Kiswahili academic genre to manage the transition to a context of schooling (secondary) where academic content is mainly transmitted through genre conventions. In other words, when a student learns Biology or Physics he/she also learns how Biology or Physics are talked about; the reason being content knowledge is knowledge of registers (for cogent argument on this see Gee, 1990; Martin, 1993; Reppen, 1995; Hasan, 1996). However, under the circumstances, I venture to say that no study, I am aware of in Tanzania has set out to investigate whether

pupils/students master Kiswahili academic literacy and if various genres are taught appropriately; and whether these pupils/students master academic literacy in a way that would allow them to benefit from a transition into Kiswahili as the MOI at secondary school level and probably beyond. This is the problem the current study sought to investigate. As we shall see the teaching and practice of genres is a social practice and therefore I will study it from the NLS perspective.

1.6 Objectives of the Study

In the light of the above, the purpose of this research was to investigate whether genre conventions of academic writing were sufficiently developed in Kiswahili language and whether students and pupils benefit from teachers' instructional strategies. Since we maintain that there are differences between the ordinary language of the home and the community on the one hand, and the language of the school –academic language on the other, then it is important to explain what we mean when we talk of academic language.

The social practice of schooling entails certain 'rules of the game' (Cummins, 2000) with respect to how communication and language use is typically organized within that context. Ability to manipulate academic language means the degree to which an individual has access to and expertise in understanding and using the specific kind of language that is employed in educational contexts and is required to complete academic task (Cummins, 2000). Still, this ability can be explicated from the register theory perspective as the extent to which an individual has an access to and command of the oral and written academic register of schooling; register being the realization of particular discourse contexts and conventions (Martin, 1993; Reppen, 1995; Cummins, 2000). As pupils and students progress through the grades, the academic tasks they are required to complete and the linguistic contexts in which they must function (Kiswahili) become more complex with respect to the registers employed in these contexts. Not only is there an ever-increasing vocabulary and concept load involving words that are rarely encountered in everyday out-of-school context but syntactic features (e.g. passive rather than active voice construction) and discourse conventions (e.g. using cohesive devices

effectively in writing) also become increasingly distant from conversational uses of language (Kiswahili in this context) in non-academic contexts (Cummins, 2000).

It is widely believed from the social practice perspective that access to TV, radio, newspapers, books at home enables children to acquire a variety of genres and registers – including academic registers. From these literacy materials children can learn how to pronounce words appropriately, they can learn various ways of sentence construction, they can learn reasoning analogies, as well as gaining a great deal of information (Cope & Kalantzis, 1993: 75). It is against this backdrop that I have formulated the first specific research objective this study intended to accomplish, which reads:

1. (a) *To establish whether pupils/students have access to literacy resources at home and in school*
- (b) *To find out pupils'/students' and teachers' perception of Kiswahili as a resource at secondary school level*

Genre refers to abstract, socially recognized ways of using language (Hyland, 2003). There is no single genre whose conventions can be taught once to students in any subject, who will then become fluent writers in all other subjects. There are different genres each with its lexico-grammatical and structural organization. An expository (argumentative) essay is a type of a genre, the schematic structure of which differs from that of a report genre or procedure genre etc. This kind of genre knowledge is crucial, since it enables writers to recognize when and why to use which genre. It is undoubtedly the case therefore, that the Kiswahili syllabus for primary schools in Tanzania should consider what sorts of academic and other situations pupils are likely to encounter and what sorts of genres they will need to achieve their purposes in those situations. In addition, we would like to know if pupils/students demonstrate facility for different genres; that is if they master the conventions to be able to write Kiswahili academic text in the subjects taught in secondary school if Kiswahili was to be the MOI at this level. In view of the above, hence the rationale for the second research objective, which reads:

2. a) *To establish if there are a variety of academic genres (Reports, Description, Procedure, Exposition etc.) in Kiswahili sufficient for content subjects such as science, history, geography; and*
- b) *To find out whether pupils in their late stage of primary education (standards 6 and 7) have a solid base in Kiswahili academic conventions to potentially benefit at secondary school level if taught in Kiswahili*

As we shall see later in chapter two, the autonomous outlook of literacy was challenged by the New Literacy researchers such as Street who proposed an alternative model – the ideological model of literacy. In the words of Street (2001:7) “ideological model is a more culturally sensitive view of literacy practices as they vary from one context to another”. The model states that “literacy is a social practice, not simply a technical and neutral skill; that it is always embedded in socially constructed epistemological principles” (ibid, p. 2). In the writing pedagogy, policy practices and opinions about literacy education are usually underpinned, consciously or subconsciously by particular ways of conceptualizing writing and how writing can be learned (Ivanič, 2004: 220). Given that there different approaches of discourse of writing, it is imperative to know which ways of teaching writing literacy are adopted by teachers, in that some are more effective in this context than others are. This is the motivation for the third objective, which is in two parts:

3. a) *To investigate how essay writing is perceived and taught in Kiswahili*
- b) *How language was used in classrooms in the negotiation and construction of meanings in the process of producing and reproducing academic text*

Academic discourse simply means the variety of language characteristic of the school; this language has its characteristic conventions. Academic discourse reflects the registers of language that learners acquire in school or in any educational institutions, which they should use effectively throughout their schooling life. This variety of language will differ from the ordinary home/community language in terms of some lexico-grammatical choices and discourse conventions although the “common core” (linguistic items that are

common to all varieties such as plural morpheme, phonological rules, verb inflections e.g. -ed, word-order etc.) will be the same (Bloor & Bloor 1986 cited in Shumbusho, 1991:26) Features of academic conventions would include formality of lexis, conciseness and exactness, impersonality and objectivity, nominalization, coherence of text and the use of cohesive devices etc. It has been claimed that these conventions are not normally taught, learners are expected to acquire them as they progress through the grades (Lillis, 2001). As a result of the preceding claim, we would like to probe the issue by observing and asking our respondents whether they were taught the so-called academic conventions. Hence the basis for our fourth objective, which is stated as follows:

4. *To establish whether Kiswahili academic conventions are taught.*

If we believe that ability to write well is necessary for academic success, then apart from the teachers' views on the ability of their pupils/students to write academic texts, we need to know how pupils/students themselves perceive their writing ability. In this sense, what they believe their ability is in writing, will determine to a great extent how they are ready to improve their writing. Similarly, Horwitz (1987) underscores the point when she says: "what learners believe about what they are learning and about what they need to learn strongly influences their receptiveness to learning". In this connection, we sought to see how this receptiveness translates into actual performance, that is whether pupils manage to write appropriate Kiswahili academic texts. The foregoing discussion in this paragraph is the basis for the study's fifth objective, which states thus:

5.
 - a) *To find out pupils'/students' perception on their ability to write academic Kiswahili texts; and*
 - b) *To compare their perception against the actual performance of their Kiswahili academic texts.*
 - c) *To find out teachers' views on their students' ability to write Kiswahili academic texts.*

Literacy and language are learned in relations with significant others – adults, older siblings and friends – these ‘others’ may provide assistance in the form of a direct answer or by scaffolding the interaction. Through scaffolding and acculturation, learners experience language being used by people in appropriate ways. The appropriate ways are those which enable the creation of meanings and the sharing of meanings. No one can learn how to use language and literacy in isolation. To be able to use language and literacy learners must have access to other people using print in appropriate ways (see Heath, 1982; Hall, 1994; Street, 1994, 2000; Barton, 1994). Vygotsky has also emphasized the role of ‘others’ in his celebrated notion of Zonal of Proximal Development (ZPD) where skills are extended through the guidance and response of expert others, in other words, “*scaffolding*” (Vygotsky, 1978 cited in Hyland, 2003) (I have added the italicized word). It is against this background the sixth objective below was necessary:

6. a) *To analyse the type of feedback teachers make on students’ texts and how they impact on students’ future writing.*
- b) *To find out whether pupils/students practice peer-review*
- c) *To investigate whether collaborative writing is practiced in classrooms*

These objectives would finally help to indicate, as to what it would mean if Kiswahili were to replace English (now) up to at least secondary level, whether the sort of structures needed in terms of genre conventions of an academic essay (of a respective genre) are actually established in Kiswahili, taught appropriately and understood by the pupils/students.

1.7 Critical Research Questions

The study sought to find answers to the following research questions:

1. a) Do pupils/students have access to literacy resources at home and in school?
- b) What is the pupils’/students’ and teachers’ perception of Kiswahili as a resource at secondary school level?

3. Teachers are able to vary their instructional strategies accordingly, principally because they are using the language they themselves are proficient in.

1.9 Significance of the study and rationale

This study, which sought to investigate the ability of students to use Kiswahili in academic writing as a social practice, is probably the first of its kind in Tanzania in that available studies have focused on investigating problems of teaching and learning in relation to the English language in Tanzania. Even those that have examined students' writing have done so at the level of narrative only and have looked at students writing in terms of decontextualised skill. Narrative is one genre that is qualitatively quite different from the genres needed for content presentation. The present study however has looked at academic writing "literacy as integral part of social events and practices" (Maybin, 2000 in Barton et al., 2000: 197). This study was therefore considered necessary for the following three reasons:

1. It would provide a point of comparison with works generated in other geographical contexts such as in any other multilingual context in Africa and elsewhere.
2. Pedagogically, if the Tanzanias Government decided to change the MOI at secondary school level, teachers will have an advantage of being able to vary their teaching methodologies because they will be operating in the language they know better than English. Stroud (2003: 18) draws our attention to this point when he says: "[...] choice of metropolitan language as the main language of daily instruction, seriously limits the range of teaching methodologies that teachers can employ; in practice, pedagogy is often teacher centred, built around rote learning, with few creative classroom activities"
3. The linguistic analysis to be performed on texts may enable us to say why the pupils'/students' texts are, or are not, effective texts as academic Kiswahili texts. If not effective, where then is the problem, in the language itself or in the mode of teaching?

1.10 Scope and Limitations

This study restricted itself to investigating the nature of pupils /students' academic writing literacy in academic essays in Kiswahili and the instructional strategies of their

teachers to work with Kiswahili text. In this sense, we hope to contribute to literature on theorization round the viability of mother tongue education in a multilingual context.

The study was carried in Morogoro – Tanzania, specifically Morogoro Municipality and Mvomero District. Morogoro is one of the twenty – seven administrative Regions in Tanzania. My decision to chose this area was influenced by two factors, first: I wanted to carry out my study in a different setting from other ethnographic studies, specifically Wedin’s (2004) study whose setting was typical rural where Kiswahili was the pupils’ L2 and was not used at home, was only used at school. Even at school, Kiswahili was not used consistently, there were frequent instances of code-switching between Kiswahili and pupils’ vernacular (Wedin, 2004). The current study was carried out in Morogoro Municipality which is urban and in Mvomero District, which is peri-urban where Kiswahili was the L1 of most pupils hence their home and school language. The second reason was that the element of urbanity was an important factor in terms of resources such as qualified teachers and books. Whereas schools in rural Tanzania would have acute shortage of textbooks, would have less number of qualified teachers and most parents in these areas would fail to provide their children with note-books and pens because of poverty, schools in urban and peri-urban would be better off in these resources (cf Wedin, 2004). I have chosen these areas because they are urban and peri-urban, their linguistic environment – Kiswahili, and the relatively better teaching and learning resources are highly facilitative for potential continuation of learning through the Kiswahili medium.

1.11 Methodology

1.11.1 Research Design and Methods

This is an ethnographic study, which employs a case study design. Three methods of data collection were employed namely: interviews, classroom observations, and text analysis. However, besides being mainly a qualitative study, the study also employed elementary counting which therefore also makes it quantitative in a sense.

The class, which formed my sample at primary school level, was standard six. One might ask why not the terminal class i.e. standard seven. The major reason that led to the choice of standard six was that as I was doing ethnography, in the process of continuous transcription of interviews and text analysis, I found myself forced to go again to the field for further interview. If I had opted for standard seven, for sure it would not have been possible because standard seven pupils were at that time preparing for their end of primary education examination in September, my data collection started in October 2006. Hence, the most viable option was standard six, in which I observed and interviewed some pupils in October – November, 2006 and interviewed them again when they were in standard seven, in January and May 2007. It is obvious, therefore, that if I had picked standard seven, the further interviews with pupils would not have been possible.

Regarding secondary schools, at the secondary school located in Mvomero District I chose form two (a second year of secondary education) for observation and interview. Here again I could not choose form one (the first year of secondary education) because most secondary schools in Tanzania – including this one – have an arrangement of a six weeks remedial English course which runs from mid-January to end of February. The teaching of all other subjects begins early March. If I had opted for this form, it means I would have waited till the next term, in July 2007 for interviews because at that time, there would have been a significant coverage of the form one syllabi. The field time would have become too long for me.

However, in another secondary school in Morogoro Municipality, I picked form three (a third year of secondary education) for observation and interview. I wanted to know if at the penultimate form; students' Kiswahili essay writing skills, at least in one subject – Kiswahili, could have significantly improved in comparison with that of primary school pupils.

The teachers sample in primary schools comprised of the teacher teaching Kiswahili subject in the chosen class and the teacher teaching science in that class. In addition, I also interviewed head teachers of both schools.

The teachers sample in secondary schools consisted of the teacher teaching Kiswahili in the chosen form, one other teacher teaching science subjects in each secondary school. These teachers were teaching science subjects through the medium of English. I included them in my sample because I wanted to hear their opinion on whether they would be able to teach Chemistry, Biology, and Physics in Kiswahili if the switch was implemented. In addition, I interviewed headmasters of these schools.

Field research was conducted in Morogoro Region of Tanzania for a period of seven months starting on 2/10/2006 and ending on 31/05/2007. This period excludes December when all schools were on Christmas vacation.

A total of twenty-eight respondents were selected and interviewed. The breakdown is as follows: Four pupils/students from each school; thus making a total of sixteen pupils/students. There were a total of twelve teachers (including head teachers and headmasters/headmistresses).

My analysis centred on data obtained through the following methods: The interviews with pupils/students, teachers and school heads were audio tape recorded, put in the computer and transcribed. The interviews were mainly geared to obtaining respondents' opinions on how they perceived the process of Kiswahili essay writing, how they perceived teachers' comments on their essays, their ability to write Kiswahili essays, and their opinion on what language they would prefer as the MOI at secondary school level.

In order to understand how knowledge is created in talk and in text I adopted the methods of social semiotics or SFL. This is the principal method by which linguists and educationists have studied the resources of meaning making in language. The study of SFL was initiated by Halliday, and made widely accessible by Eggins (1994), Halliday (1994), Martin (1992), and Thompson (1996). These methods have been applied to the study of education by many scholars including Christie (1989), Christie and Martin (1997), Lemke (1990), Young & Nguyen (2002) among others.

Consequently, text analysis was performed on pupils'/students' texts with a view to establishing whether pupils/students managed to write their essays reflecting the following: first appropriate processes in the type of essay they were writing; second, appropriate circumstantial elements when expressing the processes – *ideational metafunction*; third, appropriate Mood in relation to the type of essay being written; – *interpersonal metafunction*; and fourth, appropriate Themes as well as whether they managed to handle cohesive resources of expansion – *textual metafunction*. In addition, to determine whether pupils'/students' texts were academic essays in the genres they were writing in, a genre analysis was performed for this purpose. In other words I wanted to see whether pupils/students were consistently writing in the genre they were supposed to write in using appropriate conventions of the genre.

Classroom observations were video recorded, put in the computer and transcribed. The data obtained were analysed using Christie's (2002) model of curriculum genres and macrogenres. The object of the classroom discourse analysis was to enable us to see how language was used to negotiate and construct meanings in the process of producing academic texts.

1.12 Ethical Considerations

In all research dealing with human beings or animals, considerations have to be made concerning how information is treated, so as to alleviate possible negative effects for those involved. In this regard, ethical rules set up by American Sociological Research Association Standards were complied with. These rules had four main demands: demands of confidentiality, possibility of withdrawal at any stage of the research, request a report at the end of the research and research protocol – indicating the purpose of the research and the rights of the respondents.

In complying with these rules the following were accomplished: First, a letter seeking permission to carry out the research in schools was written explaining the purpose of the research. Luckily, all heads of schools granted permission to me to carry out the research in their schools. Although permission was granted by heads of schools, I did not assume

that the permission was automatically extended to my would-be respondents. Hence, I had again to request permission from every individual pupil/student and teachers whom I selected for my sample. Again, no one rejected my request. Secondly, I have maintained confidentiality by not using real names of the schools and respondents. Schools have been referred to by alphabetical letters and all respondents' names are pseudonym throughout the thesis. Only geographical names are authentic. Thirdly, regarding the liberty to withdraw at any stage of the research, I am happy to report that no respondent withdrew despite the bother I must have caused by visiting them more than once. Briefly, all my respondents cooperated to my satisfaction. Fourthly, a promise was made to the heads of schools that a copy of the report will be offered upon request.

1.13 Organisation of the thesis

The thesis is organized into eight chapters. Chapter one is mainly introducing and contextualizing the problem that the thesis investigated. In this connection, as a background of the problem, the chapter has presented the Kiswahili versus English debate that has been going on for the past three decades in Tanzania. This is followed by the explication of the government conflicting stance over the issue of language policy in Tanzania. Then the chapter discusses the concept of mother tongue literacy in some countries in Africa vis-à-vis literacy through metropolitan languages such as English, Portuguese, and French; this is followed by a survey of the previous studies on ineffectiveness of English as the MOI in Tanzania. Moreover, the chapter presents the problem statement, objectives of the study (general and specific), research questions, assumptions, significance and rationale, scope and limitations, methodology and ethical considerations.

Chapter two attempts to contextualize the concept of academic literacy from the NLS perspective, which informs this study. The chapter explicates other concepts onto which the thrust of the entire study revolves. These concepts are the following: classroom discourse, teachers' comments on pupils'/students' writing, and the discourses of writing.

Chapter three examines the literature on the study's analytical framework. The theories used to analyse the data include: SFL and the associated Christie's notions of curriculum genres and macrogenres and Genre theory. These theories have been used in combination since they all examine issues of context and language as social practice where text written or spoken is central.

Chapter four explicates the methodology adopted for the study. The chapter opens by describing the research design followed within the ethnographic perspective. After this discussion, a description of the instruments of data collection is made, followed by a description of the area of study in terms of its socio-economic and demographic details. Then an attempt to elaborate how cases were selected along with the criteria used was made. This is followed by a short biography of each pupils and student in the sample. Then the methods utilized to analyse the data were discussed. Since there are always limitations regarding data, limitations in this respect were given. This was followed by an explanation of how the researcher left the field. Finally the chapter closes with a general conclusion.

Chapters five, six and seven present the findings while discussing them in relation to the literature reviewed and the theories followed. This thesis has come out with three major findings presented as themes. The first theme is "access to language and literacy resources"; the second is "explicit and comprehensive exposure to genres"; and the third, is "voice, agency and collaborative writing ". Each of these major themes forms a chapter. Thus, chapter five presents and discusses the data for the first theme; chapter six presents and discusses the data for the second theme; and chapter seven presents and discusses the data for the third theme.

Chapter eight presents conclusions and recommendations in relation to the study's general aim. The conclusions have been centred on the issues that emerged from the findings discussed in chapters five, six and seven. In the second section of this chapter, recommendations on how Kiswahili academic writing literacy can be improved have been given. Finally the chapter closes by highlighting areas for further research.

1.14 Conclusion to chapter one

In this chapter, I have presented the background to the problem this thesis is trying to address. Specifically, how I came to decide on the topic and why I thought the problem was worth investigating. Besides, the research design that shows the steps followed to carry out the investigation with a view to answering research questions has been given. However, the stated problem has to be contextualized i.e. to look at the problem with the purpose of filling in the gap in the current knowledge. Hence the need to review the related literature, this is the focus of the next chapter.

CHAPTER TWO

CONTEXTUALISING ACADEMIC LITERACY

2.0 Introduction

We have stated earlier that our purpose was to investigate whether genre conventions of academic writing were sufficiently developed in the Kiswahili language, the nature of pupils'/students' academic writing literacy in Kiswahili, as well as the instructional strategies of their teachers and whether these were effective. This was done from the NLS perspective, whereby literacy practices are understood as always taking place in social context in which literacy practices exist in relations rather than in individuals. Consequently, this chapter discusses NLS as a framework for interpreting some central concepts (such as academic literacy, classroom discourse, teachers' comments on students' writing, and the discourses of writing) in a comprehensive social practice framework. The purpose of the review that follows is to enable me to put text writing in classrooms into ethnographic perspective something that the NLS approach enables me to do.

2.1 What is Literacy?

There are two contested approaches to literacy namely: the 'autonomous' and the 'ideological'. Traditionally, the word literacy was defined as the ability to read and write, (the technical ability) and it was emphasized that literacy was achieved through the exercise of these skills mainly through school settings; see for example (Goody, 1968, 1977; Olson 1977; Ong 1982).

2.1.1 Autonomous model of literacy

The above cited early researchers of literacy have argued that literacy is associated with large advances in cognitive processing and with radical shifts in the nature of society to such an extent that there is 'a great divide' between pre-literate and literate societies. Street castigates this view of literacy when he says:

The standard view in many fields, from schooling to development programs, work from the assumption that literacy in itself (autonomously) will have effects on other social and cognitive practices. Introducing literacy to poor, "illiterate" people, villages, urban youth etc. will have the effects of enhancing their cognitive skills, improving their economic prospects, making them better citizens, regardless of the social economic conditions that accounted for their "illiteracy" in the first place. I refer to this as an "autonomous" model of literacy. The model ... disguises the cultural and ideological assumption that underpin it so that it can then be presented as though they are neutral and universal and that literacy as such will have these benign effects (Street, 2003: 77)

As from the 1980s, looking beyond the confine of schools, researchers found that literacy, apart from conceiving it just as a linguistic issue, is a cultural, social, and political phenomenon, through which a way of living and a way of thinking is fostered. The paradigm shift to a theory of multiple literacies, which came to be termed as New Literacy Studies' (NLS) (Gee, 1991; Street, 1993, 1995) has enabled researchers to deal with what goes on behind the surface appearance of reading and writing to the underlying social and cultural meanings (Street, 2003). Researchers who emphasized the function of literacy as a socio-cultural phenomenon include: Heath (1980, 1983); Street (1984, 1993, 1995); Kulick & Stroud, 1993; Barton (1994); Prinsloo and Breier (1996); Barton, Hamilton and Ivanic (2000); Martin-Jones (2000); Barton, 2001; Gee (1996, 2000) among others.

The above researchers who adopted the 'ideological model' of literacy attempted to understand literacy in terms of concrete social practices and to theorize it in terms of the ideologies in which different literacies are embedded (Gee, 1996). The idea of multiple literacies was an important construct in challenging the autonomous singular literacy. Autonomous notion was that there was only one thing called 'literacy' which (had a big 'L' and little 'y') was singular and autonomous in the sense that it was a factor that independently had effects on other things (Street, 2000). Street and other researchers, in addition, they argued their case against the notion of universality of skills – reading and writing. To them, and to which this study subscribes, literacy is a set of skills, which is

cultural and highly contextualized, determined by society in which literacy functions (Street 1984; 1993).

Researchers dissatisfied with the autonomous model of literacy came to view literacy practices as inextricably linked to cultural and power structures in society, and to recognize the variety of cultural practices associated with reading and writing in different contexts. Avoiding the reification of the autonomous model, they studied these social practices rather than literacy in itself for their relationship to other aspects of social life. A number of researchers in the NLS have paid greater attention to the role of literacy practices in reproducing or challenging structures of power and domination. Their recognition of the ideological character of the processes of acquisition and of the meanings and uses of different literacies made Brian Street to characterize this approach as an 'ideological' model (see Street, 1984).

2.1.2 The ideological model of literacy: The new literacy studies

New Literacy Studies emphasizes the importance of theorizing literacy as social and cultural practices. This approach attempts to move away from individual psychological and cognitive models, to focus on social and cultural aspects of language use and its constitutive role within social life (Gee, 2000). This means that particular attention is given to people's use of oral language around text, and to the ways in which the meaning and use of texts is culturally shaped. The notion of 'literacy events' highlights the mediation of texts through dialogue and social interaction, in the context of particular practices and settings (Heath, 1983) and the conception of literacy practice incorporates both events and people's belief and understandings about them (Street, 1995).

2.1.2.1 Literacy events

The notion of literacy events has its roots in the sociolinguistic idea of speech events. It was first used in relation to literacy by Anderson et al. (1980: 59 – 65) who defined it as an occasion during which a person "attempts to comprehend graphic signs". Two years later, Shirley Brice Heath defined it as "any occasion in which a piece of writing is integral to the nature of the participants' interactions and their interpretive processes" (Heath, 1982: 93). She further describes literacy events as any event involving print. This

can be a group negotiation of meaning in written texts (e.g. an advertisement), individuals 'looking things up' in reference books, and other types of occasions when books or other written materials are integral to interpretation in an interaction. How a community uses print to take meaning from the environment and how they use knowledge gained from print are interdependent with the ways children learn language and are socialized in interaction with peers and caregivers. Furthermore, Barton and Hamilton (2000: 8) define literacy events as activities where literacy has a role. Events are observable episodes that arise from practices and are shaped by them. The notion of events emphasizes the situated nature of literacy that it always exists in a social context. Many literacy events are regular, repeated activities with some events linked into routine sequences that may be part of the formal procedures and expectations of social institutions like work-places, schools, and welfare agencies.

2.1.2.2 Literacy Practices

Barton (1994) views literacy practice as the general cultural ways of utilizing literacy (*written language*) which people draw upon in a literacy event (*in their lives*). Street defines it as 'the broader cultural conception of particular ways of thinking about and doing reading and writing in cultural contexts (Street, 1984; Scribner & Cole, 1981 in Barton & Ivanič, 1991). In short, what people do with literacy is called practices. Literacy practices refer to behaviour and the social and cultural conceptualizations that give meaning to the uses of reading and/or writing. Practices internal to an individual include a person's awareness of literacy, construction of literacy and discourses of literacy, how literacy is talked about, and made sense of.

At the same time, practices are the social processes, which connect people with one another. These social practices include shared cognitions represented in ideologies and social identities. Therefore, rather than as a set of properties residing in individuals, literacy practices are more usefully understood as existing in the relations between people, within groups and communities. "The literal meaning of the word *practices* i.e. learning to do something by repetition, should not be attached to it, but rather its abstract meaning

i.e. one that cannot wholly be contained in observable activities and tasks” (Barton & Hamilton, 2000: 8)

Literacy as a social practice is best summarized by the theory of literacy propounded by Barton, Hamilton & Ivanic (2000: 8), which revolves around three components i.e. practices, events, and texts. The theory is presented as six propositions about the nature of literacy as follows:

1. *Literacy is best understood as a set of social practices; these can be inferred from events, which are mediated by written texts.*

For example in a classroom situation, a teacher teaches by reading some texts and writing on the blackboard while pupils are copying notes, asking questions etc. The text is central in that interlocutors read and talk around it. There is a mixture of speech and writing; pupils and their teacher are interacting around the text; these are social practices. I must point out here that, there are different types of practices around the text, not just what the teacher does but also parents, older siblings, and other caretakers – in other words, reading outside the classroom is an important point in literacy as social practices.

2. *There are different literacies associated with different domains of life.*

Home is a particular domain. It has its own range of literacy. The topics of the home domain deal with everything from school related to checking bank account at the end of the month, paying various taxes, writing notes in diaries or calendars, filling in various application forms, writing greeting cards, reading newspapers, listening to radio etc. There is a whole range of activities that take place in the home domain. The home domain is characterized by parents/children relationships, grandparents/grandchildren relationship. The home domain is a very particular domain because it is the intersection of other domains. Some family members go to school, others go to work in other offices, yet others go shopping in streets; these interactions outside the home domain also infiltrate in the home domain in away. For example, it is in the home domain where

parents, siblings, caretakers deal with school domain by helping the children with their homework. Fathers and mothers come back from work with perhaps official documents to complete at home etc. The other domain is the school, which is often characterized with students/teachers relationship. It is a domain with particular interaction, particular social roles, and particular topics,

3. *Literacy practices are patterned by social institutions and power relationships, and some literacies are more dominant, visible, and influential than others.*

The most dominant literacy in schools and universities is expository literacy – essay writing is a good example. It is so dominant that other forms of literacy such as graffiti is not considered by some people as an instance of literacy. On the contrary, graffiti is literacy in that it has messages, one requires to understand where to do it, what message to give etc., the problem is that it is not a dominant form of literacy. Barton & Hamilton in Barton *et al.* (2000) elucidate that these dominant literacies “can be seen as art of whole discourse formations, institutionalized configurations of power and knowledge, which are embodied in social relationship. Other vernacular literacies which exist in people’s everyday lives are less visible and less supported” (p.10). In the present study, dominant literacy practices, which are realized through academic writing include academic conventions of the respective genre, these are valued or privileged and upheld.

4. *Literacy practices are purposeful and embedded in broader social goals and cultural practices.*

This is when the value of literacy is seen in a longer term life perspective such as getting a better job, taking out insurance for your properties, perform wedding ceremonies etc. These are literacy practices for broader social goals.

5. *Literacy is historically situated.*

Since literacy is embedded in culture, and because literacy practices are “as fluid, dynamic and changing as the lives and societies in which they are part, we need a

historical approach for an understanding of the ideology, culture and traditions on which current practices are based” (Barton & Hamilton in Barton et al., 2000: 13). In the present study, pupils come to school with varied cultural norms, but once in school they are required to take up another persona by being initiated into the discourse community, which is identified by its literacy – academic literacy.

6. *Literacy practices change and new ones are frequently acquired through processes of informal learning and sense making.*

Literacy is part of social life, social practices. We are in situation with others; we need to make sense of that situation most of the time; for example, asking oneself: ‘what’s going on here?’ ‘What’s my role?’ etc. This is what is meant by sense making. Informal learning would include for example: reading newspapers, writing e-mails, shopping lists, writing and sending SMS’s etc. These are obviously forms of literacy practices that are performed in particular ways without being taught. They are learned informally through trial-and-error.

The NLS perspective in relation to writing hinges on the fact that writing is not the same across all situations, rather it varies according to social context. An educational system typically values one particular set of writing practices, and not every pupil will join the educational context having practiced that set of writing skills valued by the educational structure. Consequently, children who were apprenticed in the school language at home have a smooth transition between home and school (continuity); while those who were not apprenticed in the school language experience a discontinuity in their literacy learning. This is the subject I now turn to in the following section.

2.2 Home – school discontinuity/continuity

Studies have confirmed, among them, Wedin’s (2004) study, that in most homes particularly in the rural areas (such as Karagwe in Tanzania where she conducted her study) the frequently practiced form of literacy is *the non-expository (mainstream) literacy* (the italicized is my insertion). Very few homes in these areas would be found to

read and write in the *dominant literacies – academic literacy* (the italicized is my insertion). The majority of these homes as observed by Wedin reads and writes on a rudimentary level – *marginal literacy*. (the italicized is my insertion) (Wedin, 2004: 107). She goes on to point out that the main literacy practices were related to schools and religious life. Pupils brought home their exercise books and sometimes a textbook. These were occasionally read by children. She also found out that in some families prayers or religious texts were read during morning or evening prayers, nonetheless; this was not very frequent except in a few families (Wedin, 2004).

Wedin, further observed that main literacy practice involving adults were practices around informal letters to and from relatives and friends. Common for these literacies was that they were often shared. Whatever type of text, a letter or school book or religious texts, was commonly read out aloud and discussed among a group of people (Wedin, 2004 : 96).

In schools, both primary and secondary, there would be more literacy practices such as reading either from books or from the blackboard and copying notes mainly from the blackboard. Consequently, there is a discontinuity of literacy between home and school. In primary schools children begin to encounter unfamiliar literacy practices, which dominate in school and classroom context. Those literacy practices that children are used to at homes such as collective reciting of prayers and bible reading are not taught in school.

Heath (1982) the precursor of studies of home – school continuity found that middle-class parents and their children interact in their pre-school years. Adults give their children through modeling and specific instruction, ways of using language and of taking knowledge from books, which seem natural in school. To illustrate this point Heath analyzes the bed time story as an example of a major literacy event in mainstream homes. The bed time story sets patterns of behaviour that recur repeatedly through the life of mainstream children at school and in other institutions. In the bed time story routine, the parents set up a 'scaffolding' dialogue (Cazden, 1979) with the child by asking questions

like: What is X? and then supply verbal feedback and a label after the child has vocalized or given a non-verbal response. Before the age of two, the child is thus socialized into the *initiation – reply – evaluation* sequences, which is typical of classroom lessons (Cazden 1988, Mehan 1979).

Through the bed time story routine, and similar practices, in which children learn not only how to take meaning from books, but also how to talk about it, children repeatedly practice routines, which parallel those of classroom interaction. In other words, the mainstream middle-class children were better prepared for school by the literacy practices in their homes. Such practices routinely involve ‘decontextualised’ texts, a process in which parents read with their children by asking for the meanings of individual words in the texts, by inviting their children to talk about what they have read and by testing their knowledge of specific content. Heath (1982) concludes “[...] thus there is a deep continuity between patterns of socialization and language learning in the home culture and what goes on at school” (p. 56).

The opposite case is that the non-mainstream children engage in different literacy practices. For example, for this non-mainstream community, fictional events are not real events and therefore context questions are viewed as irrelevant; in this community adults rarely read to their children and bed-time stories are almost non-existent but there is extensive oral interaction with children being encouraged to compare experiences. The focus is always on concrete rather than decontextualised situations. Following Heath’s (1982) study, Banda, *et al.* (1998), Wedin (2004) reiterate that for literacy education in schools to be relevant there has to be continuity between literacy practices in school and those used in the community.

An increasing body of research has shown that the acculturation process a child undergoes greatly impacts on the child’s abilities, values, and attitudes. The child’s values, abilities and attitudes are formed by the parents’ ideologies (Machet, 2001: 4). In the similar vein Street (2001) adds that “NLS emphasizes the importance of ‘culturally sensitive teaching’ in building upon students’ own knowledge and skills” (Street, 2003).

Somewhere else Street further states that “good education practices today requires facilitators to build upon what the learners bring to class” (Street, 2001). This implies that the home background has to provide a foundation on which teachers in schools can build on, without which, the task of the teachers would be a daunting one.

In sum, the present study subscribes to the ideological model of literacy which looks at pupils’/students’ writing as a social act, in that pupils’/students’ writing occurs within the school social context, which has dominant literacy practices that regulate and shape pupils’/students’ text production and reproduction. This dominant literacy is what we call academic literacy and its associated conventions to which the next section turns.

2.3 Academic Literacy

Academic literacy is the kind of literacy that usually circulates within the academic world (‘the academy’). Lillis calls it essayist literacy, which to her means “the privileged literacy practice within Western societies, constituting considerable cultural/linguistic capital; that is, it is a socially valued and valuable practice, conferring prestige on its users. She further maintains correctly that the practice of essayist literacy is enacted and maintained through formal institutions of schooling and in many ways is synonymous with formal schooling” (Lillis, 2001:53).

Academic literacy in Lillis’ sense carries with Cummins’ (2000) notion of academic language proficiency which refers to “the degree which an individual has access to an expertise in understanding and using *specific kind of language* that is employed in educational context and is required to complete academic task” (my emphasis) (p.67). This expertise does not imply the ability to control the language autonomously – i.e. independently of its social context. Academic language proficiency according to Cummins is therefore the language knowledge together with the associated knowledge of the world and meta-cognitive strategies necessary to function effectively in the discourse domain of the school (Cummins, 2000). Nonetheless, the academic register of schooling sometimes infiltrates in the ordinary language usage. I would argue that academic language is not the sole property of the school or any other educational institution, rather

it is only characteristic of those institutions; and that while academic language may be tolerated in ordinary situations of language use, the reverse is not normally tolerated.

Lillis' (2001) argument in her book is that the notion of writing as social practice, in broad terms, offers a way of exploring the complexities involved in the production of student academic texts. Writing as social practice, which is one of the central tenets of the NLS, means that student academic writing, like all writing, is a social act. That is student writing takes place within a particular institution, which has particular history, culture, values, and practices. It involves a shifting away from thinking a language or writing skills as individual possession, towards the notion of an individual engaged in socially situated action; from individual student having writing skills, to a student doing writing in specific contexts. What the student writer does in her academic writing is shaped both by her understanding of specific socio-discursive contexts she is studying within and also by what she brings to the act of writing, her 'habits of meaning' (Halliday, 1978) from her different life experiences (Lillis, 2001: 31); (cf. also Barton & Ivanič, 1991).

Lillis (2001) argues further that while students may face problems with the privileged literacy practice within academia, it is unfair to label them as 'illiterate', or by associating use of this literacy with cognitive development, interpreting them as intellectually inferior in some way (p.39). Canagarajah echoes Lillis argument when he says "[...] although literacy studies on ESL students in Western educational institutions abound, it is dangerous to generalize such findings to characterise non-English conventions and non-Western discourses". Further, he says: analysing the writing practices of students in their own languages and academic contexts is a more productive angle of research (Canagarajah 2002: 45).

The forms of literacy used in school, of which the academic essay along with its conventions is a typical example, are referred in this study as 'academic literacy' (see Lea & Street, 1998). Regarding academic conventions, experience from Lillis' study indicates that students' academic texts are expected to be constructed in and through conventions that are often invisible to both tutors and students. Lillis (op cit.) adds: "[...] such

conventions are treated as if they are 'common sense' and are communicated through wordings as if they are transparently meaningful (p.75). I agree with Lillis point regarding the obscurity of academic conventions because they are not normally taught. She maintains that "[...] the criticism has repeatedly been made that the conventions students are expected to write within are difficult to learn because they remain implicit in pedagogic practice, rather than being explicitly taught" (p.55), (see also Delpit, 1986; Johns, 1997; Valdés, 2004).

Lillis (2001) continues to maintain that teachers may implicitly have a good command of essayist conventions after having been socialized into them through many years of formal schooling, and in many cases through socio-discursive practices in their homes and communities. But students, especially those from so-called 'non-traditional' backgrounds may not unless they are explicitly taught (P.75). Similarly, Ivanic & Moss (1991) make the telling point when they say: those students entering the education system from backgrounds that have higher status already master those linguistic forms that carry status and this continuity between school and home enables them to control the writing practices of school more easily.

It is worthwhile at this juncture to look into what exactly the conventions of academic Kiswahili are. Apart from Kiswahili being the MOI of primary school in Tanzania it is also taught as a subject in both ordinary and advanced secondary school levels. At the University of Dar es Salaam Kiswahili is used to teach both literature and linguistics to students pursuing Bachelors, Masters, and PhD degrees (Senkoro, 2005). Various publications in Kiswahili are also available, ranging from scientific dictionaries to textbooks in various subjects. According to Mwansoko (2003) it was this technical use of language, which necessitated the evolution of Swahili academic style. He defines academic style as "that variety of language which correlates with academic work" (p. 266). Granted that academic literacy is a social practice characterized by role relationships, attitudes, beliefs, history, cultural development; it is nevertheless useful to look at what characterizes its formal features. In other words academic language is a specialized variety with characteristic features, which distinguish it from other varieties.

Kozhina (1977) cited in Mwasoko (2003) go on to contend that such features include: a very high degree of abstraction and generalization of concepts; precision of concepts; objectivity of intercourse; multiplicity of impersonal expressions, and rare use of figures of speech and imagery. They further hold that the absence of figures of speech and imagery makes academic language less emotional and expressive, stringent and rather dry, particularly to untrained register users (p. 267). In relation to writing, Mwasoko has categorized features of Kiswahili academic writing under four levels, namely: orthographic, lexical, morphological, and syntactic. These are discussed as follows:

1. Orthography

Since the need to be conceptually precise is a feature of academic writing, academic Swahili attain this condition in terms of accuracy in spelling. He gives examples of commonly miss-spelt Kiswahili words such as 'radio' instead of the correct form 'redio' (ENG - radio); 'mitaala' instead of the correct one 'mitalaa' (curricula/studies); 'mazingara' instead of the correct one 'mazingira' (environment/situation) etc.

2. Lexical items

Mwasoko (ibid) notes that "the abstraction, objectivity and precision of intercourse characteristic of academic writing are usually expressed through the lexical items (i.e. vocabulary) used in such texts. Abstraction is facilitated by using lexical items which name concepts in general, without particularizing them" (p. 268). He gives examples, among them is the following: *Mfasiri* hana budi awe mmilisi wa mipangilio ya lugha anazokusudia kuzifasiri (The *translator* needs to be competent in and sensitive to word order of the language he intends to translate - his translation). He argues that "the concept *mfasiri* 'translator' refer to any *mfasiri* and not to any specific one. This is a generalized concept, generalization being a common feature of Kiswahili academic writing as is the case with academic writings of other languages such as English " (ibid).

3. Morphology

Under this item he considered only two categories i.e. tense³ and number. He reveals that tense, which expresses habitual or repetitive actions is very frequent in Swahili academic writing; he calls this tense ‘the HU-tense’ (p. 270). He gives the following examples:

- i. Sintaksia **huanza** kufanya kazi... (syntactic process works –...my translation)
- ii. Fasihi simulizi **humulika** hali ya jamii... (oral literature mirrors the society...)

The author also says that the use of first person plural rather than first person singular predominates Swahili academic writing, as the examples show:

- i. matarajio **yetu** ni kwamba... (our expectation is that...)
- ii. hivyo **tunaweza** kuhitimisha kuwa... (therefore we can conclude that...)

In addition, by citing Kozhina (1977) the author claims that the use of first person plural makes academic writing objective in that the arguments put forward seem to belong to the whole academic community than being personalized (Mwansoko, 2003 : 271). The author however concedes that even in academic writing, first personal singular may be used as an exception than the norm. Recent research nonetheless seems to suggest that academic writing is not necessarily impersonal, the current practice is for writers to assert their authority and confidence in their “evaluations and commitment to their ideas” (Hayland, 2002; Tang & John, 1999).

4. Syntax

Mwansoko (2003) continues to maintain that one of the glaring syntactic features of academic writing is the use of passive construction as follows:

- i. mnyambuliko -za- **umeongezwa**... (the derivational suffix -z- has been added...)

³ Under tense, the author has also discussed the function of present tense in citation. However, for our purpose we will not deal with it because this is not taught at primary and secondary school levels in Tanzania.

- ii. mikakati mbalimbali **imependekezwa** kuhusu... (various strategies have been proposed concerning...)

The writer insists that “there is a very high rate of impersonality in Swahili academic writing” (Mwansoko, 2003:273). Such constructions are noticeable in academic text because they tend to focus on research findings rather than on personalities who report on these findings, more so when presenting scientific data as the following examples show:

- i. kama ilivyokwisha tajwa hapo juu... (as it has been mentioned above.)
Here the emphasis is on what has been mentioned instead of who has mentioned it.
- ii. ilidaiwa kwamba... (it was claimed that...)
Here the focus is on the object of claim than who claims.

It is further claimed that academic writing requires a logical progression of ideas and arguments, which in Swahili academic texts is achieved through the use of discourse markers or signal words what Mwansoko has called ‘parenthetical words and clauses’ (Mwansoko, 2003).

- i. hivyo/kwa hivyo/kwa hivyo... (therefore...)
- ii. hivyohivyo... (also, too, likewise...)
- iii. Kwanza, pili, tatu...mwisho... (firstly, secondly, thirdly...lastly..)
- iv. Ingawa, japo, hata hivyo... (although, nevertheless...)
- v. basi... (hence, then etc...)

Another convention of academic language, according to the author, is preference of declarative sentences. He adds that interrogatives are rarely used. However there are instances whereby questions are used only as a rhetorical device as in the following example:

Halafu kuna tabia ya watu kuogopa vyombo vya habari; na maafisa wengi nchini hudhani kinga ni kugonga karatasi ‘siri’. Lakini siyo karatasi zote zilizogongwa ‘siri’ zina siri za nchi au siri za aina nyingine. Vema, siri zipo, je, hotuba nazo ni siri? Na tufanyeje sasa?...

(Then there is a phobia about the press which in the officials’ thinking, has to be countered by stamping papers ‘confidential’. Again not all papers so

stamped contain state secrets or other forms of secrets. Of course we agree that secrets do exist, but are speeches also secrets? And what is the way out?)

Given that classroom interaction is a *sine qua non* of the educational process, and given that academic literacy practices and its conventions (as explained above) always take place in context whereby teachers and pupils/students interact around texts, it is then imperative to analyse the context within which the interaction around texts of academic literacy happens i.e. the classroom, hence classroom discourse is the theme for the following section.

2.4 Classroom Discourse

Research in classrooms has consistently revealed that teachers do most of the talking rather than students. Hence, the structure of the classroom talk has been named: Initiation, Response, Evaluation/feedback (IRE/F) (see Sinclair & Coulthard, 1975; Mehan, 1979; Cazden, 1988; Hall, 2002). The interaction is invariably dominated by teacher's questions. A teacher initiation is followed by a student reply, followed by an evaluation of this reply by the teacher. It has also been established that the kind of questions teachers ask are not questions which genuinely seek answers not known to a teacher – referential questions – instead teachers ask questions whose answers are already known to teachers – display questions (Long & Sato, 1983).

The basic IRE/F sequence can be extended if, for example, a reply does not immediately follow the initiation. Mehan (1979) labelled certain long teacher initiations and evaluations as soliloquies, and it is these that would begin to resemble lectures. But again, these do not constitute a typical pattern, and Mehan (1979) shows how the teacher, the initiator, normally employs a number of strategies such as prompting, or repeating and/or simplifying the elicitation until an expected reply does appear (Mehan, 1979:53).

There have also been some classroom studies that have been undertaken in sub-Saharan African countries, which have supported previous findings from classroom of the North. These studies have also shown that teachers dominate the scene in classrooms (see for

example Cleghorn et al., 1989; Fuller & Snyder, 1991; Merritt *et al.*, 1992; Prophet & Rowell, 1993; Arthur, 1996; Ackers & Hardman, 2001; Wedin, 2004). Consequently, students are rendered passive listeners for most of the time as Sinclair & Brazil (1982) confirm, “the pupils have a very limited range of verbal functions to perform. They rarely initiate and never follow-up. Most of their verbal activity is response, and normally confined strictly to the terms of the initiation” (p. 58). Studying literacy practices in and out of school in Karagwe District in Tanzania, Wedin found similar pattern of classroom interaction i.e. Question (initiation) – Answer – Evaluation and that “pupils in Karagwe are involved in passive discourse with teachers, that is initiatives are taken by the teacher and the pupils’ role in the classroom is a passive one. [...] The only active discourse involving children in classrooms is the sub-rosa interaction between pupils outside the supervision of teachers, such as whispering and secretly helping each other” (Wedin, 2004: 143).

Cazden (1988) points out that the implication of the IRE/F pattern is not just that teachers talk most of the time, but they talk at least two-thirds of the time, since the initiation and evaluation components are spoken by the teacher (see also De Stefano *et al.*, 1982; Merritt, 1982; Long & Porter, 1985; Nunan, 1989). This huge share of talking positions the teacher and the learners differently in the interaction as Hall observes that the teacher is positioned as an expert, knower, and evaluator while simultaneously positioning his learners as demonstrators of understanding for the teacher’s approval (Hall, 2002: 182).

Although IRE/F pattern is a useful structure in the classroom context in so far as checking for student understanding of facts and concepts is concerned, its excessive use inhibits the use of other instructional methods. To complement the IRE/F, Cazden (1988) proposed the concept of ‘real discussion’. She states convincingly:

It is easy to imagine talk in which ideas are explored rather than answers to teacher’s test questions provided and evaluated; in which teacher talk less than the usual two-thirds of the time and students talk correspondingly more; in which students themselves decide when to speak rather than waiting when to be called on by the teachers; and in which students address each other directly. Easy to imagine, but not easy to do. Observers have a hard time finding such discussions, and teachers sometimes have a hard time creating them even when they want to (p. 54)

Most practitioners, I guess, would agree that Cazden concept of 'real discussion' is to all intents and purposes, an optimal classroom discourse. However, this can only happen with adequate planning by the teacher, if both the teacher and the learners are motivated by the teaching and learning activity. It is even difficult for real discussion to happen when the learners do not have adequate control of the language of instruction. The most direct way to create real discussion is to adopt the principle of collaborative learning. The purpose of collaborative learning is to enhance learning through critical thinking by encouraging peer-to-peer interaction and co-operation (Kenneth, 1984). However, even with students arranged in groups, the teacher's role remained pivotal in the interaction and IRE/F pattern still dominates. Hall (op. cit) comments that "despite the group settings, the direction of the talk is pupil-teacher and teacher-pupil directed" (p. 186).

While the IRE/F structure (Sinclair and Coulthard, 1975; Mehan, 1979) has been the source of extensive discussion, leading to criticisms of teaching patterns as being limiting of students' speech. Later, other researchers (Wells, 1993; 1999; Van Lier, 1996; and Mercer, 2000) began to advocate the need to analyse the total patterns of talk in which the IRE/F pattern occurs. Christie (2002:5) suggests that instead of rejecting the IRE/F pattern as being needlessly constraining of students, there is a need to look at the total sequences of classroom talk in order to make judgments about the relative values of patterns of discourse. Christie (2002) has successfully showed how meanings are constructed in classroom, the relative roles and responsibilities of teachers and students at the time of constructing those meanings. This thesis has also attempted to analyse the data obtained through classroom observation following Christie's footpath. Christie's theory of curriculum genres and macrogenres will be explicated in chapter four where we are dealing with the study's analytical framework.

Since we know that what pupils/students write is supposed to be marked and commented on by the teacher, it is therefore worthwhile to examine the nature of these comments and their effects on pupils'/students' texts. The following section addresses this issue.

2.5 Teachers' Comments on Students' Essays

I have shown above, that in the homes, particularly the middle –class mainstream homes, children are exposed to structured, scaffolded and care-taker guided events that resemble those of the primary school years. Similarly, once these children are in school they are induced into the model of academic literacy implicitly held by the more expert performer – the teacher.

While teachers may spend hours marking students' essays and writing comments here and there in the process, there are doubts as to whether teacher's corrections and comments make a difference on pupils'/students' writing (Sommers, 1982; Hillocks, 1986; Leki, 1990). The variety and use of these comments can make an essay very confusing for a student in so far as the comments that a teacher gives determines the future work of a student. While students generally appreciate comments that suggest how to restructure or add to their ideas, they detest comments that are unclear, sternly voiced and that appear to take control of the student's ideas. Marzano and Arthur (1977) cited in Cohen (1987) for example studied twenty-four 10th grade English-native language writers assigned to three treatments, and found that the students did not read the teachers' comments or read them but did not attempt to implement the suggestions and correct the errors. This was also confirmed by Grimm (1986) cited in Leki (1990); it was further reported by Taylor and Hoedt (1966) cited in Hillocks (1986).

Successful commenting can be explained by analyzing the ways commenting has not been productive according to past research. According to Mosher (1998) the kinds of responses that teachers should avoid on students drafts are the following: generic comments, negative feedback, comments that usurp writer's authority and responses that reflects the biases of the teacher.

Generic comments are short comments such as 'good' 'nicely written' 'poorly written' as end comments. Those are similar to what Hayes and Daiker (1984) in Cohen (1987) found in their study. They found that short comments like 'unclear', 'explain', 'be more specific' were generally of little help to the students. They also found that because

marginal comments were not anchored to the text by a circle or an arrow, the student did not know what to do with them. Smith (1997) cited in Mosher (1998) argues that generic comments give students “the impression of hastiness” and are viewed as “insincere statements” (pp 254 – 55). A student expects constructive criticism from a teacher and when he/she receives generally and hastily written comments, not only is he/she insulted because the teacher appears not to have dedicated much to reviewing his/her paper, and thus has seemingly regarded his/her ideas as insignificant, but he/she is also led to believe that revision is useless. In the end, what a teacher receives is a crude final draft because the generic comments led to students putting little effort into revision (p.254).

Another problem is found in the way teachers present negative feedback. In a research conducted by Connors and Lunsford in 1993 in Mosher (1998), negative commenting dominated teacher responses to student papers (p. 210). Although students generally accepted negative comments as more useful than generic comments (because negative feedback at least guides the writer to correcting something in the paper), their usefulness largely depends on how they are phrased. Comments such as: “how many times should you make the same mistakes?”, “I did not expect this shallow point from my student”, did not motivate the writers to revise, but only made the writer push the paper aside and ignore it. Again, this form of responding to paper causes the students’ final drafts to be presented to the teacher in crude form. The frustration of negative comments, being reported by Connors and Lunsford (1993) was first noted by Taylor and Hoedt (1966) as cited in Hillocks (1990), they write:

[...] Children receiving negative comments also indicated far greater frustration and dissatisfaction than did the positive group. Upon the return of papers to their writers children in the positive group seemed pleased and shared their papers with others. Children in the negative group folded or hid their papers from sight (p. 163).

The finding is not surprising it is common practice to most of us who deal with students in classrooms be they primary, secondary or university students.

A third type of unsuccessful commenting is one that usurps the authority of the writer. In this type of commenting, the teacher assumes control over the student’s words on the page. This is found in the tendency for the teacher to edit the paper instead of actually

responding to it. Commenting on same point, Straub (1997) makes clear that although student seemed to appreciate comments on all areas of their writing, "they were sensitive about comments on the quality of their ideas and resisted comments that [dealt] with matters that [went] beyond the scope of the ideas that they [had] on the page" (p.111). A student's ideas in a paper often represent his/her own personal involvement in the essay topic. To correct a student's ideas would be equivalent to removing them from the paper. In the final analysis, the paper would be composed of ideas that the teacher had rather than ideas of the student. In a similar vein Sommers (1982) adds: "The teacher appropriates the text from the students by confusing the student's purpose in writing the text with her own purpose in commenting. Students make the changes the teacher wants rather than those that the student perceives are necessary" (p. 149). Evidence of student hostility arising from the usurpation of their words or their ideas by their teacher's commentary have been reported by various researchers (see Lynch & Klemans, 1978:170; Burkland & Grimm, 1986:245; Sperling & Freedman, 1987: 357 all cited in Leki, 1990). Leki makes the telling point when she observes:

These students expressed unwillingness to surrender the content of their papers to the teacher. They spoke of resenting the teachers' suggestions that the content of the paper was weak, immature, or superficial; they express hostility at the idea that someone else had the right to put a grade on their thoughts (p. 62).

I cannot agree more to the above observations in that those of us who make comments to students' essays have witnessed on several occasions whereby a student would resubmit his/her work without incorporating teachers comments in his/her second draft. When you ask such students the reasons he/she did not consider your comments, the answer is invariably: "I failed to grasp what you exactly wanted me to do". This statement, if I may venture an opinion, is invariably a camouflage for resenting the usurpation of their authority.

A fourth type of unsuccessful commenting is one that reflects the biases of the teacher. One specific study conducted by Sperling (1994) investigated the commenting techniques a teacher used for an 'A' and a 'C' student (A and C being the grades). The comments for the A student, Manda, were much more positive and facilitative because Manda's world

experiences were closer to the teacher's own than Mohan's, a 'C' student. The teacher's comments on Mohan's paper were negative and tended to be more directive. Overall "to Manda, the teacher-as-a reader often showed herself as positive, peer-like, and sympathetic to Manda's own world experience", whereas for Mohan, "the teacher-as-reader often showed herself as negative, didactic and focused on mechanics instead of his text" (p.122). As a result of this, Sperling states that Mohan grade remained a 'C' throughout the course and errors that he committed never ceased (p.180). Just because a teacher cannot relate as well as to one experience as to another does not mean that the latter student deserves a lesser grade. The problem here is the teacher's mindset that certain students perpetually have certain types of problems that need to be commented on. This stereo type thinking may often lead to "depriving low performers of types of feedback that could be beneficial to them" (Cohen & Cavalcanti, 1990:172).

There are specific places in students' essays where comments are put. There are those that are put within the essay, these are called body (or in-text) comments; those placed in the margin – margin comments, and end comments (Scerbo, Danielle and Delling, 2006). Body comments are those comments that are found right within the body of the paper. Scerbo, Danielle and Delling (2006) claim that this is one of the most confusing types of comments teachers use. Teachers will use anything from checkmarks to underlining to little scratch marks to try and put a point across. Generally these marks would denote grammar problems. However what the teacher is trying to say is not always made clear. As there is little space to write between the lines, teachers generally just make their marking or abbreviation and move on to the rest of the paper.

Scerbo, Danielle and Delling (2006) note that the most common type of comments are the marginal comments. According to them, these are the most wide-ranging and precise of the two types and that they deal with the most items in the paper. Marginal comments deal with problems in the argument, source of problems, teacher compliments and, perhaps, grammar problems. They say that teachers feel free to scribble over the margins of a paper pointing out the faults as they happen. They contend that this can be very useful for a student who goes back over the paper and reads the comments and the

students sees just where he/she went wrong and the teacher's quick fix solution to it. Hayes and Daiker (1984) in Cohen (1987) clarify this observation correctly when they argue that marginal comments are helpless to a student unless they are anchored to the text by a circle or an arrow.

The third place where comments are put is at the end of the essay. They argue that this is one of the first places that students will generally flip to in order to find out their mark. As such this is where it would normally be expected that the teacher would put their most valuable comments. Knowing that students will be looking at this point in the paper, it will only make sense to focus in this area to provide the most valuable insight into the student's paper. The authors have found not to be the case. They concede that most of the students' essays that they had looked at in their study had short terse comments that spoke either very broadly about the paper as a whole, or talked about one very narrow point in the paper. They claim that out of these three types of marking areas that teachers use, only the marginal comments have any real use for the students. According to them the rest of the comments are just so much wasted space. To conclude, the available research seems to suggest that teaching by written comments on pupils'/students' essays is generally ineffective.

2.6 Discourses of Writing

Ivanič (2004) offers a framework, which she calls 'six discourses of writing and learning' consisting of set of beliefs about writing and learning to write, and practices of teaching and assessment of writing associated with these beliefs (p. 220 - 21). She proposes that her framework could be used to analyse data concerning with the teaching of writing. These data include policy documents, teaching and learning materials, recordings of pedagogic practices, one-on-one and focus group interviews and media coverage of literacy education (ibid. 220).

She believes, rightly so, such data can be analysed for evidence of the underlying beliefs of those from whom it originated. 'Policy practices and opinions about literacy education

are usually underpinned, consciously or subconsciously, by particular ways of conceptualizing writing, and how writing can be learned' (ibid.)

Ivanič defines the term 'discourse of writing' as "constellations of beliefs about writing, beliefs about learning to write ways of talking about writing and the sorts of approaches to teaching and assessment which are likely to be associated with these beliefs" (ibid. p. 224).

2.6.1 A skills discourse of writing

The notion of writing under this approach revolves around the belief that writing is an activity that can be performed independently of context and that writing is uniform in which the same pattern and rules can apply to all writing irrespective of text type (2004, p. 227). This perspective regards good writing being a result of accuracy i.e use of correct letters, words, sentences, and text formation. I cannot agree more with Ivanič's observation when she says: Although curricula for the teaching of writing may directly or indirectly combine more than one belief about how writing is learned, "I suspect a substantial proportion of many writing curricular is founded on this belief that learning to write consists of learning a set of linguistic skills – *the autonomous model of literacy*" (2004, p. 227) (the italicized is my addition).

The belief in this approach is that mastering correct handwriting, spelling, punctuation and sentence structure will autonomously lead to appropriate writing irrespective of the context in which the writing is taking place. In skills approaches, 'writing' is treated as a separate 'skill' from 'reading', and curriculum documents are likely to have separate sections devoted to each. The Swahili language primary school syllabus and that of secondary school in Tanzania are structured in this way – reading and writing as separate entities (see the Kiswahili Language Syllabus for primary schools, 1996; Kiswahili Language syllabus for secondary schools, 2005).

Ivanič concedes, as I also tend to agree with her, that nobody disputes the importance of implicit knowledge of spelling patterns, of grammatical accuracy in written English or

Kiswahili as well as of conventional punctuations in learning to write (the italicised word is mine). What is highly contested nonetheless, “are the primacy of this knowledge in relation to other aspects of writing the way in which such knowledge is best developed, and the place of explicit teaching in this” (p. 228)

2.6.2 A creativity discourse of writing

In this tradition, ‘meaning’ is salient, with the writer engaged in meaning making, thus it is concerned with mental processes as well as with characteristics of the text (ibid. p.229). Here ‘good’ writing is measured in terms of content and style, rather than, or in addition to, in terms of accuracy (ibid.). This viewpoint of writing emanates from the belief that human beings learn to write by writing, so if one wants to learn to write one should write as much as possible (see for example, Graves, 1983; Elbow, 1973).

In this belief of leaning to write, there are two sub-beliefs: Firstly, it is said that people develop as writers as they write more on “interesting, inspiring, and personally relevant topics”. Secondly, reading good models of texts provides a scaffold for learning to write (ibid.). Consequently, learning about how to write and what counts as ‘good writing’ is embedded in the act of writing and reading than in being overtly taught.

In this approach, learner writers are treated as ‘authors’ whereby a writing task is set for them – an ‘essay’ or ‘composition’. What teachers do is to help learners to generate content and vocabulary for the chosen topic and encourage them to write as much as they can. In this perspective of writing, students write from their experience hence neither purpose nor content is specified. Writing has value in its own right. Thus, the product of students’ writing in this approach would include personal narratives, description of places or event from the learners’ experience, and discussion of topics about which learners have knowledge and opinion. (In this study, a standard seven syllabus is a case in point where pupils are required to compose a free essay).

The protagonists of this writing tradition believe that writing and reading are two sides of the same coin. Hence providing models of good texts to writing learners would make

them imitate these 'good' models. In addition, they should be given feedback on their own writing. For this reason, 'the teaching approach largely depends on implicit teaching, but some explicit teaching of vocabulary is likely in that vocabulary creates the link between reading and writing' (p. 230). Antagonists of this tradition contest it for what they believe as failure of this approach to prepare learners for the writing demands of the world of work.

2.6.3 A process discourse of writing

Before 1970s all research on writing was examining writing as a product – a finished piece of writing. It was believed by then that if model texts were given to students they would automatically produce texts approximating the model. From 1971, an increasing body of research turned its attention to writing as a cognitive process, whereby a finished piece of writing would be the result of the complex interaction of activities that include several stages of development namely: prewriting, drafting, reading, revising and editing. The stages are not discrete rather they are overlapping. It is the recursiveness that makes writing a process, which is continuously evolving, adding more ideas, and deleting others, which may not be important, and thereby making it a dynamic process of composition. One of the pioneering works, in the area of first language was by Emig (1971). In this research emphasis was shifted from product to process and used think aloud protocols of writers as data. She argued that the attention of writing instructors (teachers) should be composing processes rather than finished texts. She audio taped and analysed the writing processes of a few high school students. In her case study methodology, she asked students to describe how they planned what to write, what they were thinking when they paused, how and when they re-read, revised and edited. She then concluded that writing process was considerably more complex than had been realized. Emig's research was followed up by several other researches (see for example, Taylor, 1981; Shaughnessy, 1977; Perl, 1994a; Zamel, 1983)

I tend to agree with Ivanič's observation that "the belief of this approach about writing and learning to write is popular to teachers and policy makers, in that they transform into a set of elements which can be taught explicitly and which have an inherent sequence"

(Ivanič, 2004: 231). She argues further that 'the process approach' was so influential in many parts of the world since 1980, that syllabi and text books have incorporated this approach with chapters and activities devoted to generating ideas, planning, drafting, various ways of providing and working with feedback on drafts revising and editing. Indeed, the Kiswahili subject teacher's guide for standard seven in Tanzania primary schools emphasize that every composing task must be discussed first to generate ideas. Ivanič seem to propose that absolute distinction between process and product is untenable and hence most language classes involve an integration of process and product oriented procedures

Influential as it turned out to be, there were criticisms leveled against it. One such critique come from the proponents of the New Literacy Studies perspective, which maintain that the process approach did not pay attention to differences in text-type, context and purpose for writing. Burton (1994) makes his critique forcefully when he says:

[...] by focusing primary on processes, such an approach may ignore contextual factors, and still assume that writing is a mental activity in which thoughts escape from the head onto the paper through the hand holding the pen. The social setting is ignored or denied (p. 164)

2.6.4 A genre discourse of writing

Although this viewpoint of writing also focuses on writing as product, it is different from the previous ones – skills and creativity approaches – in so far as this one takes into consideration how the product is created "by the event of which it is a part" (Ivanič, 2004: 232). The view of writing as a set in text-types shaped by social context broadens the view of what is involved in writing to include also social aspects of the writing event. The pioneer of the genre discourse of writing are the following: Halliday, (1978); Halliday and Hassan, (1989). The principal point in this Hallidayan tradition is that texts vary linguistically according to their purposes and context. It is possible for example to distinguish texts according to their linguistic features whether they are spoken or written, whether they are recounting, describing, informing, instructing (p. 233). This view of writing differs to that of a skills approach, in the sense that the genre approach to writing

considers good writing to be linguistically appropriate to the purpose it is serving as well as being accurate.

Ivanič (2004) mentions the implication of this view for learning to write as: the requirement of learners to learn linguistic characteristics of different text-types so as to be able to reproduce them appropriately to serve specific purposes in specific contexts. She goes on to suggest that this linguistic knowledge can be acquired tacitly; after all, she says, throughout history, writers have learnt to adapt their writing to the demands of different social context without direct teaching. However, it is the feature of this discourse of learning to write that this knowledge is best learnt from explicit instruction (see Christie, 1987; Martin, 1993; Martin et al., 1994; Rothery, 1989a; 1989b; Wignell et al. 1989 cited in Ivanič, 2004: 233).

The pedagogic realization of these writing views have been transformed into approaches to the teaching of writing broadly referred to as 'the genre approach' originating mainly in Australia in the mid to late 1980s. There is a tendency for this approach to emphasize the teaching of features of what are thought to be 'powerful genres' – the text-type normally associated with success in educational and bureaucratic context: text-types which rely on a good deal of nominalisation and packing of nouns into phrases to compact meaning. Lea and Street (1998) have categorised the genre approach as 'academic socialisation', that is learning the established conventions for the type of writing which are highly valued in the academy (Ivanič, 2004).

Linguistic appropriacy is a feature, which determines good writing in this tradition. A learner is expected and encouraged to choose appropriate linguistic features for a particular text-type.

2.6.5 A social practice discourse of writing

From the perspective of this tradition, writing is viewed as purpose driven communication in a social context. This means that writers produce texts in response to the social demands not in response to an innate need to communicate or express

themselves. Writing therefore is an interaction between writers and their environment. Influenced by the views of the New Literacy Studies theory, which has developed through the ethnographic study of literacy in people's everyday lives rather than from linguistic or educational theory, "writing is conceptualized as a part of 'literacy' more broadly conceived as set of social practices: patterns of participation, gender preferences, networks of support and collaboration, patterns of use of time, space, tools, technology and resources, the interaction of writing with reading and of written language with other semiotic modes, the symbolic meanings of literacy, and the broader social goals which literacy serves in the lives of the people and institutions" (ibid. p. 234, see for example Barton, 1994; Barton & Hamilton, 1998; Barton et al., 2000, Baynham, 1995, Street, 1984, 1995). This view of writing includes writing in all social and cultural contexts, rather than privileging the types of writing associated with education and other formal contexts.

I subscribe to Ivanič's assertion that "the view of writing as social practice is a powerful theory of writing, and its pedagogic implications are more indirect than in the case of the views of other discourses of writing discussed above" (p. 235). According to this view, people learn writing implicitly by actually participating in socially situated literacy events, which fulfill social goals, which are relevant and meaningful to them. People learn by apprenticeship, by 'peripheral participation' in literacy events, and by taking on the identity of community membership among those who use literacy in particular ways (ibid.). This view suggests that people are likely to begin to participate in particular practices to the extent that they identify themselves with the values, beliefs, goals, and activities of those who engage in those practices. Regarding the role of a teacher, unlike other discourses of writing explicated so far, this view of learning to write does not consider the role of a teacher as central in the process. According to this tradition, learning happens tacitly through purposeful participation rather than through explicit teaching (ibid.). The criterion of what counts as good writing in this school of thought is effectiveness in achieving social goals, whose impact can only be seen in terms of the results of the writing.

2.6.6 A sociopolitical discourse of writing

This is more or less similar to the previous one – a social practice discourse of writing because it also focuses on the context of writing; particularly, political aspects of context. 'It is based on belief that writing, like all language, is shaped by social forces and relations of power, contributes to shaping social forces which will operate in the future and that writing has consequences for the identity of the writer who is represented in the writing (Ivanič, 2004: 237 – 8).

It is argued that writers in this tradition are not entirely free to choose the way of representing the world and themselves, what social roles to take, and the manner in which they should address their leaders when they write, these are to a certain extent determined by sociopolitical context in which they are writing (*ibid.*). What counts as good writing in this perspective is critically scrutinized for the relations of power, which underpin it.

I would agree to Ivanič's contention that for an effective and comprehensive approach to the teaching of writing, it would require all elements from all six approaches and that any one belief applied independently of the others is bound to fail to achieve significant impact.

2.7 Conclusion to chapter two

In this chapter, I have argued that academic literacy should be viewed from the perspective of the social practice framework; literacy from this perspective takes place within social context – the school. In conjunction with academic literacy, I have reviewed the role of classroom discourse, teacher comments on pupils'/students' essays, and the discourses of writing. NLS is especially appropriate therefore as it is concerned with the role of social context, social roles, beliefs of participants and their attitude as well as how literacy products are structured in oral-literate mixes – all characteristics of literacy classroom.

In view of the above, the concept of academic literacy has been explicated and examples of what constitute Kiswahili academic conventions have been given. Academic literacy takes place in context (classroom), so it was important to observe how pupils/students

and their teachers interact around text, hence the rationale for reviewing the concept of classroom discourse. In the context of classroom while pupils/students write, teachers are expected to provide a kind of scaffold in terms of comments they write on pupils'/students' essays. Consequently, this necessitated the review of literature in this aspect. The teaching and learning of writing does not just happen, it is informed by different beliefs and approaches. Each of these approaches views differently what constitute 'good' writing. Here I have explicated six approaches and showed what each one emphasizes in the process of composing. What follows in the next chapter is the explication of the theories used to analyse data for the current study.

CHAPTER THREE

ANALYTICAL FRAMEWORK

3.0 Introduction

Having explained how NLS informs my interpretation of literacy as a social practice in the preceding chapter, I will try to link the perspective of NLS to other three perspectives which I use in the analysis of my data, these perspectives are the following: Systemic Functional Linguistics (SFL) and its associated Christie's curriculum genres and microgenres and Genre theory. I would like to make clear from the outset that I have conceptualized my study from the New Literacy perspective but then I have used these other tools because I felt strongly that they would allow me carry forward NLS ideas even more specifically by analyzing texts in context.

NLS is connected to SFL and Genre theory in so far as they all view discourse, literacy and learning being the result of social practice (Barton, 1994; Barton, Hamilton & Ivanič, 2000; Gee, 1996; Street, 1995) that is context-dependent. This theoretical approach places a significant emphasis on shared and accepted communal ways of behaving, interacting and communicating (Hanauer, 2008). This connection can be explicated by starting with Halliday's (1994) SFL theory which systematically links language to its contexts of use, studying how language varies from one context to another and within that variation the underlying patterns that organize texts so that they are culturally and socially recognized as performing particular functions. The exploration and description of these patterns and their variations has been the focus of Genre theory and the resources it exploits to provide disadvantaged learners with access to the cultural capital of socially valued genres (Hyland, 2003). Thus, NLS, SFL and Genre theory are very closely linked to each other in so far as they stress the purposeful, interactive and sequential character of different texts and the way language is systematically linked to context through patterns of lexico-grammatical and rhetorical features (Christie, 1997).

In sum, I argue that the choice of these theories to analyse and interpret my data was inspired by the desire to link a careful formal analysis to ethnographically sensitive understanding of context and conditions. Researchers who work in SFL, and Genre theory, share several commonalities, but for our purposes, I will highlight the following three: First, they share a view of language as a social construct, looking at the role of language in society and at the ways in which society has shaped language. The second, resemblance, which is consequential of the first, is their shared dialectical view of language in which particular discursive events influence the contexts in which they occur and the contexts are, in turn, influenced by these discursive events. Third SFL and Genre analysis emphasize the cultural and historical aspects of meaning.

I must state here that I am aware of some limitations pointed out by researcher such as Rampton et al. (2002) in relation to SFL as an analytical tool. In this respect Rampton et al. (2002.) note that:

Much of SFL analysis...relies on and attends to, categories pre-coded in the analyst's SF grammatical model, and indeed the availability of a ready made coding system lends itself to quantitative and statistical validation, in which the particularity of specific acts is obscured. These factors mean that SFL is not less sensitive to the clues of on-line reception than CA, and this actually has quite significant implications for its wider concern with socialization as a political process.

This limitation, in the present study, has been off-set by the ethnographic approach adopted as a study's general design whose main purpose is to give description and a holistic interpretative-explanatory account of what people do in a setting such as classroom or community; the outcome of their interaction and the way they understand what they are doing (the meaning interactions have for them) (Watson-Gegco, 1988: 576).

To conclude this section, it is appropriate at this juncture to say what theory was used in the analysis to answer what research question(s). The three metafunctions (Ideational, Interpersonal and Textual) from SFL theory were used to analyse pupils'/students' essays in a bid to answer part (b) of research question number 5 reproduced here: *how do their perception compare with the actual performance of their Kiswahili academic texts?*

In connection to the foregoing, the data obtained through classroom observation were analysed using Christie's model of curriculum genre and macrogenre. Christie's model has been constructed within the functional perspective, hence its strong connections to SFL. This is the reasons I have used Christie's model to analyse my classroom data with a view to answering research question 3 (b) which reads: *How is language used in classroom to negotiate and construct meanings in the process of producing and reproducing academic texts.*

Finally, Genre theory as a component of our analytical framework was used to analyse data with a view to answering three questions. Questions 2, 3, and 4. Question 2 reads: *(a) Are there a variety of academic genres in Kiswahili sufficient for content subjects such as science, history, geography? (b) Do pupils in their late stage of primary education (standard 6 and 7) have a solid base in Kiswahili academic conventions to potentially benefit at secondary school level if taught in Kiswahili?* Question 3 reads: *How is essay writing perceived and taught in Kiswahili?* Question 4 states: *what types of Kiswahili academic conventions taught, if taught?* I have analysed pupils'/students' texts to reveal the kind of genres they produced. In what follows, I will briefly run through these approaches.

3.1 Systemic Functional Linguistics (SFL)

SFL is a theory about language as a social process. It views language as a system for making meaning. The key resource for making meaning is the lexicogrammar. When using language, participants make selections from the range of options in the lexicogrammar. The appropriateness of these choices is influenced by the context; this gives texts their distinctive 'register'. The context of situation (which refers to the immediate context of communication) can, in Halliday's model of register, be analysed in terms of Field, Tenor and Mode (Halliday, 2004).

Field refers to what is going on – the social activity in which language plays a part. Tenor looks at language as interaction – who is talking to whom and how they feel about it. Mode is concerned with the role language plays in channeling communication – with the

degree of feedback encouraged and the amount of abstraction facilitated. These three contextual variables determine the register of speech event (Martin & Rothery, 1993).

These three aspects of register relate to Halliday's three metafunctions of language, where the Field relates to the ideational meanings, the Tenor relates to the interpersonal meanings and the Mode relates to the textual meanings. Ideational meanings refer to those aspects of the grammar that are most directly involved in representation of the world and its experience. This ideational metafunction comprise of two metafunctions namely: The *experiential*, allowing objects and events to be symbolized in language through the resources of transitivity and lexis and the *logical*, allowing conjunctives, logical, and clausal meanings to be expressed. The second metafunction is the interpersonal. This is concerned with enabling interaction. It refers to the grammatical resources that signal the realization of relationships between interlocutors in terms of clausal mood (e.g. declarative, interrogative, imperative sentences), modality, and person pronouns, level of formality and so forth. The Textual metafunction is concerned with organizing communication; how what we are saying hangs together and relates to what we said before and to the context around us. This is achieved through the grammar of a language using mainly resources of theme, information, and cohesion (Halliday, 1976, 1985, 1994, 2004; Eggins, 1994; Christie and Unsworth, 2000; Christie, 2005). Figure 1 illustrates the three metafunctions of language as discussed above.

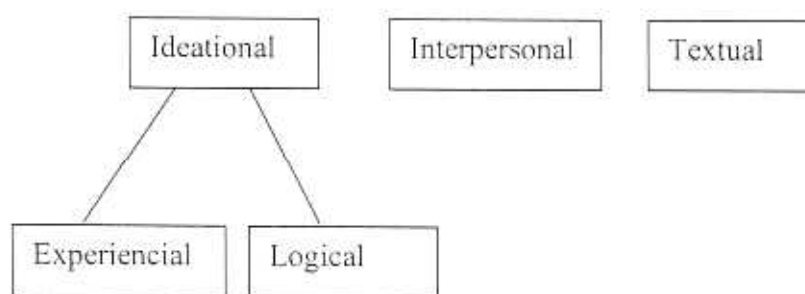


Figure 1: The three metafunctions of language, adopted from Halliday (1979)

As already explained above, all situations are characterized by the particular values of the three contextual variables – field, tenor and mode which are in turn related to three

different dimensions of meaning i.e. ideational (experiential), interpersonal and textual. The following table illustrates the relation of the text and context of situation.

Table 1: Relationship between text and context

Situation: Feature of the context	(realized by)	Text: Functional component of semantic system
Field of discourse (what is going on)	→	Experiential meaning (Transitivity,naming,etc)
Tenor of discourse (who are taking part)	→	Interpersonal meanings (mood,modality,person)
Mode of discourse (role assigned to cohesion)	→	Textual meaning (theme,information,language)

Source: Adapted from Halliday and Hasan (1985: 26)

While the context of situation refers to the immediate environment in which the text is produced, other aspects of context are also important in their production and interpretation. Halliday and Hasan (1989) refer to a broader context of culture which they explore as a model of genre or how texts are structured to achieve particular social functions.

Eggins (2004) refers to an even higher level of context, which SFL theorists are increasingly taking note of (see for example Fairclough, 1989, 1982; Toolan, 2002a) namely those social and ideological discourses which shape the genres and registers of language. It is claimed that in our interaction through any genre, irrespective of any register of situation, our use of language will also be influenced by our ideological positions: the value we hold (consciously or unconsciously), the perspectives acquired through our particular path through the culture (Eggins, 2004: 10). Eggins reiterates further, like many others that “no text can be ‘free’ of context (register or genre). Eggins also adds that “no text is free of ideology”.

Using SFL, pupils'/students' texts were analysed at three levels of metafunctions explicated above. Ideationally (through the experiential metafunction), the analysis performed showed the type of processes (Transitivity) that dominated in the pupils'/students' essays and the interpretation of this. These processes include: Material – these describe processes of doing, usually concrete, tangible actions. Mental – these are processes which encode meanings of feeling or thinking. Behavioural – these are processes that are in part about actions, actions that have to be experienced by a conscious being. They are typical processes of physiological and psychological behaviour. Verbal are processes of verbal action e.g. saying including all its synonyms. Relational these are the processes of being, where things are stated to exist in relation to other things, (are assigned attributes or identities). Existential- these are processes which represents experience by suggesting that something was/is existing (Halliday, 1985a).

The logical metafunction is involved with matters of building connectedness between the meanings of clauses. Such a logical connectedness is realized in these resources in the grammar, which are involved in two different sets of relationships: those to do with tactic system i.e. the system that describes the type of interdependency relationship between clauses linked into a clause complex. In the analysis of taxis, there are two options: parataxis and hypotaxis. In parataxis, clauses relate to each other as equals. They are independently joined to each other by one of the following paratactic conjunctions: *and, or, so, yet, neither...nor, either...or*, etc. However, in writing, this relationship could be expressed by mere adjacency and punctuation. A comma, colon, or semi-colon may be the only marker of the structural boundary between clauses (Halliday, 1985: 264).

In hypotaxis, clauses relate to each other in a modifying or dependence relationship. Unlike paratactic clauses, which can sometimes occur without explicit markers, almost all hypotactically dependent clauses are linked to their Head clause with explicit structure markers either hypotactic conjunctions or relative pronouns (who, which, that). The most common hypotactic conjunctions include *if, while, because, when, before, unless, although, even if* (Halliday, 1985: 266).

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The second relationship has to do with the logico-semantic relations between clauses brought about by either projection or expansion (Halliday, 1985: 259). Projection refers to the situation where one clause is quoted or reported by another and expansion is where one clause develops or extends on the meanings of another.

Interpersonally, pupils'/students' essays were analysed in terms of Mood type. For example, what do the declarative and imperative patterns in these texts tell us? The choice of either declarative or imperative contributes significantly to the meanings being made in the text.

The third simultaneous strand of meaning that enables texts to be negotiated is the textual meaning, which deals with thematic structure, information structure, and cohesion. Since in many instances there is a parallel equivalence between Theme and Given and between Rheme and New, we have for this reason focused our analysis of pupils'/students' texts at the level of Thematic structure and cohesion only. Nevertheless, we have explained here what information structure is.

The Theme is a starting point of the message. In Halliday's terms the Theme is "what the message is concerned with: the point of departure for what the speaker is going to say" (Halliday, 1994: 38). The Theme locates and orients the clause within its context. In other words the Theme "typically contains familiar or 'given' information i.e. information which has already been mentioned somewhere in the text or is familiar from the context" (Egins, 2004: 299). Briefly, the clause begins with a realization of the Theme, which is followed by the expression of the Rheme – being everything else remaining in the clause.

It is said that all languages will recognize some clause elements as Theme the difference will be the location of the Theme particularly the topical Theme (see Egins, 2004; Halliday & Matthiessen, 2004; Bloor & Bloor, 2004; Butt *et al.*, 2001). All clauses in Kiswahili just as in English incorporate a topical Theme, which is a first meaningful element in the clause. In other words, the topical Theme always represents a Participant, Circumstance (circ) or Process (pr) (Bloor & Bloor, 2004; Butt *et al.*, 2001).

Textual Themes are text-creating meanings in so far as they connect our message to the previous text. They do not express any interpersonal or experiential meaning (Eggins, 2004; Butt, *et al.* 2001). The two main types of textual elements, which can fill the position of Theme, are continuity (cont.) and conjunctive (conjun.) Adjuncts (Adj).

When a speaker or a writer begins a clause with an Adjunct that comments on the substance of the following clause, that Adjunct is called interpersonal Theme. The most common interpersonal Theme in English is the Finite in interrogative clauses when it precedes the subject and immediately signals that the speaker is demanding information. Other interpersonal Themes include Vocatives, Mood, and comment Adjuncts (Butt et al., 2001; Eggins, 2004). However, in Kiswahili there is no distinct element, which can stand as Finite element as the one we find in English preceding the subject. Hence, there is no interpersonal Theme in Kiswahili polar interrogative. When the choice is made as to which type of theme starts the clause, leads us to the notion of markedness.

When an element is said to be *unmarked* in linguistics it means the expected, the usual, the common, or the typical case. Conversely, when an element is *marked*, means that it is unusual, atypical (Eggins, 2004; Butt et al., 2001). Ordinarily, speakers and writers would choose unmarked Themes but when they opt for the marked Themes listeners and writers would be forced to look for the purpose of this non-congruent choice. The purpose may be to draw the listeners' or readers' attention to a particular group or phrase but more often it is to build a coherent text that is easy to follow (Butt *ibid.* P. 139).

Information structure, like thematic structure, operates at the level of the clause. In some ways, information structure is similar to thematic structure and in many clauses there is a parallel equivalence between Theme and Given on the one hand and between Rheme and new on the other. (Bloor & Bloor, 2004:71)

If the interaction is to be effective in languages there must be mutual understanding of the information by the interlocutors. This shared information is normally found at the beginning of a sentence, which is subsequently labeled Given information. Communication between interlocutors is not only about Given information, if it were the

case, the listeners or readers would undoubtedly be bored to continue listening or reading only what they already know. Hence most clauses would also include information that is the focus of the speaker's or writer's message. It is this information that will be New and thus exciting, interesting or informative (Bloor & Bloor, 2004:65).

Nonetheless, a caveat is in order here, there is no one-to-one correspondence between an information unit and a clause in that speakers or writers may choose to foreground any element in a clause as New information in which case the clause becomes marked. Otherwise the unmarked pattern would be when "the given information is included in the Theme of a clause and New information in the Rheme" (Butt, *et al.*, 2001: 146).

In order that readers and listeners are assured that they are following the development of the text, there has to be a Thematic succession of each other. There are three main patterns of Thematic development, namely: Theme reiteration, the zig-zag pattern and the multiple-Rheme pattern (Eggins, 2004).

i) Theme Reiteration

The basic way to keep a text focused (i.e. cohesive) is to simply reiterate an element; this is an effective means of creating cohesion. Having the same participant made Theme on a regular basis provides the text with a clear focus. However, Eggins (*ibid*) argues that "in a text which the Theme never varied would not only be boring to read or listen to, but would indicate text which is going nowhere..." (p. 324).

ii) The zig-zag pattern

In this pattern, an element that is introduced in the Rheme in clause one gets promoted to become the Theme of clause two.

iii) The multiple-Rheme pattern

In this pattern the Theme of one clause introduces a number of different pieces of information, each of which is then picked up and made Theme in subsequent clauses.

Apart from these Themes to do with the organization of the clause there are other related Themes to do with the overall organization of the text stages. These include hyperTheme, hypernew, macroTheme and macroNew (Martin and Rose, 2003). HyperTheme functions as the topic sentence in a paragraph. "It gives readers an orientation to what is to come. In other words it predicts how the text will unfold" (Martin and Rose, 2003: 181).

Hypernew is the accumulation of new information in each clause which culminates into the final sentence in the paragraph. Whereas hyperThemes tell readers where they are going; hyperNews tell them where they have been (Martin and Rose, 2003: 182). Martin and Rose argue that since more often than not writing looks forward than it looks back, hyperThemes are more common than hyperNews.

The hyperThemes, in Martin and Rose's sense are normally projected by higher level Themes, which they referred to as macroThemes. This Theme is normally found at the start of a text, which serves to point directions for what is to come. Christie and Dreyfus (2007) note that "it is 'macro' because it establishes the major idea(s) that concerns the text overall, thus also predicting what is to come" (p. 239). MacroNews are the culmination of hyperNews.

The second component to discuss under textual metafunction is cohesion. We analysed our data (pupils'/students' essays) in terms of endophoric reference, conjunctions, and lexical cohesion.

Resources in textual metafunction enable a clause to be assessed as a 'message' related to other clauses and the context of discourse. Halliday and Hasan (1976) define text as "[...] any passage, spoken or written of whatever length that does form a unified whole" (p.1). How that unified whole is brought about, Halliday and Hasan coined the concept of texture (Halliday & Hasan, 1976: 2; Hasan 1985b: chapter 5). Texture is an attribute of text, it differentiates text from non-text. Texture is what holds the clauses of a text together to give them unity.

According to Halliday and Hasan, texture involves the interplay of two elements, namely: coherence – the text relationship to its extra-textual context (the social and cultural context of its occurrence), and cohesion – the sticking together of elements within a text to make it ‘a unified whole’. In other words, cohesion refers to relations of meaning that exist within the text and that define it as a text (Halliday & Hasan, 1976: 4).

Cohesion is achieved where the deciphering of some element in the discourse is dependent on that of another. The one presupposes the other, in the sense that it cannot be effectively decoded except by recourse to it. The potential for cohesion lies in the systematic resources of endophoric and exophoric reference, conjunctions and lexical cohesion. Under endophoric reference our analysis focused on anaphoric and cataphoric references; anaphoric cohesion being cohesion, which is achieved by pointing back to some previous item and cataphoric reference being cohesion achieved by pointing forward. Under conjunctive we dealt with conjunctive categories of elaboration, extension, and enhancement.

Elaboration is a restatement or clarification, by which one sentence is (presented as) a re-saying or representation of a previous sentence. Common conjunctions used to express this relation listed by Halliday & Matthiessen (2004:541) include (Kiswahili equivalences have been given in parenthesis): *in other words (kwa maneno mengine)*, *or (au) that is (to say) (ndiyo ((kusema))*, *I mean ((to say)) (ninamaanisha ((kusema))*, *for example; for instance (kwa mfano)*, *to illustrate (eleza kwa mfano, picha au kielelezo)*, *to be more precise (kwa uhakika zaidi)*, *actually (kwa kweli)*, *as a matter of fact (kwa kweli)*, *in fact (kwa kweli)*.

Extension is a relationship of either addition (one sentence adds to the meanings made in another) or variation (one sentence changes the meanings of another by contrast or by qualification). Typical conjunctions listed by Halliday and Matthiessen include: *and (na)* *also (pia, vilevile)*, *moreover (aidha, zaidi ya)*, *in addition (kwa kuongezea)*, *nor (wala)* *but (lakini)*, *yet (bado)*, *on the other hand (kwa upande mwingine)*, *however (hata hivyo)*,

on the contrary (hata, sivyoy, hashay), instead (badala), apart from that (licha ya hiyo), except for that (isipokuwa kwa hiyo), alternatively (badala yake).

Enhancement refers to ways by which one sentence can develop on the meanings of another in terms of dimensions such as time, comparison, cause, manner, conditions of concession. Common temporal conjunctions include: *then (wakati ule/huo), next (ifuatayo), afterwards (baadaye), at the same time (kwa pamoja, kwa wakati mmoja) before that (kabla ya hiyo), soon (karibu, hivi punde), after a while (baada ya muda), meanwhile (wakati ule ule), all that time (wakati ule wote), until then (hadi hapo), now (sasa) thus, therefore (hivyo, kwa hivyo)*

Lexical cohesion is another important dimension of cohesion whereby writers or speakers use lexical items (nouns, verbs, adjectives, adverbs) and even sequences (chain of clauses and sentences) to relate to text consistently to its area of focus or its field (Eggins, 2004: 42). While conjunction, reference, substitution and ellipsis are cohesive resources within the grammatical zone of lexicogrammar, lexical cohesion operates within the lexis and is achieved through the choice of lexical items (Halliday & Matthiessen, 2004). Lexical cohesion analysis emanates from our expectation in relation to the preceding lexis. For example, if we read the word data in our text, it will not be surprising to expect words such as bank, processing, storage. On the other hand, we will be surprised to read words like water, lion, car in relation to data. Thus lexical cohesion is an effective way of choosing a lexical item in discourse where that choice relate to the choices that have been made before. (Eggins, 2004; Bloor & Bloor, 2004).

3.2 Classroom Discourse Analysis

In this section, I have used the notion of curriculum genres and macrogenre as a component of SFL following Christie (2002) to analyse classroom data with a view to answering research question 3 (c) which reads: *How language is used in classroom to negotiate and construct meanings in the process of producing and reproducing academic texts?* I have used this model of curriculum genres because it suggests that the teacher is the authority who mediates the processes by which the regulative register works to

institute the pacing, sequencing, and eventual evaluation of activity and that makes possible the mastery of the skills and knowledge associated with the instructional field.

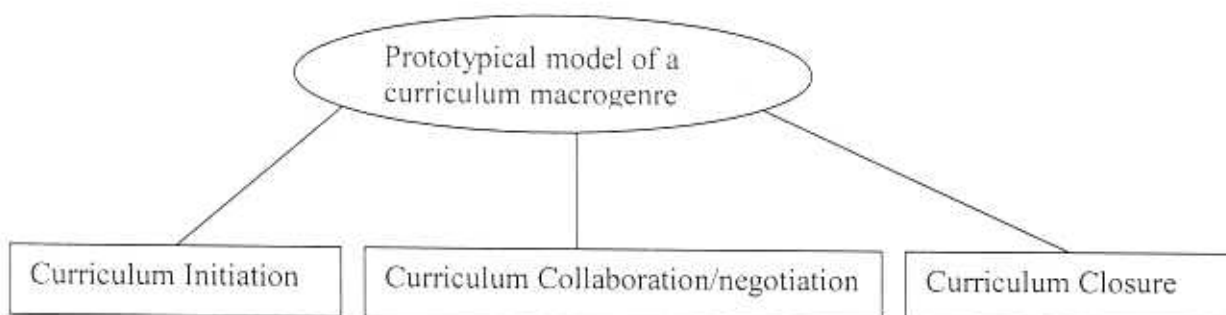
Christie (1997, 1999, 2001, 2002, 2005) has suggested viewing classroom activity as constituting curriculum genres. She goes on to argue that curriculum genres in turn constitute larger unity referred to as curriculum macrogenre. According to Christie (2002) "Curriculum genres and macrogenres are staged, goal-driven activities, devoted to the accomplishment of significant educational ends. They are quite fundamentally involved in the organization of the discourses of schooling." (p. 22). In the construction of her model of classroom discourse analysis Christie has borrowed from SFL theory (e.g. Halliday 1994; Martin, 1992; Halliday and Matthiessen, 1999) and from Bernstein's theoretical work on pedagogic discourse (see Bernstein, 1990, 2000). She contends that "a focus on the larger pedagogical unity that is the genre or the macrogenre will enable us to see how the patterns of classroom discourse emerge, develop, change and are modified over time, allowing negotiation and construction of meanings in many ways, and achieving a form of *logogenesis*, or growth and development in the text" (Halliday, 1993 in Christie, 2002: 5).

The discussion of Christie's model will be done under three components, in the first section I will discuss the concept of pedagogic discourse in relation to the operation of the "two registers (or sets of language choices) at work in classroom texts: those of the 'first order' or 'regulative' register to do with types of behaviours in the classroom, and those of the 'second order' or 'instructional' register, to do with the 'content' being taught and learned" (Christie, 2002: 14 - 15). The second part will discuss how metafunctions are used in the construction and organization of text in classroom discourse. Finally, the significance of grammatical metaphor in classroom discourse will be explicated.

An effective teaching means being able to clarify goals for teaching and to ensure that those goals are achieved. It is the teacher who, in the final analysis determines the outcome of teaching and learning. He/she is the one that gives direction to the way a

student understands, misunderstands, or does not understand at all what is being taught. This is done presumably through a language that both the teacher and learner understand. In the same vein Christie (2000) confirms this assertion thus: “[t]he principal resource available to teachers and students with which to achieve educational goals is language. It is the language of the classroom that a great deal of the work will go on towards negotiating understandings, clarifying tasks, exploring sources of difficulty and assessing students’ progress” (p. 184).

To illustrate how a successful teaching and learning begins and ends, Christie (2002) provides a model of the curriculum macrogenre, which consist of three stages of Curriculum Initiation, Curriculum Collaboration/Negotiation, and Curriculum Closure. In the first stage – Curriculum Initiation, “the teacher initiates activity, establishes goals, crucially predisposes the students to work and think in particular ways, defines the ultimate task or tasks normally in general terms, and indicates the evaluation principles that will apply” (Christie, 2002: 101). This relationship is presented in the following diagram:



Teacher direction → Teacher/students sharing of direction → Students independent activity

Figure 2: Prototypical model of a curriculum macrogenre adopted from Christie (2002)

In addition to providing a curriculum macrogenre, Christie also identifies three elements of the first stage – Curriculum Initiation as: Task Orientation, Task Specification, and Task Conference. The following is the graphic representation of the first stage i.e. Curriculum Initiation:

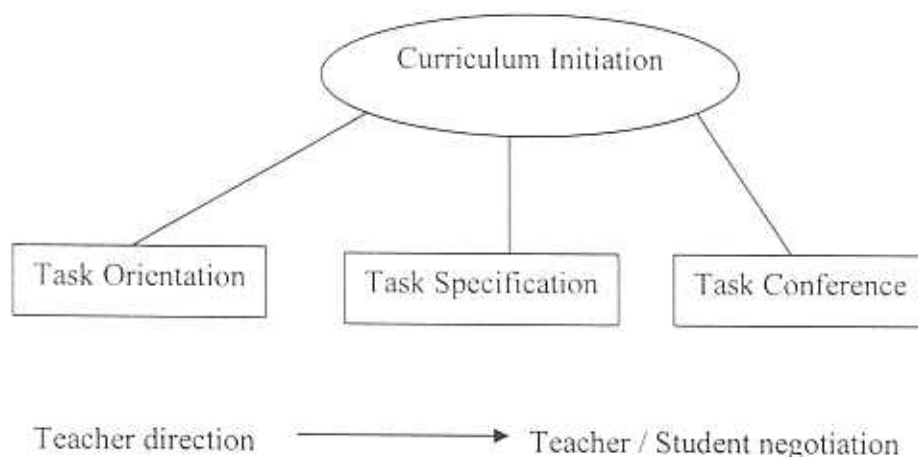


Figure 3: Simplified model of the Curriculum Initiation adopted from Christie (2002)

Generally, task orientation begins with a teacher monologue, as in the following example:

T: *Right, OK now* we are going to start out theme next week, *but* we are actually starting a bit earlier because of it. *So* we've got to do a lot of concentrating *so* a bit of concentration (Christie, 2002: 104)

The italicised words indicate the regulative register, typical of teacher talk. Christie argues that a characteristic of a curriculum genre or of a curriculum macrogenre unfolds through the operation of a first order or *regulative register* and a second order, or *instructional register*. These two terms (italicized) were borrowed from Bernstein's pedagogic discourse. Bernstein goes thus:

We shall define pedagogic discourse as the rule, which embeds a discourse of competence (Skills of various kinds) into a discourse of social order in such a way the latter always dominates the former. We shall call the discourse transmitting specialized competences and their relation to each other instructional discourse, and the discourse creating specialized order, relation and identity regulative discourse (Bernstein, 1990: 183)

Christie's model of classroom discourse analysis is largely based on the operation of the registers, which were previously defined by Bernstein as follows:

Regulative context concerned with authority relationships where the child is made aware of the rules of the moral order and their various backings and the instructional context where the child learns about the objective nature of objects, persons and acquires skills of various kinds. (Bernstein, 1990: 211)

According to Christie, it is the regulative register, which determines the pacing, sequencing, and overall management of the pedagogic activity, while also establishing the eventual criteria for the evaluation of learning (2002: 106). Christie rightly argues that the language during this stage of Task Orientation moves from teacher monologue to dialogue in the classic IRE/F pattern (2002: 107).

Therefore in Christie's view, classroom texts comprise two registers or set of language choices, the 'first order' known as the regulative register, which is to do with the types of behaviours in the classroom and the 'second order' or the instructional register to do with the 'content' being taught and learnt (2002: 14; 1997). Christie asserts that the regulative register is an important aspect of classroom discourse in the realization of content objectives as "it brings the classroom text into being and in determining the directions, sequencing, pacing and evaluation of activity" (2002: 162). Therefore the regulative register does not only appropriate but also speaks through the instructional register, indicating the importance of studying the discourse of teachers in giving explicit instructions.

Christie asserts the dominance of the regulative register in the opening stages of the macrogenre, and henceforth at any points where it is necessary to clarify and define goals. She summarises succinctly the operation of the two registers in a macrogenre thus:

Where the teaching is really successful there will be long sequences in which the two registers converge as students engage with learning about the 'content' (realized in the instructional register), while working towards clearly defined tasks (realised in the regulative register). Nonetheless, as the sequence of lesson proceeds, the instructional register is eventually foregrounded, while the regulative register remains operating only tacitly, predisposing students to behave in ways valued for pedagogic purposes (2000: 186)

Applying SFL in the analysis of classroom discourse, Christie makes use of the three metafunctions and their corresponding register variables to show how language constructs meaning in each genre of a macrogenre.

In classrooms, most of process type have to do with regulating pupils'/students' behaviour. A clause, which would be uttered by the teacher in a bid to regulate pupils'/students' behaviour would look like the following:

You will be writing an essay of two hundred words
Actor Pr: material Goal

While the material process and its participant role of Actor realize aspect of pupils/student' behaviour – regulate behaviour, the participant role of Goal (*an essay of two hundred words*) realizes an aspect of the field of information being taught and learned – the instructional register (Christie, 2000). Christie goes on to argue that “[i]t is of the nature of all pedagogic activity that some choices are to do with the behaviour of the participants in activity, while others are to do with the ‘content’ or instructional field of information which is at issue” (Christie, 2002:15).

Regarding the interpersonal metafunction, it refers to the aspect of grammar, which realizes mood, and other resources found in the use of modality and person. In classroom context, mood choices involve the speaker in taking up particular speech roles vis-à-vis the listener (Halliday 1994:64). In this case teachers or pupils/students can offer or demand information; they can offer or demand a service. Given that relationship between the teacher on the one hand and pupils/students on the other is not equal, it is the teacher who wields power in offering information, eliciting information and in determining the direction of activity. This is normally seen in the operation of regulative register (Christie, 2007).

Other interpersonal resources, which realize an aspect of regulative register, are the use of modality and of person. Christie observes that teachers often use high modality to indicate the importance of a cause of action to be pursued:

So we ve got to do a lot of concentrating (ibid. p. 16)

Sometimes they may use low or median modality to make the direction to behaviour look more indirect as in:

Now a lot of work [[that you may have to do]] may be with a partner. Some you'll do by yourself. So you are probably best to sit next to somebody [[that you will work with]] (ibid. p. 16)

Furthermore, the use of person system plays a crucial role in classrooms. Normally, teachers use the first person plural when building solidarity with their pupils/students in activity to be undertaken:

Well today we've got another simple little story... (P. 16)

Occasionally, they may turn to use the first person singular to indicate their expectations of students:

I want you to listen to this little story like the one we had yesterday. (P.16)

Characteristically, teachers use the second person when overtly directing pupils/students behaviour:

You really do need something to write with. So if you don't have your own pens and pencil, would you collect these please? (p.17)

The third metafunction applied by Christie in her classroom discourse analysis is the textual metafunction realized through the resource of Theme patterns complemented by the operation of information unit. The textual Theme, which consists the lexical elements that enable the connection between clauses which are used to orientate or structure the text; the interpersonal Theme which includes elements that reflect the kind of interaction

taking place among speakers; and the topical Theme which contains a realization of the experiential representation of participants, processes or a circumstances (Halliday 1994; Christie 2002).

Christie emphasizes that the significance of the distribution of patterns of Theme is to help in the development and carrying forward of the discourse. She adds “who controls Theme, to what ends, and at what points in the lesson, tells a lot about the overall organization of the classroom text and about the relative responsibility assumed by participants” (Christie, 2002: 19).

The notion of grammatical metaphor was developed by Halliday (1994: 342 – 67). In general, there are two kinds of grammatical metaphors, namely: ideational and interpersonal. They occur when the usual or ‘congruent’ realization of a meaning is given a non-congruent or metaphorical expression.

Ideationally, a typical congruent way to represent experience is when a clause uses a verb to express some process of participating in the world, to use associated nominal groups to express participants involved in the process, to use adverbial groups and/or prepositional phrases to represent some associated circumstance (s) and to use conjunctions to build logical relationships between the messages of the clauses. Anything else outside this sequence will be a non-congruent or a grammatical metaphor realization (Christie, 2002). Christie claims that as a general rule, congruency is a characteristic feature of speech irrespective of age while adults’ language, particularly in their written mode tends to lean towards the non-congruent or metaphorical expressions (ibid. p. 20). Christie goes to note that although the ability to use grammatical metaphor appears earliest in children in late childhood, many students even in their adolescence fail to handle them with easy in their writing.

Interpersonal metaphor on the other hand occurs when the speaker uses a metaphorical expression to express interpersonal meanings as those are congruently expressed in mood or modality choices. Christie reveals that “interpersonal metaphor is commonly found in

teacher talk, often to give an oblique expression to the teacher's expression of authority" (p.20). An expression such as "would you like to answer my question?" in teacher talk actually means "answer my question".

In conclusion, Christie's model was used in this study to analyse classroom data in a way that enabled us to see how language was used in the construction of knowledge through different stages of a macrogenre, how it was used to negotiate relations between participants in the classroom discourse and how the regulative and instructional register operated during the unfolding of a macrogenre.

The third theory, which builds the study's analytical model, is Genre theory. Like SFL, Genre theory is a theory of language use. It was developed from works on register by systemic linguists including Halliday and others. The following section explores this theory in detail by linking it to SFL.

3.3 Genre Theory

I have used genre theory to analyse pupils'/students' essays in terms of schematic structure i.e. how pupils'/students' academic Kiswahili essays were staged and organized step-by-step. It is the genre analysis which should be able to tell us whether the organisation a particular pupil essay is, for example a Report with the following structure: General classification[^]Description^o. (Rothery in Martin, 1990). The sign [^] means that the element to the left of the sign precedes that to its right. The sign ^o indicates this part of a the text can be repeated indefinitely (ibid. p. 71). Specifically, the theory was used to analyse data to answer research question 2 (a), 3 (a & b) and 4. Question 2 (a) reads: *Are there a variety of academic genres in Kiswahili sufficient for content subjects science, geography, and history?* Question 3 (a) reads: *How is essay writing perceived in Kiswahili?*; question 3 part (b) states: *How is essay writing actually taught and question 4 reads: what type of Kiswahili academic conventions taught, if taught?*

Genres are different ways of using language hence we speakers make different lexicogrammatical choices according to the different purposes they want to achieve. This means

texts of different genres will reveal different lexico-grammatical choices – different words and structures. For example, the types of words used in a transactional genre will not be the same as those used in academic essay genre, or in a horoscope. Thus, realization patterns will differ across genres (Eggins, 2004; Johnson & Johnson, 1998).

I am aware of the most influential definition of genre by Swales (1990) from the ESP perspective. However, this study has adapted a definition of a genre from the standpoint of SFL. In this sense genre is defined as “a staged, goal-oriented social process. Social because we participate in genres with other people; goal-oriented because we use genres to get things done, staged because it usually takes us a few steps to reach our goals”. (Martin & Rose, 2003: 7)

Within SFL theory the generic identity of a text (the way in which it is similar to other texts of its genre) lies in three dimensions: Firstly, the co-occurrence of a particular contextual cluster or its register configuration. In other words, a genre comes about as particular values for field, tenor and mode regularly co-occur and eventually becomes stabilized in the culture as ‘typical’ situations (Eggins, 2004:58). Secondly, the text’s stage or schematic structure, this means as we become used to our joint negotiation of communicative tasks, we enact a chain of steps or stages. These stages are called schematic structure of a genre. The term schematic structure according to Eggins, simply refers to the staged, step-by-step organization of the genre. He goes on to say that each stage in the genre contributes a part of the overall meanings that must be made for the genre to be accomplished successfully (Eggins, 2004: 59). The third dimension is the realisational patterns in the text. In other words, it means the way a meaning becomes encoded or expressed in a semiotic system. Simplifying it further, we can say that it is through language that genres get realized. It is through the discourse-semantic, lexicogrammatical and phonological patterns of the language code that the contextual level of genre is realized through, or expressed in language (Eggins, 2004).

3.3.1 The uses of genre analysis

According to Eggins a systematic analysis of genre has three immediate applications. Genre analysis can help us:

1. To make explicit why some texts are successful and appropriate while others are not;
2. to contrast types of genres and their realizations in pragmatic contexts and interpersonal contexts;
3. to understand similarities and differences between non-fiction and fictional genre;
4. to carry out critical text analysis (Eggins 2004: 70)

Eggins suggests that explicit modeling of the target genre, with scaffolding of the generic structure and realizations could help young writers ...to produce much more successful texts. With better control of the genre, they give themselves the opportunity to then take the next step of playing creatively with its conventions (p. 74; see also Martin, 1999).

At this juncture, I will enumerate the common genres found in schools; I will base my description on Martin's (1990) work on factual writing. In addition to Martin's work, I will also borrow Hyland's model of argumentative writing when discussing exposition genre.

It is generally accepted that most children come to school already familiar with narrative (recount) but as they begin their content subjects they need to be able to write other genres for example Procedures, Descriptions, Reports, Explanations, and Expositions. It is the ability to work with these genres that guarantees academic success. These are different from recount in that the learning involved in these (factual writing) is of a different kind. What follows is the description of common genres found in school.

1. Recounts

According to Martin (1990) when children tell about their own experiences, the telling is normally built up around a sequence of actions, for example writing about what has happened to them while playing with friends, while visiting their relatives or while on a school excursion. This type of narrative is what Martin refers to as Recount. The generic

structure of this genre according to Macken-Horarik (2002) is: {Orientation[^] Record of Events[^] (Reorientation)}.

2. Procedures

Procedure writing is a type of factual writing whose organization structure resembles that of narrative. Procedure like narrative is also built up around a sequence of events (ibid). The main difference between Recount and Procedure is at the level of generality (see Martin, 1990: 5 – 6). Whereas people, places and things talked about in a procedural text will be general, in a Recount people, places and things talked about will be specific. The actions in a procedural text will also be general; hence the verbs will be timeless, not referring to what someone did, or is doing, or will do, but to what they do in general. In short, Procedures are about how things happened, about how things are done. They describe the way the world is, focusing on events. Recounts, on the other hand, are about something that actually happened, how things get done; they do not generalize beyond particular experience. Thus all narrative writing is limited in this way. It is for this reason factual genre was developed to make up for this limitation i.e. to go beyond particular experience in order to interpret and understand. Procedure's generic structure is represented thus: {Goal[^] Steps 1-n[^] (Results)} (Macken-Horarik, 2002).

3. Descriptions

Martin (1990) refers to text, which focus on particular individuals and specify some of their characteristics as Descriptions.

4. Reports

Reports are closely related to description but they do not focus on particular individuals, they instead focus on classes of things. Like Procedures, Reports make general statements and not specific ones (ibid. p.7). However, specific statements do sometimes happen in report writing. When they happen they are used to illustrate or exemplify a general point or a claim the writer has made. Martin claims that when this happens (the use of specific statements to back up general ones) is an important feature in the development of Report writing into Exposition (ibid. p. 10). Martin found evidence in his research that very

young children were already capable of illustrating their general statements (see Martin, 1990: 9 – 10). He also reveals that often children tend to slip away from report genre to Description genre when they start making specific statements, which are not functioning as illustrations of any generalizations they had made earlier. He suggested that this kind of slippage may need to be drawn to the attention of young writers who frequently fail to write consistently within either Description or Report genre (p. 10). The generic structure is represented as: {General Statement (or Classification)^ Description of Aspects} (ibid.).

5. Explanations

In the foregoing discussion, I have talked about the three basic types of factual writing that Procedures are about how things get done, Description and Reports are about what things are like. All these three genres do not (according to Martin) try to explain anything. Texts in these genres would say how and what, but they would not normally answer the question why. Hence, causal relations are said to be rare in these genres (ibid. p.11). Explanation account for how or why things are as they are. An explanation sets out the logical steps in a process.

Nonetheless, Martin (ibid.) claims that Explanations at primary school level are not a common feature. He points out that in their research into the development of children's writing in Sydney they found very little in the way of explanatory texts in infants' and primary school. He observes that "Explanations are so rare that we need to be cautious about setting them up as genre at this stage" (p.11).

Veel (1997) distinguishes five different types of Explanation genre as follows: (a) sequential explanation – the purpose of this is to explain how something occurs or is produced (usually observable sequences of activities which take place on a regular basis. Its generic structure is represented thus: {Phenomenon identification^ Explanation sequence (consisting of a number of phases)}; (b) causal explanation – the purpose is to explain why an abstract and/or not readily observable process occurs. Its generic structure is same as the first one; (c) factorial explanation – the purpose is to explain events for which there are a number of simultaneously occurring causes. Its generic structure is

represented as follows: {Phenomenon identification^ Factor [1-n]}; (d) theoretical explanation – the purpose is to introduce and illustrate a theoretical principle and/or to explain events which are counter-intuitive. The generic structure is the following: {Phenomenon identification/Statement of theory^ Elaboration [1-n]}; (e) consequential explanation – the purpose is to explain events which have a number of simultaneously occurring effects. Its generic structure is: {Phenomena identification^ Effects [1-n]}

6. Expositions

Martin (1990) categorises Expositions as fully developed Explanations. In Exposition, more than one argument is presented in favour of a judgment. Martin refers to this judgment in Exposition as a THESIS, and to the reasons supporting it as ARGUMENTS. In mature exposition each Argument for the Thesis tends to form a paragraph and the Arguments and Thesis may be summed up in a final paragraph or conclusion. Martin draws our attention to the fact that these features (of expository writing) evolve over time in children's writing (p.14). The generic structure of this genre is represented thus: {Thesis^ Arguments 1-n^ Reinforcement of Thesis}

In connection to Expository writing, Hyland (1990) provides a model of argumentative essay. In the analysis of argumentative academic essay, Hyland identifies three main stages, which in turn each stage contains a number of moves. In his model, there are non-obligatory elements, which he has put them in parenthesis; it simply means that if these elements appear then they will occupy that position (Hyland, 1990 cited in Paltridge, 2001: 64). The following is Hyland's model of argumentative expository essay.

Stage	Move
1. Thesis	(Gambit) A controversial or dramatic statement (Information) Presents background information on the topic of the essay (Proposition) State the writer's position and delimits the topic (Evaluation) Brief support for the proposition (Markers) Signposts the direction of the essay
2. Argument	Marker Signals the claim and relates it to the text (Restatement) Rephrasing or repetition of the proposition Claim Reason for acceptance of the proposition either <ol style="list-style-type: none"> Strength of perceived shared assumptions, or Generalizations based on data or evidence, or Force of conviction
	Support States grounds that underpin the claim Either by <ol style="list-style-type: none"> Explicating assumptions used to make the claim, or Providing data or references
3. Conclusion	(Marker) Signals conclusion boundary Consolidation Relate argument to the proposition (affirmation) Restates proposition (close) widens context or perspective of proposition.

Figure 4: The structure of Argumentative Essay adopted from Hyland 1990

Some language teachers consider a genre-based approach to be suitable for beginners and intermediate students in that it makes them “produce a text that serves its intended purpose”. These teachers agree that model texts are useful at this level as they give learners confidence and “something to fall back on” (Kay & Dudley-Evans 1998: 310).

However, being an effective way of teaching academic writing, genre approach has some limitations. One of the limitations is the danger of becoming too prescriptive. It is suggested that teachers need to highlight the variation that occurs in particular genres and to consider why this might be so (Kay & Dudley – Evans 1998; see also Ivanič, 2004; Hasan, 1996 on criticism of genre-based approach).

3.4 Conclusion to chapter three

In this chapter, attempt of an explication of the three perspectives, which inform the analytical framework for this study, has been made. These perspectives were the following: SFL, and Genre Theory. What these perspectives have in common, including NLS is that all view language as social practice where “text spoken or written is considered as discourse produced by socially situated speakers and writers” (Dellinger, 1995 : 5). It is for this reason all the perspectives mentioned above are very effective tools for analyzing my data. Ultimately, these perspectives should be able to establish: whether genre conventions of academic writing were sufficiently developed in Kiswahili language and whether teachers’ instructional strategies were appropriate and understood by pupils/students.

Informed by the NLS perspective, that academic literacy is best taught and learnt in context of cooperation and interaction in classroom, it was imperative to observe, analyse pupils’/students’ essays and ask them and their teachers about their opinion and practices in the teaching and learning activity. Accordingly, the best way to study academic literacy was to study it ethnographically. The methodology used is the focus for the following chapter i.e. chapter four.

CHAPTER FOUR

RESEARCH METHODOLOGY

4.0 Introduction

This chapter will include information on the geographical are of the study and description of the schools sampled, the respondents, a description of how data was collected, the methods utilized to analyze the collected data, an ethical statement and limitations in the data.

4.1 Research Design

This was largely a qualitative study, which employed an ethnographic design. It sought to investigate the nature of pupils'/students' academic writing literacy in Kiswahili as well as the instructional approaches of their teachers when working with Kiswahili texts. Creswell defines qualitative research as:

[...] an inquiry process of understanding a social or human problem, based on building a complex, holistic picture, formed with words, reported detailed views of informants and conducted in a natural setting (Creswell, 1994: 1 – 2)

Denzin & Lincoln define qualitative research as:

[a] multimethod in focus, involving an interpretive, naturalistic approach to its subject matter. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or interpret phenomena in terms of the meaning people bring to them (Denzin & Lincoln, 1994:2)

Both definitions can be summarized in one sentence as 'a holistic investigation of a social or human problem in a natural setting'. Nonetheless, this study also employed elementary counting which therefore also makes it quantitative in a sense.

The argument that English as the MOI has long ceased to be an effective medium of instruction in Tanzanian's secondary school and tertiary institutions is a well established fact. An increasing body of research has recommended a switch from English to

Kiswahili as the MOI in the entire Tanzanian education system. The feasibility of this recommendation is probed in this study by interviewing students, teachers, observing students and teachers in their natural setting i.e. classroom, analysing their writing in Kiswahili and after critically analyzing each respondents values, attitude, ideologies it has been possible for me to arrive at a holistic impression of pupils'/students' and teachers' ability to work with Kiswahili academic texts. I have therefore conducted my investigation ethnographically within the umbrella of qualitative research.

4.1.1 Ethnographic methods

Ethnography is a theory-building enterprise constructed through detailed systematic observing, recording and analyzing of human behaviour in specified spaces and interactions (Heath & Street, 2008). Ethnography originated from the field of anthropology. It seeks to describe and interpret a culture or social group. Thus, description and interpretation are key words in ethnography. Literally the word means the description (graphy) of cultures (ethno). The purpose of ethnography is to provide an in-depth study of a culture and includes behaviour, interactions, language and artifacts (Bloor & Woods, 2006). Similarly, Watson-Gegeo (1988) defines ethnography as “the study of people’s behaviour in naturally occurring, ongoing settings, with a focus on the cultural interpretation of behaviour” (p. 576). The ethnographer’s main purpose is to give description and a holistic interpretative-explanatory account of what people do in a setting such as classroom or community; the outcome of their interaction and the way they understand what they are doing (the meaning interactions have for them) (ibid. p. 576). In this connection, literacy acquisition and use – as knowledge – takes place in situated interactions. The importance of social interactional aspects of literacy acquisition and use has been re-emphasized by writers such as Cook-Gumperz (1986); Heath (1983) and Barton (1994) among others.

In practical terms, ethnography usually refers to the following features:

- A strong emphasis on exploring the nature of particular social phenomena, rather than setting out to test hypothesis about them;

- A tendency to work primarily with ‘unstructured’ data i.e. data that have not been coded at the point of data collection in terms of a closed set of analytic categories;
- Investigation of a small number of cases, perhaps just one case, in detail; and
- Analysis of data that involves explicit interpretation of the meanings and functions of human actions, the product of which mainly takes the form of verbal descriptions and explanations, with quantifications and statistical analysis playing a subordinate role at most (Atkinson & Hammersley 1994: 248)

I hasten to add here that I am aware of the critical voices against just equating ethnography with “a method for collecting particular types of data” (Blommaert, 2001:1). I argue that ethnography is not just a method of collecting data, describing and interpreting it qualitatively and contextually, but it is also a certain way of understanding knowledge. It is both ontological and epistemological as Blommaert contends:

[...] Ethnography can as well be seen as a ‘full’ intellectual program far richer than just a matter of description. Ethnography...involves a *perspective* on language and communication, including an ontology and an epistemology, both of which are of significance for the study of language in society, or better, of language as well as of society (Blommaert, 2001:2). (Emphasis in the original).

Since my curiosity is to establish whether children have enough academic writing literacy skills in Kiswahili to enable them to transition into the context where Kiswahili would be the MOI which implies focusing on academic writing literacy in Kiswahili as social practice, the study of which should be context embedded and holistic makes the ethnographic method the most appropriate for my study. The study is basically interested in understanding children and teacher’s behaviour in the process of producing and reproducing knowledge through the medium of academic Kiswahili.

I have chosen to study academic literacy ethnographically mainly because academic literacy is one of the domains that have benefited from ethnographic perspective. Whereas, as already explained, previous studies on literacy treated reading and writing in educational settings from the autonomous model perspective that have centred in

prescriptive statements, programme descriptions of quantitative measures of discrete skills, an academic literacy perspective treats reading and writing as social practices that vary with context, culture, and genre (Barton & Hamilton, 1998; Street, 1994, 1995). The literacy practice of academic discipline can be viewed as varied social practices associated with different communities. From the pupil/student point of view a dominant feature of academic literacy practices is the requirement to switch writing styles and genres between one setting and another, to deploy a repertoire of literacy practices appropriate to each setting, and to handle the social meanings and identities that each evokes (Heath & Street, 2008).

Ethnography concerns itself with issues of human choice and meaning, and thus promises to provide insights most relevant for educational research (Ericksson, 1986). The author emphasizes the importance of ethnographic interpretive approaches in educational research by saying that it has relevance for education "because of what it has to say about its central substantive concerns: a) the nature of classrooms as socially and culturally organized environments for learning b) the nature of teaching as one, but only one, aspect of environments for learning, and c) the nature (and content) of the meaning- perspectives of teacher and learner as intrinsic to the educational process" (p. 120). This study treads similar path taken by other researchers in the New Literacy Studies tradition whose studies focus on the everyday meanings and uses of literacy in specific cultural contexts, among them (Scribner & Cole 1981; Heath, 1983; Kulick & Stroud 1993; Street, 1984, 1993, 1995; Collins, Gee, 1996; 1995, Prinsloo and Breier, 1996; Barton & Hamilton, 1998; Barton, Hamilton & Ivanič, 2000; Martin-Jones 2000; Baynham, 2000, 2001; Machet, 2001; Kirunda, 2005).

There is no one single ethnographic method rather it comprises a number of different data collection techniques including unstructured interview, observations and documentary analysis (Bloor & Wood, 2006). The ethnographic tradition does not work with formal data collection protocols, instead it adopts whatever is considered suitable and useful: "the ethnographic researcher participates, overtly or covertly, in peoples daily lives for an extended period of time, watching what happens, listening to what is said, asking

questions; in fact collecting whatever data are available to throw light on the issues with which he or she is concerned" (Hammersley and Atkinson, 1995: 2).

It is pertinent here to comment on the phrase "extended period of time" which appear in the Hammersley and Atkinson quotation above. It is true that traditional ethnographic studies involves more time on site than the seven months I spent in the field. To some people this is enough to disqualify the current study as not ethnographic.

Following Blommaert (2001) cited above, I have said that ethnography is not just a method of data collection instead; it is "a theoretical perspective on human behaviour. [...] it includes a particular epistemological and methodological position which is different from other approaches" (p. 13). I want to argue that what matters then is not the length of time one has spent on site; rather what is important is for the ethnographer to think and develop methods in response to features of the object of inquiry. [...] the bottom line is: ethnography is a theoretical position, not one of method (Blommaert, 2001: 13).

I argue further that even if I did not go the sites physically but be able to obtain pupils and students essays for description and interpretations, I would still be able to claim that I have analysed the essays ethnographically, because those essays would have traces of context of their production as again asserted by Blommaert (2001):

[...] there are no 'context-less' texts: every text displays features of unique context-of-production as well as of the potential it has to move across contexts. Thus, even a text of which we have no 'contextual' information will be analytically contextualized. The fact that we don't know its authors, the language in which it was cast, its original function and audience, its uptake by that audience – all of that does not mean the text has no context. It means that we have to contextualise it, fill in these contextual blanks by means of rigorous ethnographic interpretation" (p. 14).

It is therefore clear that a researcher does not necessarily have to remain in the field for an extended period of time for his/her study to qualify as ethnographic.

From a methodological perspective, we can once again provide an answer to the following question: What links up the four theoretical approaches utilised by this study? New Literacy Studies (NLS) is the overall interpretative theoretical approach of this

study, NLS views literacy and language learning as socially and culturally mediated processes. They are context-dependent.

Systemic Functional Linguistics (SFL) – one of the study’s analytical framework – works from the assumption that a complete understanding of a text is impossible without recourse to its context of production. Genre – again another theory in my analytical framework – “is used to describe the impact of the context of culture on language by exploring the staged, step-by-step structure that a particular culture has institutionalized as a way of achieving goals” (Eggins, 2004). Moreover, “genre is social – *context* – because we participate in genre with other people” (Martin & Rose, 2003: 7) (the word in italics is my addition). It is therefore clear that ‘context’ is a feature that connects all these theories/approaches together, hence making them compatible to one another.

4.1.2 Geographical area of the study

My choice for the area of study (Morogoro Region in Tanzania, specifically Morogoro Municipality and Mvomero District) was influenced by two factors firstly: I wanted to carry out my study in a different setting from other ethnographic studies, specifically Wedin’s (2004) study whose setting was typical rural where Kiswahili was the pupils’ “L2” and was not used at home, was only used at school. Even at school, Kiswahili was not used consistently, there were frequent instances of code-switching between Kiswahili and pupils’ vernacular (Wedin, 2004). The current study was carried out in Morogoro Municipality which is urban and in Mvomero District, which is peri-urban where Kiswahili was the language of most pupils hence their home and school language. The second reason was that the element of urbanity was an important factor in terms of resources such as qualified teachers and books. Whereas schools in rural Tanzania would have acute shortage of textbooks, would have less number of qualified teachers and most parents in these areas would fail to provide their children with note-books and pens because of poverty, schools in urban and peri-urban would be better off in these resources (cf Wedin, 2004). I have chosen these areas because they are urban and peri-urban, their linguistic environment – Kiswahili, and the relatively better teaching and learning

resources are highly facilitative for potential continuation of learning through the Kiswahili medium.

The study was carried out in Morogoro, which is one of the 21 administrative Regions in Tanzania mainland. It is bordered by seven other regions. Manyara and Tanga Regions to the north, Coast Region to the East, Dodoma, and Iringa Regions to the West, and Ruvuma and Lindi Regions to the South (see map 1).



MAP 1: Map of Tanzania

Morogoro Region occupies a total of 72, 939 square kilometres, which is approximately 8.2 per cent of the total area of Tanzania mainland. It is the second largest Region in the country after Tabora Region (Ministry of Planning, 1997). Morogoro Region has a population of 1, 759, 809, and an annual growth rate of 2.6 per cent (population census, 2002). It has six Districts namely: Morogoro Urban, Morogoro Rural, Kilosa, Kilombero, Ulanga and Mvomero.

The main ethnic groups in Morogoro Region are the Waluguru, Wakaguru, Wandamba and Wapogoro. The Waluguru speak Kiluguru and they are situated in Morogoro rural District; Wakaguru in Kilosa, Wandamba are the majority in Kilombero and Wapogoro in Ulanga District. (See map 2.)



MAP 2: Map of Morogoro region and its districts

The economy of the region largely depends on agriculture, which employs about 80 – 90 per cent of the Region's labour force. The agriculture and other activities connected to it are the following:

1. Small scale farming (food and cash crop production)
2. Cattle keeping (mainly indigenous livestock)
3. Plantations and estates (sisal and sugar cane). A small capital intensive urban sector is also growing which mainly deals with the following activities: Manufacturing and service provision such as offices, hotels, petty trading etc.
4. Traditional fishing is practiced along the Kilombero and Wami rivers as well as the Mindu dam.

The type of agriculture practiced in the Region includes both large and small scale. Large scale farming of sugar cane is done in Kilombero District and Mtibwa in Mvomero

The type of agriculture practiced in the Region includes both large and small scale. Large scale farming of sugar cane is done in Kilombero District and Mtibwa in Mvomero Districts, where paddy estates are also found. Paddy farming is also carried out by small farmers mainly for food, including maize, sorghum, sweet potatoes, beans, cassava, millet, peanuts, tomatoes, and various types of fruits and vegetables

4.1.3 Morogoro urban District

Morogoro urban District occupies a total of 260 square kilometers and it is the head quarter of the Region Administration. Its population is 222,863 out of whom 113,639 are males and 115, 224 females. The annual population growth rate is estimated at 4.7 per cent (population census, 2002).

Commerce is the major economic activity, which include manufacturing and service provision such as offices, hotels, petty trading etc. However, there are also some farming and livestock keeping, which include: cattle, goats, sheep, pigs, and poultry, most of these livestock and poultry are zero-grazed. Being the headquarter; it accommodates government departments and parastatals, national and international Non-Governmental Organisations. The dwellers are speakers of Kiswahili, vernaculars and English. Of the three, Kiswahili is the major language of communication.

There are a total of 153 educational institutions in the district ranging from pre-primary to tertiary level. Out of these institutions, 119 are owned by government and/or people and 34 are privately owned as the following table illustrates:

Table 2: Number of education institutions situated in Morogoro Municipality

Institutions	Government and/or people owned⁴	Privately owned	Total
Pre-primary schools	36	08	44
Primary schools	59	09	68
Secondary schools	19	15	34
Teacher training institutions	01	0	01
Social development institutions	01	0	01
Vocational training institutions	02	0	02
Universities	01	02	03
Total	119	34	153

Source: Morogoro Municipal Council, 2007

4.1.4 Mvomero District

Mvomero District occupies a total of 7, 325 square kilometers out of which 6, 600 is suitable for agriculture (Mvomero district Council, 2007). It is a relatively 'new' District established in 2004. Its headquarters is currently being constructed at the place called Dakawa-Sokoine, 40 kilometers from Morogoro Municipality. Its population is 260, 525 out of whom 131, 159 are males and 129, 376 are females (ibid). About 80 per cent of the population engages in farming as the main economic activity. They farm such crops as maize, rice, sugar cane, beans, coffee, and potatoes (ibid.). The main ethnic groups in Mvomero District council are the Walugulu in Mgeta and Mlali wards, Wakagulu, Wazigua, and Wanguu occupy Mvomero and Turiani wards (ibid.).

In this District, there are a total of 260 educational institutions out of these 258 are owned by the government and/or people and 02 are privately owned as the following table illustrates:

⁴ In Tanzania there are schools built and run by the government and schools built by people in a particular locality by contributing their labour and/or material for construction. But once built they are managed by the government.

Table 3: Number of education institutions situated in Mvomero District Council

Institutions	Government owned or run	Privately owned	Total
Pre-primary schools	95	0	95
Primary schools	139	0	139
Secondary schools	22	02	24
Teacher training institutions	01	0	01
Social development institutions	0	0	0
Vocational training institutions	0	0	0
Universities	01	0	01
Total	258	02	260

Source: Mvomero District Council, 2007

4.2 Case selection procedure

Most sampling in qualitative research is purposive sampling what Le Compte and Preissle (1993: 69) cited in Maxwell (1996: 70) call criterion – based selection. This is a strategy in which particular settings, persons, or events are selected deliberately in order to provide important information that cannot be obtained as well from other choices. In the similar vein, Patton (1987) refers to it as typical case sampling, in other words sampling in a deliberate way, with some purpose or focus in mind.

According to Patton (ibid. p. 51) whereas the objective of purposeful sampling in qualitative methods is distinctively different from that of probabilistic sampling in quantitative methods, in quantitative methods sampling has to be truly random and representative for a researcher to make a confident generalization of the results to a larger population; the objective of purposeful sampling lies in selecting information-rich cases for the in-depth study or what Geertz (1973) called ‘thick description’. This is supported by Atkinson & Hammersley (1994) when they say: “one of the features of ethnography is to investigate a small number of cases, perhaps just one case in detail” (p.248). Hence probabilistic sampling and representativeness was not the object of this study but it geared towards providing a ‘thick description’ as Wolcott (1999: 174) asserts that the

strength with ethnographic research is not as a source for generalization but as a source for knowledge about an instance of something. However, a caution is in order here that “it is the interpretive characteristic of description rather than detail per se that makes ethnographic description thick” (Schwandt, 2001: 255). This study has tried to abide by this dictum. Accordingly, the area of study, schools, and respondents in this study were selected purposively (theoretical sampling). In this way, it was believed that the selected respondents would provide required information to enable the researcher to answer the research questions formulated in this study.

It is probably worthwhile at this juncture to remind readers of my research questions that needed answers from respondents’ interviews, classroom observation, and text analysis – the data collection methods employed to be discussed later in the chapter. The study sought to find answers to the following research questions:

1. a) Do pupils/students have access to literacy resources at home and in school?
b) What is the pupils’/students’ and teachers’ perception of Kiswahili as a resource at secondary school level?
2. a) Are there a variety of academic genres (Report, Description, Procedure, Exposition etc.) in Kiswahili sufficient for content subjects such as science, history, and geography?
b) Do pupils in their late stage of primary education (standards 6 and 7) have a solid base in Kiswahili academic conventions to potentially benefit them at secondary school level if taught in Kiswahili?
3. a) How is essay writing perceived and taught in Kiswahili?
b) How is language used in classroom to negotiate and construct meanings in the process of producing and reproducing academic texts?
4. What types of Kiswahili academic conventions are taught, if taught?
5. a) What is pupils’/students’ perception of their ability to write academic Kiswahili texts
b) How do their perceptions compare with the actual performance of their Kiswahili academic texts;
c) What are teachers’ views on students’ ability to write Kiswahili academic texts?

6. a) What types of comments/feedback do teachers make on students essays and how do these comments impact on students' later drafts?
- b) Do pupils/students practice peer-review?
- c) Is collaborative writing practiced in classrooms?

4.2.1 The school sample

The structure of the formal education system in Tanzania is 2/7/4/2/3+ that is, two years of pre-primary education, seven years of primary education, four years of secondary ordinary level, two years of advanced secondary level and a minimum of three years of university education (MOEC, 1995). The MOI for pre-primary and primary levels in public schools is Kiswahili, while that of secondary and tertiary levels is English. However, Kiswahili as subject in secondary school and tertiary level is taught through the Kiswahili medium.

It is probably worthwhile to mention here the genres that are taught in primary schools in Tanzania. Right from standard one pupils are taught *narrative* genre. At standard four another genre is added that of letter writing – informal letters. Composing starts at standard five to standard seven where the list of genres would look as follows:

1. Narratives (stories)
2. Recounts (this is not the label given in the syllabus, I have arrived at this label after examining what pupils write in their exercise books)
3. Letter writing
 - Invitation
 - Friendly
 - Official
4. Free composition (see the Kiswahili syllabus for primary schools in Tanzania, 1996).

Two facts guided me in selecting the school sample. First, all four schools are good schools in terms of performance in national examinations. They normally attract good pupils/students. Second, they have relatively qualified teachers and a relatively better

pupil-book ratio. All of them are easily accessible to the regional administration and hence they are frequently visited by education inspectors.

The class, which formed my sample at primary school level, was standard six. One might ask why not the terminal class i.e. standard seven. One major reason that led to the choice of standard six was that as I was doing ethnography, in the process of continuous transcription of interviews and text analysis, I found myself forced to go to the field more than once for further interviews. If I had opted for standard seven, for sure it would not have been possible because standard seven pupils were at that time preparing for their end of primary education examination in September, my data collection started in October 2006. Hence, the most viable option was standard six, which I observed and interviewed some pupils in October – November, 2006 and interview them again when they were in standard seven, in January and May 2007. It is obvious, therefore, that if I had picked standard seven, the further interviews with pupils would not have been possible.

Regarding secondary schools, at the secondary school located in Mvomero District, I chose form two (a second year of secondary education) for observation and interview. Here again I could not choose form one (the first year of secondary education) because most secondary schools in Tanzania – including this one – have an arrangement of eight week remedial English course which runs from mid-January to mid-March. The teaching of all other subjects begins mid-March. If I had opted for this form, it means I would have waited till the next term, in July 2007 for interviews because at that time, there would have been a significant coverage of the form one syllabi. The field time would have been too long for me.

In another secondary school in Morogoro Municipality, I picked form three (a third year of secondary education) for observation and interview. The Kiswahili teacher, Ms. Rehema, who was my host, opted for this form because it was her own class she taught. As the main focus of my study was to see whether academic literacy skills were sufficiently developed in Kiswahili, the transition point (standard VI/VII) between

primary and secondary school where pupils go over to using English as the MOI was the appropriate choice at primary school level. It was at this transition point, where I really needed to see the level of skills in different genres that pupils have when they leave primary school for secondary. At secondary school level, I wanted to see the extent to which academic essay writing literacy skills developed at primary level had strengthened at least in one domain i.e. Kiswahili subject which is the only domain where Kiswahili is formally used.

4.2.2 Primary school pupils

In the light of the above, four pupils were purposively chosen from each school. Hence a total of eight pupils from the two primary schools i.e. school W and school X. The age of my pupils respondents ranged from twelve to fourteen years, the oldest one was seventeen. There are no guidelines for determining the size of purposeful sample. According to Merriam (1998) "the number of participants in the sample depends on questions being asked, data being gathered, the analysis in progress, the resources available to support the study and so on." (p.62).

4.2.3 Criteria for selection

These four pupils were picked on the basis of their performance in previous writing tasks. I asked the teacher to provide essays of the two 'best' and two 'poorest' pupils writers; I then independently corroborated this to establish whether the selection reflected the reality. To corroborate the teacher's selection I was guided by two criteria, first the structure of argument – the pupil's ability to argue his/her case and second, the structure of the genre. Thus, at this stage I was not bothered by surface features such as spelling, grammar, punctuation etc. The first essay by the 'best' pupil at least has a clear indication of text progression in accordance with the structure of a scientific Report, the genre to which this essay belongs. Its generic structure is {General Statement (or Classification)^Descriptionⁿ}. The second essay by the 'poorest' pupils lacks these features. The following are the examples of the picked 'best' essay and 'poorest' one in Kiswahili and their corresponding English translation.

I have reproduced the two essays as they appear in the original including how the indentation to mark paragraphs is. The punctuation marks in these essays are also how they appear in the original. I have not corrected or added my own punctuation marks. I have not corrected even the spelling mistakes, including the use of a small letters after a full stop. Even where words run on without space in between, I have reproduced them as they are in the original. In short the essays have been reproduced verbatim.

Example of 'best' essay by Jackson's of primary school 'W'

MFUMO WA MZUNGUKO WA DAMU

Damu ni tishu iliyo katika hali ya kiminiko.

Damu imeundwa na sehemu tatu nazo ni chembechembe nyekundu chembechembe nyeupe na plazima. Damu ina randi nyekundu

Damu inasafiri kwa kutumia mishipa ya damu. Kuna mishipa inayoingiza damu kwenye moyo na inayotoa damu kwenye moyo. Ukubwa wa moyo wa binadamu yeyote ni kama ngumi yake. Mishipa inayoingiza damu kwenye moyo huitwa vena ya renali na ile inayotoa damu kwenye moyo huitwa ateri ya renali.

Kuna aina mbili za mishipa ya damu. Mishipa inayoingiza damu kwenye moyo na mishipa inayotoa damu kwenye moyo.

Damu iliyo na kabondiyoksaidi inaingia kwenye upande wa kulia wa moyo. Inafika kwenye auriko ya kulia na kwenda kwenye ventriko ya kulia, moyo unapampu kupitia ateri ya palmonari na kwenda kwenye mapafu. Inaacha hewa ya kabondiyoksaid na kuchukua hewa ya oksijeni. Ikishachukua inaingia kwenye moyo na kufika kwenye auriko ya kushoto kisha inaingia kwenye ventriko ya kushoto. Moyo unapampu kupitia aota na kuitoa nje ya moyo. Inasambazwa sehemu zote za mwili, kisha inarudishwa tena kwenye moyo. Huu mzunguko ni mzunguko wa kudumu.

Damu ina umuhimu katika mwili wa binadamu kwa sababu inapopita kila sehemu tendo muhimu hufanyika. Kwa mfano, Inapopita kwenye mapafu tendo la kubadilishana gesi hufanyika. Inapopita kwenye utumbo mwembamba chakula husharabiwa na kuingia kwenye damu. Inapopita kwenye figo damu huchujwa na kuondoa takamwili. Inapopita kwenye ini, sumu inatambuliwa na kuzibitiwa. Pia vyakula tunavyokula husharabiwa na damu na kusafirishwa sehemu zote za mwili.

Kuna athari zinazoweza kutokea kwenye mfumo wa mzunguko wa damu. Moyo ukishambuliwa na maganjwa unaweza kushindwa kusukuma damu ipasavyo. Upana wa mishipa ya damu unaweza kuwa mdogo ukilinganishwa na kiasi cha damu kinachopita na kusababisha mafuta kurundikana ndani ya mishipa. Msukumo wa damu ukiwa mkubwa unahatarisha maisha.

English translation (my translation)

BLOOD CIRCULATION

Blood is a tissue, which is in liquid form.

Blood is composed of red blood cells, white blood cells, and plasma. Blood is red in colour.

Blood flows through blood vessels. There are vessels which transport blood to the heart and which take blood out of the heart. The size of the human heart is like his/her fist. Vessels, which send blood to the heart, are called renal vein and those taking blood out of the heart are called renal artery.

There are two types of blood vessels, Vessels, which take blood to the heart and those, which take blood out of the heart.

Blood, which contains carbon dioxide, enters the right side of the heart. It reaches the right auricle and goes to the right ventricle. The heart pumps blood through the pulmonary artery to the lungs. It leaves the carbon dioxide and takes oxygen. Having taken oxygen air it enters the heart through the left auricle. The heart pumps out through the aorta. It is distributed in all parts of the body before it is returned to the heart. This circulation is permanent.

Blood is vital in human body because when it passes through all parts of the body an important act is performed. For example, when it passes through the lungs the act of exchanging air is performed. When it passes through the small intestine food is absorbed into the blood. When it passes through the kidneys blood is filtered to remove body waste. When it passes through the liver, toxins are filtered. Also the food we eat is absorbed and sent to all parts of the body.

There are negative effects as a result of blood circulation if the heart is attacked by diseases, it will not pump blood properly. The size of the blood vessels at times may be smaller than the amount of blood that passes, this causes fat deposits inside the vessels. When blood pressure is high it endangers life.

Example of 'poor' essay by Yusuph's of primary school 'W'

MFUMO WA MZUNGUKO WA DAMU

Damu ni inamuwezeshamtukufanya kazi vizuri nakumuwezesha mtukutembea nakuwa nanguvu. Damuinawezakupitiakatika mishipa na maji. Mtu biladamu huwezi kuishiduniani angekuwa mahututi.

Damuimeundwana

Chembechembenyekundu na chembechembenyeupe, ugonjwa unapoingia katikamwiliwa binadamu huwezanakutopatanguvu uwezakufukuzanana ugonjwa wowote. Kuna magonjwamengi yanayoweza kusababishiamtukufa piawanaweza kumdhibitimu wakatianapokujiwa na magonjwa hayo kama kaswende, kisonono na hata pia magojwa mengine ukimwi utokana na njiaya kujamiana ugonjwa wa ukimwini hatari sana katika maishayabinadamu ugonjwa waukimwi huambukizwa na kiwembe, kujamiana bila kingakunamwezesha mtuapatwe na magonjwa mengine

Kaswendeniugonjwa wakuambukizwa nakujamiana namwanamke namwanaume wanapokutana kimwili. Tunahombawataalamu mtuelekezenjiayakinga. Watuwengiwanajamiana kiholelaholela bilakingamadhubuti

Damuinasafirikwa kutumia

Damuinasafiri kwa kutumia mishipayadamu. Mishipayadamuinawezakusafirishadamu. Damu inamuwezeshamtukuwana nguvu zakutoshakungekuwa hakunadamu binadamuwengitusingeishi duniani kila mtu anayodamu na maji. Akipungukiwaanawezakumpeleke hospitariharaka kupata damu au majikatika mwili wa binadamunawezakuathirika na magonjwayazinaakamavile kaswende, kisonono naukimwi

Kasoro yamzungukowadamu

Kasoro yamzunguko wa damu kupotheadamu kutokakwenye mzungukowa damu inapoingia kwenye moyo inapoingia kwenye autrikoikishatokakuwadamu

English translation (my translation)

BLOOD CIRCULATION

Blood enables a person to work properly and enables a person to work and to have energy. Blood can pass through vessels and water. A person cannot live in the world without blood he/she would be critically ill.

Blood is composed of red blood cells and white blood cells. When a person is attacked disease he/she will not be able to fight any disease. There are many diseases which can cause death to someone and they can also curb a person once attacked by diseases such as syphilis, gonorrhoea and other diseases too

HIV – AIDS is contracted by sexual intercourse HIV – AIDS is a very dangerous disease it is spread by a razor blade, unprotected sexual intercourse can lead to contracting other diseases

Syphilis is a sexually transmitted disease. We appeal to expert to explain to us the means of protection. Many people engage in casual sex without proper protection.

Blood travels by means of

Blood travels by means of blood vessels. Blood vessels can transport blood. Blood makes a person to have enough energy human beings would not have lived in this world if there was no blood everybody has blood and water. If he/she has less blood he/she can be taken to hospital quickly for more blood or water a person can be affected by sexually transmitted disease such as syphilis, gonorrhoea and HIV – AIDS

Defective blood circulation

Defective blood circulation gets blood from blood circulation when it enters the heart when it enters auricle when it has become blood.

4.2.4 Secondary school students

Again the procedure of selecting respondents from secondary school was the same as that followed in primary schools. The number of students selected was four from each school, hence the total number of respondents was eight students. Their age ranged from fifteen to eighteen years.

4.2.5 The teachers' sample – primary schools

My sample of teachers included one teacher of Kiswahili and one teacher of science in the chosen class in each primary school. In total there were four teachers for primary schools. Both teachers at primary school W (Mariam – the Kiswahili teacher and Sevelina – the science teacher) had completed ordinary secondary school education and also attended a two-year teaching course in Teachers' Training Colleges in the country. In terms of grades, both teachers were of grade III A category. This is the most senior grade; head teachers would be picked from this grade. After completing a two year course, any teacher would teach any subject in the primary school curriculum. Both teachers I interviewed had taught for over ten years, Mariam for fourteen years and Sevelina for twenty years.

At primary school 'X' I interviewed Mrs. Anita – Kiswahili subject teacher and Anna – the science teacher. Anita attended a teaching training course for two years. She did not make it to secondary school. Consequently, she is categorized as grade IIIB. This is a grade for all those who did not attain secondary education but they were trained for two years in Teachers Training Colleges. Anita was however studying for secondary

education as a private candidate. She had been teaching for twenty-four years. Anna got her secondary education as a private candidate, she had also attended a two-year training course, hence a grade IIIA teacher. She had been teaching for twenty-nine years

4.2.6 School heads

I included the heads of schools in my sample because of their position, that of supervising all day-to-day activities at their schools. As heads, they were the link between their schools and the administration at District or Regional level; they were the ones who interpreted governments' policy documents on various issues; they were the ones who articulate school vision and persuade teachers and others in the community to internalize and incorporate this vision into daily conduct. In this regard, I wanted information concerning resources such as books; their views on whether Kiswahili is sufficiently developed to be used as the MOI in Tanzania secondary schools; their views on the quality of education offered by their teachers and the ability of their students as a whole.

4.2.6.1 Head teachers of primary schools

There were two head teachers, Mr. Charles for primary school 'W' and Mr. Rogers for 'X' primary school. Both had ordinary secondary school education i.e. form IV plus a two-year certificate in teaching course in Teacher' Training Colleges. Both had more than ten years as head teachers.

4.2.6.2 Secondary schools teacher's sample

The teachers sample in secondary school consisted of the teacher teaching Kiswahili subject in the chosen form and one other teacher teaching science subjects in each secondary school. These teachers were teaching science subjects through the medium of English. I included them in my sample because I wanted to hear their opinion on whether they thought it would be feasible to teach Chemistry, Biology, and Physics in Kiswahili if the switch was implemented the following year. In summary, I interviewed 4 secondary school teachers, two from each school i.e. secondary school Y and Z.

The Kiswahili teacher at secondary school Y is called Mrs. Anastazia and the science teacher is called Mr. Chacha. Both teachers had attended a two-year diploma course in

teaching after their completion of their advanced secondary education. The teaching experience of these teachers varied considerably. While Anastazia had been teaching for the past twenty-seven years, Chacha had taught for only one and a half years.

At secondary school Z, two teachers formed my sample; these were Ms. Rehema – the Kiswahili teacher and Mrs. Florida – the science teacher. While Rehema completed secondary school education plus a two year diploma in teaching, Florida had a degree in education in addition to a two year diploma in teaching. Rehema had three years teaching experience while Florida had ten.

4.2.6.2.1 Head masters/head mistresses of secondary schools

There were two heads of secondary schools in my sample. Unfortunately, in both schools I was not able to interview the substantive heads because they had travelled to Arusha, one of the Northern Region in Tanzania for marking form six examinations. Consequently, at secondary school 'Y' I interviewed the second master, Mr. Fredrick and at school 'Z' I interviewed the second master, Mr. Khamis.

Both second masters were university graduates. Mr. Fredrick had a B.Sc – education degree from the University of Dar es Salaam and Mr. Khamis had a B.A – education degree from the same university. Regarding their teaching experience, Mr. Fredrick had been teaching for eight years while Mr. Khamis had been teaching for fourteen years.

4.3 Pupils'/students' short biographies

I would like to remind readers here that for the sake of protecting respondents' identity and that of the schools all names of respondents are pseudonyms, while schools are being referred to simply by alphabetical letters.

4.3.1 Primary school 'W'

a) Jackson

He was thirteen years old and was in standard six. He lived with his mother in a nearby village town called Changarawe. His school was located about a

kilometre from home. It appeared his parents were either separated or divorced. His sister was in secondary school in Moshi. He was the brightest pupil in the class. Her mother worked as a nurse. He could not speak his tribal language, he spoke Kiswahili.

b) Pendo

She was fourteen years old and was in standard six. She was staying within Mzumbe University campus with both her parents. Her father worked as a registry assistant at Mzumbe University. Her mother was a housewife. She was the first born; she had young siblings – a brother and a sister. A brother aged ten in standard three and her sister aged seven in standard one. Pendo's father completed secondary education while her mother was a primary school leaver. Pendo was one of the low performing pupils. Her school was located about two kilometres from home. Although both her parents belonged to the same tribe, she could not speak her tribal language. She spoke Kiswahili and she also claimed to speak English sometimes with her father.

c) Yusuph

He was seventeen years old and in standard six. He lived with both his parents in a village called Mikongeni. Both parents were peasants who earned a living by working in their small piece of land. Yusuph's father dropped from school at standard four and his mother completed standard seven. He had an elder sister who had completed standard seven in 2002. She was jobless staying at home with her parents. Yusuph was the lowest performer in his class. His school was located about one kilometre from home. Although both his parents belonged to the same tribe, he could not speak his tribal language. He spoke Kiswahili only.

d) Fridah

She was twelve years old and in standard six. She lived with both her parents at Changarawe. Her father was a secondary school teacher and her mother worked as

an office attendant at one of the secondary school in the ward. She had an elder sister who had completed standard seven in 2005. She was one of the brighter pupils in her class. Her school was located about two kilometers from home. She spoke Kiswahili. She could not speak her vernacular despite her parents being of the same tribe.

4.3.2 Primary school 'X'

a) Elizabeth

She was a standard six twelve year old pupil. She lived with both her parents at Kilakala. In addition, her mother's younger sister also stayed there. Both her parents ran a private business. Their business dealt with servicing office machines, her mother dealt with offering photocopying services in the same premise, which was located in the municipal centre. Her mother completed an ordinary secondary school i.e. form IV, while her father had a diploma from one technical college in the country. Elizabeth had three siblings – the eldest was a brother who was studying in one college in Dar es Salaam; her elder sister had completed ordinary secondary school i.e. form four; her younger sister was four years old. Elizabeth was one of the brighter pupils in her class. Her school was located about one and a half kilometres from home. She could not speak any vernacular despite her parents being of the same tribe. She spoke Kiswahili. She also claimed to speak English.

b) Pili

She was twelve years old and in standard six. She lived with both her parents at Kilakala. Her father was a government employee working with the Tanzania Revenue Authority in Morogoro Municipality. Her mother was a shopkeeper. She had four siblings; she was the youngest. Her eldest sister had gone to Britain for her second degree. The second was her brother who was a first year student at the University of Dar es Salaam. The third was also a brother had completing his ordinary secondary education. The fourth was her sister who was in form three in Dar es Salaam. She was the brightest pupil in her class. Her school was located

about one and a half kilometers from home. She could not speak any vernacular. Her parents belonged to different tribes. She spoke Kiswahili. She also claimed to use English sometimes, particularly when being helped her assignment at home.

c) Raphael

He was fourteen years old and in standard six. His school was located a half a kilometer from home. Raphael was living with her mother's elder sister who brought her up after the death of both parents; they died when he was still in standard one. He had no siblings. Her mother's elder sister was jobless and had primary school education only. He was the lowest performer in his class. He could not speak his tribal language in spite of the fact that both his parents belonged to the same ethnic group.

d) Samweli

He was in standard six, twelve years old. His school was located ten kilometres from home. Despite the distance he arrived at the school in time because of the public buses, which plied between his place of domicile and the town where his school was located. He lived with both his parents. His father was an hotelier in one of the hotels in Morogoro Municipality. His mother was a tailor. He had two siblings, the eldest had completed a teaching training course, and the second one had completed standard seven. He was one of the low performers in his class. He spoke both Kiswahili and his tribal language. Both his parents belonged to the same tribe.

4.3.3 Secondary school 'Y'

a) Ehudi

He was a form two student aged fifteen. He lived with both his parents who belonged to two different tribes. He could not speak any of the vernaculars, he spoke Kiswahili only. His father was a University graduate employed in a tea factory. Her mother had attained ordinary secondary school education and she

was a herder. He had three siblings the eldest sister being a primary school teacher. The second sister was in University studying law. His elder brother was in advanced secondary school – form five. He was the brightest students in his class.

b) Bakuza

He was a form two student seventeen years old. He lived with both his parents who belonged to the same tribe. He spoke his vernacular and Kiswahili. Both his parents were peasants. His father went as far as standard seven; while her mother did not make it beyond standard four. Her eldest sister was also studying in secondary school; the other one was attending a teachers' training college. He had other younger siblings in primary school. He was one of the lowest performers in his class.

c) Anthony

He was a form two student aged eighteen. He lived with both his parents who belonged to two different tribes. He spoke his vernacular and Kiswahili. His father was a standard seven leaver and his mother never went to school. Both his parents were peasants. His elder sister was a primary school teacher; while his elder brother completed form six – advanced secondary school and was waiting to join university for her first degree. He was one of the brighter students.

d) Kingdom

He was a sixteen years old form two student. He lived with his father. His mother had died a year before. He could not speak his tribal language despite the fact that both his parents belonged to the same tribe. He spoke Kiswahili. His father was a primary school teacher. He had no elder siblings, he was the eldest. He was one of the lowest performers in his class.

4.3.4 Secondary school 'Z'

a) Jennipher

She was a sixteen years old form three student. He lived with both her parents who belonged to the same tribe. She did not speak her tribal language. Her father had a Masters degree in Theology; while her mother had a secondary school education and was a primary school teacher. She had her elder sister who had completed ordinary secondary education a year before. She was the brightest students in her class.

b) Mrango

He was a form three fifteen years old. He lived with her mother only; her father died. She did not speak her mothers' vernacular. She spoke Kiswahili only. She did not know the level of education of her mother. Her mother was a business woman. She had an elder sister who was also studying in secondary school. She was also one of the brightest students in her class.

c) Chiku

He was a form three eighteen years old. She lived with both her parents who belonged to two different ethnic groups. She spoke Kiswahili only. Both her parents were primary school leavers. They were peasants. She had siblings but she was the eldest. She was one of the lowest students in her class.

d) Selina

She was a seventeen years old form three student. She lived with both her parents who belonged to the same tribe. Despite that she could not speak her parent's vernacular. She spoke Kiswahili only. His father was a graduate employed by one of the banks in Morogoro. Her mother had a certificate from a teachers' training college thus she was a primary school teacher. She had siblings but she was the eldest. She was one of the lowest performers in her class.

4.4 Data collection Instruments

In this study three major data collection methods were employed namely: interviews, classroom observations, and text analysis. My research objectives, questions and my

entire research environment in general necessitated the choice of these methods. This is in line with Maxwell's observation that 'the selection of methods depends not only on your research questions but on the actual research situation and what will work most effectively in that situation to give data you need' (Maxwell, 1996:76). The decision to employ more than one method was influenced by researchers among them (Denzin, 1978a; & Patton, 1987) who argue for multiple methods approach in every investigation for credible results. Denzin calls this process of employing multiple method 'triangulation'. Triangulation is a combination of more than one method or technique of data collection in the same investigation (Denzin, 1970:472). The use of multiple data collection strategies in a qualitative research is to all intents and purposes mandatory as Denzin (1978a) contends:

[...] No single method ever adequately solves the problem of rival causal factors...Because each method reveals different aspects of empirical reality, multiple methods must be employed. This is termed triangulation. I now offer as a final methodological rule the principle that multiple methods should be used in every investigation (p.28).

4.4.1 Interviews

Interview was one of my major tools of collecting data on respondents' feelings, thoughts, and behaviour that took place at some previous point in time. We interview people to find out from them those things we cannot directly observe (Patton 1980; Britten, 2000; Kvale, 1996; Marshall and Rossman, 1999), for example beliefs and attitude.

A semi-structured, one-to-one, open-ended interview with each respondent was employed. In this type of interview the researcher has a list of questions on fairly specific topics to be covered, but the interviewee has a great deal of leeway in how to reply. Questions may not follow, exactly the way outlined on the schedule. Questions that are not included in the guide may be asked to pick up on things said by interviewees. But by and large, all of the questions will be asked and a similar wording will be used from interviewee to interviewee (N.A, 2006) (See appendices 1 – 6 for interview guides).

The interviews in schools were conducted within the school compound in either the head teacher / head master's office or in a playground when the noise level was low that it could not interfere with the recording, in a vacated class and in teachers' club. All

twenty-eight interviews were carried out in Kiswahili, audio tape recorded and later transcribed for analysis. It is worthy pointing out here that none of the respondents objected to be audio recorded.

These interviews were not one-off events. In the process of continuous transcription of interviews and text analysis, I found myself forced to go again to the field for further interviews to seek clarifications or expounding on minute details as part of the holistic ethnographic experience (Denzin and Lincoln, 1994). I think it is worthwhile to explain the situation, which called for going back to the respondents again for further interviews. In the first round of interviews, there was a question, which asked the respondents to explain whether there was a difference between the Kiswahili used at school and the one used at home. During the initial analysis I discovered that the responses I got were not helping much, because some said there were no differences, that the Kiswahili used in school and the home Kiswahili were the same (refer to question no. 14 of appendices 1 & 2 for the exact wording of this particular question). Others said that the home Kiswahili was not standard but they could not say what they meant by the term 'standard' ('fasaha' in Kiswahili). Some who said that there were differences could not say what those differences were. Others said that there were differences only at the level of vocabulary. Consequently I had to design another interview guide (a short one) which tried to elicit some differences between school language (academic language) and the ordinary one (see appendix 7 for the follow-up interview guide). In addition, they were also required to say whether they were taught the differences between academic and ordinary language. Once I was through with primary school pupils and secondary school students, I then re-interviewed their teachers to find out if they were teaching academic conventions to their pupils and students.

4.4.2 Home visits

The task of an ethnographer while in the field is to examine the group's observable and learned patterns of behaviour, customs and way of life and to listen to and record the voices of informants (Creswell, 1998: 246). It was precisely for this reason that I opted to visit some homes of my pupil respondents to cross-check the information they provided

me during the interview. Information such as their home language, their parents socio-economic status (what they do) and if Kiswahili reading materials such as books, magazines, newspaper, radio, TV were available in their homes. Briefly, the decision to visit the pupils' homes was influenced by other studies which investigated the homes of children with the purpose of observing literacy practices in their home settings, and the way their parents mediated those practices so as to provide a springboard for the development of school literacy practices; these studies include the Haringey research project reported by Tizard, Schofield & Hewison, (1982); Heath, (1982b); Cazden, (1988); Mehan, (1988); Freebody, Ludwing, & Gunn (1995); Sneddon, (2000); Kirunda, (2006). I managed to visit three homes of the three pupils in Mvomero District and two homes of pupils in Morogoro Municipality. I observed for evidence of literacy practices as well as listened to parents' views regarding the possibility of changing the MOI at secondary school level.

In conclusion, interviewing as a method managed to elicit information from pupils/students respondents on literacy practices that existed in some respondents' homes; what pre-writing activities they engaged in; whether they exchanged their essays for peer review purposes; how they evaluated their writing abilities; the way they were taught essay writing, i.e. the principles; whether their teacher wrote comments on their essays and whether those comments helped them in future writing tasks; whether they had textbooks for every subject; whether they preferred learning by collaborating and whether group learning was encouraged; and their opinion on whether they would prefer a change in the MOI at secondary school level.

The Kiswahili teachers interview guide tried to solicit answers to questions such as what essay writing principles they were teaching to their pupils/students; whether their pupils/students normally worked through several drafts; whether their pupils/students exchanged their essays for the purpose of peer review; whether they wrote comments to pupils'/students' texts, if yes what type of comments; how they evaluated their pupils'/students' ability in Kiswahili essays writing; and whether their respective schools had enough textbooks.

Science teachers on the other hand were asked: whether Kiswahili technical terms to express various scientific concepts were sufficient (primary school science teachers); if they thought they would be able to use Kiswahili to teach Chemistry, Biology or Chemistry in secondary school if the MOI was changed from English to Kiswahili (secondary school science teachers); whether their respective schools had enough textbooks; in general terms what problems they thought faced pupils in the learning of science subject.

Primary school head teachers' and secondary school head masters/mistress' interview guide sought to find out: the language they normally used at their homes; whether the Kiswahili technical terms to express various scientific concepts were sufficient (primary school head teachers); whether they thought it would be possible to use Kiswahili to teach Chemistry, Physics, Biology at secondary school level if the MOI was changed from English to Kiswahili (secondary school head masters/mistress); whether their respective schools had enough textbooks for all subjects; and whether they were satisfied with their teachers' performance and that of their pupils.

All the interview questions were geared to ultimately providing answers to research questions posed and subsequently lead to attaining the study's main purpose that of investigating whether genre conventions of academic writing were sufficiently developed in the Kiswahili language, and whether they were properly taught and understood by pupils/students.

Field research was conducted in Morogoro Region of Tanzania for a period of seven months starting on 2/10/2006 and ending on 31/05/2007. This period excludes December when all schools were on Christmas vacation. I used this period to transcribe primary school interviews.

A total of twenty-eight (28) respondents were selected and interviewed. The break down is the following. Four (4) pupils/students from each school, thus making a total of sixteen

(16) pupils/students respondents. There were a total of eight (8) teachers and four (4) school heads (see table 1 for the summary).

Table 4: Summary of number of respondents, interview and observation hours, and number of pages of texts

Schools	Number of Respondents	Number of interview hours	Observation			Pupils'/students text
			Formal	Informal	Subject observed	
Primary school W	4 pupils 3 teachers	3 3.10	80 minutes	80 minutes for two days (160 minutes)	1 Kiswahili class 1 science class	8 pages (i.e. 2 pages per pupil)
Primary school X	4 pupils 3 teachers	3 3.10	80 minutes	80 minutes for two days (160 minutes)	1 Kiswahili class 1 science class	8 pages (i.e. 2 pages per pupil)
Secondary school Y	4 pupils 3 teachers	3 2.25	40 minutes	40 minutes for two days (80 minutes)	1 Kiswahili class	4 pages (i.e. 1 page each)
Secondary school Z	4 pupils 3 teachers	3 2.25	40 minutes	40 minutes for two days (80 minutes)	1 Kiswahili class	4 pages (i.e. 1 page each)
Total	28	22.7	240 minutes (4 hrs)	480 minutes (8 hrs)	6	24 pages

4.4.3 Pupils'/students' essays

Specifically, primary school pupils at school W wrote an essay in the Kiswahili lesson entitled: "HIV – AIDS". The essay title was given by the teacher at the end of the Kiswahili subject lesson. The essay was written in my presence. The second text was the scientific text describing "the circulation of blood in a human body". This was not from the lesson I observed, it had been written previously as a normal classroom assignment. I decided to work with this for my analysis because it was at least in a prose form, compared to many of the pupils' classroom tasks which either required them to pick a correct answer among alternatives (multiple choice questions) or those requiring pupils to fill in a word in the blank space. The science lesson I observed was followed by this kind

of 'writing task'. This is the reason that made me opt for a text that was not written in the class I observed, but still was an assignment performed in the classroom. At primary school X, pupils had written an essay in the Kiswahili lesson entitled: "protecting the environment". Similarly, this was not written in class in the lesson I observed. The lesson I observed that day was not about writing. It was about reading comprehension. That is why I decided to analyse an essay written in the previous lesson. Likewise, the science essay in this primary school was on the "female reproductive system", the essay had been written earlier. The science lesson I observed was on minerals. The assignment at the end was comprised of objective questions like the ones described under primary school W. In Summary, the science lesson at primary school W and Kiswahili and science lessons at primary school X did not culminate in essay writing. In other words, in this study I have analysed three texts (one from primary school W and two from primary school X) whose actual writing I did not observe⁵.

I am aware that some opposing voices might argue that since I did not observe the process that created these texts I cannot then claim that I analysed these text ethnographically. I believe, as Blommaert rightly asserts that "A text is always connected to the practices of its production, circulation, uptake, re-use and so forth" (Blommaert, 2008: 12) even if one does not know the authors and did not interview them. Blommaert continues to argue that it is a misconception to hold that ethnographic analysis is only performed to texts whose practices were observed (ibid, p. 13). He further maintains that

There are no 'context-less' texts: every text display features of its unique context-of-production as well as of the potential it has to move across contexts. Thus even text of which we have no 'contextual' information will be analytically contextualized. The fact that we don't know its authors, the language in which it was cast, its original function and audience, its uptake by that audience – all of that does not mean that the text has no context. It means that we have to contextualize it, fill in these contextual blanks by means of rigorous ethnographic interpretation (Blommaert, 2008: 13).

⁵ Although I had explained to all teachers I was to observe their lesson that I was interested in how they teach essay writing, I did not pester those teachers whose lessons did not culminate with essay writing for fear of antagonizing them and hence probably deny me maximum cooperation.

At secondary school Y students wrote an essay in Kiswahili lesson entitled: “misleading traditions in Tanzania”. They were required to submit it on the following day. At secondary school Z students wrote an essay in Kiswahili lesson entitled: “the job I like”. This was written in my presence after the lecture. (See appendices 8 – 22 for original primary school essays and appendices 23 – 30 for original secondary school essays).

4.4.4 Classroom observations

Maxwell (1996) points out that observation often enables the observer to draw inferences about someone’s meaning and perspectives that the observer could not obtain by relying exclusively on interview data. Nunan (1992:53) adds “if we want to find out about behaviour, we need to investigate it in the natural contexts in which it occurs”. Still Marshall & Rossman (1999: 107) emphasizes that “observation is used to discover complex interactions in natural social settings”. Consequently, classroom observation was employed in this study because as an approach it enabled the researcher to have a direct access to the subjects being observed in a natural context in which the teaching and learning took place. Classroom observations were video recorded and transcribed to obtain classroom narratives. (See appendices 31 – 33 being narratives for primary schools W and X. Appendices 34 – 35 being narratives for secondary schools Y and Z).⁶

Nonetheless, as with other methods of data collection, classroom observation too has its limitations, the major conundrum is what Labov (1972) calls ‘observer paradox’. He reveals that the purpose of sociolinguistic research is to observe how people behave when they are not being systematically observed, yet we know that useful data can only be gathered through systematic observation. To circumvent or reduce the effects of observer paradox, the subjects (students and their teachers) were visited and observed informally for a total of three hours for two days. This was in primary schools where the researcher spent forty minutes to observe Kiswahili subject lesson, forty minutes to observe science lesson. For secondary schools, the researcher carried out informal observation in Kiswahili subject classroom for forty minutes and for two days

⁶ Note that the classroom narrative for the Kiswahili subject at primary school W has not been included in the appendices because it has been used in the thesis in its entirety in chapter six.

While making these informal observations I would be in classrooms with a video camera pretending to shoot. In this way, pupils/students and their teachers became familiar with me. Hence the anxiety level was reduced during the formal observation. I believe, I managed to balance the dual role as described by Hagan (1982: 112) as follows: "The observer must attempt to mentally operate on different levels: becoming an insider while remaining an outsider". However, I must point out that during the formal observation day I hired a professional shooter to help me with shooting while I was busy with taking field notes. Fortunately, this shooter was a teacher by profession who knew the values and culture of classroom. It was not possible for him to be present for all informal observations, first because he could not be allowed to be absent from his school for all that long. Secondly, it would have been expensive for me to hire his service for informal as well as formal observations.

Classroom observations were primarily intended to observe the relationship between the teacher and pupils/students; particularly, observing how often the teacher asked questions, whether pupils/students collaborated in discussion before and during writing tasks. In other words, the purpose of observations was to determine the kinds of interactive patterns between teachers and pupils/students on the one hand and among pupils/students themselves. Since classroom interaction is at the heart of the educational process, it was imperative to establish the extent to which it facilitated or hindered the teaching and learning process. In other words, the object of the classroom discourse analysis was to enable us to see how teachers and pupils/students interact with language in the process of producing and reproducing academic texts.

It is probably worth explaining here the position of the camcorder in these observation sessions. In all these sessions the cameraman would stand in front of the class at one corner of the class. In this way he would film the pupils/students when either raising their hands to answer questions asked by a teacher or when busy writing essays in their exercise books. Also the cameraman would at times move to the back of the class, in that way he would be able to film the teacher as she explained something or when writing on the blackboard.

4.5 Data analysis

Analysis is a breaking up, separating, or disassembling of research materials into pieces, parts, elements, or units. With facts broken down into manageable pieces, the researcher sorts and sifts them, searching for types, classes, sequences, processes, patterns or wholes (Jorgensen, 1989: 107). See also the following authors for more or less similar definitions of qualitative data analysis (Marshall & Rossman, 1999; Patton, 1987)

It must be pointed out that in this study data collection and data analysis were not two independent activities. On the contrary, these two activities proceeded simultaneously. Thus, I found myself transcribing interviews and at the same time performing preliminary analysis continuously on site. The result of this preliminary analysis was the basis for follow-up interview (Creswell, 1994; Marshall & Rossman, 1999). In my analysis of interview data, I tried to find connections among what students said about their writing, what teachers said about the students writing and what the writing itself demonstrated. In each theme, excerpts from respondents' answers were provided as supporting details of speakers own voice on the issues that have been raised in the study.

A caveat on qualitative data analysis is in order here. Scholars of the qualitative approach assert that "there is no single methodological framework or prescription for the analysis of qualitative data" (Punch, 1998 : 199). However, Punch goes on to emphasize that "the methods for the analysis of the data need to be systematic, disciplined and able to be seen (and able to be seen through, as in 'transparent') and described" (ibid.).

Textual materials which were analysed included pupils'/students' essay. The analysis of pupils'/students' essays was performed using the Systemic Functional Linguistic framework, particularly Eggins's (2004) model in terms of the three language metafunctions. Eggins had of course drawn her building blocks for his model from other systemists such as Halliday and Hassan, (1976); Halliday and Matthiessen, (1999, 2004); Martin, (1992a); Martin *et al.* (1997); Martin and Rose, (2003); Mattiessen, (1995). The analysis I carried out was for the purpose of providing a clear picture of how these

The data obtained through classroom observation were analysed using Christie's (2002) model of curriculum genres and macrogenres. Christie like Eggins has also borrowed from Systemic Functional Linguistic theory (e.g. Halliday 1994; Martin, 1992; Halliday and Matthysen, 1999) to build her model. In addition, she also made use of aspects of the sociological theories of Bernstein (e.g. 1990, 2000). Since "schools are sites for initiation and induction into ways of knowing, ways of valuing, ways of reasoning" (Christie, *op cit.* p.177) I have found Christie's model of classroom discourse analysis to be appropriate to show how teachers and learners interacted with language in the process of producing and reproducing academic texts.

4.5.1 Organising themes in the data

I used themes to organize and analyse my data. Since ethnography was my method of data collection and interpretation backed by the NLS as my general interpretative theory, I have been able to construct and re-construct the context in which the data were produced. This context helped me to determine the contextual parameters which I grouped as themes. Hence the notion of "scarcity" of literacy and exposure to language resources at home and at school on the one hand, and on the other hand there is a notion of "lack of agency" brought about by the beliefs of teachers on the extent to which they feel disempowered to influence changes in their working environment.

By themes, I mean "abstract construct which investigators identify before, during and after data collection" (Ryan & Bernard, n.d). My themes came from the literature I reviewed and from the questions on my interview schedule. After having transcribed the interviews, all the data that fitted under the specific pattern were identified and placed with the corresponding pattern. I then combined and catalogued related patterns into sub-themes according to their association to form the major themes. I subsequently decided on the label to be given to each major theme.

Consequently, the study has three major themes, each of these themes forms a chapter under which the results are presented and discussed; these chapters are chapters five, six

and seven. Accordingly, the major theme for chapter five reads: **Access to language and literacy resources**. Under it, the sub-themes are as follows:

1. lack of resource of exposure to literacy in the home;
2. lack of resource of exposure to literacy at school; and
3. perception of English and Kiswahili as resources

The major theme for chapter six reads: **Explicit and comprehensive exposure to genres**.

This major theme has three sub-themes thus:

1. the teaching of genres
2. Kiswahili academic writing conventions
3. pupils'/students' actual Kiswahili academic texts (essays)

The last major theme of chapter seven has been labeled as: **Voice, agency and collaborative writing**. The sub-themes under this are the following:

1. inability to use groups for collaborative writing in classroom
2. inability to institute peer-review exercise among the learners
3. inability to make substantive comments on pupils'/students' essays.

4.6 Limitations in the data

One of the major limitations of my data was in relation to home visits. The time I spent with the people I visited was not long enough to obtain a comprehensive picture of my respondents' interaction with texts. The time I spent ranged from one to four hours maximum. The most viable option would have been to spend some days and nights in each home. This was extremely difficult to arrange in that it was suspicious for a person who was known to live in the same locality to ask to spend a night or two in another house, which he was not related to the occupants in anyway. Whatever the explanations that was offered, nobody was willing to buy the idea. This would have been different if I had travelled to another locality away from mine, then one would understand that I was a guest and therefore I needed a shelter. Consequently, in the event that I could not spend many hours in the homes that I visited, I could not observe the kind of interaction that goes on between the parents and the children, in other words how parents and other care-givers initiate and carry on the acculturation of literacy process.

The second limitation is also in relation to home visits. Although secondary school students were also part of my sample, none of them was visited at his/her home. All homes that I managed to visit belonged to primary school respondents only. The reason, which militated against visiting the homes of secondary school students was that the schools in my sample were boarding schools and hence there was no way I could have visited my respondents' homes without the respondents themselves being present.

Another limitation was that most answers from pupils and students' interview were one word or short answers. Even when probed further, they would still give a short answer or keep silent altogether. As a result, I sometimes found myself falling into the trap of asking leading questions.

4.7 Leaving the field

When I was satisfied that I had managed to know more or less everything I needed about the topic, I decided that time had come for me to exit the field. I wrote a thank-you letter to all heads of the schools requesting them to extend my thanks to all the teachers and pupils/students who were involved in my study and the entire school. I considered this an important social etiquette in order to provide for future projects in the same communities.

4.8 Conclusion to chapter four

This chapter has dealt with the research design, procedure, and methods of data collection and how the collected data were analysed. The thrust in this chapter is on ethnography as a method of data collection. I have used this method because of its emphasize to context both situational and cultural. It should be remembered that context is a thread running through this thesis from the interpretative framework i.e. NLS to the analytical framework which is built up by context-sensitive perspectives i.e. SFL and Genre Theory.

In this chapter, I have also prefigured the themes and sub-theme (for chapters five, six and seven) onto which my data has been organized and discussed in relation to the theories/approaches. The chapter closes by pointing out limitations in the data. What follows in chapter five is the presentation of findings and discussion.

CHAPTER FIVE

ACCESS TO LANGUAGE AND LITERACY RESOURCES

5.0 Introduction

This chapter presents the findings as themes (alluded to under section 4.2.8 in the previous chapter) resulting from the analysis in relation to the research questions which guided this study. It also discusses these findings in relation to the general interpretative framework (NLS) as well as the analytical frameworks (SFL and Genre analysis) followed in this study. This chapter is thus divided into three sections, which emanate from the first theme. In most cases, my own reflections (discussion) on the data will be supported by quotations from respondents' own voice that I have reproduced verbatim.

From the analysis, we will note how data can conveniently be gathered around an interpretation of scarcity and resources. The notion of "scarcity" in our first major theme is prevalent in both contexts – at home and at school, where materials that aid literacy are scarce and where the beliefs and attitudes of parents, teachers and learners towards the language of instruction for advanced schooled literacy is skewed towards English. Thus, I have contextualized these beliefs, attitudes, and practices into higher order condition, which becomes our first major theme i.e access to language and literacy resources at homes and at schools.

Under this organizing theme I present the findings showing how the material resources are either available or not available or scarce at home and in schools. By material resources I mean those things like TV, radio, newspapers, books and by language resource I mean how my respondents perceived English and Kiswahili languages as resources for accessing knowledge at secondary school level. Hence the three sub-themes under which data are organized in this chapter are the following: (1) limited resources of exposure to literacy in the homes; (2) limited resources of exposure to literacy at school; and (3) perception of English and Kiswahili as resources.

5.1 Limited resources of exposure to literacy in the homes

The data to be presented and discussed under this micro-theme will provide answers to research questions number 1, which reads: (a) *Do pupils/students have access to literacy material resources at home?* Respondents were asked to mention the language they normally used for speaking and in writing at home. The reason for this question emanates from the fact that the home domain is the first place where language is acquired and literacy is learned. Since Tanzania is a multilingual country with one lingua franca as we have seen in the introductory chapter, it was for this reason important to establish the main language through which literacy is learned at home. Nevertheless, the most important rationale for establishing the ordinary language through which literacy is learned at home was the fact that it is the total home milieu that moulds the child (Heath, 1983, 1986; Wells, 1987; Hall, 1994). If the language of the home would also be the language of the school then there is likely to be continuity in terms of language between home and school, which would make the process of acculturating pupils in Kiswahili academic writing to be not as monumental as it would have been if the language of school and the home were different. Researchers in NLS have attested to the importance of teachers building on the positive literacy aspects children bring with them to school (Heath, 1983, 1984; Hall, 1994; Banda et al. 1998; Gregory and Williams, 2000; Street, 2000). It is believed that these positive aspects can improve the learning process in that children would already have a frame of reference to build on as they encounter the 'new' world or experiences. I argue that this process of building on is certainly easy if is done in the same language that the pupils used to acquire their early literacy at home.

In connection to home language, they were also asked if they had access to the broadcasting media (TV and radio) and newspapers. In addition they were also asked whether books were available at home. The purpose for this question emanates from the fact that people interact around these artefacts in various literacy practices. The following is the summary of findings in relation to literacy materials and language(s) used in respondents' homes.

Table 5: Literacy materials and language(s) used in respondents' homes.

KEY: HL = Home language; V = Vernacular; BH = Books at home; NP = Newspapers R = Radio; TV = Television.

Primary school W

pseudonym	HL	V	BH	NP	R	TV
Jackson	Kiswahili	Doesn't speak vernacular	No books at home	Reads kisw. NP from friends	No radio at home	No TV at home
Pendo	Kiswahili	Doesn't speak vernacular	No books at home	Reads kis. Sensational NP	Listens to radio	Watches TV
Yusuph	Kiswahili	Doesn't speak vernacular	No books at home	Reads Kis. NP at home	No radio at home	No TV at home
Fridah	Kiswahili	Doesn't speak vernacular	No books at home	No NP at home. Not bought	Radio available in father's bedroom	Watches TV

Primary school X

pseudonym	HL	V	BH	NP	R	TV
Elizabeth	Kiswahili	Doesn't speak vernacular	no books at home	Reads Kiswahili NP 2serious 1 sensational	No radio	Watches TV
Raphael	Kiswaili	Doesn't speak vernacular	There are books at home	No NP at home. Not bought	Avaiable but rarely listens to it	No TV at home
Pili	Kiswahili	Doesn't speak vernacular	No books at home	Reads NP 3 serious Kiswahili tabloids	Radio available, she listens to it	Watches TV
Samweli	Kiswahili	Speaks vernacular with parents	There are books at home	Reads Kiswahili NP 2 serious, one sensational	Radio available, he listens to it	Watches TV

Secondary school Y

pseudonym	HL.	V	BH	NP	R	TV
Ehudi	Kiswahili	Doesn't speak vernacular	available	Reads English NP at home.	Listens to radio at home	watches TV
Bakuza	Kiswahili	He speaks vernacular	available	Doesn't read NP. Not bought	Radio available rarely listens	watches TV
Anthony	Kiswahili	Speaks vernacular	available	Reads, NP at home	Listens to radio at home	watches TV at home
Kingdom	Kiswahili	Doesn't speak vernacular	available but can't read at home	No NP at home. Not bought	Radio kept in father's bedroom	No TV

Secondary school Z

Jenipher	HL	V	BH	NP	R	TV
	Kiswahili	Doesn't speak vernacular but she can understand it	They are available	Reads kiswahili NP	Listens to radio	Watches TV
Mrango	Kiswahili	Doesn't speak vernacular	There is a bible	Reads 2 serious Kiswahili NP and 2 sensational one and even English ones	Listens to radio	Watches TV at home
Chiku	Kiswahili	Doesn't speak vernacular	Nobody reads anything at home except the holy Koran	No NP at home. They are not bought	Listens to radio	No TV
Selina	Kiswahili	Doesn't Speak vernacular	There are books at home	Reads one serious Kiswahili NP bought by father	Radio available, she listens to it	Watches TV

From the findings above, eight respondents from the primary schools are fully competent users of the Kiswahili language in that they had acquired the common core grammar of

Kiswahili and many of the sociolinguistic rules for using it appropriately in familiar social contexts. Kiswahili is their ordinary home and school language. Seven respondents out of eight do not speak any vernacular which means Kiswahili is their first language (mother tongue). Likewise, all respondents from secondary school are competent speakers of Kiswahili. Only two out of eight speak/understand their vernacular at home but Kiswahili is their major language. Only one student reported to understand her parents' vernacular when she hears it but she cannot speak it. It is therefore clear that there is continuity between home and school (primary) in terms of language.

The findings in relation to accessibility to literacy material resources revealed mixed patterns; for example, some of those respondents who did not have access to broadcasting media such as TVs, radio's and print media such as newspapers, were nevertheless the 'best writers' (for example Jackson in primary school W). This paradox is in a way explained by Banda (2003) when he argues that the availability of newspapers, TVs, or radio does not necessarily mean that respondents or their guardians actually buy and own these items but they may be accessing them from other members of the community. On the other hand, some of the respondents who had access to these things still were categorized as 'poor writers' (for example Pendo of primary school W and Chiku of secondary school Z). This could be explained by a close examination into these pupils'/students' homes to establish family book reading mediation practices. I want to argue here that even though the broadcasting and print media, TV, radio and newspapers respectively could be available, it does not necessarily mean that the parents or any other caretakers of the children actually use these literacy materials in literate ways.

In Pendo's home for example, there was a TV, radio and newspapers. When Pendo's mother was asked as to whether her daughter watched televised educational programme, she said her daughter was only interested in watching sappy programmes. On whether she listened to radio, likewise the answer was that Pendo listened to music on radio than to educational broadcasting. Even the newspapers she read were tabloids that only feature sensational stories than serious news. As a result, Pendo's inability to control school discourse could partly be explained in terms of limited models, which represent the

genres and discourses valued in educational institutions such as the school (Martin, Frances & Rothery, 1994). In other words from the social practice perspective, I reiterate that the presence of these literacy materials alone might not guarantee literacy acquisition unless there is guidance by the parents, siblings, and significant others. This guidance is referred to scaffolding in the literature. It is a teaching practice, which emphasize interaction with peers and with experienced others in moving learners from their existing level of performance to a level of independent performance (Hyland, 2006; Heath, 1986; Hall, 1994; Mercer, 1994).

In relation to the preceding argument I will borrow Moss's term of "injunction" regarding parental influence on children's literacy acquisition. Moss (2003) says there are two types of injunctions: injunctions for particular kinds of texts; or injunctions against particular kinds of texts. For my purposes I am interested in educational injunctions, which stress the importance of reading school-sponsored text. I contend that the earlier these educational injunctions for school-sponsored text are introduced to children the better, in that it will ultimately provide the foundation for the teacher to build on in so far as academic discourses are concerned.

Having presented a summary of what they reported regarding literacy materials and language of their homes, I have provided a profile below of some of the homes I managed to visit. I say "some" because not all respondents' homes were visited for the reasons I have explained in the methodology chapter. I opted to visit these homes to cross-check the information they provided me during the interview. Information such as their home language, their parents socio-economic status (what they do) and if Kiswahili reading materials such as books, magazines newspaper and broadcasting media such as radio, TV were available at their homes. The following are the profiles of five homes visited.

5.1.1 Home visits – pupils of primary school W

In Mvomero District I managed to visit three homes of the pupils schooling at primary school W, the pupils are Jackson, Pendo and Yusuph.

1. Jackson's home – Saturday 25th, November 2006 (Changarawe village – Mvomero District)

I had sought an appointment with Jackson two days before. I suggested that I would like to visit his home when his mother would be at home. He suggested that on Saturday his mother would be at home because she was off duty that day. Jackson lived with his mother and his grandmother. That day the grandmother had gone to another village, 10 kilometres away to visit her relatives. I arrived at Jackson's home at around 3.10 am. Jackson's home was located at the village called Changarawe. Jackson walked about one and a half kilometres to school everyday (School 'W'). When I arrived, I was met by his mother who was expecting me. Jackson was out trying to locate his pigeon, which had flown away, but he was called to join us. Jackson was brought up by the mother alone and he stayed with his mother. His mother was a nurse, she was also attending adult classes, and she was in form two.

Evidence of literacy practices at home and the home appearance

Their home reflected poverty. Their house could be described as ramshackle. It was constructed with mud bricks as most houses in the neighbourhood. Its corrugated iron roof was rusty and there was evidence that it was leaking. It was a four room-house with a sitting room. The sitting room was small, untidy, and dirty. There were one worn-out sofa set, and a small coffee table. There was no dining room in the conventional sense. I asked Jackson whether he studies at night, and he responded affirmatively. Again I asked him to show me where he sat to study. He showed me a stool and an old chair at the corner and a small kerosene lamp that he used at night because they had no electricity.

No reading materials (except his own school books) were observed, no posters, pictures of any kind on the wall. Interestingly, this is the boy who tops his class in every examination. His mother told me that, the boy studied hard at night by candle light, and that in the afternoon he attended extra tuition after school. There was no radio; Jackson had told me during the interview that he used to have a small hand radio which had since malfunctioned. Since his mother had no radio, he was not expected to have a TV set; they had no electricity after all.

Parents' views regarding the possibility of changing the MOI at secondary school level

On changing the MOI in secondary school from English to Kiswahili, the mother was for maintaining English as MOI for the reasons that there were many and good opportunities if someone knew the language. I told her that if we switched to Kiswahili as the MOI, English would continue to be taught as a subject, and this way it would be taught better by qualified teachers than the case is now. She was not convinced. She wondered: "if right now pupils have a serious problem to speak the English language when it is taught as a subject and it is also used as the MOI, what will be the situation when they will only meet English as a subject? It will be a disaster". I left at 5.00 pm.

2. Yusuph's home – Sunday 26th, November 2007 (Mikongeni village – Mvomero District)

I had sought an appointment with Yusuph on Thursday 23rd to visit his home on the following Sunday starting at 10.00 am in the morning. I wanted him to go and find out from his parents whether the choice of the day and time would be convenient to them. On the following day, Friday 24th I met Yusuph at his school for feedback on my request. He told me that any time from 2.00 pm on Sunday would be appropriate. This was so because in the morning, his parents were to go to the next village to mourn the death of their friend. I arrived at Yusuph's place at 2.30 pm. Yusuph lived with both his parents and his elder sister who had a one year baby. I was told by Yusuph's mother that their daughter completed standard seven in 2002 and she was living there with them jobless. Both parents were uneducated and had no paid job except tilling the land.

Evidence of literacy practice at home and the home appearance

No doubt this family lived in abject poverty. They had a small muddy house, with a dilapidated corrugated iron roof. I could not tell the number of rooms because I was not welcomed in; instead I was given a chair on the verandah outside the house. This is the place where I found the whole family seated, except Yusuph who was away. Yusuph's home was located about two kilometers away from his school. I was accompanied by his

classmate Jackson who volunteered to take me to Yusuph's home. After greeting Yusuph's parents, Jackson excused himself and left to return home.

I did not find Yusuph at home although he knew I was to visit their home that day. His parents told me that he was grazing his neighbour's goats for which he was paid little money (Tanzanian Shillings 2000/= , equivalent to R. 12.00) during Saturday and Sundays. I was told that it was his daily's job after school, so he doesn't have time to study at home during the day. That's probably the reason that Yusuph is one of the poorest performers in his class. When I asked them whether Yusuph studied at night, they said sometimes if they had enough kerosene for the small tin lamp (it is called 'Koroboi' in Kiswahili), otherwise he didn't. Yusuph himself told me during interview that he got time to study at home.

Since I was not welcomed inside the house, and for the sake of decency I did not insist that we go inside, I did not have an opportunity to observe whether there was any literacy material in their home. Yusuph had told me during the interview that there was no radio at home, let alone a TV set. I left this home with no doubt in my mind that it was one of the many peri-urban homes in Tanzania where literacy is not frequently practiced in a recognizable way.

Parents' views regarding the possibility of changing the MOI at secondary school level

Yusuph's father dropped out of school at standard four because his father had died a year before and he had nobody else to pay for his school fees so he could not continue with his studies. Yusuph's mother completed primary education i.e. standard seven. When I tried to solicit their views on changing the MOI beyond primary school, at first they didn't seem to understand what I was trying to explain on the MOI issue. The father had the impression that I had come to pick his son for an international primary school where his son would study through the English medium. Despite being not informed on the MOI issues, still they insisted that we let their children continue learning through the English medium in secondary school. To them, English was education. I left at 3.30 pm.

3. Pendo's home – Saturday 2nd, December 2006 (Mzumbe University campus – Mvomero)

Since this is the University where I'm working and Pendo's father works there, It was easy for me to make an appointment with Pendo's father. I explained to him the purpose of my visit and what I was doing. I suggested visiting his home on Saturday 2nd from 10.00 am. He agreed. I arrived at 10.30 am, they had just finished their breakfast, and their daughter Pendo was busy clearing the coffee table where her mother and father were having their breakfast. The mother directed her daughter to prepare breakfast for me, but I declined because I had mine at home before leaving. They however insisted that I eat something; I then opted for a cup of black tea.

This was a family of five people, father, mother, Pendo – their daughter who was in standard six; Pendo's younger brother who was in standard three and Pendo's younger sister who was in standard 1. Pendo was aged 14, her brother 10, and her sister 7. They all attended the same school.

Pendo's father had secondary education and had completed form four. Her mother had primary school education, she completed standard seven. Her mother was not employed she was operating a small food kiosk. This kiosk served some students from Mzumbe University. The money from this kiosk helped to support the family on various issues such as food, children's clothes, and other school requirement such as exercise books, pen and pencils, textbooks etc.

Evidence of literacy practice at home and the home appearance

This family lived in a small University house. It had two bedrooms and a sitting room, which also served as a dining room. The rooms of this house were extremely tiny. These kinds of houses were previously meant for unmarried workers, but due to housing problems, they have since been allocated to families with children too.

After an hour conversation with the three of us, the mother had to excuse herself to go to her kiosk to supervise and help with the cooking. While we were talking, Pendo was busy in the kitchen preparing lunch for the family. Her young brother was in their bedroom helping the younger sister with simple arithmetic. Since the bedroom was tiny to have a reading table, they were practicing literacy on their laps or on their beds. The walls in their bedroom had charts pasted on them. There was a number chart from one to a hundred; another chart had printed alphabet – i.e. small and capital letters; there was a wall map of Tanzania. In the sitting room, there were some photographs on the wall, a calendar, a TV set and a Radio.

At 1.30 pm. lunch was ready. Pendo's mother returned to have lunch with us. Pendo was called by her father to say blessing before meals. After the blessing, she joined the younger ones in the kitchen for their lunch. It was during this time when her mother told me that their daughter had to be pushed to study; she preferred playing to studying. This partly explained the reason of being one of the poorest pupils in her class. When I enquired as to whether their children watched TV, they said they were fond of watching sappy TV stories more often than watching educational programmes. The same applied to radio. They listened to music than educative programmes. It appeared that the newspapers Pendo read most were the tabloids full of sensational news. I saw copies of two such Kiswahili newspapers – 'kiu' and 'Ijumaa' in the sitting room. Pendo had told me in the interview that she usually reads those papers.

Parents' views regarding the possibility of changing the MOI at secondary school level

When I enquired about the mother's opinion on changing the MOI at secondary school level, she also wanted her daughter to study through the English language in secondary school. She told me that when her husband returned at night he would speak to her daughter in English as a way of coaching her. The father insisted that if the government made such decision of changing the MOI at secondary level, he would opt to send their daughter to the English medium secondary school. I left at 3.30 pm.

5.1.2 Home visits – primary school X

I managed to visit only two homes of two pupils of school X. I visited the home for Raphael and Elizabeth. The other two failed to honour my appointment we had agreed in that each one did not turn up at the place where he/she had agreed to pick me.

1. Raphael's home – Friday 17th, November 2006 (Morogoro Municipality)

It was Friday, classes ended at 12.00, I had made an appointment with Raphael to visit his home on Friday after school time. I also enquired as to whether there would be any parent or caretaker at home at that time. He told me that his elder mother would be there. Raphael's home was located at Madizini, a half kilometre from his school – school 'X'. I picked Raphael up from his school and drove together to his home. We arrived at his home on 12.30 pm.

Evidence of literacy practice at home and the home appearance

Raphael was living with her elder mother. Raphael was brought up by her after the death of his parents; they died when he was still in standard one. The house they lived in had six families. This family occupied three rooms. Raphael's elder mother had her bedroom, which was joined to the sitting cum dining room. Raphael had his own room. There was no single book, newspaper, and there was nothing on the wall. There was one greeting card on the dining table, which was sent to her elder mother. There was also a small hand radio. In Raphael's room, there were a small catholic book of prayers and a holy rosary hanging on a nail on the wall. There were dilapidated exercise books thrown on his untidy bed. He told me that he normally said his morning prayers before leaving for school and he said evening prayers before he retired.

Judging by the shabby school uniform and shoes Raphael wore, this family was one of the poorest, just like many others in the neighbourhood. Raphael had a fungal ring on his face, her elder mother could not manage to buy a tube of anti –fungal which costs about TAS 1,000/= (equivalent to R 6.00) I had to part with TAS 3000/= (equivalent to R 19.00) for Raphael's medicine.

His elder mother told me that Raphael preferred to play rather than to study (Raphael was one of the poorest performers in his school). She added that Raphael never studied at home. She said, however, Raphael was a religious boy, while he was not pushed to go to church; he had to be pushed to go school. She also said that Raphael was a naughty boy; this was confirmed by his teachers who told me that apart from being naughty in class, Raphael also played truant.

Parents' views regarding the possibility of changing the MOI at secondary school level

Raphael's mother left school at standard seven. She was against changing the medium of instruction from English to Kiswahili in secondary school. She mentioned limited opportunities for her son to work abroad if Kiswahili was made the language of instruction. For my two hours visit, the language of communication at home was Kiswahili. I left Raphael's home at 2.30 pm.

2. Elizabeth's home – Saturday 18th, November 2006 (Morogoro Municipality)

I had sought an appointment with Elizabeth three days before. I suggested that I would like to visit her home when at least one of her parents would be at home. She suggested Saturday afternoon when her mother would be at home because she returned around mid-day. Both her parents run a private business. Their business dealt with servicing office machines, the mother dealt with offering photocopying services in the same premise, which was located in the Municipal centre. Her mother was an ex – form four, while her father had a diploma from one technical college in the country. I arrived at Elizabeth's home at Kilakala about one and a half kilometres from her school – school 'X'. The time was 2.00 pm.

Evidence of literacy practice at home and the home appearance

It was in the afternoon 2.00 pm. When Elizabeth saw me, she led me to their sitting room where I found her mother watching a TV. They were living in a three bedroomed house, which they were renting from the Tanzania Housing Corporation. The sitting room was adjoined to a dining room. Both rooms were very small, there was a one sofa set in the

sitting room and one medium-sized table. In the dining room there was one dining table with four chairs.

I did not see any book in their sitting room. Their daughter had told me during the interview that there were no books at home other than her school books. There was a TV set. I did not see any radio. Their daughter had told me during the interview that they used to listen to the radio but it was now defective. There was a family photograph on the wall, religious pictures, and a calendar. While Elizabeth's mother, Elizabeth's mother's young sister, and I were there in the sitting room talking, Elizabeth was in and out, but she did not actively participate in our discussion, other than listening to our conversation and responding to simple questions from her mother. This did not surprise me because in most cultures in Tanzania children were not expected to actively participate in conversations involving adults as was confirmed by Wedin (2004) in her study. Her mother told me that their daughter attends extra tuition in the evening and that they said evening prayers and read the bible before retiring. She didn't go for tuition that day because it was Saturday. I didn't observe the prayer session because I left before the event. They told me the prayer was after super, which was normally taken at around 9.00. Elizabeth had her younger sister, 4 years old, and she was most of the time interacting with this younger sister. It is common in many cultures in Tanzania that children would interact actively with siblings by asking questions, making demands, and so forth (see Wedin 2004). I observed a small slate on which Elizabeth used to teach her sister reading, writing, and arithmetic. It was common again that elder sibling would be responsible for early education of the younger children (cf Heath, 1986; Wedin, 2004).

Parents' views regarding the possibility of changing the MOI at secondary school level

Her mother was against the suggestion of changing the medium of instruction in secondary school from English to Kiswahili. She argued that moving to Kiswahili would seriously limit opportunities for their children's advancement. Throughout my stay, communication was in Kiswahili. I left at 4.00 pm.

There are two interesting cases worth commenting on whereby broadcasting media, in this case radio was available at home but could not be accessed by children because it was kept in the parents bedroom, which in Tanzanian cultural practices, children don't have free access to. This was confirmed by Fridah and Kingdom at primary school X and secondary school Y respectively.

5.2 Limited resources of exposure to literacy at school

Exposure to books provides a rich source of linguistic stimulation for the children that may foster literacy development in a unique way. Book reading may stimulate text understanding because it supports children's oral and written language in a contextual framework. Through book reading children may become familiar with structures and cadences that are to be found in the sustained meaning making that is characteristic of writing (Sulzby 1985; 1986 as cited in Bus, 2001). Structures are more closely packed with meaning than those more typical of conversational speech (Chafe, 1982 in Bus, 2001). Therefore texts have a range of features that are only rarely employed in speech addressed to young children; these structures include, among others: subordinate clauses, direct speech quoted as it occurs between two or more interlocutors, passive constructions, first person plural, abstraction, unfamiliar expressions, nominalizations etc. (Bus, 2001). In a situation where pupils/students lack textbooks it creates "pressure on the teacher to retain a central role, since she appears to be the sole source of knowledge, and therefore, of 'input' for her pupils" (Arthur, 1994: 74). It is on the basis of the contribution books make to literacy in general, that I intended to establish the availability and sufficiency of textbooks by simply observing in classrooms and by asking the respondents to comment on the availability and sufficiency of textbooks.

From the NLS tradition, acculturation of literacy practices through book reading is not just important in school setting only. It is equally important at home and more so before a child starts schooling as we have just seen in the previous section. If parents are not educated it is undoubtedly the case that they will hardly deal with print and the written word. In this case children do not get the opportunity to watch their caretakers – parents, older siblings, significant others working with books or even just reading newspapers. As

a result, children grow up without experiencing any printed materials until they come to interact with them at school. The implication of this is that they start attaching value to print very late in their lives and this stalls the general acculturation process. Children do not get to know much about the academic literacy practices of their community. Thus, they have no emergent theories about what literacy is and about how to learn until they go to school (Heath, 1986; Wells, 1987; Hall, 1994; Barton, 1999; Galda et al., 2002). It is for the importance of books, this study sought to establish whether pupils/students had access to school textbooks. Thus primary school pupils were asked to list the textbooks they had for various school subjects, and secondary school students were asked whether textbooks for Kiswahili subject were available at school and whether they had personal copies. In addition, teachers were also asked whether their schools owned textbooks and in sufficient number. The following are the findings:

Primary school W

Jackson had personal textbooks for four subjects namely: English, mathematics, science, and work skills. The rest i.e. Yusuph, Pendo, and Fridah didn't have any personal copy for any subject. As for school owned textbooks, the school pupil-book ratio was 1:3. But they were instances where I observed more than three pupils sharing a book.

Primary school X

Elizabeth had three textbooks for three subjects: English, Mathematics and Kiswahili. Raphael had only one book for one subject: social studies. Pili had three for Mathematics, English and Kiswahili. Samweli had two textbooks for English and science. For school owned books, the head teacher put the pupil-book ratio at 1: 2. Ironically, it was in this school where six pupils were observed "reading" one book. The answer given by the two teachers Ms Anita – the Kiswahili teacher and Ms Anna – the science teacher-contradicted that of the head teacher – Mr. Rogers. While the teachers said textbooks were not enough, the head teacher said they were enough. The following are excerpts of verbatim responses from the Kiswahili teacher – Ms. Anita regarding the issue of availability of textbooks:

Ms Anita

Mhojaji: Vitabu vya kiada ambavyo ni mali ya shule vinatosha?

Mhojiwa: Havitoshi kabisa

Mhojaji: Hawana vya kwao binafsi?

Mhojiwa: Ni wachache sana

Mhojaji: Sasa inakuwaje wengine wanasoma kwenye vitabu wengine wanakaa tu?

Mhojiwa: Sasa tufanyeje? Kufuatana na hali ya umaskini hali ya pesa ni ngumu kwa wazazi walio wengi, ndiyo maana tunasema mmoja asome wengine wasikilize

Mhojaji: Haina matatizo hiyo?

Mhojiwa: Ina matatizo kwa sababu mwingine anasikia halafu saa hiyo hiyo kinatoweka, tufanyeje? na huwezi kumrudisha mtoto nyumbani kwa sababu mzazi hajamnunulia kitabu .

I: Are the textbooks owned by the school enough?

R: They are not enough

I: Don't they have their personal copies?

R: Very few who have their personal copies

I: Now what do you do when others are reading while others are not?

R: Now, what do we do? It is difficult to get money nowadays for most parents, poverty is rife, and that's why we tell them that while one is reading others should be listening.

I: Isn't that approach problematic?

R: It has problems because someone may hear after a short while it evaporates, what do we do? And you can't send a child back home because the parent has not bought him/her a book.

When the head teacher of primary school X – Mr. Rogers was asked to comment on whether text books were available. The head teacher's response was as follows.

Mr. Rogers

Mhojaji: Kuna vitabu vya kiada vya kutosha kila somo?

Mhojiwa: Kwa shule yangu vipo hasa toka ulipoanza mradi wa MEMEM – mpango wa maendeleo ya elimu shule za msingi mwaka 2002. Kabla ya MEMEM 'ratio' ilikuwa kitabu kimoja wanafunzi 14 mpaka 15. Sasa baada ya MEMEM imefikia kitabu kimoja wanafunzi wawili, kama unavyoona hivi hapa kwenye maboksi, havina pa kwenda na vingine vimejaa mle (*anaonyesha maboksi ya vitabu pale ofisini kwake na kwenye makabati*) Kama mpango huu utaendelea tutafika mahali 'ratio' itakuwa kitabu kimoja mtoto mmoja

Mhojaji: Lakini nilipokuwa darasani kuobserve nilikuta watoto wengi hawana vitabu. Yalikuwepo madeski mengi tu hayakuwa na vitabu

Mhojiwa: Ahaa, vitabu vipo. Vitabu tunavyo tuna shida moja. PEDEP wana taratibu zao, kwamba kitabu kikipotea aliyepoteza anatakiwa atoe pesa kulipia, anatakiwa afanye 'replacement'. Kwa hiyo huu utaratibu wa kuwaambia kwamba kitabu kikipotea unalipa watoto wameanza kuviogopa vitabu, lakini vitabu tunavyo.

I: Are there enough textbooks for every subject?

R: For my school, books are available particularly since the PEDEP (Primary Education Development Education Project) programme started in 2002. Before PEDEP the ratio was one book for 14 to 15 pupils. Now, after PEDEP the ratio has reached one book for two pupils, as you can see, here are the books in these boxes, we have no where to take them, others are in there (*he is showing me the boxes and cabinets full of books there in his office*) If this programme continues we will reach a point where the ratio will be one book for one child

I: But when I was in classrooms to observe, I saw many pupils who had no books. There were many desks which had no books

R: Ahaa, books are available. We have books, but we have one problem. PEDEP have their own rules, that when a book goes missing whoever lost it must pay for it, he/she has to replace it. Therefore, this arrangement of telling them that they have to pay for the books they lose, children have started to get scared of books. But we have books.

The arrangement at this school is for the pupils to borrow the books and return them at the end of the term. We can probably agree with the head teacher's assertion that books were piled up in his office because pupils were scared of borrowing them and forced to pay if they lost them. From my observation in the head teacher's office, it is true that books were indeed piled up in boxes. It therefore startles any conscientious educator that six pupils would crowd around one textbook when textbooks are piled up in the head teacher's office ostensibly for fear of being lost. Here literacy is tied into a discourse of commodity and value, scarcity and access. At the same time pupils are disciplined into the social practice of scarcity as a result books are not something distributed democratically, they are to be guarded by any means. This is the impression given by the head teacher.

Secondary school Y

All the four students said that there were no school owned Kiswahili textbooks. All respondents did not have their personal Kiswahili copies except one – Ehudi. The Kiswahili teacher said Kiswahili textbooks owned by the school were enough; she put the ratio at 1: 4. However, this answer contradicts the findings from the students who said Kiswahili books were not available as the following excerpt show:

Ms. Anastazia

Mhojaji: Shule in vitabu vya kiada vya kutosha?

Mhojiwa: Naweza kusema vipo vya kutosha uwiano ni 1:4

Mhojaji: Lakini wanafunzi niliowahoji wamesema havipo

Mhojiwa: Wanafunzi hawana tabia ya kuazima vitabu vya Kiswahili. Vitabu vipo kimojawapo ni hiki hapa (*anantonyesha kitabu kimojawapo cha Kiswahili alichokuwa nacho pale*)

I: Does the school own enough text books

R: I can say they are available and enough the ratio is 1:4

I: But the students I interviewed said that books are not available

R: Students don't have the habit of borrowing Kiswahili text books. Books are available and one of them is this one (*she is showing me one of the Kiswahili book which she had there*)

Secondary school Z

All of them said Kiswahili textbooks were not available. None of them had a private copy of Kiswahili textbook. When the Kiswahili teacher – Ms Rehema was asked to comment on the availability of Kiswahili textbooks she said they were available and she

put the student-book ratio at 1: 3. When she was asked to comment on this contradiction between students' answer and her own she also said students do not bother themselves to borrow Kiswahili textbooks and read them.

What comes out clearly from the data is that the pupil/student-book ratio given by teachers was a theoretical possibility rather than reality on the ground. At primary school W books owned by the school were normally distributed during lesson time and collected at the end of the lesson to be used by another class. At the end of the day they were stored in the head teacher's office. Thus, pupils were not allowed to take school books home. This means they could not engage in private study at home, if pupils did not own their personal copies. At primary school X books were locked in the head teacher's office than being distributed to students for fear of being lost. At both secondary schools (Y and Z) students did not have the habit of reading Kiswahili books. It is probably worthwhile in the following section to explore how pupils/students perceive Kiswahili Language as resource at secondary school level.

5.3 Perception of Kiswahili and English as resources

I have stated in the introductory chapter that the issue of language values among Tanzania secondary school students in relation to the MOI was studied by Rubagumya (1993); parents' views on the MOI in post primary education in Tanzania was researched by Qorro (2003); and teacher's views on the MOI in post-primary education in Tanzania was carried out by Senkoro (2003). The findings from all the above research indicated a positive attitude towards English as the MOI in post-primary education. In spite of the fact that the answer to a question seeking to establish Tanzanian learners' perception of the MOI in post-primary education was predictable, I nonetheless felt it important to know the opinion of my respondents regarding their perception to the language of instruction in post-primary education.

Out of sixteen respondents (pupils/students) only four said without reservation that they would prefer to be taught in Kiswahili as the MOI in post-primary education; these were Raphael and Samwel (primary school X), Ehudi and Mrango (secondary school Y and Z

respectively). Three out of sixteen said they would be happy to be instructed in Kiswahili BUT English must also continue to be taught as a language; these were Selina and Chiku (secondary school Z) and Bakuza (secondary school Y). The reasons for preferring English to continue as MOI are represented by the two respondents (Pili from primary school X and Kingdom from secondary school Y) included the misconception that English is the language of business in Tanzania, (like Pili in the excerpt below) which is not the case.

Pili: primary school X

Mhojaji: Sekondari wanajifunza kwa Kiingereza masomo yote sasa tunataka tubadili wajifunze kwa Kiswahili masomo yote wewe unaonaje?

I: In secondary school they teach all subjects in English, we now want to change so that they start learning through Kiswahili all subjects, what do you say?

Mhojiwa: Wasibadilish

R: They shouldn't change

Mhojaji: Kwa nini?

I: Why?

Mhojiwa: Kwa sababu primary hatujifunzi kwa Kiingereza tukienda sekondari tutapata shida kujifunza kwa Kiingereza. Ili tusipate taabu afadhali tufundishwe kwa Kiingereza kuanzia primary

R: Because we don't learn in English in Primary, we will face problems in secondary schools to learn in English. So as not to face problems it's better to be taught in English right from primary schools.

Mhojaji: Ndivyo tunavyotaka kufanya yaani Kiswahili primary kama kilivyo hivi sasa mpaka sekondari

I: That's how we want to do to teach in Kiswahili from primary to secondary school

Mhojiwa: Hapana

R: No

Mhojaji: Kwa nini hutaki?

I: Why don't you want that?

Mhojiwa: Kwa sababu makazini hawatumii sana Kiswahili, mi naona wanatumia Kiingereza

R: Because in business they don't use Kiswahili, I see they use English

Mhojaji: Wewe umeona wapi?

I: Where have you seen that?

Mhojiwa: Baba akija na mafaili yake naona ameandika kwa Kiingereza

R: I have seen in my father's office files, I see he has written in English

Mhojaji: Lakini ni wachache hao wanaotumia Kiingereza, wanzania wengi si wanatumia Kiswahili

I: But those using English are few, most Tanzanians use Kiswahili

Mhojiwa: Hapana wanatumia Kiingereza

R: No, they use English

Others like Anthony – in the excerpt below think that without English as the MOI it will be a problem for those who cannot speak English to travel abroad.

Kingdom: Secondary school Y

Mhojaji: Nini maoni yako katika swala zima la kubadili lugha ya kufundishia kutoka kiingereza kwenda Kiswahili kwa masomo yote mpaka chuo kikuu?

I: What's your opinion in the whole issue of changing the MOI from English to Kiswahili for all subjects right up the university level?

Mhojiwa: Kutakuwa na tatizo kuhusu maneno ya Kiingereza ambayo hayana mbadala wa Kiswahili

R: There will be a problem in relation to English words which have no Kiswahili equivalence

Mhojaji: Kwa mfano

I: For example?

Mhojiwa: Sasa hivi siwezi nikafahamu

Mhojaji: Kwa kifupi wewe ungependelea tuendelee hivi hivi kama ilivyo sasa, au tubadili tuanze kufundisha kwa Kiswahili masomo yote sekondari?

Mhojiwa: Waendeleo kufundisha kwa lugha hii hii ya kiingereza

Mhojaji: Lakini wewe unesema kwamba kuna tatizo sana la kuelewa, kwamba form one nzima hukuelewa, sasa kwa nini tusifundishe kwa lugha unayoilewa?

Mhojiwa: Wasiwasi wangu ni kwamba tukifundishwa kwa Kiswahili hatutakuwa na uwezo wa kuondoka nchini na kwenda nje

Mhojaji: Lakini somo la Kiingereza linaendelea kuwepo, halitaondolewa

Mhojiwa: (*Kimya kidogo, anafikiri lakini anaonekana hajashawishika*) mimi naona ingeendelea kama ilivyo sasa

R: I can't think of an example now

I: In brief, would you like we continue this way as it is now, or we change and start teaching all subjects in Kiswahili at secondary level?

R: Let them continue teaching in English

I: But you have said before that there is a big problem of understanding, that the whole of form one you didn't understand, now why don't we teach in the language that you understand?

R: My worry is that if taught in Kiswahili we will not be able to leave the country to go abroad.

I: But English as a subject will remain, will not cease to be taught?

R: (*brief silence, thinking but he appears not convinced*) In my opinion, let it continue as it is now

Those who opted for Kiswahili without reservation, only two were considered the 'best' writers – Ehudi (Y) and Mrango (Z). I would thus tend to conclude that positive perception which leads to preference of Kiswahili as the MOI in post-primary education in Tanzania does not necessarily make these pupils/students good writers, there are other factors in connection to their early experience with print at home (Heath, 1986; Fillion, *et al.*, 1987; Hall, 1994; Galda, *et al.* 2002). The overwhelming positive perception to English displayed by the primary school pupils and secondary school students was the same as their teachers as shown in the following excerpts:

Ms. Anita: Primary school X

Mhojaji: Ninachouliza ni kwamba unaweza kutumia Kiswahili kufundishia Kemia, Fizikia, Bayojia kwenye shule za sekondari?

Mhojiwa: Kiswahili? Kiswahili yaani kufundishia 'Biology'? (*anauliza kwa mshangao*)

Mhojaji: Ehee, Bayolojia, Kemia, Fizikia

Mhojiwa: Labda naweza kwa sababu wamekwishaunda maneno mengi yaliyokuwa kwa Kiingereza sasa yana Kiswahili chake

Mhojaji: Kwa hiyo unafikiri sasa inawezekana kutumia Kiswahili kufundishia sekondari?

Mhojiwa: Kutumia Kiswahili kwa maoni yangu nisingeafiki

Mhojaji: Kwa nini si umesema maneno mengi yamekwisha undwa?

Mhojiwa: Sasa tutakapotumia Kiswahili huko sekondari mpaka chuo kikuu wakati Kiingereza

I: What I'm asking is if you will be able to use Kiswahili to teach Chemistry, Physics, Biology in secondary schools?

R: Kiswahili? Kiswahili to teach Biology? (*asking in a perplexed expression*)

I: Ehee, (*yes*) Biology, Chemistry, Physics

R: Probably I can, in that they have already coined many Kiswahili words which were previously in English

I: So you think we can now be able to use Kiswahili to teach in secondary schools?

R: In my opinion I wouldn't support the idea

I: But why you have just said that they have already coined many Kiswahili words

R: When we start using Kiswahili in secondary schools up to university level at the time when

sasa ni lugha ya ulimwengu halafu utegemee mtoto atakaa humu humu Tanzania tu

Mhojaji: Hatuondoi somo la Kiingereza

Mhojiwa: Hata hivyo sijui kama litatosheleza kama ni hivyo mbona wanafundishwa kama somo kuanzia darasa la kwanza mpaka la saba lakini bado akienda sekondari Kiingereza hicho kinamshinda? kwa hiyo mimi siamini kwamba uamuzi wa kufundisha kwa Kiswahili utakuwa sahihi, Kiswahili ni lugha ya Taifa hata mtu ambaye hakwenda shule anakijua Kiswahili.

English is a world language are you intending that a child will only work here in Tanzania

I: We are not doing away with English as a subject
R: Still I don't think it will suffice, if that is so why then pupils face language problems when they join secondary school despite the fact that they learnt English as a subject since standard one? So, I don't believe that the decision to start teaching in Kiswahili will be the right decision. Kiswahili is the National language understood by everybody even those not been to school

This teacher and the pupils/students are looking at Tanzania in the context of the world. These pupils/students and their teachers are looking at themselves as citizens of the world. If they can speak English they can travel and work anywhere in the world where English is used. They are not seeing themselves as citizens of Tanzania who will study and work only in Tanzania. Apart from the findings reported in the three studies mentioned above on the positive attitude to English over Kiswahili in the Tanzanian context, in South Africa Banda's (2008) findings resemble very much the findings just reported by this study.

Banda (2008) notes that students whose mother tongue is isiXhosa at the University of the Western Cape in South Africa, agree that studying through their mother tongue makes sense because they understand better than when instructed in English. However, Banda argues that although studying in isiXhosa makes it easy for students, it does not necessarily mean the language is acceptable at the university level; "they even scoff at and laugh off the lecturer's suggestion that the university should start teaching in isiXhosa" (p. 264). The perception of English as a key to socio-economic benefits is not only limited to South Africa and Tanzania, the feeling is the same elsewhere in Africa and Asia (see for example Akinnaso, 1993; Rahman, 1997; Sonck, 2005; Kamwendo, 2008).

In sum, pupils, students and their teachers don't want to use Kiswahili as the MOI beyond primary school because they think by so doing they will lack English, which is a scarce commodity, and one has to fight for it. They think promoting Kiswahili as the MOI at

secondary school level means depriving them of English. To these people and most Tanzanians “English has become a ‘cultural capital’ (Bourdieu & Passeron, 1977) with symbolic and material value” (Norton, 2000). The craving of English is best explained by using Norton’s notion of ‘investment’ (p. 10). She asserts:

[...] if learners invest in a second language, they do so with the understanding that they will acquire a wide range of symbolic and material resources, which will in turn increase the value of their cultural capital. Learners expect or hope to have a good return on that investment – a return that will give access to hitherto unattainable resources (p.10).

It is undoubtedly the case therefore that students not being keen to borrow and read Kiswahili textbooks can be partly explained in terms of the “symbolic and material resources” that English is perceived to have and Kiswahili lacks. For them knowing the English language is closely tied up with securing a better job, which means good salary, which means a better life.

5.4 Conclusion to chapter five

This chapter has presented the findings and discussion thereof under the first major theme. We have seen that some homes lack materials that aid literacy acquisition and development such as the broadcasting media (TV, radio, newspapers) and books. The importance of these literacy materials lies in the contribution to the process of acculturation and scaffolding the development of children’s literacy practices. These media (TV, radio and newspapers) and books apart from providing information which relate to children’s subject content learned at school, they also help to develop their language in terms of increasing their vocabulary and grammar of their language – in this case Kiswahili (Cope & Kalantzis, 1993; Heath, 1983; Wells, 1986; Gee, 1996; Banda, 2003). I have nonetheless noted that the mere availability of literacy resources without the help of the parents, older siblings, teachers and significant other in the interaction with these resources does not guarantee the children’s literacy practices.

A corollary of this, in relation to textbooks at school, I have shown the curious paradox that while textbooks are source of knowledge and also they provide a scaffold for

inducting learners into academic writing literacy, they are at the same time locked away for fear of being lost and hence not accessed by learners. We have seen how the perception of value and perception of scarcity dictate a whole range of behaviour. In this part of the world, books are so scarce and valuable to the extent of being locked away rather than to be read to protect them from being lost.

Finally, we have seen that the majority of primary school pupils, secondary school students and the teachers do not perceive Kiswahili as a “cultural capital with symbolic and material resource” to be the MOI beyond primary school. We have seen that pupils/students are eager to invest in English for the tremendous economic influence English has among Tanzanians. They do not see Kiswahili as a resource; they only see English as a resource in terms of mobility in international jobs. So, they are worried of not getting access to English should Kiswahili take over as the MOI beyond primary school level. The next chapter presents the data and discusses the findings in relation to the second major theme i.e. Lack of explicit and comprehensive exposure to various genres.

CHAPTER SIX

EXPLICIT AND COMPREHENSIVE EXPOSURE TO GENRES

6.0 Introduction

In the previous chapter, I talked about the contextual themes of limited access to resources of literacy in and outside school which becomes a hindrance to literacy learning. In this chapter, I will be taking one step further to examine how this scarcity impacts on the micro-processes inside classrooms. The data show that the genres pupils are supposed to write in are not actually taught. The data demonstrated that there were attempts to teach at least one genre – Exposition. Nonetheless, it was not comprehensively taught; pupils/students were not made to see what is being done for example in the introductory part of an argumentative essay as opposed to introductions of other genres. In addition, pupils/students were not taught other genres such as those typical in the sciences for example, Reports, Procedures, Explanations (Shea, 1988 cited in Veel, 1997: 170). These genres although used in Kiswahili language, have not been documented in the Kiswahili literature. A corollary of this was the lack of explicit and comprehensive exposure to various genres. This is the major theme to be explored in this chapter with its subsequent sub-themes, as follows: (1) the teaching of genres; (2) Kiswahili academic writing conventions; (3) pupils'/students' actual Kiswahili academic texts (essays). The data will be organized under these sub-themes.

The first section under the first sub-theme deals with two issues, firstly establishing the perception of pupils/students on essay writing principles and second, how the teaching of genre was actually carried out in the observed lessons whose teaching culminated into writing of an essay. Here only one classroom narrative of primary school W will be analysed in its entirety. Only one genre (Curriculum Initiation) of the narrative for secondary school Y will be analysed in that it is the only part, which at least differs from

all other narratives (see appendices 31 – 35 for the opening of the macrogenres). The metafunctions in the rest of the microgenre are the same with that of school W; hence there was no need to repeat them. The presentation of data and discussion is based specifically on the operation of language as a resource in the process of producing knowledge. This has been discussed in terms of Christie's genres and macrogenre model.

The second section under the second sub-theme dwells on the perception of pupils/students concerning Kiswahili academic conventions, how they described academic language as opposed to ordinary language and whether they were taught academic conventions.

In the final section under the third sub-theme, examples from pupils'/students' academic essays in relation to the three language metafunctions – ideational, interpersonal, and textual have been given; the section also comments on the language metafunction that presents problems to pupils/students to work with.

With this review of data, I will attempt to provide answers to research question 2 (a) *is there a variety of academic genres (Report, Description, Procedure, Exposition etc.) in Kiswahili sufficient for content subjects such as science, history, and geography?* (b) *Do pupils in their late stage of primary education (standards 6 and 7) have a solid base in Kiswahili academic conventions to potentially benefit at secondary school level if taught in Kiswahili?* Question 3 (a) *how is essay writing perceived and taught in Kiswahili?* (b) *How is language used in classroom to negotiate and construct meanings in the process of producing and reproducing academic texts?* Question 4, *what types of Kiswahili academic conventions are taught, if taught?* and question 5 (a) *what is pupils'/students' perception of their ability to write academic Kiswahili texts* (b) *how do their perceptions compare with the actual performance of their Kiswahili academic texts;* (c) *what are teachers' views on students' ability to write Kiswahili academic texts?*

6.1 The teaching of genres

Before I examine the teaching of genre, it is worthwhile to examine the types of genres that are available in the Kiswahili language. It appears from the examples given below that the genres available in the English language (Procedures, Descriptions, Reports, Recounts, Explanations, Expositions) are also available in the Kiswahili as was also alluded to by Msanjila (2005) in his paper where he was trying to analyse the problems of writing in Kiswahili in secondary school in Tanzania. He says: “most textbooks in Kiswahili scholarship which serve as models of the standard written form are prepared for primary education only. The few books written for the secondary school level are only for Kiswahili as a subject” (p. 23). At this juncture, it is worthwhile to provide examples of the genres that exist in Kiswahili language.

1. Procedure (Instruction)

Procedure texts are built up around a sequence of events. Instruction is one type of procedural writing which consist of a sequence of imperative clauses (Martin, 1990) as in the following example, (the underlined are the imperatives):

- i. Kabla ya kutoa huduma yoyote, zuia damu inayotoka
 - ii. Mhuhumie mgonjwa hapohapo alipopatia ajali
 - iii. Iwapo mgonjwa amepata mshtuko, mpatie huduma ya kwanza kwa ajiri ya mshtuko kwanza na
 - iv. Funga sehemu ya mwili kwa gongo gumu, imara na jepesi...
- (Taasisi ya Elimu Tanzania, 2006: 47 – Sayansi , Kitabu cha mwanafunzi, darasa la 6)

English translation (My translation)

- i. Before rendering any aid, stop the bleeding
- ii. Help the patient right there at the scene of accident
- iii. If the patient is a state of shock, give him/her first aid by treating the shock, and
- iv. Wrap the injured part with a light and hard stick...

2. Descriptions

Descriptions are texts which focus on particular individuals and specify some of their characteristics (Martin, 1990).

Kabla ya kuja kwa Waingereza, ni Kabaka peke yake ndiye aliyekuwa anamiliki ardhi yote ya Buganda. Aliweza kuwapa watu zawadi ya ardhi. Wale waliopewa zawadi hiyo waliweza kuwagawia watu wengine kwa mtindo wa *nyaruhanja*. Waliopewa ardhi hii walilazimika kulipa kodi... (Taasisi ya Elimu Tanzania, 1998: 51 – Maarifa ya Jamii, Kitabu cha mwanafunzi, darasa la 6)

English translation (my translation)

Before the advent of the British, it was only Kabaka who owned all the Buganda land. He could give land as gift to his people. Those who were given land as gift; they could in turn give it to other people under the *nyarubanja* system. Those who were given this land were liable to pay tax.

3. Reports

This is closely related to description but instead of focusing on individuals, it focuses on classes of things. Reports make general, not specific statements (Martin, 1990).

Katika ukuaji wadudu hupitia hatua mbalimbali. Hatua hizo hutofautiana kwa baadhi ya wadudu wa aina ya insekta. Kwa mfano, hatua za mbu hazilingani na panzi. Pia mazingira yao ya maisha hutofautiana (Kalugula & Kilama, 2004: 92 – Sayansi, Kitabu cha mwanafunzi, darasa la 6)

English translation (my translation)

Insects pass various stages of development. These stages differ among insects. For example, the stages of development of a mosquito are not the same as that of a grasshopper. Also, their environment differ.

4. Recounts

When children write to tell about their own experiences, the telling is normally built around a sequence of actions, for example writing about what has happened to them while playing with friends, while visiting their relatives or while on a school excursion. This type of narrative is what Martin (1990) refers to Recount.

Siku moja mimi na rafiki yangu mwajuma tulikwenda kumtembelea shangazi yangu aliyekuwa anishi Ilala, mkoani Dar es Salaam. Nyumba yake ilikuwa karibu sana na mahakama ya mwanzo. Tuliwaona watu wengi mahakamani kila siku za kazi. Tulipenda kujua kwa nini mahali pale palifurika watu kila siku. (Taasisi ya Elimu Tanzania, 2001: 17 – Kiswahili, kitabu cha mwanafunzi, darasa la 7)

English translation (my translation)

One day my friend Mwajuma and I went to visit my aunt who was living in Ilala, Dar es Salaam Region. Her house was situated very close a primary court. We saw many people there at the court during working days. We wanted to know why they were many people every day.

5. Explanations

Explanations attempt to answer the question why. They account for how or why things are as they are. An explanation sets out the logical steps in a process (Martin, 1990).

Jua ni nyota. Nyota hii iko karibu na dunia kuliko nyota nyingine zote. Kwa sababu ya kuwa karibu na dunia, nuru ya Jua ni kali kuliko nyote nyingine tunazoziona (Taasisi ya Elimu Tanzania 1998: 7 – Maarifa ya jamii, kitabu cha mwanafunzi, darasa la 6).

Translation (my translation)

The sun is a star. This is the star which is closer to the earth than any other star. Because it is closer to the earth, its light is so bright than other stars we see.

6. Exposition

Expositions are full developed explanations. In expositions, more than one argument is presented in favour of a judgement, and this judgement is called a THESIS. The reasons supporting it are known as ARGUMENTS (Martin, 1990).⁷

Lengo la makala haya ni kujaribu kuangalia, japo kwa ufupi, faida itakayopatikana katika kufundisha masomo ya sayansi, hisabati na tekinolojia kwa Kiswahili. Makala yanaanza kwa kuangalia kihistoria, nafasi na hadhi ya Kiswahili na Kiingereza katika mfumo wa elimu kabla ya kupata uhuru hadi leo. Makala yataadasi kwa ufupi sababu za msingi zilizochangia kufanya watoa sera wang'ang'anie Kiingereza kwa zaidi ya miaka 30 sasa licha ya ushauri na hoja zinazotolewa na wataalamu wa elimu na lugha kuhusu madhara yaliyosababishwa na utumiaji wa Kiingereza kufundishia katika shule za sekondari. Kisha makala yataangalia faida inayotarajiwa kupatikana, hususani katika kufundisha masomo ya sayansi kwa Kiswahili. Mwisho makala yatazungumzia kwa kifupi mambo ya msingi ya kuzingatia kwa waalimu na watunzi wa vitabu vya sayansi, ili kwenda sambamba na kanuni za kimataifa (Kiputiputi, 2001: 350).

English translation (my translation)

The purpose of this paper is to try to examine, though briefly, the benefits to be gained by teaching science subjects, mathematics and technology in Kiswahili. The paper starts by examining from historical perspective the status of Kiswahili and English in the education system in the country before independence to today. The paper will briefly enquire into the reasons which made the policy-makers to cling to English for more than 30 years now despite the advice and arguments given by language and education experts regarding the damage caused by using English for teaching in secondary schools. The paper will then examine the benefits likely to be gained particularly by using Kiswahili to teach science subjects. Finally, the paper will discuss briefly the basic things to be considered by teachers and authors of science text books so as to keep abreast of international principles.

It is, therefore clear that there exist a range of academic genres in Kiswahili like those identified by Martin (1990) and others that exist in the English language. One can thus conclude that Kiswahili is capable of handling science subjects such as Physics, Chemistry, Biology, and Mathematics. In fact, it is claimed that by 1991 there were

⁷ Space does not allow to reproduce an expository essay in its entirety. I have therefore shown only the introductory part of it.

already text books written in Kiswahili for secondary school subjects such as Bookkeeping, Physics, Chemistry, History, Geography (see Roy-Campbell, 1992 cited in Kiputiputi, 2001). There are also Kiswahili books in economics for example, Msambichaka, L.A. (ed). (1992) *Uchumi wa Tanzania* (The economy of Tanzania), Kulindwa, K. et al. (2001) *Maendeleo Stahimilivu* (sustainable Development) (Mwansoko, 2004). There are also Kiswahili text books for linguistic subjects for example: *Sarufi Miundo ya Kiswahili sanifu* (Standard Kiswahili Syntax), *Sarufi Maumbo ya Kiswahili sanifu* (Standard Kiswahili Morphology) *Kitangulizi cha tafsiri: Nadharia na Mbinu* (Introduction to Translation: Theory and practice) (Mwansoko, 2004). It is undoubtedly the case that the authors of all these books have utilized the above genres to write their books.

Nevertheless, there is a difference between the genres that exist in English and those in Kiswahili. The difference is whereas in English these genres have been well elaborated in books, which teachers can use to teach genres to pupils/students, in Kiswahili they have not been described in Kiswahili literature, they are only used in practice in Kiswahili texts. They are therefore not taught explicitly, the assumption probably is that pupils/students will pick these genres by simply reading academic texts.

Understanding the nature of literacy involves knowing how knowledge is represented in different disciplines and contexts, being familiar with the strategies needed for understanding and organizing texts, knowing the social contexts in which texts are produced and read, being acquainted with the community and culture that produce and value certain texts and types of texts, and knowing how previous experiences of literacy shape perceptions and expectations as to the nature of written discourse (Johns, 1997). It therefore follows that the extent of a child's command of written language is the single most important predictor of his/her educational achievement at the end of the primary or secondary years. Therefore, the pupil/student's mastery of the genres such as Report, Description, Procedure, Exposition etc. is a *sine quo non* for the pupil/student's success.

Since an essay as a genre has its generic structure, which distinguishes it from a transactional genre for example, the pupils were asked to mention essay writing principles that were taught. The findings indicate that primary school pupils equate principles of essay writing to general issues of surface features. These pupils explained the principles as follows “to write neatly and legibly, correct spelling, the title of an essay is an introduction; words should not be broken into two in the right hand margin; an essay should have a date and a heading; to write in paragraphs”. To these pupils, these are the principles of essay writing.

At secondary school Y, two students explained essay writing principles in a similar way as that of primary school pupils – in terms of surface features. The other two said that the essay writing principles taught included an essay having a title, an introduction, body and conclusion. At secondary school Z all four students understood the essay to have a title, an introduction, body and conclusion.

The following classroom narrative illustrates how essay writing was actually taught. I have provided the original transcript in Kiswahili followed by the English translated version (my translation). However, before I present the classroom narrative, it is worthwhile to present the context where the teaching and learning of writing took place. I have thus provided the profile of the school in general and the classroom in particular in the following section.

6.1.1 General description of the school

Primary school W in Mvomero District is a government owned school. It has 471 pupils, and forty-one teachers. I was told that the school had no shortage of teachers. Hence this number (teacher’s number) was optimal. It is a co-education school. All the classes and offices were in a state of dilapidation in that the walls had started to crack; since the school was first painted, no repainting had been done; no class or office had windows with shutters hence all classes and offices were invariably too dusty. This was aggravated by the worn out floor. Desks for pupils were not enough in almost every class; some pupils had to sit on the floor. This is not a peculiar school in terms of physical appearance, all old government schools in Tanzania would look like this one, and the exception would

be the new schools being constructed now under the government programme known as Primary Education Development Programme (PEDEP).

6.1.1.1 Specific description of the classroom observed

Standard 7A (Kiswahili lesson) – Date: 26/1/07; Time: 2.00 – 2.40 pm.

The classroom was of standard size, which accommodated three columns of desks. It was painted gray, but the paint was worn-out hence the walls were extremely dirty. It had five relatively large windows, three on one side, and two on the other. The classroom was perpetually dusty because of windows with no shutters. There were fifteen desks designed for two pupils to sit on comfortably but others were carrying three pupils per desk. All desks were arranged in a traditional classroom style i.e. facing in front. There was a fixed blackboard in front. There was neither a table nor a chair for the teacher. There were no posters on the wall save for the time table. The acoustics of the room were generally good. On the day of observation there were thirty pupils, sixteen girls and fourteen boys. I was told that the total number was 34 if everybody attended.

When the teacher, Mrs. Mariam, the cameraman and I, entered the classroom, pupils stood up and greeted us. I was shown a place to sit. The cameraman chose a convenient position in the classroom that would allow him to have a broad view of the whole classroom. But he did not permanently remain there, he was moving back and forth while recording. There was no need of an introduction because the pupils had been seeing me on several occasions with a camera during informal observation in their class in the previous year.

The lesson started with the teacher writing the title of the day's lesson on the blackboard i.e. Kiswahili; the topic – composing; and the sub-topic – essay writing. She started her lesson by asking the pupils to mention the important things to be considered before one writes an essay. She worked out the points for an essay, which was on HIV – AIDS. A good number of pupils raised their hands to contribute to the essay plan. There were some pupils who did not raise their hands whenever a question was asked. Therefore, to try and make these respond to questions, I observed three incidences whereby the teacher either

called by name or by pointing to such pupils. Out of three only one managed to provide a correct answer. Every time a pupil suggested a correct point, she would write it on the blackboard. No student was observed to ask any question in this lesson. When I later asked Mrs. Mariam that by not asking any question meant that they had understood, she said that the majority had understood only that some pupils were always shy to speak whether asking or answering a question.

When they finished enumerating the points, which would guide the essay, she then rearranged the points she had written on the blackboard logically starting with the first to the last. At the end of her lecture, she asked if there was any pupil who had a question; no pupil raised his/her hand to ask any question. She then asked them to write an essay on HIV – AIDS using the plan they had worked out, not exceeding one page. The pupils started to write while she was moving around making sporadic comments on problems she noticed on some pupils' essays such as: "write in paragraphs", "remember to start sentences with capital letters". When the bell rang, only one pupil had finished writing her essay. She then added fifteen more minutes for others to finish the writing. Finally, she called 'time up', they collected their exercise books for marking. We thanked them and left.

6.1.1.2 The teaching of essay writing in primary school W

It is important to examine the classroom interaction because following the tradition of NLS which is the theoretical framework underpinning this study, the classroom is viewed as a 'site' of literacy formation in that patterns of power and identity are constituted in the discourse of classroom literacy events. This study assumes that literacy is a cultural practice and one that can be best understood and improved through an exploration of the ways in which pupils'/students' literacy practices are enacted in real classroom contexts (Cairney, 1995; Edwards & Mercer, 1987).

From the NLS perspective, literacy is not viewed just as an internal process but also, and most importantly, as a social practice. The work of Scribner and Cole (1981) for example, demonstrated that literacy *per se* does not necessarily lead to cognitive growth and

development, what matters is not literacy as isolated skill, but the social practices into which people are acculturated or apprenticed as members of specific social group. This means that learning cannot be understood without reference to the contextual, historical and cultural factors associated with entering and participating in that particular community of learners (Baker & Luke, 1991; Greene & Ackrman, 1995; Street, 1993). In this regard, the message the teacher is supplying and how she is supplying it are crucial in the teaching and learning activity.

To show this, I have used Christie's model of curriculum genre and macrogenre to analyse classroom data. The data for this section will be presented and discussed at two levels as follows: First, I will attempt to show how teachers and learners have interacted with language in the process of producing academic texts. Second, I will discuss the approach (es) of teaching writing that was/were adopted. However, the discussion of the approaches will be done after presenting the microgenre of the second school. The discussion will refer to both two schools – Primary school W and secondary school Y.⁸

I would like to remind readers here of the Christie's model of curriculum macrogenre. It has three phrases as follows: the beginning (Curriculum Initiation), the middle (Curriculum Collaboration/negotiation) and the end (Curriculum Closure). According to Christie (2002) the Curriculum initiation, as already explained, initiates activity, establishes goals, orientates pupils/students towards the pending lesson, defines the ultimate task or tasks in general terms, and indicates the evaluation principles that will apply. The Curriculum Collaboration/Negotiation is normally the longest and will, in most cases last for several lessons. This part involves pursuing the work necessary towards achievement of the task(s). The Curriculum closure involves a culminating activity. It extends upon the work of the Curriculum Collaboration/Negotiation. Christie (2002) says: "it involves the completion of the task(s) which were very audibly foretold in the Curriculum Initiation" (p. 115).

⁸ I have chosen primary school W to illustrate the writing of an essay, the Kiswahili lesson at primary school X did not culminate into essay writing. At secondary level I have chosen secondary school Y because it has a different beginning from the rest. Nonetheless, the classroom narratives for other schools have been provided as appendices 32 – 35.

Standard seven Kiswahili lesson at primary school W. The topic was about essay writing. This lesson was observed on 26/1/2007

Curriculum initiation

KEY: MWAL (T) – means teacher; WANAF (PP) – means pupils; MWAN (P) – means pupil. The bracketed italics are my contextual comments.

1. MWAL: (<i>anaandika kichwa cha mada ya leo ubaoni</i>) Somo letu la leo ni nini?	T: What is our topic today?
2. WANAF: Insha	PP: Essay.
3. MWAL: Nini?	T: What?
4. WANAF: Insha	PP: Essay.

Here this stage is very short mainly asking pupils to say what the title of the lesson she had written on the blackboard. This stage is, according to Christie (2002) realized in the regulative register – those to do with overall pedagogic goals and purposes; and the instructional register – those to do with the particular instructional field that constitutes the ‘content’ of the lesson. Although there are some aspects of the regulative register, the major purpose of this stage is not accomplished, that of preparing pupils towards achieving some clarity and specificity about the nature of the pending task. On the whole the genre is dominated by the content, the instructional register. The following is the illustration of how the two registers have unfolded in this stage.

REGULATIVE REGISTER

a) *First person plural ‘we’ and its possessive form*

Interpersonally, the regulative register is realized in the use of possessive form (our) of ‘we’ to build solidarity with her pupils in the activity at hand. She is again using the first person plural (we) for the same purposes:

SW: Somo letu la leo ni nini? (*letu –possessive*) (1)

E: *What is our topic today?* (1)

b) *Mood*

She uses interrogatives to elicit answers:

SW: Nini? (3)
E: What?(3)

INSTRUCTIONAL REGISTER

Interpersonally, the instructional register is realized in exchange of information:

MWAL.: Somo letu la leo ni nini? (1-4)
WANAF: Insha
MWAL: Nini?
WANAF: Insha

English translation

T: What is our topic today? (1-4)
PP: Essay
T: What?
PP: Essay

Textually, the instructional register is realized in topical Themes to identify an aspect of the field:

SW: Somo letu la leo ni nini? (1)
E: What is our topic today? (1)
SW: Insha (2)
E: Essay (2)

In this macrogenre, there is no clear indication of the shift between the first genre – Curriculum Initiation and the middle genre – Curriculum Negotiation. It is said that in a perfect macrogenre, this shift will be indicated by the change from teacher’s monologue to dialogue by engaging pupils/students with questions. This act then, marks the entry to the middle genre – Curriculum Negotiation whereby the instructional register will be foregrounded while the regulative one will continue to operate only tacitly (Christie, 1997, 1999, 2001, 2002, 2005).

Curriculum negotiation

5. MWAL: Kabla hatujatunga insha, ni nani anieleze ni vitu gani muhimu vinavyotakiwa kuwepo katika insha? (anamtaja kwa jina msichana ambaye hakuwa amenyooosha mkono. Hakuna mwanafunzi yeyote aliyekuwa amenyooosha mkono)	T: Before we compose an essay, one must know the important things an essay should contain. What are they? Who will tell me? (Calls on a girl-pupil whose hand was not up. In fact none of the pupils had their hands up).
6. WANAF: Aya	PP: Paragraph
7. MWAL: (anamchagua mvulana) kitu	T: (Chooses a boy-pupil). What else?

<p>kingine?</p> <p>8. MWAN: Kuanza na herufi kubwa</p> <p>9. MWAL: Amesema kwamba lazima kuwepo na nini? Tunapoanza kuandika tunaanza na nini?</p> <p>10. WANAF: Herufi kubwa</p> <p>11. MWAL: Mwingine? (<i>anamchagua msichana ambaye alikuwa amenyooosha mkono</i>)</p> <p>12. MWAN: Kichwa cha habari</p> <p>13. MWAL: (<i>anarudia jibu ili kukubaliana na usahihi wake</i>) Kwamba ni lazima uwe na kichwa cha habari. Baada ya kichwa cha habari unafanya nini? (<i>kimya kama dakika tatu. Anaamua kumtaja msichana mmoja ambaye hakuwa amenyooosha mkono. Hakuna mwanafunzi yeyote aliyekawa amenyooosha mkono</i>)</p> <p>14. MWAN: Kitu kinachohusika katika insha?</p> <p>15. MWAL: (<i>Anarudia jibu la mwanafunzi kuhakikisha kama ndivyo alivyosema</i>) Kitu kinachohusika katika insha?</p> <p>16. MWAN: (<i>Mwanafunzi huyohuyo anajibu</i>) ndiyo</p> <p>17. MWAL: Kitu gani hicho? (<i>kimya</i>) Hamjawahi kuandika insha? (<i>anakvenda ubaoni</i>) Kwa mfano tunaandika insha juu ya ukimwi, kwa hiyo kichwa chetu cha habari in ukimwi. Tunapoandika insha lazima kuwe na vidokezo au dondoo kabla hujaandika insha yako. Kwa hiyo dondoo la kwanza ni nini? (<i>kimya</i>) si mmesema mmewahi kuandika insha? (<i>anaandika dondoo moja ubaoni</i>) Kwanza tunatakiwa kuangalia maana ya ukimwi. Maana ya nini?</p> <p>18. WANAF: Ukimwi</p> <p>19. MWAL: Huwezi ukaandika kitu ambacho hukijui, lazima kwanza ueleze maana ya kitu chenyewe. Kwa hiyo lazima kwanza ueleze ukimwi ni nini? Haya baada ya hapo kitu gani kinafuatia?</p> <p>20. MWAN: (<i>Msichana mmoja ambaye alikuwa amenyooosha mkono wake</i>) jinsi unavyoenea</p> <p>21. MWAL: (<i>anarudia jibu ili kukubaliana na usahihi wake</i>) Jinsi unavyoenea. (<i>Analiandika ubaoni hilo dondoo la pili</i>). Eh, kitu cha tatu? (<i>mikono mingi inanyooshwa, anamchagua msichana kwa jina</i>)</p> <p>22. MWAN: Dalili</p> <p>23. MWAL: Dalili zake. Baada ya kuzungumzia dalili zake kipengele kingine ni nini? (<i>anamchagua msichana kati ya</i></p>	<p>P: To start with a capital letter</p> <p>T: What did she say an essay should contain? When we start writing an essay, what do we begin with?</p> <p>PP: Capital letter.</p> <p>T: Who else? (Chooses a girl-pupil who had her hand up)</p> <p>P: A heading.</p> <p>T: A heading (<i>Repeats the answer to concur with it</i>). Your essay should have a heading. After writing a heading, what do you do? What else should there be? (<i>There is about a three-minute silence; decides to call on a girl-pupil who did not have her hand up. No pupils had their hands up</i>).</p> <p>P: Something to do with essay?</p> <p>T: Something to do with essay? (<i>Repeats the pupils' response to be sure that is what she said</i>).</p> <p>P (<i>Same pupil replies</i>) yes.</p> <p>T: What's that? Haven't you ever written an essay? (<i>Moves to the chalkboard</i>). Suppose we are writing an essay on HIV/AIDS. The heading for our essay is, therefore, HIV/AIDS. Before writing an essay we need an outline of the main points/ideas in the essay. What should be the first main point on the outline of our essay then? (<i>Silence</i>). Didn't you all say you have written an essay? (<i>Writes one main point on the blackboard</i>). First we need to explain what HIV/AIDS means. The meaning of what?</p> <p>PP: HIV/AIDS.</p> <p>T: You can't write about something that you don't know, you must first explain the meaning of the thing itself. Therefore you must first define the term HIV/AIDS. Now, what comes next?</p> <p>P: (A girl-pupil who had her hand up) How it spreads</p> <p>T: How it spreads (<i>Repeats the answer to agree to its correctness</i>). How HIV/AIDS spreads (<i>Writes that second main point on the blackboard</i>). Eh, what's the third thing? (<i>Picks a girl-pupil by name out of several whose hands were up</i>)</p> <p>P: Symptoms.</p> <p>T: Its symptoms. (<i>Repeats the answer to agree to its correctness</i>). After talking about its symptoms, what's the next item?</p>
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<p><i>baadhi ya wanafunzi wengine waliokuwa wamenyoosha mkono)</i></p> <p>24. MWAN: Njia za kujikinga</p> <p>25. MWAL: (<i>anarudia jibu ili kukubaliana na usahihi wake</i>) Njia za kujikinga.. Eh, mwingine? (<i>anamchagua mvulana, hakuwa amenyooosha mkono</i>)</p> <p>26. MWAN: Madhara</p> <p>27. MWAL: (<i>anarudia jibu ili kukubaliana na usahihi wake</i>) Madhara. Kitu kingine? (<i>anamchagua mvulana, hakuwa amenyooosha mkono</i>)</p> <p>28. MWAN: Dalili</p> <p>29. MWAL: Dalili tayari tumekwisha taja. Mwingine? (<i>kimya kidogo</i>) Kitu kingine na ni cha mwisho (<i>kimya na hakuna aliyenyooosha mkono</i>) Anaamua kutaja dondoo la mwisho mwenyewe. Kitu kingine tunaita 'Hitimisho' Kitu kama hitimisho kinaweza kuwa kama nini? Ushauri. Unaweza ukatoa ushauri au ukatoa maoni. (<i>Hapa anakwenda ubaoni na kuanza kuzipanga zile dondoo ya kwanza mpaka ya mwisho</i>) Ya kwanza, maana ya ukimwi, ya pili dalili zake, ya tatu jinsi unavyosambaa, ya nne njia za kujikinga, tano madhara, na ya mwisho hitimisho. Baada ya hapo sasa unaweza ukaandika insha yako inayohusu ukimwi. Mnanielewa? (<i>kimya</i>) mnanielewa?</p> <p>30. WANAF: Ndiyo</p> <p>31. MWAL: Kuna mwenye swali mpaka hapo? (<i>hakuna aliyekuwa na swali</i>) anauliza tena. Mwenye swali mpaka hapo nani? (<i>hakuna mwenye swali. Anaendelea</i>) Sasa baada ya hapo unapoanza kuandika insha lazima uanze na kichwa cha habari. Kichwa cha habari tumesema ni nini?</p> <p>32. WANAF: Ukimwi</p> <p>33. MWAL: Ni nini?</p> <p>34. WANAF: Ukimwi</p>	<p>(Picks a girl-pupil out of several whose hands were up).</p> <p>P: Ways of protecting oneself.</p> <p>T: (<i>Repeats the answer to confirm its correctness</i>). Ways of protecting oneself from HIV/AIDS infection. Eh, someone else? (Chooses a boy-pupil who had not raised his hand).</p> <p>P: Effects.</p> <p>T: (<i>Repeats the answer to confirm its correctness</i>). The effects of HIV/AIDS. What else? (<i>Chooses a boy-pupil who had not raised his hand</i>).</p> <p>P: Symptoms.</p> <p>T: We have already mentioned symptoms. Someone else? (<i>Brief silence</i>). Something else - the last one? (<i>Silence; no one has their hands up</i>). Decides to mention the last main point. The last main point is what we call <i>Conclusion</i>. What can a conclusion be like? Advice. You can give advice or opinion. (<i>Moves to the blackboard and starts arranging the main points, from the first to the last</i>). The first, The meaning of HIV/AIDS; the second, Its symptoms; the third, How it spreads; the fourth, Ways of protecting oneself; the fifth, Effects; and the last, Conclusion. After this outline, you can now write your essay on HIV/AIDS, do you understand me? (<i>Silence</i>). Dou you understand me?</p> <p>P: Yes.</p> <p>T: Does anyone have a question? (<i>No one had a question. Asks again</i>). Who has a question up to this point? (<i>No one had a question. Carries on</i>). Now when you start writing an essay, you must start with a heading. What did we say our heading is?</p> <p>PP: HIV/AIDS.</p> <p>T: What is it?</p> <p>PP: HIV/AIDS.</p>
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This is the longest part where the teaching and learning takes place, and hence it would normally be characterized by teacher's declaratives (when giving information); interrogatives (when demanding information from the pupils) and pupils' declaratives (when answering teacher's questions). The patterns of talk in this part of the macrogenre is dominated by sequences of IRE (Initiation, Response, Evaluation) (Mehan, 1979) or IRF (Initiation, Response, Followup) (Sinclair and Couthard, 1975). In this sense pupils are seen to be making only one word responses in a stretch in which the teacher

dominates. Although pupils' answers were not always correct, at least teacher's directions to the pupils in terms of the language were precise in that she involved the pupils in a 'discussion' of the content about which they were to write. However, one major weakness was the teacher's failure to facilitate pupil-to-pupil interaction despite a very good opportunity for her to do so. This was when she decided to rearrange herself the order of the points instead of asking pupils to do the rearrangement themselves in groups. The following section demonstrates the operation of the two registers.

REGULATIVE REGISTER

Interpersonally, the regulative register is realized in:

a) Mood

The interrogative mood is conspicuous in this genre in that the teacher keeps on soliciting answers from the pupils for example:

SW: Baada ya Kichwa cha habari, unafanya nini? (13)

E: After writing a heading, what do you do? (13)

SW: Kitu gani hicho?(17)

E: What's that? (17)

In addition, the teacher uses declarative mood primarily for imparting information, for example:

SW: Tunapoandika insha insha lazima kuwe na vidokezo au dondoo...(17)

E: Before writing an essay we need an outline of the main points...(17)

SW: Kwanza tunatakiwa kuangalia maana ya ukimwi (17)

E: First we need to explain what HIV/AIDS means (17)

b) First person plural

She uses 'we' to build solidarity with her students in the teaching and learning activity for example:

SW: Tunapoandika insha...(the underlined is the 'we') (17)

E: When we write an essay...(17)

Experientially, the regulative register is realized in material and behavioural processes the teacher and pupils engage in.

SW: Tunapoanza kuandika...(pr:material) (9)

E: When we start writing... (9)

SW: ...*tunatakiwa kuangalia...* (pr:behavioural) (17)

E: ...*we need to explain...* (17)

Textually, the regulative register is realized in textual theme to guide and carry the discourse forward:

SW: *Kabla hatujatunga insha...*(5)

E: *Before we compose an essay...*(5)

SW: *Kwa hiyo lazima kwanza ueleze ukimwi ni nini?*...(19)

E: *Therefore you must first define the term HIV/AIDS...*(19)

INSTRUCTIONAL REGISTER

Experientially, the instructional register is realized in the participant role of value to do with the field of information being taught and learned as (important things required in an essay) follows:

SW: ...*ni vitu gani muhimu vinavyotakiwa kuwepo katika insha?* (5)
Pr:intensive Circ:manner Value Circ:loc

E: *What are the important things an essay should contain ?* (5)

Textually, the instructional register is realized in series of textual themes which enumerate points:

SW: *Ya kwanza... ya pili... ya tatu... ya nne... ya tano... na mwisho...*(29)

E: *the first... the second... the third...the fourth... the fifth.. and the last...*(29)

Curriculum closure

35. MWAL: Kwa hiyo kila kipengere cha dondo kitakuwa na haya yake utakapokuwa unaadika insha na unapoanza aya lazima utumie herufi...?	T: So, each main point will have its own paragraph in the essay you are writing; and when you start a paragraph what type of letter must you use?
36. WANAF: Kubwa	PP: A capital letter.
37. MWAL: (anarudia jibu ili kukubaliana na usahihi wake) Kubwa, mnanielewa?	T: (Repeats the answer to agree to its correctness). A capital letter. Do you understand me?
38. WANAF: (Baadhi yao) Ndiyo	PP: (Several pupils) Yes.
39. MWAL: (Anauliza tena) Mnanielewa?	T: (Repeats the question) Do you understand me?
40. WANAF: (Wote) ndiyo	PP: (All) Yes.
41. MWAL: (Anauliza tena) Hakuna mwenye swali?	T: (Asks again) So, no one has a question then?
42. WANAF: Ndiyo	PP: Yes.
43. MWAL: Kwa hiyo wote mmekwisha fahamu jinsi ya kuandika insha? (kimya) Mmekwisha fahamu?	T: So, all of you now know how to write an essay? (Silence). Have you understood how to write an essay?

<p>44. WANAF: Ndiyo</p> <p>45. MWAL: Haya ebu chukueni daftari zenu. Chukueni daftari tuandike insha juu ya ukimwi. Naomba insha yako utakayoandika isizidi ukurasa mmoja. Maelezo yawe mafupi yanayooleweka.</p>	<p>PP: Yes.</p> <p>T: Okay, take your exercise books and let's write an essay on HIV/AIDS. Your essay should not exceed one page, please. Be brief but clear.</p>
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Finally, here the pupils are directed to commence the writing task as. However, this task was not projected in the curriculum initiation. After going through the steps of essay writing as a whole class, pupils were required to write the essay guided by the outline they had produced as a class. The following is the demonstration of how the only register was realized. The instructional register is not realized here because it was an individual writing task.

REGULATIVE REGISTER

Interpersonally, the regulative register is realized in the choice of polar interrogatives to solicit questions from pupils and in the choice of imperative to give orders:

Polar interrogatives

SW: Mnanielewa? (37)

E: Do you understand me?(37)

SW: Hakuna mwenye swali? (41)

E: no one has a question?(41)

Imperatives

SW: Chukua daftari (45)

E: take your exercise books (45)

In addition, the regulative register is realized in interpersonal metaphor of command for example:

SW: Na-omb-a (naomba) insha yako utakayoandika isizidi ukurasa mmoja

E: Please, your essay should not exceed one page

Experientially, the regulative register is realized in mental processes to check whether the pupils have understood the teacher's explanations:

SW: Mnanielewa? (pr:mental) (37)

- E: *Do you understand me? (37)*
 SW: *Mmekwisha fahamu? (pr: mental) (43)*
 E: *Have you understood? (43)*

Textually, the regulative register is realized in the use of topical theme to direct:

- SW: *Chukua daftari (45)*
 E: *Take your exercise books (45)*

Clearly, the teacher was trying to teach an expository genre. She fell short of explaining all the elements which make up the introduction, body and concluding section along with each element's function, in short the conventions of expository essay. Pupils and their teacher managed to come out with points/arguments for the essay; nonetheless following Hyland's model of exposition presented in chapter three, it would have helped much if she had shown the pupils the place where each point they had produced was supposed to be. For example, where the thesis is located in the introduction in an exposition, where the summary of the points is located in the introduction.

The findings from teachers in relation to principles of essay writing show that all their explanations seem to point to only one genre – exposition, although they could not explain it comprehensively for example the following explanations by Ms Mariam – the Kiswahili teacher at primary school W

Mhojaji: Uandishi wa insha mnafundishaje?

Mhojiwa: Hatua ya kwanza katika ufundishaji wa insha ni kutafuta kichwa cha habari. Unatakiwa ufundishe hatua za kuandika insha. Unapoandika kichwa cha habari lazima ukiandike kwa herufi kubwa. Halafu kabla hujaanza kuandika lazima uwe na dondoo au vidokezo. Hivyo vidokezo ndivyo vinavyokuwa dira yako. Kwa mfano unaadika insha juu ya mto au mito, ni lazima kwanza useme mto au mito ni nini, halafu ina faida gani, faida zake za majumbani, viwandani na mahali pengine. Pia unaweza ukataka kujua hasara ya mito, pia aina za mito, kwa mfano mito ya kudumu na ya msimu. Unapomaliza kuna kitu kinaitwa hitimisho ambacho mara nyingi huwa ni ushauri au wazo

I: How do you teach essay writing?

R: The first step in the teaching of essay writing is to come up with a title. You are supposed to teach the stages of essay writing. When you write the essay title must be in capital letters. Before you start writing you must have points or an outline. Those points will be your guide. For example you are writing an essay on a river or rivers, you must first define what you mean by a river or rivers, their advantages in relation to our homes, to industries and elsewhere. Also you may wish to know the disadvantages of rivers, also the types of rivers, for example permanent and non-permanent rivers. When you are through there is a thing called conclusion which often is to give recommendations or idea

Ms. Anita – the Kiswahili teacher at primary X explained the principles of essay writing thus:

Mhojiwa: Unapofundisha insha, kwanza anatakiwa apange zile points zake. Kwa mfano labda umemwambia atunge insha kuhusu mazingira. Kwanza atatakiwa aeleze mazingira ni nini, baadaye aeleze umuhimu wa kutunza mazingira, halafu aeleze uharibifu wa mazingira, baadaye atoe hitimisho kwamba ni vizuri kutunza mazingira kwa sababu hizi na hizi

R: When you teach essay writing, first he/she has to arrange his/her points. For example you have asked her/him to compose an essay on environment. He/she will first be required to explain what he/she means by the term 'environment, then to explain the importance of preserving environment, then he/she should explain about environmental degradation, finally, he/she gives a conclusion that it is important to preserve environment because of these and these reasons.

The following is an example of an essay on HIV/AIDS the pupils of school W were asked to write after the teaching. This essay was written by Fridah one of the pupils categorized as 'best' writer. The essay has been reproduced verbatim, original punctuations and the structure of paragraphs have been retained, and no structural modification has been made.

Ukimwi ni upungufu wa kinga mwilini. Upungufu huo wa kinga hutokana na virusi vienezavyo ukimwi kushambulia na kuuu kinga ya mwili hasa chembe hai nyeupe za damu.

Ukimwi huanza kwa dalili mbalimbali kama vile: kikohozi kikavu cha mara kwa mara, kupungua uzito, homa za mara kwa mara, nywele huwa laini kama mtoto mchanga na kunyonyoka na magonjwa ya ngozi.

Ukimwi unaenea kwa njia zifuatazo: kujamiiana, kutoka kwa mama kwenda kwa mtoto wakati anapojifungua au kunyonyesha, kuongezwa damu yenye virusi vya ukimwi, kuchangia vitu venye ncha kali kama nyembe, sindano na kadhalika.

Tunapaswa kujikinga na ukimwi kwa kutojamiiana tukiwa katika umri mdogo hadi tutakapooa au kuolewa, ikishindikana tutumie kondomu, mama anapokuwa mjamzito apime kwanza virusi vya ukimwi ili ajue atamkingaje mtoto aliye tumboni, kabla ya kuongezwa damu lazima damu hiyo ipimwe kwanza. Kutotumia vitu vyenye ncha kali zaidi ya mtu mmoja.

Kuna madhara mengi yanayotokana na ukimwi kama vile: mtu anapougua ukimwi huwa hana nguvu ya kufanya kazi, hivyo huwa mzigo kwa wale wanaolea kwani huwa kama mtoto mchanga, vilevile, mtu anapokuwa na ukimwi yeye mwenyewe hupata mateso makali kutokana na magonjwa na maumivu. Pia, mtu anapougua ukimwi hatima yake ni kifo hivyo uacha majonzi kwa familia inayomtegemea, jamii na hata taifa kwani nguvu kazi yake imepotea.

Kwa hiyo, vijana, wazee, hata watoto tueleke tabia hatarishi zinazopelekea maabukizi ya virusi vya ukimwi kama vile ulevi wa kupindukia, matumizi ya dawa za kulevya, ngono zembe na pia tupime kwa hiyari ili kupanga maisha yetu ya baadaye.

English translation (my translation)

HIV – AIDS is the deficiency of body immune system. That deficiency is a result of the virus, which spreads HIV – AIDS by attacking and killing the body immune system particularly the white blood cells.

HIV – AIDS starts with several symptoms such as: frequent dry cough, weight loss, frequent fever, hair becoming soft like that of a baby and falling off, and skin diseases.

HIV – AIDS spreads through the following ways: sexual intercourse, from mother to child during delivery or during breast feeding, by being given HIV – AIDS infected blood, sharing sharp objects such as razor blades, needles etc.

We are obliged to protect ourselves against HIV – AIDS by not indulging in sexual intercourse at a tender age until we get married, if that fails we must use condoms. When the mother is pregnant she must get tested for HIV – AIDS virus so as to know how to protect her child in the womb. Before we are given blood it must first be tested. We should not share sharp objects.

There are other damages as a result of HIV – AIDS such as: when a person is suffering from HIV – AIDS he/she cannot work, so he/she becomes a burden to those taking care of him/her because he/she is like a baby. In addition, a person suffering from HIV – AIDS is in acute pains. Also a person suffering from HIV – AIDS finally dies and thereby leaving sorrow for his/her family which was depending on him/her, to the society and even to the nation because of the loss of his/her manpower.

Therefore the young, the old and even the children we should avoid dangerous behaviour which leads to the spread of HIV – AIDS such as alcohol abuse, drug abuse, unprotected sexual intercourse and we should also get tested so as to plan our future lives.

This is certainly an exposition. Although it is not yet a full-brown exposition, the basic structure of an expository genre is there, it only needs to be “remolded in constructive ways” (Rothery in Martin, 1990). When this pupil was asked to explain the principles of essay writing, she explained it as depicted in the following excerpt:

Key:

I = Interviewer

R = Respondent

xxx = inaudible

Mhojaji: Mwalimu anafundishaje jinsi ya kutunga insha?

Mhojiwa: Kutunga insha tunafuata maelekezo. Kama amekwambia maneno yasizidi 100 halafu unaaza na aya, halafu unaadika mambo xxx

Mhojaji: Unaanza na aya?

Mhojiwa: Ee

Mhojaji: Siyo unaanza na kichwa?

Mhojiwa: xxx wakati wa kuandika unaaza na aya

Mhojaji: Kila aya ina nini?

Mhojiwa: Ina jambo unalotaka kueleza kwa mfano hasara (*anarejea insha waliyoandika kuhusu kilimo*) za kilimo au dalili za marelia xxx

I: How does the teacher teach you essay writing

R: We just follow the instructions. If she tells you not more than 100 words, you also begin with a paragraph, you then write things xxx

I: You start with a paragraph?

R: Yes

I: Not the heading?

R: xxx when writing you start with the paragraph

I: What does each paragraph contain?

R: Contains an issue you want to explain for example (*she refers the essay they had written about agriculture*) disadvantages of agriculture or the symptoms of Malaria xxx

Mhojaji: Hitimisho lina kazi gani kwenye insha?

Mhojiwa: Hitimisho linakufanya utoe ushauri

I: What is the function of a conclusion in an essay?

R: It enables you to give recommendations to the

kwa serikali au kwa jamii	government or society
Mhojaji: Kwa hiyo hizo ndiyo kanuni za insha mlizofundiswa?	I: So those are the principles of essay writing you were taught
Mhojiwa: Ehee	R: Yes
Mhojaji: Hakuna kingine	I: Nothing more?
Mhojiwa: Ee	R: Yes

Martin (ibid.) categorizes Expositions as fully developed Explanations. In Exposition, more than one argument is presented in favour of a judgment. Martin refers to this judgment in Exposition as a THESIS, and to the reasons supporting it as ARGUMENTS. In mature exposition each Argument for the Thesis tends to form a paragraph and the Arguments and Thesis may be summed up in a final paragraph or conclusion. Martin draws our attention to the fact that these features (of expository writing) evolve over time in children's writing (p.14). The generic structure of this genre is represented thus: {Thesis^ Arguments 1-n^ Reinforcement of Thesis} the symbol ^ indicates "is followed by"; the symbol '-n' means that the you can have, from argument one to indefinite and the round brackets indicate optionality in the structure. The whole sequence of elements is enclosed in curly brackets (Macken-Horarik, 2002).

It does appear that teachers teach only one genre – exposition, which is not comprehensively taught, and expect their pupils to use this genre even in science texts. When science teachers were asked whether they teach scientific genres they said that they did not, they expect pupils to pick the genre through reading science textbooks. Their verbatim answers are given in the following excerpts.

Ms. Sevelina: Science teacher primary school W

Mhojaji: Unafikiri mwanafunzi anaweza akaeleza kwa kuandika jinsi moyo unavyofanya kazi?	I: Do you think a pupil can explain in writing how the heart works?
Mhojaji: Wao wenyewe?	R: On their own?
Mhojaji: Ehee	I: Yes
Mhojiwa: Mbona anaweza. Ungeingia darasa la tano sayansi wamecleza vizuri mno, hata mwanagu mie yuko la tano. Kuna mtihani mmoja walitungiwa kuhusu mfumo wa mzunguko wa damu. Yaani nilishangaa alifanya vizuri kiasi kwamba mpaka anachora yale mamichoro ya plasmodium. Katika	R: They can. If you had gone to standard five science they have explained it very clearly, even my child is in that class. They were once given an examination, which was about blood circulation. I was surprised, he/she performed very well, and he/she even managed to draw the plasmodium

maswali 25 alikoşa moja tu.

Mhojaji: Mnawafundisha kuandika insha za kisayansi, yaani uandishi katika somo la sayansi?

Mhojiwa: Hapana hatufundishi, wanajifunza kutokana na kusoma vitabu vya sayansi

diagrams. Out of 25 questions he missed only one.

I: Do you teach them how to write scientific essays, I mean writing in science subject?

R: No, we don't teach them, they learn by reading science textbooks

Ms. Anna: Science teacher primary school X

Mhojaji: Unaelezaje uwezo wao katika kutumia Kiswahili kuelezea dhana za kisayansi kwa kuandika?

Mhojiwa: Uwezo wanao kwa wastani

Mhojaji: Mnawafundisha uandishi wa kisayansi, nina maana kama vile insha katika lugha ya kisayansi

Mhojiwa: Kwa kweli hakuna kitu kama hicho. Wanaelewa tu uandishi wa kisayansi kadri wanavyosoma kwenye vitabu vyao vya sayansi

I: How do you explain their ability in using Kiswahili to express scientific concepts in writing?

R: They have that ability on the average

I: Do you teach them scientific writing, I mean such as an essay in a scientific language?

R: Frankly speaking there is no such a thing. They simply pick scientific writing as they read in their science text book

Martin, describes Reports as “the major genre in science textbooks” (Martin, 1990 cited in Veel, 1997: 170) and Explanations as “for many students...the main form of extended writing” in science (ibid). Shea’s research confirms that Reports and Explanations are the most recognizable genres in school science textbooks (Shea, 1988 cited in Veel, 1997: 170). An examination of standard six and seven science textbooks for Tanzania primary schools indeed confirms Shea and Martin’s assertions above (see for example the following standard six science textbooks: Alan Peacock (2004) Science standard 6; Tanzania Institute of Education (2004) Science standard 6; Kalugula & Kilama Science (2004) Science standard 6 and Mture Educational Publishers (2000) Science standard 7)

The assertions by the science teachers – that they do not teach the genres typical to science – bring us to a curious pedagogical contradiction that needs to be resolved. The contradiction is: They assume that science genres are learnt through exposure – through book reading – but this exposure is not possible for the majority of pupils for lack of these text books as we have seen above. In emphasizing the importance of pupils learning various genres particular to science fields Martin (1993) neatly illustrates thus:

A necessary part of becoming a proficient science student is learning to read and write the various genres particular to science fields, and for that reason teachers need to be careful in thinking about the various genres they want their

students to learn. [...] much contemporary advice to teachers does not in fact do justice to the actual genres of science. And genres more appropriate to other fields than science are recommended to be taught. This leaves many students rather uncertain about what is expected, which has very serious ramifications for individuals during public examinations, and equally serious ramifications for a 'banana republic' like Tanzania in which science and technology are expected to play an increasingly major role (pp.186 – 7). (*The italicised phrase is my addition*)

Thus, while the advantaged children (children who come from the homes where books are available and school literacy is practiced) can learn different type of genres, the disadvantaged ones need to be taught explicitly a variety of genres; like Martin (1993), Johns (2008) makes the telling point by saying: “[...] a carefully designed and scaffolded genre awareness programme is the ideal for novice students – and for other students as well” (p.239). It is for this reason I also tend to agree with Rothery (ibid.) when she says: “[...] if we do not teach these children to write we are denying them the opportunity for success in education system” (p.76).

We have seen that the primary school syllabus does not include a variety of genres such as Explanation, Reports, Descriptions etc.; even Exposition is not explicitly mentioned as a genre. Logically, if the syllabus does not include these genres, they cannot be expected to appear in either pupils Kiswahili textbooks or teacher's guides because these are written according to the syllabus. For instance, on composing, the standard seven teacher's guide for Kiswahili as subject instructs the teacher first to have a discussion before the actual writing task. This discussion is centred on the points to guide the essay. It specifically directs that:

1. The teacher should guide the pupils to generate points, and that the points be written on the blackboard.
2. Pupils should compose an essay using the points they have generated
3. The teacher should mark the essay taking into consideration punctuation, paragraphs and logical flow of ideas (Taasisi ya elimu Tanzania, 1996: 6) (my translation).

These are the issues, which inform the writing of an essay in primary schools in Tanzania than the science genres mentioned above. The other genres that are explicitly mentioned by the syllabus to be taught are telegrams, various letters and narratives.

Although the science genres are not taught, some pupils managed to reproduce them. For example Jackson's essay (of primary school W) which was trying to explain the circulation of blood in a human body. The text is reproduced below to illustrate the basic structure of a Report genre. (The text is reproduced as it is in the original. No correction or any modification has been made on it).

MFUMO WA MZUNGUKO WA DAMU

Damu ni tishu iliyo katika hali ya kiminiko. Damu imeundwa na sehemu tatu nazo ni chembechembe nyekundu chembechembe nyeupe na plazima. Damu ina rangi nyekundu

Damu inasafiri kwa kutumia mishipa ya damu. Kuna mishipa inayoingiza damu kwenye moyo na inayotoa damu kwenye moyo. Ukubwa wa moyo wa binadamu yeyote ni kama ngumi yake. Mishipa inayoingiza damu kwenye moyo huitwa vena a renali na ile inayotoa damu kwenye moyo huitwa ateri ya renali.

Kuna aina mbili za mishipa ya damu. Mishipa inayoingiza damu kwenye moyo na mishipa inayotoa damu kwenye moyo.

Damu iliyo na kabondiyoksaidi inaingia kwenye upande wa kulia wa moyo. Inafika kwenye auriko ya kulia na kwenda kwenye ventriko ya kulia, moyo unapampu kupitia ateri ya palmonari na kwenda kwenye mapafu. Inaacha hewa ya kabondiyoksaid na kuchukua hewa ya oksijeni. Ikishachukua inaingia kwenye moyo na kufika kwenye auriko ya kushoto kisha inaingia kwenye ventriko ya kushoto. Moyo unapampu kupitia aorta na kuitoa nje ya moyo. Inasambazwa sehemu zote za mwili, kisha inarudishwa tena kwenye moyo. Huu mzunguko ni mzunguko wa kudumu.

Damu ina umuhimu katika mwili wa binadamu kwa sababu inapopita kila sehemu tendo muhimu hufanyika. Kwa mfano, inapopita kwenye mapafu tendo la kubadilishana gesi hufanyika. Inapopita kwenye utumbo mwembamba chakula husharabiwa na kuingia kwenye damu. Inapopita kwenye figo damu huchujwa na kuondoa takamwili. Inapopita kwenye ini, sumu inatambuliwa na kuzibitiwa. Pia vyakula tunavyokula husharabiwa na damu na kusafirishwa sehemu zote za mwili.

Kuna athari zinazoweza kutokea kwenye mfumo wa mzunguko wa damu. Moyo ukishambuliwa na maganjwa unaweza kushindwa kusukuma damu ipasavyo. Upana wa mishipa ya damu unaweza kuwa mdogo ukilinganishwa na kiasi cha damu kinachopita na kusababisha mafuta kurundikana ndani ya mishipa. Msukumo wa damu ukiwa mkubwa unahatarisha maisha.

English translation (my translation)

BLOOD CIRCULATION

Blood is a tissue, which is in liquid form.

Blood is composed of red blood cells, white blood cells, and plasma. Blood is red in colour.

Blood flows through blood vessels. There are vessels which transports blood to the heart and those which take blood out of the heart. The size of the human heart is like his/her fist. Vessels, which send blood to the heart, are called renal vein and those taking blood out of the heart are called renal artery.

There are two types of blood vessels. Vessels, which take blood to the heart and those, which take blood out of the heart.

Blood, which contains carbon dioxide, enters the right side of the heart. It reaches the right auricle and goes to the right ventricle. The heart pumps blood through the pulmonary artery to the lungs. It leaves the carbon dioxide and takes oxygen. Having taken oxygen air it enters the heart through the left auricle. The heart pumps out through the aorta. It is distributed in all parts of the body before it is returned to the heart. This circulation is permanent.

Blood is vital in human body because when it passes through all parts of the body an important act is performed. For example, when it passes through the lungs the act of exchanging air is performed. When

it passes through the small intestine food is absorbed into the blood. When it passes through the kidneys blood is filtered to remove body waste. When it passes through the liver, toxins are filtered. Also the food we eat is absorbed and sent to all parts of the body.

There are negative effects as a result of blood circulation if the heart is attacked by diseases, it will not pump blood properly. The size of the blood vessels at times may be smaller than the amount of blood that passes, this causes fat deposits inside the vessels. When blood pressure is high it endangers life.

This is a Report whose generic structure is represented as follows: {General Statement (or Classification) ^ Descriptionⁿ}. The writer has started with a general statement by defining what blood is: *Damu ni tishu iliyo katika hali ya kimiminiko. (Blood is a tissue, which is in liquid form).* After this general statement the description of the characteristics of blood and all the organs where blood passes are given. Reports are about “the way things are” (Martin, 1990; Macken-Horarik, 2002). Martin (1990) claims that Reports do not normally explain anything, in other words they do not answer the question why. Consequently, causal relations are rare in Reports. Martin however concedes that some reports do contain explanations. In the above text Jackson gives a reason for blood in a human body (explanation) as the following extract illustrates: *Damu ina umuhimu katika mwili wa binadamu kwa sababu inapopita kila sehemu tendo muhimu hufanyika, Kwa mfano, Inapopita kwenye mapafu tendo la kubadilishana gesi hufanyika. Inapopita kwenye utumbo mwembamba chakula husharabiwa na kuingia kwenye damu. Inapopita kwenye figo damu huchujwa na kuondoa takamwili, Inapopita kwenye ini, sumu inatambuliwa na kuzibitiwa. Pia vyakula tunavyokula husharabiwa na damu na kusafirishwa sehemu zote za mwili.* (Blood is vital in human body because when it passes through all parts of the body an important act is performed. For example, when it passes through the lungs the act of exchanging air is performed. When it passes through the small intestine food is absorbed into the blood. When it passes through the kidneys blood is filtered to remove body waste. When it passes through the liver, toxins are filtered. Also the food we eat is absorbed and sent to all parts of the body).

According to Martin (1993) Reports have a number of distinctive linguistic features – mainly:

- a) Generic participant (e.g., damu ‘blood’; mishipa ya damu ‘blood vessels’)
- b) Timeless verbs in simple present tense (e.g., ni ‘is’; huchukua ‘takes’; huitwa ‘is called’)

- c) A large number of being and having clauses (e.g. unaweza kuwa 'can be'; husharabiwa 'is absorbed'; ina 'has').

Again, like Fridah's essay, I maintain that despite the fact that the scientific text written by Jackson in Kiswahili is still immature (there are discrepancies particularly in using timeless verbs), it is structured as a Report genre just as it is in the English academic literacy. Jackson only needs explicit guidance to develop the Report basic structure into a full-blown Report genre approximating a Report written by an expert writer as well as being helped by the teacher so that he writes consistently in the appropriate tense.

Another genre, which the pupils seem to be able to demonstrate, though crudely, is an Explanation genre. As already stated above, explanation genre, according to Martin (1990.), "tries to explain something or to answer the question why" (p.11). The following is an example of a promising explanatory genre written by a standard six pupil- Elizabeth from primary school X.

MAZINGIRA

Mazingira ni mfumo wa uwiano au utegemeano wa maisha ya kila siku kati ya viumbe vyenye uhai, visivyo na uhai na maumbile yake. Uharibifu wa mazingira katika nchi za Africa ni tatizo kubwa linaloongezeka siku hata siku. Kwa mfano uharibifu wa uoto, uchafuzi wa hewa pamoja na maji ni matatizo makubwa yanayoathiri maendeleo ya jamii. Kuna tabia zinazoharibu mazingira baadhi ya tabia hizo ni: Kwanza, ni ukataji wa miti ovyo na uhomaji wa misitu na ufugaji wa idadi kubwa ya mifugo katika eneo dogo. Hali hii husababisha madhara mengi kama vile mmomonyoka wa udongo, ukosefu wa mvua na kukauka kwa vyanzo vya maji. Pili ni uvuvi wa kutumia baruti na makokoro. Uvuvi huu husababisha uharibifu wa mazingira ya baharini ambamo ni mazalio ya samaki na viumbe wengine. Tatu, ni utupaji ovyo wa takataka za viwandani. Takataka hizo huweza kuwa na sumu inayoharibu mazingira. Pia kutokana na uharibifu huu tunaweza kuzuia uharibifu wa mazingira kama kutokata miti ovyo, Kutofuga mifugo mingi katika eneo dogo na kutochoma misitu ovyo. Kutotumia baruti au makokoro katika uvuvi. Pia kutotumia maliasili kiholela. Tutunze mazingira yatutunze.

English translation (my translation)

ENVIRONMENT

Environment is a system of symbiotic relationship between living and non-living creatures. Environmental degradation in African countries is a big problem, which increases day by day. For example vegetation degradation, air as well as water pollution are problems affecting negatively the development of society. There are habits responsible for degrading the environment some of these habits are: Firstly, the indiscriminate tree felling, burning of forests and grazing of too many livestock on a small area. This condition causes a lot of damages such as soil erosion, decrease of rainfall and water sources dry up.

Secondly, the use of explosives and small-holed nets in fishing. This kind of fishing causes oceanic environmental degradation in that the ocean is a natural habitat of fish and other creatures. Thirdly, the careless disposal of industrial waste. Such waste may contain poisons which cause environmental degradation. We can stop degrading the environment by not felling trees indiscriminately. By not grazing a large number of livestock on a small area and by not burning forests. By not using explosives and small-holed net in fishing. Also by not using our natural resources arbitrarily. We must protect our environment for the environment to protect us

The generic structure of an Explanation genre is represented by Macken-Horarik (2002) thus: {General Statement[^] Implication Sequence}. The writer has started with a general statement, which provides information about the phenomena to be explained: *Mazingira ni mfumo wa uwiano au utegemeano wa maisha ya kila siku kati ya viumbe vyenye uhai, visivyo na uhai na maumbile yake. (Environment is a system of symbiotic relationship between living and non-living creatures)*. Having stated the general statement she then sets out the factors influencing a phenomenon in a logical sequence. Note how this writer organizes and sequences her text by numerical ordering, for example: Kwanza... Pili... tatu... (Firstly, ... secondly,... thirdly,...). It is said that "this kind of organization is typical of factual writing where we first introduce what we are going to say about and then deal with a topic or argument, one by one..." (Rothery in Martin 1990: 75). Although what this pupil elaborates and explains in the body of her text is different from what she introduces at the beginning, still the structure of an explanatory genre is there, which needs a boost from her teacher to become a perfect Explanatory genre.

Like Reports, Explanations have generic (mazingira 'environment'; viumbe 'creatures' ufugaji management 'ufugaji') rather than specific participants and make use of timeless verbs too (ni 'is' husababisha 'causes'; huweza kuwa 'may contain')

6.1.1.3 The teaching of essay writing in Secondary school Y

6.1.1.3.1 General description of the school

Secondary school Y in Mvomero District is a government owned boarding school with a student population of 715 and 42 teachers. I was told that they had a shortfall of four teachers in total i.e. two for A-level classes and 2 for O- level classes. It is a relatively old school built in the 40s, but it is still in a tolerable condition by Tanzania standards.

Classes are big enough to accommodate 45 chairs and writing tables. The average students per class in O- level is 40 and 35 for A-level

6.1.1.3.1.1 Specific description of the classroom observed

The classroom is of standard size with 45 chairs and writing tables, the walls were painted cream but the paint had worn out and hence the walls were extremely dirty. It had three big windows on one side and cement louvers on the other. Because windows had no shutters and louvers were open louvers when wind blew it caused dust in the classroom. This was certainly causing disturbance to teaching and learning processes during windy and cold days.

The chairs and writing tables were all arranged in a traditional classroom style facing the fixed blackboard in front. There was neither a table nor a chair for the teacher. There were no posters on the walls. The acoustics of the room were generally good. On the day there were 41 students.

Form II A – (Kiswahili lesson) – Date: 31/1/2007; Time: 8.50 – 9.30 am.

When the teacher, Mrs. Anastazia, the cameraman and I, entered the classroom, students stood up and greeted us. Although I had observed them informally in class before for 40 minutes for two days, I was required by the teacher to introduce myself again. I introduced myself, the cameraman and the purpose of our being there.

The teacher started the lesson by writing the title of the day's topic i.e. essay writing, she then asked questions on important things to consider for a good essay. A few hands were raised for answers. She almost always called on pupils who volunteered themselves by raising their hands, there was no incidence whereby those who did not volunteer were called on to answer questions, they were simply ignored. Because of these methods, it tended to be the same ten pupils who answered questions. In short, the teacher talked most of the time. Only two students initiated talk by asking questions. The lecture, question and answer session about the structure of an essay continued for 35 minutes. At the end, she asked them to write an essay not exceeding 150 words on 'misleading

traditions in Tanzania'. Then the bell rang. Consequently, they were required to submit their essays the following day. We thanked the students and left.

Ms Anastazia – the Kiswahili teacher at secondary school Y at least managed to explain and teach essay writing to approximate Hyland's model of expository writing discussed in chapter three. (See appendix 34 for the entire classroom narrative).

Form two Kiswahili lesson at secondary school Y. The topic was about essay writing. This lesson was observed on 2/2/07⁹. The teacher wrote the title of the topic on the blackboard while the students were seated attentively. Curriculum initiation went as follows

Curriculum initiation

<p>1. MWAL: Mada ya uandishi wa insha ni muendelezo wa mada nzima ya utungaji. Mlipokuwa kidato cha kwanza, mlijifunza juu ya utungaji. Mlijifunza jinsi ya kuandika barua, barua mbali mbali na sasa leo tunajifunza namna ya kuandika insha. Kabla hatujaendea, naomba tukumbushane kitu kimoja, tulisema kwamba yapo mambo ya kuzingatia wakati mtu yeyote anapotaka kufanya kazi ya utungaji, yapo mambo matatu yakuzingatia, je, ni mambo gani hayo? (<i>anamruhusu mmoja kujibu ambaye ndiye pekee aliyenyoosha mkono</i>)</p>	<p>T: The topic on essay composition is a continuation of the general topic of composition, which you studied in Form One. In Form One you learned how to write different types of letters; today we are going to learn how to write an essay. Before proceeding, let's remind ourselves of one thing we said that there are three things we said are important for anyone who wants to write a composition. What are they? (<i>Lets the only student with his/her hands up answer</i>)</p>
<p>2. MWAN: Ufasaha wa lugha</p>	<p>S: Standard language.</p>

Although here, just like in the previous school discussed above, the teacher is not orientating students in terms of the pending task at the end of the macrogenre, at least this teacher has a clear indication of a shift from her monologue into a new genre (Curriculum negotiation) by starting to engage students in the instructional field.

REGULATIVE REGISTER

⁹ Since the metafunctions and other micro-processes at this school are the same as that of School W discussed above, I did not see the use of describing the entire narrative for school Y. I have therefore chosen to analyse and discuss the first part only (Curriculum Initiation) which at least differs from that of the previous school discussed above.

Interpersonally, the opening teacher monologue is in the declarative mood, as of one who is reminding students (whose role is to listen) of basic information they had learned the previous year. Again, the first person plural pronoun 'we' is used to establish solidarity in the joint enterprise in which students and teacher are to engage. For example:

SW: ...*leo tunajifunza namna ya kuandika insha* (1)

E: ...*today we are going to learn how to write an essay* (1)

SW: *Kabla hatujaendelea...*(1)

E: *Before we continue...* (1)

SW: ...*tulisema kwamba yapo mambo ya kuzingatia* (1)

E: ... *we said that there are important things which must be considered* (1)

Experientially, the regulative register is realized in processes to do with establishing student and/or teacher behaviours:

SW: *Mada ya uandishi wa insha ni muendelezo wa mada nzima ya utungaji* (attributive)

E: *The topic on essay composition is a continuation of the general topic of composition.*

SW: *Mlijifunza jinsi ya kuandika barua* (behavioural) (1)

E: *You learnt how to write a letter* (1)

Textually, the text starts in teacher monologue and student interruption or comment would not be welcome at this point. Textual Theme choices in teacher talk signal that the teacher is pointing directions and pushing the discourse forward:

SW: ... *na sasa leo tunajifunza...* (1)

E: ...*and today we are going to learn...*(1)

SW: *Kabla hatujaendelea...*(1)

E: *Before we continue...*(1)

INSTRUCTIONAL REGISTER

At the end of the teacher's monologue there is a shift in register with the shift in mood and the asking of the question; *let's remind ourselves of one thing, we said there are three things we said are important for anyone who wants to write a composition. what are those things?* The question marks the entry to dialogue and also the entry to the instructional field.

Interpersonally, the mood choice in this stage is mainly declarative, the teacher giving information.

Experientially, transitivity choices for the most part realize the instructional field:

SW: Mlipokuwa kidato cha kwanza, mlijifunza juu ya untungaji. (material process) (1)

E: In Form one you learned about composing. (1)

SW: naomba tukumbushane kitu kimoja (mental process) (1)

E: let's remind ourselves (1)

In chapter three – analytical framework– we saw that curriculum initiation stage is normally dominated by teachers' monologue when trying to “initiate activity, establish goals, crucially orientate the students to work and think in particular ways, define the ultimate task or tasks normally in general terms and indicate the evaluation principles that will apply” (p. 101). Hence according to Christie (2002:186) it is the regulative register, which dominates the opening stage of the macrogenre.

On the contrary, the classroom data we have seen for all schools (including those whose narratives have been placed in the appendix) show the opposite of what Christie has suggested. The data show that it is the instructional register, which dominates the opening (Curriculum initiation) while the regulative register operates only tacitly. In the curriculum initiation stage of the previous macrogenre at school W we have seen that the teacher does not predispose pupils in a clear way other than announcing the topic for that day. She does not tell pupils in advance what to expect at the end of the lesson, whether they will be required to write an essay or not. The teacher has delved straight away into the content, hence foregrounding the instructional register right from the beginning. The same with the teacher of school Y although this one is better than the rest.

The reason for this practice can be explained in relation to pressure of time and from education inspectors who are interested in the amount of material covered in the syllabus rather than how the material was presented to pupils. Hence teachers rush through content so as to satisfy the demands of the authorities.

Eldokali's (2008) study also found that the instructional register was dominant in the curriculum initiation instead of the regulative one. While most lecturers in the English department at AL-Thadi University are foreigners who speak English, students speak Arabic as their mother tongue. Therefore, English in Libya is a foreign language. Lecturers and students do not share a common language. Eldokali argues that because the lecturers teaching EFL did not speak Arabic, which they could have used to regulate appropriately, they could not regulate through English either because the students proficiency in English was low. Eldokali suggests that the operation of the regulative register is likely to dominate the curriculum initiation stage (as suggested by Christie, 2002) if teachers and students are both proficient in the language of instruction.

With due respect to Eldokali, I am tempted to differ with his conclusion. He seems to assume that if those Libyan teachers were using students' L1 –Arabic in the teaching and learning activity then they would have used the language to regulate appropriately and hence the regulative register would have dominated the curriculum initiation stage instead of the instructional register. This, in my opinion, might not necessarily be the case because in the present study (carried out in Tanzania) both pupils/students and teachers have reasonable proficiency in the language of instruction – Kiswahili, yet the teachers are not using the language appropriately to predispose their pupils/students towards a teaching and learning activity. Like in Eldokali's study, here too the curriculum initiation is dominated by the instructional register instead of the regulative one.

Although in the curriculum initiation stage of the second macrogenre at school Y, the opening of this macrogenre appears a bit better than that of school W in terms of teacher monologue to set the scene for new topic, it is still wanting. For example there is no mention in advance of the pending writing task. However the use of language to negotiate meanings in the rest of the macrogenre at both schools was appropriate¹⁰.

¹⁰ Refer to appendices 31 - 34 for a comparison of the initial stages of rest of the classroom narratives which were not explained here. They all begin by foregrounding the instructional register instead of the regulative one.

6.2 Approaches adopted in the teaching of essay writing

I would like to remind the readers here that before I showed how the two registers (regulative and instructional) operated in relation to primary school W and secondary school Y, I promised to discuss together the approaches adopted by the teachers in the teaching of essay writing; this is what I now turn to.

I have argued in chapter two that a comprehensive approach to the teaching of writing would require a combination of more than one approach. Looking at the classroom narratives we are able to see a kind of crude combination of three approaches i.e. the process, skills, and genre. The teachers taught the skills involved to produce one type of essay – expository. Their belief is that once the skills have been mastered the pupils/students will autonomously be able to write irrespective of the context in which the writing is taking place (Ivanič, 2004; Christie, 2005(a); Lillis, 2001).

The approaches adopted by the teacher of Kiswahili as a subject at primary school W – Ms. Mariam was a bit of genre, skills and process approaches. The process approach bore only one element – the pre-writing stage. This stage was witnessed when both the teacher and the pupils were jointly generating ideas on a topic that was later given to the pupils to write on. Thus, in the recursive cycle of the process approach i.e. pre-writing, drafting, reading, revising, and editing, only pre-writing was performed. Consequently, the writing process in this class consisted of pre-writing and writing (one and only one draft).

The activity of generating ideas, which later formed an outline for the writing task, was a good thing to do, although she (Ms Mariam – primary school W) was always quick to provide answers by herself instead of probing for answers from the pupils (see turn 19 and 29 in the middle part – curriculum negotiation of school W above). This temptation of dominating and controlling the talking in classroom emanates from the issue of power imbalance in classrooms (see Street, 1995; 2003; Barton, 1994; Gee, 2000 in Barton et al. 2000; Fairclough, 1995, 2001; Wodak & Mayer 2001). Power imbalance in the student and teachers relationship is conspicuous in all the classrooms we visited and observed. Teachers position of power result from their knowledge of the discourse genre stemming

from their membership of the academic community – the academy. It is this privilege (which pupils and students do not enjoy) that tempt teachers to assume dominant position in the socio-discursive event of classroom discourse (see also Edwards & Mercer, 1987; Merritt, 1982). However, these teachers are also powerless in another sense; their power is not absolute as will be shown in chapter seven.

It was precisely the result of this power imbalance that made Ms. Mariam re-order the points in a logical sequence on the blackboard herself instead of asking the pupils to do the re-ordering. This would have been an excellent example of group work. (See turn 29 in school W above).

The genre-based approach to teaching writing was also demonstrated at secondary school Y when Ms. Anastazia was teaching essay writing by explicating the schematic structure and function of each stage of the essay e.g. introduction, body, and conclusion (see the middle part of the macrogenre i.e. curriculum negotiation of school Y above). The teacher seemed well aware that the success of an expository essay depended to a large extent on a successful introduction. As she was teaching an expository essay, she fell short of suggesting that a Thesis statement is a crucial element in that kind of an essay (See also Martin 1990).

Briefly, the approaches adopted by these teachers (including that of secondary school Z appendix 35) were more or less similar. In general terms their teaching revolved around the three approaches i.e. a skill approach where writing is judged in terms of a finished product, a process approach where only one stage in the writing process (pre-writing) was employed and a genre-based approach where the expository essay's schematic structure was being explained. In an ideal situation these three approaches should have been connected to one another by a social practice approach of writing espoused by the NLS tradition, in which patterns of participation and networks of support and collaboration are constitutive to pedagogic activities (Heath, 1986; Wells, 1987; Hall, 1994; Barton, 1999; Galda et al., 2002)

In sum, it is clear that Kiswahili as a language is capable of handling classroom talk through which pedagogic activities are carried out in all the three metafunctions. Any shortcoming (such as failure to use language to predispose pupils/students at the beginning of a macrogenre) is not embedded in the language itself rather it is the problem of teaching strategies.

6.3 Kiswahili academic writing conventions

When pupils/students were asked to say in what language they thought they had great capability to write in, all of them mentioned Kiswahili. Following this answer, they were asked to say whether there were differences between the Kiswahili used at home and the one used in classrooms (academic language). Some said there were no differences that the Kiswahili used in school and the home Kiswahili was the same. Others said that the home Kiswahili was not standard but they could not say what they meant by the term 'standard' ('fasaha' in Kiswahili). Some who said that there were differences could not say what those differences were. Others said that there were differences only at the level of vocabulary. Their answers indicated that they thought because they were competent Kiswahili speakers therefore they could also write academic Kiswahili. Others particularly the 'poor' writers thought that simply because they could write narratives, they tended to generalize the narrative to be prototypical genre.

Consequently I had to design another interview guide (a short one) which tried to elicit some differences between classroom language (academic language) and the ordinary one (see appendix 7 for the follow-up interview guide). In addition, the interviewees were also required to say whether they were taught the differences between academic and ordinary language. Once I was through with primary school pupils and secondary school students, I then re-interviewed their teachers to find out if they were teaching academic conventions to their pupils and students. This was done to establish the validity of pupils/students claim that they had great capability to write in Kiswahili. Teachers confirmed that indeed their pupils/students were capable to write academic Kiswahili.

Earlier on in chapter two when I was reviewing the literature I alluded to the claim that “[...] academic conventions students are expected to write within are difficult to learn because they remain implicit in pedagogic practice, rather than being explicitly taught” (Lillis, 2001: 55; see also others like Delpit, 1986; Johns, 1997; Valdés, 2004). The findings from interview data from pupils and students and that of their teachers, confirm the assertion that academic conventions are rarely taught explicitly. When pupils and students were asked to explain why we use passive instead of active forms, why we sometimes choose the plural ‘we’ instead of the singular ‘I’ or why the habitual ‘hu’-tense in Kiswahili is appropriate than the progressive in academic writing most of them failed to give satisfactory answers. The following excerpts attest to this fact.

1. The use of first person plural instead of first person singular.

It is said that in Swahili academic writing, first person plural instead of first person singular is a common feature. They were asked to choose which alternative would be appropriate and why.

SWAH: Tukianza kuchambua maana ya maneno mila potovu...

ENG: When we start to analyse the meaning of the words misleading traditions...

SWAH: Nikianza kuchambua maana ya maneno mila potovu...

ENG: When I start to analyse the meaning of the words misleading traditions...

Here Jackson chose ‘Nikianza’. (When I start...). When asked why not ‘Tukianza’ (When we start...) He said: ‘Kwa sababu nipo peke yangu naandika’ (Because I’m alone writing)

(Jackson: Primary school W)

2. The use of passive voice

Mwansoko (2003: 272) says: “academic Kiswahili writing is abound with passive construction”. I also wanted to see whether they knew the difference between passive and active voice. Typical answer was as follows after the alternatives:

SWAH: Serikali inatushauri kutunza mazingira

ENG: The government advises us to preserve the environment

SWAH: Tunashauriwa kutunza mazingira

ENG: We are advised to preserve the environment

Pili chose the passive and a somewhat correct answer. When asked why not 'serikali inatushauri' (the government advises us) she said: 'Kwa sababu wanaoshauri siyo serikali peke yake' (it is not only the government which advises).

(Pili: Primary school X)

Out of all sixteen respondents (pupils and students) only one – Mrango of secondary school Z gave a satisfactory answer as depicted after the alternatives:

SWAH: Serikali **inatushauri** kutunza mazingira

ENG: The government advises us to preserve the environment

SWAH: **Tunashauriwa** kutunza mazingira

ENG: We are advised to preserve the environment

Mrango picked the passive form 'tunashauriwa' (we are advised). When asked why not 'serikali inatushauri' (the government advises us.), she answered thus: "ni sawa inategemea kama unataka kutaja anayekushauri, kama hutaki basi 'tunashauriwa' inatosh" (It is okay, it depends if you want to mention the one who is advising you, otherwise 'we are advised' is enough)

(Mrango: Secondary school Z)

3. **The the 'hu-tense' in academic Kiswahili.** It has already been explained in chapter two that the 'hu – tense' is a tense used to report factual and habitual information in Kiswahili academic writing. Here respondents were given two Kiswahili sentences for them to say which one was appropriate than the other in academic context and why. For example which one of these is appropriate for academic Swahili?

a) SWAH: Uchimbaji wa madini **huharibu** mazingira (the 'hu-tense')

ENG: Extraction of minerals spoils the environment

b) SWAH: Uchimbaji wa madini **unaharibu** mazingira

ENG: Extraction of minerals is spoiling the environment

The common answer across all respondents is represented by answers from secondary school Y as follows.

Ehudi: He chose 'unaharibu' (is spoiling) when asked why, he couldn't defend his choice

Bakuza: He chose 'unaharibu' (is spoiling) He too couldn't defend his choice

Anthony: He chose the correct version 'huharibu' (spoils) but he couldn't say why 'unaharibu' (is spoiling) was not correct

Kingdom: He chose the correct form 'huharibu' (spoils) and was able to defend his answer when asked why not 'unaharibu' (is spoiling). He said 'unaharibu' (is spoiling) means an act is being performed now.

When they were asked whether they were taught the difference between academic and ordinary language, they had conflicting answers. While some said that they were taught, others said they had never been taught. For example, three pupils of primary schools W i.e. Jackson, Pendo, and Fridah answered in the affirmative that they were taught, Yusuph – one of the poor writer – said that they were not taught. All pupils of primary school X answered in the affirmative that they were taught. Nevertheless, one of them – Pili provided a qualification to her answer as depicted in the following excerpt:

Mhojaji: Huwa mnafundishwa tofauti kati ya Kiswahili cha kawaida na cha darasani?

Mhojiwa: Tunafundishwa ila mara chache

Mhojaji: Hakuna mada rasmi kuhusu lugha ya kitaaluma?

Mhojiwa: Hapana labda tukiwa tumefanya mtihani halafu mwalimu akafanya masahihisho ndipo anaweza kueleza neno lipi ni sahihi kuliko lingine

I: Are you taught the difference between classroom and ordinary Kiswahili?

R: We are taught, though only occasionally

I: Isn't there a specific topic on academic language?

R: No, it only happens when we have written an examination and the teacher makes corrections afterwards, that's when she can explain which word is appropriate than the other.

This pupil's answer explains what normally takes place in relation to the teaching of academic literacy. This is why Lillis (2001) commented: "[...] academic conventions students are expected to write within are difficult to learn because they remain implicit in pedagogic practice, rather than being explicitly taught" (p. 55). With respect to students of secondary school Y on the other hand said that they had never been taught the differences. Still the two students of secondary school Z said they were taught the differences.

As a result of these conflicting answers it was imperative to seek teachers' opinions on whether they explicitly taught academic language. All four Kiswahili teachers (two of primary schools and two of secondary schools) answered that they did not explicitly teach the differences between academic and non-academic language mainly because the syllabi did not instruct them to do so. The typical answers were as follows:

Ms. Mariam: Primary school W

Mhojaji: Kwenye Kiswahili cha kuandika, cha kitaaluma huwezi kuandika 'uchimbaji wa madini unaharibu mazingira' Sahihi ni 'uchimbaji wa madini huharibu mazingira' au 'moyo hupiga' badala ya 'moyo unapiga'. Sasa hizo 'hu-tense' huwa mnawafundisha watoto?

Mhojiwa: (*Anacheka*) hizo 'hu'?

Mhojaji: Ehee

Mhojiwa: Neno 'hu' peke yake?

Mhojaji: Hapana, lugha ya kitaaluma kwa ujumla

Mhojiwa: Lugha ya kitaaluma huwa tunawafundisha, yaani kwa mfano 'uchimbaji wa madini huharibu au moyo hupiga' ni vitendo vinavyojirudiarudia au kawaida ndiyo maana ya 'hu'

Mhojaji: Kwa hiyo mnawafundisha hivyo?

Mhojiwa: Tunawafundisha kulingana na inavyoelekezwa kwenye kiongozi cha mwalimu

Mhojaji: Lakini nilipowauliza wengine walisema hawajafundishwa na wengine wamejibu kwa usahihi lakini ukiwauliza kwa nini umechagua hilo neno na siyo lile hawezi kujibu

Mhojiwa: Hawawezi kuelezea tofauti lakini miundo wanaweza, wanaweza kuandika 'uchimbaji wa madini huaribu...' lakini hawawezi kueleza kwa nini 'uharibu' na siyo 'unaharibu'

Rehema: Secondary school Z

Mhojaji: Nilikuwa nasoma makala moja juu ya Kiswahili cha kitaaluma, kuna kitu kinaitwa 'hu-tense' kwa Kiingereza, kwamba unapoandika unasema 'moyo hudunda badala ya moyo unadunda'. Sasa hizi tofauti za Kiswahili cha kawaida na cha kitaaluma mnawafundisha?

Mhojiwa: Tunafundisha kwenye mada ya nyakati, wakati uliopita, uliopo, na hali timilifu

Mhojaji: Inasemekana kwamba kwenye Kiswahili cha kitaaluma nafsi ya kwanza wingi ndiyo hutumika kuliko nafsi ya kwanza umoja, je hii tofauti nayo mnawafundisha?

Mhojiwa: Tunafundisha kadiri inavyojitokeza kwa sababu hakuna topic maalumu kwenye syllabus inayotutaka tufundishe kuhusu nafsi. Hizo nafsi ziko kwenye kipengele cha aina za maneno. Mambo ya wakati utayakuta kwenye vitenzi, kwa hiyo wale wanafunzi makini watakwambia wamejifunza lakini wale wanaosubiri mada maalumu ya nafsi na wakati watakwambia hatujafundishwa

I: In academic Kiswahili you can't write 'mineral extraction is spoiling the environment'. The appropriate version would be 'mineral extraction spoils the environment'. Now, do you teach them those 'hu-tense'?

R: (*Laughing*) the 'hu'?

I: Yes

R: The word 'hu' alone?

I: No, academic language in general

R: We teach them academic language, for example 'mineral extraction spoils or the heart beats' are repetitive actions or habitual, that's the meaning of 'hu'

I: So, you teach them that way?

R: We teach them in accordance with how it is directed by the teacher's guide

I: But when I interviewed them some said they weren't taught others managed to answer appropriately but they couldn't say why they chose one and not the other

R: They can't tell you the difference but they know the structure, they can write 'mineral extraction spoils...' but they can't tell you why it is 'spoils' and not 'is spoiling'.

I: I was reading one article on academic Kiswahili, there is a thing known as the 'hu-tense' that is when you write you say 'the heart beats' instead of 'the heart is beating'. Do you teach them these differences between ordinary and academic Swahili?

R: We teach them in a topic on tense, past tense, present, and perfective

I: It is said that in academic Swahili the first person plural is common than the first person singular, do you teach them this difference

R: We teach as they crop up because there is no specific topic in the syllabus, which requires us to teach those pronouns. Those pronouns are found under the topic of parts of speech. Things to do with tense you will find them under 'verbs', so, smart students would tell you that they have learnt it but those who wait for the specific topic on pronoun would tell you 'we haven't been taught

Similarly, when the two science teachers – Sevelina and Anna for primary schools W and X respectively were asked as to whether they teach language characteristic to science subjects, both of them said that they did not. They said that they expect pupils to be able to pick up such language as they interact with science textbooks.

Although teachers said that they did not teach the difference between academic and non-academic Kiswahili, the so-called ‘academic’ Kiswahili features (Mwansoko, 2003) can still be spotted in pupils and students texts. This then confirms the widely held belief that academic conventions are not explicitly taught, they are either picked up as a result of pedagogic practices, or they may also be picked up in the course of reading textbooks belonging to various subjects. One of the reasons academic conventions are taken for granted has been invariably cited that they are embedded in opaque pedagogic practices as Johns (1997: 68) says: “[that students] are seldom told about textual conventions, principally because the rules have become second nature to their teachers, who have already been initiated into disciplinary practices”. (See also Lillis, 2001:75; Ivanič, 1991). Below I reproduce some examples of the so-called features of ‘academic’ Kiswahili which appear in pupils’/students’ texts despite the fact that pupils/students were not explicitly taught these features. For example, a particular feature like passive voice is taught but pupils/students are not told that such constructions are characteristic of academic text more so scientific text (see Swales, 1988). The examples below are related to the Kiswahili academic features I discussed while reviewing the literature in chapter two.

Examples of the ‘hu-tense’ which expresses habitual or repetitive actions in academic Kiswahili:

KISW: ...wakati mwingine **hupelekea** hadi kifo (Ehudi –secondary school Y)

ENG: ... sometimes it leads to death

KISW: ...damu **huingia** kwenye moyo kwa kupitia vena kuu...(Fridah – primary school W)

ENG: ...blood enters the heart through the main vein...

Examples of passive forms in academic Kiswahili:

KISW: Damu inasambazwa sehemu zote za mwili, kisha inarudishwa tena kwenye mapafu (Jackson – primary school W)

ENG: The blood is spread to all parts of the body, it is then taken back to the lungs

Examples of discourse markers to signal logical progression of ideas:

KISW: Kuna tabia zinazoharibu mazingira baadhi ya tabia hizo ni: **Kwanza**, ni ukataji wa miti ovyo...**Pili**, ni uvuvi wa kutumia baruti na makokoro...**Tatu**, ni utupaji ovyo wa takataka za viwandani.
(Pili – primary school X)

ENG: There are habits which contribute to environmental degradation these are: Firstly, indiscriminate tree felling, Secondly, dynamite fishing and fishing using net with small holes. Thirdly, careless disposal of industrial waste

KISW: **vilevile** nitawasaidia wanawake hasa wakati wa kijifungua (Jennipher – secondary school Z)

ENG: In addition, I will help women particularly during delivery

KISW: **Hivyo**, nitajitahidi kusoma kwa bidii ili niweze kufikia malengo yangu

ENG: Therefore, I will strive to study hard so as to achieve my goals

Examples of first person plural in academic Kiswahili:

KISW: **Tukianza** kuchambua nini maana ya mila potovu

ENG: When we start to analyse the meaning of misleading tradition

KISW: Katika insha hii **tumeona** athali za mila potovu katika nchi yetu

ENG: In this essay we have seen the effects of misleading traditions in our country

Following these few examples of Kiswahili ‘academic’ writing present in the pupils’/students’ essays despite not being explicitly taught, I am tempted to argue that if these (academic conventions) were clearly indicated in the syllabi and subsequently taught to pupils/students the performance would have been even better than is the case now.

Against this backdrop, it is worthwhile to pause and ask ourselves this question: if we do not explicitly groom our learners in academic writing literacy (the conventions and schematic structures of various genres), is it fair to then blame our learners when they fail

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Against this backdrop, it is worthwhile to pause and ask ourselves this question: if we do not explicitly groom our learners in academic writing literacy (the conventions and schematic structures of various genres), is it fair to then blame our learners when they fail

to produce a good piece of writing expected by any academic literate person? We discuss this question in the light of the NLS perspective, which informs the current study.

We all know that school is a very different site for learning literacy from the site where orality or non-school literacy is acquired. The school is a culture with a discourse and mindsets that are alien to many learners; more so learners from disadvantaged socio-economic group whose children are not socialized in early literacy through print. In school we learn (or ought to learn) a specialized form of literacy – academic literacy. I have already argued above that children come to school practically fully competent users of their language in grammar as well as the language sociolinguistic rules for using it appropriately in familiar social contexts. In other words, in Cummins (2000) terms, children come to school already having acquired “the conversational proficiency” (p. 59). Once in school, they find a different kind of language for example the conventions of different genres of writing¹¹ (e.g. Reports, Description, Explanation etc). Hence their academic success will entirely depend on whether they have been able to develop the ability to use different genres and conventions effectively. Again, in Cummins words learners need to be acculturated into developing “academic proficiency” (ibid.).

The acculturation and scaffolding into academic literacy is important more so for pupils who came from the so-called ‘disadvantaged’ backgrounds that did not have opportunity to practice school literacy at home. This is what Heath (1990) is suggesting when the apprenticeship of children to school literacy was not done at home then it has to be done by a school-based literate person (the teacher). This teacher:

[...] must break down essayist literacy into its myriad component skills, allowing the students to practice them repeatedly. Such skills involve the ability to give what-explanations, to break down verbal information, to notice the analytic features of items and events and to be able to recombine them in new contexts, eventually to offer reasons-explanations, and finally to take meaning from books and be able to talk about it (p. 66).

¹¹ This is not completely true however, there are authors who have claimed that even in children’s conversational language there are evidence of structures that would appear in de-contextualized written language (see for example Martin-Jones & Romaine, 1986)

Researchers who have argued for this aspect of apprenticing learners into the ‘privileged’ school literacy include: (Wells, 1987; Barton & Ivanič, 1991; Mercer, 1994; Hall, 1994; Johns, 1997; Street 1994, 2001; Francis, 2000 in Banda, 2003; Barton, 1994; Galda *et al.* 2002; Kirunda, 2005) among others.

6.4 Pupils’/students’ actual performance of their academic texts

In my analysis, I have followed quite closely the methods used by Eggins in her book entitled: *An Introduction to Systemic Functional Linguistics* (Eggins, 2004). I have done so because the SFL that Eggins provides also suited my purpose. I am, for example interested in looking at what it means when material processes are dominant in a text, what it means when clauses in a text are predominantly declarative, what role is played by different circumstances in a text and so forth. Accordingly, I will discuss the findings of the analyses of the pupils/students as follows. Firstly, the result of the Mood analysis will be discussed, being the realization of interpersonal metafunction. Secondly, under the ideational metafunction I will discuss the findings of the analysis of transitivity and circumstances as elements of experiential metafunction. Thirdly, I will discuss the findings of the analysis of the textual metafunction as realized by Theme and cohesive tie analysis. (See appendices 36 – 58 for the details of the analysis)

6.4.1 Mood (interpersonal metafunction)

The findings in relation to Mood analysis show that in all essays, pupil/students used only one Mood type, the full (non-elliptical) declarative. This pattern is not surprising in the written mode where feedback between writer and reader is not possible. In addition, the declarative Mood means that these essays are predominantly presenting information to the reader (Eggins, 2004, Butt, *et al.* 2001). More importantly, this shows that pupils/students are competent in using the Mood they were supposed to be using for this kind of genre. For example:

KISW: Damu ni tishu iliyo katika hali ya kimiminiko

ENG: Blood is a tissue which is in liquid form

(Jackson – primary school W – appendix 36)

KISW: Mwanamke ana ovari mbili, moja chini ya kila figo

ENG: A female has two ovaries, one under each kidney

(Elizabeth – primary school X – appendix 40)

6.4.2 Transitivity (experiential metafunction)

The predominance of the material processes in all pupils' essays in primary school W and X as well as the essay of secondary school students at school Y means that these essays are commonly concerned with actions and events and the participants who carry them out (Eggins, 2004, Butt, *et al.*, 2001). Following Abdulaziz (1996) who investigated transitivity in Kiswahili from the SFL perspective, my study has also found that the operation of material processes in Kiswahili is the same as in English. Again pupils/students have largely managed to use material processes appropriately, for example:

KISW: Pia vyakula tunavyokula husharabiwa na damu na kusafirishwa sehemu zote za mwili

Pr:mat Pr:mat Pr: mat

ENG: Also, the food we eat is absorbed in by blood and transported to all parts of the body

(Jackson – primary school W – appendix 36)

KIS: Vile vile uchimbaji wa madini huharibu mazingira

Adj:conj Actor Pr:mat Goal

ENG: Also, mining spoils the environment

(Pili – primary school X – appendix 45)

In Kiswahili, just as it is in English, material processes with a Goal can be either active or passive which allows the possibility of omitting the agent altogether as in:

KISW: Mazingira huharibiwa

Goal Pr:mat

ENG: The environment is spoilt

There are several instances of the passive construction in pupils' essays, particularly scientific texts. This is in line with my earlier argument. In chapter two, when reviewing the literature, I made reference to Mwansoko (2003) who maintains that one of the most visible syntactic feature of Kiswahili academic writing, *particularly writing in the sciences*, is the use of passive construction (*italics mine*). This fact has been long

established in English too (see for example Swales, 1988; Martin, 1993; Inglis, et al. 2007; among many others).

The second overriding process in the essays of these schools mentioned above is the relational identifying suggesting that there are definitions being given (Martin, 1993). In Kiswahili, “the process linking the relationship is typically of the class of the copula verb **-ni-** ‘to be’; other verbs that associate with relational clauses are such as **fanana** ‘resemble’; **kabili** ‘face’; **onekana** ‘seem’; **kuwa** ‘become’” (Abdulaziz, 1996). For example:

KISW: Moyo ni ogani iliyo muhimu katika mzunguko wa damu
Token Proc. Value
ENG: A Heart is an important organ in relation to blood circulation

(Fridah – primary school X – appendix 39)

KISW: Kazi ni shughuli ya aina yoyote ile ambayo inaweza kumpatia mtu kipato
Token Proc. Value
ENG: Work is any kind of activity which gives someone an income

(Jennipher – secondary school Z – appendix 55)

Whereas material processes were found to be dominant in the essays of the three schools mentioned above, mental processes were prevalent in an essay written by students of secondary school Z. This was because the essay title required them to write an essay on the essay question: “the job I like”. Halliday (1985) calls processes, which encode meanings of thinking or feeling mental processes. He divides them into classes: **cognition** (verbs of thinking, knowing, understanding) **affection** (verbs of liking, fearing) **perception** (verbs of seeing, hearing). As is in English, in Kiswahili mental processes do not involve doing in the same sense as in material processes. Example from the essays includes the following:

KISW: Mimi ninapenda kuwa daktari wa wanawake
Senser Pr:mental Phenomenon
ENG: I would like to be a gynaecologist

(Jennipher – secondary school Z – appendix 55)

Circumstantial elements (experiential metafunction)

Circumstances function to increase the experiential content of the text as they add specificity to the information given (Eggins, 2004). Pupils of both primary schools at least managed to appropriately use the circumstantial element of location, which is the dominant circumstance in both scientific texts, one that is describing the circulation of blood in a human body (appendices 36, 38 and 39) and the other describing female reproduction system (appendices 40, 41 and 43). In both texts there is much to do with location than other circumstances as the following examples demonstrate: (The circumstantial elements are shown in italics).

KISW: Kuna mishipa mikuu miwili inayotoa damu *kwenye moyo*
ENG: There are two main vessels which remove blood from the heart
(Pendo – primary school W – appendix 38)

KISW: Ovari hutoa mayai au gamatiuke ambazo huelekea *kwenye mfuko wa mimba*
ENG: Ovary produce female gamete which go to the uterus
(Elizabeth – primary school X – appendix 40)

Both pupils and students have been able to use other less dominant circumstances appropriately, for example:

Circumstance of manner

KISW: Nawashauri na wanafunzi wengine hasa wasichana wasome *kwa bidii* ili waweze kutimiza malengo yao
ENG: I advise other students particularly girls to study hard to be able to achieve their objectives
(Jennipher – secondary school Z appendix 55)

KISW: Ukimwi unaenea *kwa njia* zifuatazo
ENG: HIV– AIDS spreads through the following ways
(Fridah – primary school W – appendix 39)

Circumstance of extent

KISW: Hii kazi ya uhasibu nilitokea kuipenda *tokea nikiwa mdogo...*
ENG: I happened to like accounting job since I was still young...
(Selina – secondary school Z – appendix 58)

Circumstance of reason

KISW: Napenda kuwaambia watazania wenzangu kuwa achaneni na mila potofu *kwani ni miongoni mwa mambo yanayorudisha maendeleo yetu nyuma*

ENG: I would like to tell my fellow Tanzanians that they should abandon misleading traditions because they are among the things retarding our development

(Anthony – secondary school Y – appendix 52)

KISW: Ukimwi ni ugonjwa wa kawaida kama magonjwa mengine *kwa sababu una dawa za kuongeza maisha.*

ENG: HIV – AIDS is an ordinary disease like other diseases because it has medicine which prolong life.

(Jackson – primary school W – appendix 48)

In sum, most clause constituents in Kiswahili, as in English can be seen as expressions of our experience in terms of the things, events, and happenings of our world, as well as the circumstances under which those events and happenings occur. Our data have shown that these pupils and students can construct a clause having an appropriate process and circumstantial element although there could be problems here and there in their writing.

6.4.3 Theme (textual metafunction)

I have said in chapter three that the Textual metafunction uses language to organize our experiential, logical and interpersonal meanings into a coherent linear whole. The cohesive and coherent linear whole is achieved through the negotiation of thematic structure, information structure, and cohesion. I also said that since in many instances there is a parallel equivalence between Theme and Given and between Rheme and New, I have for this reason focused my analysis of pupils'/students' texts at the level of Thematic structure and cohesion only. I will start my discussion on the findings in relation to Themes.

a) Thematic Structure (Textual metafunction)

Generally, the findings indicate that the overriding Theme in pupils'/students' essays is the Topical Theme. This kind of Theme is the typical (unmarked) way to begin a clause by speakers and writers (Eggins, 2004; Butt et al. 2001). But it is said that "skillful writers and speakers choose marked Themes to add coherence and emphasis to their text" (Eggins, 2004: 320). Although they could have done better nonetheless there are

interesting instances where they have used marked Themes and dependent clauses as Theme indicating the written mode as the following examples show:

KISW: Kisha i-narudishwa tena kwenye moyo (marked Theme underlined)
Tex Top

ENG: Then it is sent to the heart again

The part that appears in bold is an example of a dependent clause used as Theme

KISW: **Inapopita kwenye figo** damu huchujwa na kuondoa takamwili

ENG: When it passes through the kidneys blood is filtered to remove body waste

(Jackson – primary school W – appendix 36)

KISW: Hivyo ni-kiwa daktari nitaweza kuwasaidia wanawake hasa wale wanaoona aibu
Tex Top Tex Top

kueleza matatizo yao kwa madaktari wa kiume (marked Theme underlined)

ENG: Thus when I become a doctor I will be able to help women particularly those who feel shy to express their problems to male doctors

(Jennifer – Secondary school Z – appendix 55)

The fact that there are no significant differences between the primary school texts and that of secondary schools could be explained in relation to students not being so keen with language for the reasons I have explained above that most of them tend to value English for its socio-cultural, political and economic advantages over Kiswahili in Tanzania. However the problem is also partly a result of not being taught academic language vis-à-vis ordinary spoken language as we have seen above. Msanjila (2005) alludes to a similar reason as well when he says: “[...] it appears that little is known about the differences between written and spoken Kiswahili, nor about the difference between the kind of Kiswahili used in formal and informal settings. As such, students tend to write as they would speak” (p. 23).

The common means of organizing Theme in scientific texts (factual information focusing on particular thing or concept, Bloor & Bloor, 2004) such as the one about blood circulation in a human body is by reiterating the Theme or what these authors call continuous or constant Theme pattern. A good example is Jackson’s essay already discussed above. I will reproduce it here as a series of clauses to show how he has

reiterated his Themes. In this series of text, the letters (A,B,C, and so on) represent the thing, idea or whatever is referred to by the wording. Thus any Theme referring to the same entity will have this indicated by the same letter. The first Theme (labeled Theme A, referring to 'damu' – blood is reiterated by using the same noun or pronoun 'i-' (it) in several clauses.

1. **Damu** ni tishu iliyo katika hali ya kimiminiko.
A
2. **Damu** imeundwa na sehemu tatu nazo ni chembechembe nyekundu, chembechembe nyupe na plazima.
A
3. **Damu** ina rangi nyekundu.
A
4. **Damu** inasafiri kwa kutumia mishipa ya damu.
A
5. **Kuna mishipa** inayoingiza damu kwenye moyo
B
6. na **i** nayotoa damu kwenye moyo.
B
7. **Ukubwa wa moyo wa binadamu yeyoye** ni kama ngumi yake.
C
8. **Mishipa** inayoingiza damu kwenye moyo huitwa vena ya renali.
B
9. **Kuna** aina mbili za mishipa ya damu.
D
10. **Mishipa** inayoingiza damu kwenye moyo
B
11. na **mishipa** inayotoa damu kwenye moyo.
B
12. **Damu** iliyo na Kabondiyoksaidi inaingia kwenye upande wa kulia wa moyo.
A
13. **I**-nafika kwenye auriko ya kulia na kwenda kwenye ventriko ya kulia
A
14. **Moyo** unapampu kupitia ateri ya palmonarina kwenda kwenye mapafu.
E
15. **I**-naacha hewa ya kabondiyoksaidi na kuchukua hewa ya oksijeni.
A
16. **I**-kisahachukua inaingia kwenye moyo na kufika kwenye auriko ya kushoto kisha inaingia kwenye ventriko ya kushoto.
A
17. **Moyo** unapampu kupitia aota na kuitoa nje ya moyo.
E
18. **I**-nasambazwa sehemu zote za mwili,
A
19. **kisha i**-narudishwa tena kwenye moyo.
A
20. **Huu mzunguko** ni mzunguko wa kudumu.
F
21. **Damu** ina umuhimu katika mwili wa binadamu kwa sababu
A
22. **damu** inapopita kila sehemu tendo muhimu hufanyika.

- A
23. **Kwa mfano**, i-napopita kwenye mapafu tendo la kubadilishana gesi hufanyika.
A
24. I-napopita kwenye utumbo mwembaba chakula husharabiwa na kuingia kwenye damu.
A
25. I-napopita kwenye figo damu huchujwa na kuondoa takamwili.
A
26. I-napopita kwenye ini, sumu inatambuliwa na kuzibitiwa.
A
27. **Pia**, vyakula tunavyokula husharabiwa na damu na kusafirishwa sehemu zote za mwili.
G
28. **Kuna** athari zinazoweza kutokea kwenye mfumo wa mzunguko wa damu.
D
29. **Moyo** ukishambuliwa na magonjwa unaweza kushindwa kusukuma damu ipasavyo.
E
30. **Upana wa mishipa ya damu** unaweza kuwa mdogo ukilinganisha na kiasi cha damu kinachopita
H
na kusababisha mafuta kurundikana ndani ya mishipa.
31. **Msukumo wa damu** ukiwa mkubwa unahatarisha maisha.
J

In Jackson's text, every theme is logically connected to each other to the extent that readers have no problems to link clauses the preceding ones.

The major reason that makes some of the pupils'/students' texts unsuccessful is the use of unrelated Themes. Yusuphs' text below is one example of such texts: (Themes in bold)

1. **Damu** ni inamuwezesha mtu kufanya kazi vizuri na kumwezesha mtu kutembea
A
anakuwa na nguvu.
2. **Damu** inaweza kupitia katika mishipa na maji.
A
3. **Mtu bila damu** hawezi kuishi duniani angekuwa mahututi.
B
4. **Damu** imeundwa na chembechembe nyekundu na chembechembe nyeupe.
A
5. **Ugonjwa** unapoingia katika mwili wa binadamu huweza na kutokupata nguvu uweza kufukuzana
C
na ugonjwa wowote.
6. **Kuna** magonjwa mengi yanayoweza kumsababishia mtu kufa
D
7. **pia**, wanaweza kumdhibiti mtu wakati anapokujiwa na magonjwa haya kama kaswende, kisonono
E
na hata pia magonjwa mengine
8. **ukimwi** utatokana na njia ya kujamiana
F
9. **ugonjwa wa ukimwi** ni hatari sana katika maisha ya binadamu
G
10. **ugonjwa wa ukimwi** huambukizwa na kiwembe
G

11. **kujamiana bila kinga** kunamwezesha mtu apate na magonjwa mengine
H
12. **Damu i** nasafiri kwa kutumia mishipa ya damu.
A
13. **Mishipa ya damu** inaweza kusafirisha damu.
I
14. **Damu** inamwezesha mtu kuwa na nguvu za kutosha kungekuwa hakuna damu binadamu wengi
A
tusingeishi duniani
15. **kila mtu** anayo damu na maji.
J
16. Akipungukiwa umwezesha kumpeleka hospitari haraka kupata damu au maji
J
17. **katika mwili wa binadamu a** naweza kuathirika na magonjwa ya zinaa kama vile kaswende,
K
kisonono na ukimwi
18. **Kasoro ya mzunguko wa damu** kupokea damu kutoka kwenye mzunguko wa damu inapoingia
L
kwenye moyo inapoingia kwenye autriko ikishatoka kuwa damu

In Yusuph's text the Theme of clause 1 is 'damu' (blood) which orient the reader to the Theme of clause 2 by reiterating the Theme of clause 1. The Theme of clause 3 is alluded to in the Rheme of clause 1. The Theme of clause 4 is reiterated from the preceding Themes of clauses 1 and 2. However, the Theme of clause 5 has suddenly fallen from nowhere because it has not been alluded to in either of the Theme or Rheme in the preceding clauses. There are several such new Themes in the remaining part of his text that cannot be traced to earlier thematic introductions. This text is completely unintelligible in that most Themes are not related in any way to the Theme of the preceding clause(s); participants are not related to each other and to the processes. This text is not only failing at the level of constructing Themes to do with the organization of clause alone, but it also fails in Theme structures related to overall organization of the text stages such as macroTheme and macroNew, hyperTheme and hyperNew. Compare the analysis above with Yusuph's text in a prose form below to see how unrelated the Themes are. To cap it all, Yusuph's essay also fails at the level of the experiential metafunction in that there is no logical or coherent relationship between the ideational content of one clause and that of the next. The Themes appear in bold.

MFUMO WA MZUNGUKO WA DAMU

Damu ni inamuwezesha mtu kufanya kazi vizuri na kumuwezesha mtu kutembea na kuwa na nguvu. Damu inaweza kupita katika mishipa na maji. Mtu bila damu huwezi kuishi duniani angekuwa mahututi.

Damu imeundwa na chembechembe nyekundu na chembechembe nyeupe. **Ugonjwa** unapoingia katika mwili wa binadamu huweza na kutopata nguvu uweza kufukuzana na ugonjwa wowote. **Kuna magonjwa mengi** yanayoweza kusababisha mtu kufa. **Pia** wanaweza kumdhhibiti mtu wakati anapokujiwa na magonjwa hayo kama kaswende, kisonono na hata pia magojwa mengine. **Ukimwi** utokana na njia ya kujamiana .Ugonjwa wa ukimwi ni hatari sana katika maisha ya binadamu. **Ugonjwa** wa ukimwi huambukizwa na kiwembe. **Kujamiana** bila kinga kunamwezesha mtu apatwe na magonjwa mengine

Kaswende ni ugonjwa wa kuambukizwa na kujamiana na mwanamke na mwanaume wanapokutana kimwili. **Tunahomba** wataalamu mtuelekeze njia ya kinga. **Watu** wengi wanajamiiana kiholelaholela bila kinga madhubuti

Damu inasafiri kwa kutumia mishipa ya damu. **Mishipa ya damu** inaweza kusafirisha damu. **Damu** inamuwezesha mtu kuwa na nguvu za kutosha. **Kungekuwa** hakuna damu binadamu wengi tusingeishi duniani. **Kila mtu** anayo damu na maji. Akipungukiwa anaweza kumpeleke hospitari haraka kupata damu au maji. **Katika mwili wa binadamu** naweza kuathirika na magonjwa yazinaa kama vile kaswende, kisonono na ukimwi

Kasoro ya mzunguko wa damu kupokea damu kutoka kwenye mzunguko wa damu inapoingia kwenye moyo inapoingia kwenye autriko ikishatoka kuwa damu

In order to make this text a bit readable I have inserted full stops to demarcate clauses. Otherwise I have retained all other errors as they appear in the original text.

English translation (my translation)

BLOOD CIRCULATION

Blood enables a person to work properly and enables a person to work and to have energy. Blood can pass through vessels and water. A person cannot live in the world without blood he/she would be critically ill.

Blood is composed of red blood cells and white blood cells. When a person is attacked by disease he/she will not be able to fight any disease. There are many diseases, which can cause death to someone. Also they can also curb a person once attacked by diseases such as syphilis, gonorrhoea and other diseases too. HIV – AIDS is contracted by sexual intercourse. HIV – AIDS is a very dangerous disease it is spread by a razor blade. Unprotected sexual intercourse can lead to contracting other diseases

Syphilis is a sexually transmitted disease. We appeal to expert to explain to us the means of protection. Many people engage in casual sex without proper protection.

Blood travels by means of blood vessels. Blood vessels can transport blood. Blood makes a person to have enough energy human beings would not have lived in this world if there was no blood. Everybody has blood and water. If he/she has less blood he/she can be taken to hospital quickly for more blood or water. A person can be affected by sexually transmitted disease such as syphilis, gonorrhoea and HIV–AIDS

Defective blood circulation gets blood from blood circulation when it enters the heart when it enters auricle when it has become blood.

What Yusuph states in the hypeTheme, in the first sentence in paragraph two is different from the hyperNew (the elaboration of the hypeTheme). The pupil starts his paragraph by

talking about the composition of blood but he goes on to talk about various diseases in the same paragraph hence there is no thread tying the hyperTheme to the hyperNew.

To summarize, the difficulty encountered by a reader to pinpoint exactly what this pupil is writing about seems to originate in choice of Themes and expression of Rhemes (cf. Butt, *et al.* 2001). In a mature composition, the Theme (the beginning of the journey – to use Butt, *et al.* analogy) orients the reader to the experiential and interpersonal meanings in the text. It establishes what the meanings in the clause are concerned with and acts like a signpost to show where the meanings have come from and where they are going. It is apparent from Yusuph's text that he has not been helped to learn to use the topic sentence of a paragraph to anchor the paragraph to the introduction of the text.

b) Cohesive ties (Textual metafunction)

We have seen in chapter three that cohesion is achieved where the deciphering of some element in the discourse is dependent on that of another. The one presupposes the other, in the sense that it cannot be effectively decoded except by recourse to it. The potential for cohesion lies in the systematic resources of endophoric and exophoric reference, conjunctions and lexical cohesion (Halliday & Hasan, 1976). Under endophoric reference my analysis has focused on anaphoric and cataphoric reference; anaphoric cohesion being cohesion, which is achieved by pointing back to some previous item and cataphoric reference being cohesion achieved by pointing forward. Under conjunctive I have dealt with conjunctive categories of elaboration, extension, and enhancement. I start with reference.

i) Reference

The cohesive resource of reference refers to how the writer/speaker introduces participants and then keeps track of them once they are in the text as the following example illustrates:

Damu **i- na- safiri** kwa kutumia mishipa ya damu. Kuna mishipa **i- na- yo- ingiza** damu
blood SM-Pres-travel by using vessels of blood. There are vessels SM-Pres-OM-let into- blood

kwenye moyo na **i- na- yo- toa** damu kwenye moyo
in heart and SM-Pres-OM-remove blood in heart

“Blood travels through blood vessels. There are vessels which let blood in the heart and vessels which remove blood from the heart”.

(SM = subject marker; Pres = present tense; OM = object marker)

Kiswahili is an agglutinative language with considerable prefixing and suffixing. The verb is in most cases embedded in a verbal complex which consists of subject agreement in our case (i-) on the left periphery, followed by tense marker (-na-), if there is one then object marker (-yo-) in the second clause; then the verb root itself (-safiri – first clause, ingiza- second clause and toa- the third clause). The most common reference in Kiswahili is anaphoric reference of this nature in the example above whereby the subject marker (i-) in the first verbal complex refers back to the subject in this case ‘damu’ (blood) in the first clause. The second subject marker (i-) in the second verbal complex refers back to ‘mishipa’ (vessels) in the second clause. The third subject marker (i-) in the third verbal complex refers back to the same ‘mishipa’ in the second clause. On the whole, pupils/students have been able to exploit the resource of anaphoric reference appropriately.

ii) Conjunctions

Conjunctions denote relations where one span of text elaborates, extends, or enhances another earlier span of text (Halliday & Matthiessen, 2004). Elaboration is a restatement or clarification, by which one sentence is (presented as) a re-saying or representation of a previous sentence. Extension is a relationship of either addition (one sentence adds to the meanings made in another) or variation (one sentence changes the meanings of another by contrast or by qualification). Enhancement refers to ways by which one sentence can develop on the meanings of another in terms of dimensions such as time, comparison, cause, conditions of concession (ibid.). The heavily used conjunctive category by all three pupils in both texts is that of extension i.e. addition realized mostly by ‘na’ (and) and ‘pia’ (also). What this means is that the texts are mainly organized to extend; that is simply to give more information. Below I present examples and a discussion of each conjunctive category.

a) Elaboration

The most common elaborative conjunction found in most pupils'/students' text is: 'kwa mfano' or simply 'mfano' (for example, or an example). The function of exemplification in English as is in Kiswahili is to elaborate the preceding clause. This is done in the following clause, hence making the meaning of the first clause more specific. Both categories of respondents (pupils and students) have managed to elaborate by exemplifying as in the following examples:

KISW: Kazi ni shughuli ambayo mtu anaifanya ili aweze kumudu maisha yake. Shughuli hii yaweza kuwa halali au siyo halali. **Mfano** wa shughuli ambazo ni halali ni kama vile ualimu, udaktari, unesi nakadhalika

ENG: An occupation is any activity enabling a person to earn a living. This activity can either be lawful or unlawful. Examples of lawful occupations are teaching, medicine, nursing and so forth.

(Mrango – secondary school Z – appendix 56)

KISW: Mazingira ni mfumo wa uwiano au utegemeano wa maisha ya kila siku kati ya viumbe vyenye uhai, visivyo na uhai na maumbile yake. Uharibifu wa mazingira katika nchi za Africa ni tatizo kubwa linaloongezeka siku hata siku. **kwa mfano** uharibifu wa uoto, uchafuzi wa hewa pamoja na maji ni matatizo makubwa yanayohathiri maendeleo ya jamii.

ENG: Environment is a system of symbiotic relationship between living and non-living creatures. Environmental degradation in African countries is a big problem which increases day by day. For example vegetation degradation, air as well as water pollution are problems affecting negatively the development of society.

(Elizabeth – primary school X – appendix 44)

A caveat is in order here; Halliday & Matthiesen (2004) identified two categories of elaboration relation being apposition (which is divided into two types, which are expository and exemplification) and clarification. In apposition “the secondary clause restates the core meaning of the primary clause in different words, to present it from another point of view, or perhaps just to reinforce the message” (Eggins, op cit. p.279). Typical conjunctions, which make this relationship, are the following: in other words (*Kwa maneno mengine*), that is (to say) (*ndiyo kusema*), I mean ((to say)) (*ninamaanisha ((kusema))*). Neither primary school pupils nor secondary school students attempted to use

any example of apposition relation despite chances in their texts where they could have used them. Because of this, their texts are a bit monotonous in terms of style.

In exemplification, I have already discussed it above. Clarification (meaning 'to be more precise') here "the secondary clause clarifies the primary clause, backing it up with some form of explanation or explanatory comment" (Eggins, op cit). Typical conjunctions include: in fact, actually (*kwa kweli*), indeed (*kweli, hasa*) at least (*angalau*).

Although the Kiswahili syllabi for standard six and seven mention conjunctions as one of the types of words to be taught, the syllabi do not give categories of these conjunctions. The standard seven teacher's guide simply instructs the teacher to teach conjunctions; it gives the example of those conjunctions as: 'na' (and) lakini (but) kwa sababu (because) japokuwa (although, even though) (Taasisi ya elimu Tanzania, 1996). The teacher's guide stops there and leaves the rest of the conjunctives to the ingenuity of the teacher.

b) Extension

Extension is another way of expanding the meaning of the first clause by adding something new to it (Eggins, 2004). Halliday & Matthiessen (2004) identify two main categories: addition and variation. Under addition, one process is simply joined on to another; the relationship is simply additive (and – 'na' also 'pia' 'vilevile'), negative addition (nor – 'wala') or adversative (but – 'lakini'). This is by far the major way to expand the meaning of clauses in Kiswahili as is testified by the result of analysis of pupils'/students' texts in each school. The majority of words used to expand meanings include 'na' (and) 'pia' 'vilevile' (also, in addition). Some examples from pupils and students' texts are the following: (conjunctions in bold)

KISW: Mishipa ya damu ipo ya aina nyingi. Kuna ateri inayoingiza damu kwenye moyo **na** kuna vena inayotoa damu kwenye moyo. **Pia** kuna mishipa mikuu inayoingiza damu kwenye moyo nayo ni vena kava ya juu, vena kava ya chini **na** vena ya palmonari ya mapafu. **Vilevile**, kuna mishipa mikuu inayotoa damu kwenye moyo nayo ni aota **na** ateri ya mapafu.

ENG: There are many types of blood vessels. There is an artery, which lets in blood into the heart, and there is vena cava, which takes blood out of the heart. Also, there are main vessels which let blood into the heart these are upper vena cava, lower vena cava and pulmonary vein. In addition, there are main vessels which takes blood out of the heart these are aorta and pulmonary artery.

(Fridah – primary school W – appendix 39)

The overwhelming use of these additive conjunctions such as ‘na’(and)‘pia’ ‘vilevile’ (also) and variation conjunction as ‘au’ (or) could partly be explained as being influenced by the oral form. This practice of overusing the co-ordinating conjunctions has also been reported by Paxton (2006) among students at Cape Town University in South Africa. She says that structuring discourses using co-ordinating conjunctions is “reminiscent of oral and narrative discourses to create moving, flowing prose” (p. 87). To give credence to his claim to which I also subscribe, she quotes Halliday (1996). Halliday says that spoken language organized, as it is around clauses and processes, “creates a world of movement and flux, or rather a world that is moving and flowing, continuous, elastic and indeterminate”, whereas written language is centred around nominal groups and tends to create “a world of things and structures, discontinuous, rigid, and determinate (p.352 cited in Paxton, 2006: 87).

Under variation, one clause is represented as being in total or partial replacement of another. The common conjunctions are: or (au); instead of (badala ya); except for (isipokuwa). Here the frequently used variation conjunction among pupils’/students’ texts was ‘or’ (au) as in the following examples:

KISW: Mila potofu ni kanuni **au** utaratibu uliowekwa na mtu **au** watu kwa lengo la kuendeleza matakwa yao.

ENG: Misleading traditions are regulations or procedures instituted by a person or people with the purpose of furthering their interests.

(Bakuza – secondary school Y – appendix 53)

KISW: ...shughuli hii yaweza kuwa halali **au** siyo halali

ENG: ...this activity can be lawful or unlawful

(Mrango – secondary school Z- appendix 56)

KISW: Tunapaswa kujikinga na ukimwi kwa kutojamiiiana tukiwa katika umri mdogo hadi tutakopooa **au** kuolewa.

ENG: We are obliged to protect ourselves from HIV – AIDS by not indulging in sexual intercourse when we are still young until we marry or get married.

(Fridah – primary school W – appendix 50)

c) Enhancement

In this relation one clause enhances the meaning of another by qualifying it in one of a number of possible ways: by reference to space, time (spatio-temporal, Halliday & Matthiessen, 2004) manner, cause or condition (causal-conditional, Halliday & Matthiessen 2004), including consequence. The most common type of enhancement was that of causal-conditional, therefore/consequently (*kwa hiyo, hivyo*), because of that (*kwa sababu hiyo, kwani*). See appendices 36 – 58 for examples.

It is for the same reason I have explained above (teaching conjunction as a general category) the only conjunctions they have used here was: therefore (*kwa hiyo, hivyo*) although the genre they were writing in allowed them to use other variants too such as ‘*kwa ajiri hiyo*’ (because of that).

iii) Lexical cohesion

The most predominant lexical cohesion in English just as in Kiswahili is that of repetition. Bloor & Bloor (2004) point out that this is the most important type of lexical cohesion and probably the one with the strongest cohesive force in that once an item is mentioned for the first time it keeps reappearing in the following text and thus making it easier for a reader to keep track of a chain of information about what he/she is reading. Lexical cohesion has been categorized into three types: i) elaborating relations which includes repetition, synonym and hyponymy ii) extending relations under which we have meronymy iii) collocation

- **Repetition**

According to Halliday & Matthiessen (2004) and Bloor & Bloor (2004) the most direct form of lexical cohesion is the repetition of a lexical item; for example **story** in:

He told us the **story**. The **story** was about the greedy king.

- **Synonymy**

This is when two words essentially restate each other for example: message:
report

- **Hyponymy**

This cohesion refers to the situation whereby two (or more) lexical items used in a text are both subordinate members of a superordinate class as in influenza, pneumonia (both terms are members of the superordinate class *illness*). Given that repetition was the only lexical cohesion which was most exploited by pupils and students I will not delve into details in this area, readers are directed to Halliday & Matthiessen (2004) for a detailed discussion of lexical cohesion.

Repetition (or reiteration) was the principally used lexical cohesion element in all texts by all respondents. This is not surprising because as Halliday & Matthiessen (2004) say “it is the most direct and *easy* form of cohesion” (P. 571) (*italics mine*). The following are some examples:

Damu ni tishu iliyo katika hali ya kiminiko. **Damu** imeundwa na sehemu tatu nazo ni chembechembe nyekundu chembechembe nyeupe na plazima. **Damu** ina randi nyekundu. **Damu** inasafiri kwa kutumia
(**Jackson – primary school W – appendix 36**)

The first word ‘damu’ (blood) in bold has been repeated three times.

...pia kufuga **mifugo** mingi katika eneo dogo. **Mifugo** itahitaji chakula cha kutosha hivyo italazimika kukata miti na majani mengi kwa ajiri ya **mifugo**, hivyo itasababisha kuharibu mazingira.
(**Pili – primary school X – appendix 45**)

The bold word ‘mifugo’ (livestock) in the above sentence has been repeated three times.

Mila potofu ni zile zinazoenda kinyume na taratibu za mila za Tanzania. Mfano wa hizo **mila potofu** ni kama vile ukeketaji, kuwaoza mabinti wadogo, kunyanyasa yatima nakadhalika. Katika **mila potofu** hili jimbo la ukeketaji bado linaendelea katika jamii mbalimbali hapa Tanzania hasa jamii za wamasai.
(**Anthony – secondary school Y – appendix 52**)

The bold phrase ‘mila potofu’ (misleading traditions) in the first clause has been repeated twice.

6.5 Conclusions to chapter six

In this chapter, I have dealt with the second major organizing principle (theme) that is the lack of explicit and comprehensive exposure to various genres. I have demonstrated how the pupils/students perceive essay writing (the principles) and how the actual teaching of essay writing was carried out in classrooms. Pupils/students described essay writing

principles in terms of surface features such as correct spelling, to write legibly and neatly etc. while others said an essay should have a title, an introduction, body and conclusion- the structure of any genre.

The teaching of essay writing leaned towards an expository genre – argumentative essay. This genre was the only genre teachers attempted to teach. All other genres such as Reports, Descriptions, Explanations were neither being taught nor prescribed by the syllabi. Above all, they are not described in Kiswahili literature. Learners were expected to pick these other genres as they interact with textbooks of various subjects.

The data have also shown that although the teachers have managed to use the resources of language to guide their learners in the task of producing ‘academic’ texts, their (teachers) strategy particularly in the opening of a genre – curriculum initiation – was wanting. Usually they did not orientate in a clear way so that pupils/students would know how the lesson will progress before culminating into a writing task. We have seen teachers start straight away by talking about the content and as a result of this the instructional register dominates this stage instead of the regulative register.

Regarding the approaches that were adopted to teach writing, the teaching revolved around the three approaches i.e. a skill approach where writing is judged in terms of a finished product, a process approach where only one stage in the writing process (pre-writing) was employed, and a genre-based approach where the expository essay’s schematic structure was being explained.

The data have also confirmed the belief that academic conventions are not explicitly taught apparently because they are said to be embedded in pedagogic practices, more so because “the rules have become second nature to the teachers who have already been initiated into disciplinary practices” (Johns 1997 : 45).

In the area of language metafunctions, the major problems have been found to originate in the textual metafunction, particularly the Theme. The difficulty facing a reader in

exactly pinpointing what a pupil/student was trying to communicate stemmed from the choice of Theme, which is a point of departure for the reader. Its importance lies in its function of acting like a signpost that tells the reader where the meanings have come from and where they are going. Coupled with the failure to construct the right/appropriate Theme at the level of clauses, was the difficulty in constructing an appropriate Theme related to the overall organization of the text stages such as macroTheme (thesis statement) and hyperTheme (topic sentence).

I have explained that cohesive ties as elements of textual metafunction contain three categories: elaboration, extension and enhancement as conjunctives. The data have shown that there was a tendency to overuse very common conjunctions found in the spoken mode such as 'na' (and); 'pia', 'vilevile' (also); 'au' (or). To avoid monotony, they would have made use of other conjunctives such as: 'aidha' (moreover); 'kwa kuongezea' (in addition); 'bado' (yet); 'licha ya hayo' (apart from that); 'hadi hapo' (until then); 'baadaye' (afterwards) and so forth.

Finally, given the performance of these pupils in their essay, although there are problems here and there in their writing, which is after all still developing, I can confidently claim that to all intents and purposes they have a solid base in Kiswahili academic conventions to be able to benefit should a decision be made to teach through Kiswahili at secondary school level. The next chapter explores the third organizing principle i.e. voice, agency and collaborative writing.

CHAPTER SEVEN

VOICE, AGENCY AND COLLABORATIVE WRITING

7.0 Introduction

In this chapter, I explore the circumstances the teachers found to be impediments, which made them feel that they lacked both voice and agency to influence and control the teaching and learning activity. For example teachers did not think that there could be a way to assign a writing task as a collaborative activity because they thought it was difficult to put pupils/students in groups because of few desks available or that time was so short to allow teaching through groups or pupils/students were too many for groups to be effective. Teachers were not normally making substantive comments to pupils'/students' essays because they (pupils/students) were too many for comprehensive commenting. Teachers thought that it was a waste of time to encourage pupils/students to practice peer review, they viewed this practice as a strategy for mere copying (cheating) from each other than peer review in the real sense. This perception of lack of voice and agency brought about by their working environment cancelled them to passivity. It is for this reason I have combined findings emerging from the limitations mentioned above into one theme: voice, agency and collaborative writing. By discussing this third major organising theme, the chapter attempts to provide answers to research question 6, which reads: *(a) what types of comments/feedback do teachers make on pupils'/students' essays and how do they impact on pupils'/students' later drafts? (b) Do pupils'/students' practice peer review? (c) Is collaborative writing practiced in classroom?*

7.1 Inability to use groups for collaborative writing

When I was reviewing the literature in chapter two I talked about Cazden's concept of 'real discussion' in classroom contexts, whereupon a pupil/student initiates the talk by addressing fellow pupils/students in the learning endeavour. In this way, they create conducive environments for interaction and collaboration. These two concepts are emphasized by the NLS perspective that informs the current study.

Collaborative learning is an educational approach to teaching and learning that involves groups of learners working together to solve a problem, complete a task, or create a product. Collaborative learning is based on the idea that learning is a naturally social act in which the participants talk among themselves. It is through the talk that learning occurs (Golub, 1988). There are many approaches to collaborative learning:

1. Learning is an active process whereby learners assimilate the information and relate this new knowledge to a framework of prior knowledge. (*Learning emerges from this process as pupils/students try to understand new ideas and material by interpreting them through existing knowledge structures.*) (emphasis mine)
2. Learning requires a challenge that opens the door for the learner to actively engage his /her peers and to process and synthesize information rather than simply memorizes and regurgitate it.
3. Learners benefit when exposed to diverse viewpoints from people with varied backgrounds.
4. Learning flourishes in a social environment where conversation between learners takes place. During this intellectual gymnastics, the learner creates a meaningful framework to the discourse.
5. In the collaborative learning environment, the learners are challenged both socially and emotionally as they listen to different perspectives, and are required to articulate and defend their ideas. In so doing, the learners begin to create their own unique conceptual frameworks and not rely solely on an expert's or a text's framework.

Thus, in a collaborative learning setting, learners have the opportunity to converse with peers, present and defend ideas, exchange diverse beliefs, question other conceptual frameworks, and be actively engaged (Srinivas, 2008).

The concept of collaborative learning in general and collaborative writing in particular, involves students working in small groups at every stage of the writing process. In the process, learners formulate ideas, clarify their positions, test an argument, or focus a thesis statement before committing it to paper. Collaborative writing groups, apart from

being an appropriate setting in which shared composing takes place, it also serves as a peer response groups. In such groups pupils exchange their written drafts and get feedback on them either orally or in writing. This is a challenging process, one that requires learners to read and listen to fellow learners' writing with insight, and to make useful suggestions for improvement. Without this challenging process, I argue that the learning of writing, particularly academic writing will be delayed and difficult to achieve. Hall (1994), from the social practices perspective, makes a similar point forcefully when he says:

Children have to experience language being used by people in appropriate ways, and appropriate ways are those, which enable the creation of meanings and the sharing of meanings. In the same way no children will ever learn to read if locked into the British Library. Children must have access to people using print in appropriate ways (p. 22).

Despite the concept of collaborative learning being to all intents and purposes convincing and axiomatic, the findings indicated that all pupils and students worked individually when planning writing tasks. All of them said that although they planned essays individually they would have preferred to collaborate with a colleague(s). Unfortunately learning in groups was not an instructional strategy adopted by teachers for various reasons. Reasons included: time constraints caused by pressure from education inspectors who wanted to see that each teacher had covered a prescribed number of periods in a week, the logistics of moving desks, and big classes – in terms of number of pupils/students. The following excerpts by teachers capture all the reasons above:

MS. Mariam (Kiswahili subject teacher school W)

Mhojaji: Huwa mnatumia groups kufundisha?

I: Do you use groups during teaching?

Mhojiwa: Kwa kweli siyo sana, labda pale inapokuwa inaelekezwa kwenye kiongozi cha mwalimu.

R: Frankly speaking, we use them rarely, only when it is directed in the teacher's guide

Mhojaji: Kwa nini hamtumii sana njia hii ya makundi?

I: Why aren't you using groups frequently?

Mhojiwa: Tatizo kubwa ni muda, Dakika arobaini hazitoshi kabisa, unaweza ukamaliza muda kwa kupanga magroup tu, au unashughulikia group la kwanza na la pili tayari muda umekwisha. Maana yake ni kwamba hilo somo ulirudie siku nyingine. Kitu kingine kinachochangia huo ugumu ni hao

R: The biggest problem is time. Forty minutes are not enough, you can spend the whole time by just arranging groups, or you deal with the first group and the second, time is out. What this means is that you will have to re-teach that topic another day. Another thing, which aggravates the problem, is

wakaguzi wetu. Wakaguzi siku hizi wakija wanahesabu vipindi ulivyofundisha kwa wiki. Kazi yao ni kuangalia kitu kilichofundishwa darasani kwa hiyo mtu anakimbizana na kutimiza idadi ya vipindi kwa wiki. Kama mtu anatakiwa afundishe vipindi 20 basi hivyo vipindi vionekane kwenye andalio, lakini ufanisi wake siyo lazima sasa hivi kwa kweli.

the education inspectors. When they come they are interested in the number of periods one has taught for a week. They are interested in evaluating lesson plans instead of what was taught as a result we are also forced to complete the number of periods prescribed per week. If you are required to teach 20 periods they must be seen in your lesson plans, but the actual delivery is not important these days.

Ms. Anita (Kiswahili subject teacher primary school X)

Mhojaji: Huwa wanamove hayo madawati kusudi wakae kwenye vikundi?

I: Do they move the desks so as to sit in groups?

Mhojiwa: Kwa kweli hatufanyi hivyo kwa sababu ya wingi wa watoto madarasani. Ukianza kusema kaeni kwenye vikundi ni kelele tupu na kupoteza muda. Tatizo lingine ni kwamba madawati hayatoshi, kuna madarasa mengine wanakaa chini. Kwa hiyo kukaa kwa vikundi inafaa kwenye darasa la watoto 30 lakini siyo darasa la watoto 70 siyo rahisi

R: Frankly, we don't do that because of the number of pupils, they are too many in classrooms. If you start telling them to sit in groups it is all noise and waste of time. Another problem is that desks are not enough; there are classes where pupils sit on the floor. So, sitting in groups is appropriate in a class of 30 but not in a class of 70 it is not easy

Here, Ms. Anita cites time, desks being not enough for all pupils, and number of pupils being too big to form groups.

Ms. Anastazia (Kiswahili subject teacher – secondary school Y)

Mhojaji: Huwa mnawafundisha kwa vikundi madarasani?

I: Do you use groups in class?

Mhojiwa: Wakati mwingine huwa tunatumia njia za vikundi (*lakini wanafunzi wote walisema hawatunii mtindo wa vikundi darasani*)

R: We sometimes use groups in class (*but all the students said they don't use groups in class*)

Mhojaji: Zinasaidia?

I: Does the strategy of using groups help?

Mhojiwa: zinasaidia lakini ni pale unapokuwa na wanafunzi wachache ambao utawafuatilia kwa karibu vinginevyo wazungumzaji watakuwa wachache na wengine watakaa tu kusikiliza mawazo ya wenzao

R: It helps but only when you have few students whom you will be able to supervise closely otherwise few will be talking and the rest will be simply seated listening to their colleagues' ideas

Mhojaji: Kwa hiyo siyo kawaida mnatumia vikundi darasani?

I: Therefore you don't normally use groups in class.

Mhojiwa: Hatutumii sana, isipokuwa kama darasa hilo lina wanafunzi wazito kuelewa

R: We don't frequently use them unless that class has slow learners

Mhojaji: Ukiweka kwenye asilimia ni asilimia ngapi mnatumia vikundi?

I: If you put it in percentage, what percentage do you use groups?

Mhojiwa: Kwa kweli labda asilimia ishirini na tano

R: Frankly speaking perhaps only twenty-five

(alivyoonekana pengine hasemi ukweli na ukichukulia kwamba wanafunzi wote walisema hawatumi vikundi darasani)

percent. (This might not be quite in accordance with the facts especially if you consider that all students said that they don't use groups in class)

People like teachers (as a dominant group) in classrooms wield power over their pupils/student (as a dominated group) (see Fairclough, 1995; Van Dijk, 2001; Wodak, 2001); in the sense that relationships are asymmetrical, with some participants more able than others to shape what occurs or how it is interpreted. The other side of the coin is disempowerment. This view adds another dimension to the normally taken-for-granted assumption of teachers wielding power. Johnstone (2008) draws attention to the idea that “power is not necessarily dominance, but rather more like agency: an individual’s ebbing and flowing ability to shape the activity at hand” (p. 130). In my case, in the scenario we have just seen above, teachers feel that their hands are tied, they lack agency to determine the cause of action to beat the constraints which are beyond their control. They lack “institutionally-defined power to influence decision in general” (Johnstone, 2008: 132). For example, they cannot order a reduction in pupils’ enrollment so that they may teach manageable classes, they cannot decide to teach less periods per week so that other topics which require more time (such as academic writing) are taught and re-taught, they cannot order more text books for their pupils/students because they do not control funds etc. In the light of the above then, teacher’s power is not absolute; there are situations where they are powerless as in the situation just described.

As already been alluded to above, peer review is part of the general process of collaborative learning whereupon pupils/students exchange their drafts to make comments on each other’s draft; hence, peer-review is the focus of the following section.

7.2 Inability to institute peer-review exercise among the learners

The theoretical advantage of peer review is based largely on the fact that writing and learning are social processes. Collaborative peer review helps learners engage in a community of equals who respond to each other’s work and together create an authentic social context for interaction and learning (Mittan, 1989). From the NLS tradition learning is not so much to be found in heads as it is to be found in relations between people (Cobb, 1994; Wenger, 1998). Literacy is viewed as a community resource that is

made real in social interaction and relationships rather than a property that individuals possess (Barton & Hamilton, 2000). However, a peer-review exercise is likely to be waste of time if learners do not know what they are supposed to look for and comment on. For this reason, they are supposed to have been inducted into the skill of editing (cf. also Raimes, 1983; Galda, Cullinan, & Strickland, 2002 ;).

The findings from data show that peer-review is not generally practiced. At the very least, students and teachers have different views on whether it is practiced or not. In addition, those pupils who said they practiced it, their essays bore no evidence of any peer-review because surface errors could still be spotted not to mention flaws in content and organization of their texts. Those who were honest that they did not practice it, did not do it out of fear that their points might be stolen by their colleagues. This fear is expressed in the following excerpt:

Bakuza (secondary school Y)

Mhojaji: Una mazoea ya kumpa mwenzio insha yako kusudi asome akusahihishe ulipokosea kabla hujaandika vizuri ya kukusanya?

I: Do you have the habit of passing over your essay to a friend to read and correct you where you have made mistakes before you write the final one for submission

Mhojiwa: Hapana kwa sababu ukifanya hivyo anaweza kunukuu mawazo yako?

R: No, because if you do that he can copy your ideas.

Exchanging essays not for the purpose of peer-response but for the purpose of copying from each other was confirmed by teachers both in primary and in secondary schools as the following excerpts show:

Ms. Mariam (Primary school W)

Mhojaji: Hawa watoto huwa wana mtindo wa kubadilishana insha zao kusahihishana kabla hawajapeleka kwa mwalimu?

I: Do these children have the habit of exchanging their essays for editing themselves before they send their essays to the teacher.

Mhojiwa: (*Anacheke*) siyo kusahihishana sana sana wanakopiiana kwa sababu utakuta insha zao zinafanana.

R: (*Laughing*) not editing but copying from each other because you will discover that their essays look similar.

Ms. Mariam's views on copying from each other were reiterated by Ms. Anita of Primary school X as in the following excerpt:

Ms. Anita (Primary school X)

Mhojaji: Huwa wanabadilishana insha zao kwa minajiri ya kurekebisha?

Mhojiwa: (*Anacheka*) nafikiri wanafanya hivyo kwa maana ya kukopiana kwa sababu huwa naona alichondika huyu ndicho alichondika mwenzie

I: Do they exchange their essays for the purpose of correcting one another?

R: (*Laughing*) I think they do that for the purpose of copying from one another because I normally see what has been written by this one is the same written by the other one

The laughing by both teachers in both excerpts may be interpreted as connoting that the pupils are incapable of performing such task. But if they have never been inducted to perform peer-review, it is unfair to judge them as incompetent for such task.

Whereas Ms. Anastazia the Kiswahili subject teacher at secondary school Y conceded that her students did not have the habit of peer-review, Ms. Rehema of secondary school Z gave the same 'copying' reason, which explains why her students did not practice peer-review as in the excerpt below:

Ms. Rehema: (secondary school Z)

Mhojaji: Huwa wana kawaida ya kubadilishana insha zao, kusomeana kwa ajiri ya kusahihishana makosa madogo madogo?

Mhojiwa: Hiyo mara nyingi hamna ila kama nitatoa vichwa vya habari vingi ili kila mmoja achague anachokipenda hapo wanaweza kufanya lakini insha ambayo kichwa cha habari ni kimoja hiyo hawafanyi kwa sababu kila mtu anaogopa kuibiwa points zake.

I: Do they have the habit of exchanging their essay for the purpose of correcting each other where they have made simple errors?

R: That's not normally done unless I give them several headings for everyone to choose the one she likes to write on, that's when they can do that but if I give one title for all to write on, they don't do that because each one is afraid of her points being stolen.

Collaboration and interaction in writing is critical because writers need opportunities to talk about what they are writing about, to rehearse the language of upcoming texts and run ideas by trusted colleagues before taking the risk of committing words to paper. It is also accepted that it is often helpful for writers, after making a draft, to discuss with peers what they have done in order to get ideas from their peers. This is the rationale behind the

notion of “mid-draft peer feedback” (Muncie, 2000). This is whereby learners exchange their essays and they comment on each other’s essay. The advantage of this approach is that learners tend to perceive comments given by fellow peers to be genuine comments provided by interested readers of the writer’s work, than if provided by the teacher (Muncie, 2000). If this done then teachers would only comment on the end product. However, for the pupils/students to be able to do this they should first be provided with an editing check list. A new checklist can be devised to fit each writing task, focusing attention on the critical features of one particular task (Raimes, 1983). An example of such a checklist might look as follow:

- Is the introduction orienting the reader accordingly? If not why? etc.
- Is every verb in correct tense?
- Do subjects and verbs agree in number?
- Does every paragraph discuss one idea?
- Which sentences develop the main idea?

(Raimes, 1983).

In conclusion, I contend that if these pupils and student were taught exactly what to do during a peer-review exercise, then they would have learned (through collaborative writing) to value each other’s point of view and this would in turn have allowed each one to build confidence in her/his points. Consequently, this would have made them to resist the temptation of wanting to copy from each one’s essay. Closely connected to pupils/students peer-review is the notion of teacher’ feedback on pupils’/students’ essay to which I turn to in the following section.

7.3 Inability to make substantive comments on pupils’/students’ essays

Becoming literate is not solely an individual accomplishment. Children inherit the historical conventions of written language and learn them with the assistance of others (adults and peers) in specific socio-cultural contexts or settings (Barton, 1994; Barton, Hamilton & Ivanič, 2000; Gee, 1996; Street, 1995). Commenting on pupils’/students’ writing in classroom situation provides them with opportunity for seeing how others respond to their writing and to learn from these responses. This kind of formative

evaluation aiming at encouraging the development of pupils'/students' academic writing is regarded as vital in improving and consolidating learning. The importance of teachers providing guidance to learners was long established by psychologists among them Vygotsky for example, when he was discussing a stage in cognitive growth, which he called 'the zone of proximal development' where skills are extended through the guidance and response of expert others (Vygotsky cited in Hyland, 2003). Nevertheless, while commenting on pupils'/students' writing is probably essential for the development of academic writing literacy skills, it is uncertain whether these comments really help learners to improve their writing as we have already seen under 2.5 in chapter two.

Although I have said in the literature review chapter that the available research has shown that teaching through written comments on students' writing is generally ineffective, findings from the present study indicate that pupils and students find teachers' comments helpful. However these findings should be taken with a pinch of salt because pupils and students hardly produce drafts of their essays. They normally write one draft, which is then marked and 'commented on' (cf. Furneaux, et al. 2007). Many of what pupils and students deemed to be comments were not 'comments' in the real sense of the word, rather they were in-text corrections of surface errors such as correction of spelling, correction of a word used inappropriately, correction of wrong punctuation usage. Under the circumstances the issue of teachers' comments being helpful should be treated with some caution because if there is no opportunity to rewrite the same essay how can one say that the teacher's comments have helped one in subsequent writing.

The only comments worthy the name are the comments made by Ms. Anastazia the Kiswahili subject teacher at secondary school Y. She performed both in-text corrections of errors as well as giving end comments. These comments for example read as follows: "Your essay did not address the basic argument"; "your conclusion is not clear"; "you did not follow the sequence of your ideas" etc. On the other hand, the quite general nature of the comments reduced their usefulness. Realising this problem, Sommers (1982) draws attention to the generality and vagueness of commenting. She observes that "[r]esearch on first language writing suggest that much written feedback is of poor quality and

frequently misunderstood by students being too vague and inconsistent". The misunderstanding of the comments was echoed by only one out of sixteen respondents, a primary school pupil at that. I reproduce his words verbatim on teachers' comments:

Jackson (primary school W)

Mhojaji: Unafikiri maoni anayokupa huwa yanakusaidia baadaye unapoaandika insha nyingine zinazofuatia?

Mhojiwa: Maoni ya 'rudia' mimi naona hayasaidii, kwa sababu akikwambia rudia wakati wewe hujui sasa utarudia nini wakati wewe hujui

Mhojaji: Kwa hiyo hakui-

Mhojiwa: (anaingilia) pale alitakiwa akuite akueleze jinsi ya kuandika tena. Wewe insha yenyewe hujielewa halafu anakuandikia rudia, kwa hiyo ukirudia utafanya makosa yale yale.

I: Do you think the comments given help you in future essays?

R: Comments such as 'write again' I don't think they help because she tells you to write again when you don't know, now what will you re-write when you don't know

I: So, she doesn't ca-

R: (Interrupting) She was supposed to call you and explain to you how to write it again. You haven't understood the essay in the first place, yet she tells you to re-write, so when you re-write you will obviously repeat the same mistakes.

I think classroom practising teachers cannot agree more with Jackson's assertion above. It is an open secret that pupils/students do not re-write their essays not because they are naughty but because our comments do not invariably provide clear guidance as to how a pupil/student should go about re-writing his/her composition. Zamel (1985) laments the practice thus:

[...] writing teachers misread students text, are inconsistent in their reactions, make arbitrary corrections, write contradictory comments, provide vague prescriptions, impose abstract rules and standards, responds to texts as fixed and final products, and rarely make content-specific comments or offer specific strategies for revising the texts...The teachers overwhelmingly view themselves as language teachers rather than writing teachers (p.86).

Although Zamel was commenting in relation to the ESL context, her observations are also valid in a first language context such as the one being reported by this thesis. Similarly, Raimes (1983:143) discourages unspecific and general comments, stressing: "A suggestion to 'revise' tells nothing. Suggestions must be specific, giving directions that the student can follow, step by step".

The failure of making substantive comments “paraphrasing the ideas expressed, praising, questioning, or making a suggestion” (Raimes, 1983) instead of only correcting surface features has been blamed on the fact that these classrooms, have too many pupils for serious commenting. This is yet another example of teachers’ lack of agency to influence the system. This lack of agency in this sense is depicted in the following excerpt.

MS. Anita: Kiswahili Teacher (Primary school X)

Mhojaji: Huwa mnatoa maoni?

Mhojiwa: Kwenye daftari?

Mhojaji: Ehee

Mhojiwa: Kwa kweli hatutoi, kufuatana na wingi wa watoto. Kwa mfano hili darasa la sita lina watoto 205, sasa hizo insha zote uzisome vizuri na kila mtu umwandikie maoni na bado kunashughuli nyingine zinakungojea. Inakuwa ngumu sana (*anacheka*) inakuwa ngumu kwa kweli.

I: Do you write comments?

R: In their exercise books?

I: Yes

R: Frankly, we don’t, because of the number of pupils. For example this standard six class has 205 children, how do you efficiently read all those essays and be able to comment on each one when you have yet other responsibilities? It is very difficult (*laughing*) it is difficult indeed.

Whereas Ms. Anita in the above excerpt finds commenting to be a daunting task, Ms. Mariam in the following excerpt finds commenting in primary school being something unusual as follows:

Ms. Mariam: Kiswahili teacher (primary school W)

Mhojaji: Huwa unawaandikia maoni unaposahihisha insha zao?

Mhojiwa: Kwa kweli comments shule za msingi hazifanyiki sana labda sekondari. Tunachofanya mara nyingi ni ‘kunote’ kwa alama fulani kama amekosea herufi au tatizo lolote lingine

Mhojaji: Unafikiri comments haziwezi kuwasaidia?

Mhojiwa: (*Anacheka*) comments ni kitu ambacho hakikuzoeleka. Kwanza hawapendi wino mwekundu kwenye daftari zao, ukiandika comments nyingi wanachana huo ukurasa wenye wino mwekundu, hawapendi peni nyekundu. Hata ukiandika ‘nione’ ile karatasi itanyofolewa, hawapendi

I: Do you write comments when marking their essays?

R: Frankly speaking in primary schools comments are rarely written, maybe in secondary schools. What we normally do, we simply note by using a particular mark on the letter he/she has misspelled or on any other problem

I: Can’t comments help them?

R: (*Laughing*) commenting is something not normally practiced in primary schools. Besides, they hate red ink in their exercise books. If you write long comments in their exercise books they simply tear-off that page with red ink, they don’t like red pen. Even if you write ‘see me’ that page will be will be torn-off.

To conclude, I would like to reiterate what was said when reviewing the literature in relation to the appropriate type and place to do commenting. Marginal comments are said

to be precise. Nonetheless, they must be anchored to the text by a circle or an arrow pointing to the place where the problem such as spelling, faulty argument, grammar etc. appears (cf. Hayes & Daiker, 1984; Hyland, 2003). Not only that but also a face-to-face discussion with a pupil/student is critical for clarification of these comment as Jackson lamented in the above excerpt.

7.4 Conclusion to chapter seven

I have tried in this chapter to explore the circumstances, which teachers find to be obstacles to the extent of perceiving themselves as lacking agency to control or influence the teaching and learning activity. We have seen how teachers were constrained by big classes and this impacted negatively on their instructional strategies because it was difficult to form groups in such big classes because trying to attend to each and every group within forty minutes of lesson time was almost impossible. We have seen that teachers were not normally making substantive comments to pupils'/students' essays for the same reason just mentioned, that pupils/students were too many for comprehensive commenting. Teachers thought that it was waste of time to encourage pupils/students to practice peer review, they viewed this practice as a strategy for mere copying (cheating) than peer review in the real sense. Accordingly, this perception of lack of agency forced them to disclaim responsibility for what they do in classroom.

CHAPTER EIGHT

CONCLUSIONS AND RECOMMENDATIONS

8.0 Introduction

My goal and aspirations for carrying out this study were to investigate whether genre conventions of academic writing were sufficiently developed in the Kiswahili language, whether they were properly taught and understood by the pupils/students in a way that would facilitate their transition to Kiswahili as the language of learning and teaching beyond primary school level. Accordingly, in this chapter, I give conclusions and recommendations in relation to this goal. The conclusions emanate from the findings presented and discussed in chapters five, six, and seven. I have therefore situated my conclusions around Kiswahili academic writing literacy in two primary and two secondary schools based in Morogoro Region in Tanzania. In this connection, my conclusions revolve around the three broad themes explicated in the following paragraph.

We have seen that because of poverty being rife among the Tanzania populace, this has in turn affected literacy learning both at home and at school; in that material (such as books and textbooks, newspapers, let alone the availability of broadcasting media such as TV and radio) are very scarce in many households and schools. Therefore, we have seen that the notion of “scarcity” stands out in our first macro – theme as well as the parents’ teachers’ and learners’ perception of Kiswahili and English as resources for accessing advanced schooled literacy. In relation to the first theme therefore, I have discussed the availability or non-availability of literacy resources such as the broadcasting media (TV, radio); print media (newspapers) and books in pupils’/students’ homes. I have then explored the availability or non-availability of textbooks at schools. Finally, I have looked at the perception of English and Kiswahili as resources beyond primary school level.

The second theme was the lack of explicit and comprehensive exposure to various genres. Under this theme I have shown how the pupils/students and their teachers describe the genre of an expository essay in terms of its principles; I then gave the narration of the classroom activities during the actual teaching of essay writing. The purpose was to show how pupils/students and their teachers interacted with language to produce and reproduce academic texts. This was followed by an explication on how the notion of Kiswahili academic conventions was understood and whether the conventions were actually taught. Finally under this second major theme, I discussed the actual essays written by pupils/students. To discuss these essays, I have used the genre theory and the three language metafunctions within SFL as my guiding light.

The third and last major theme was: voice, agency and collaborative writing. Under this theme I discussed three sub-themes namely: the inability to use groups for collaborative writing in classroom. Here, we have seen teachers giving reasons that made them abandon this instructional strategy in learning because of pupils/students being too many for groups to be effective; and time constraints put a hurdle in the way of forming groups. The second sub-theme was the inability to institute peer-review exercise among the learners apparently because the task was deemed too big for pupils at their level or the suspicion that they simply exchanged their essays for cheating purposes i.e. by copying one another's essay. The third sub-theme was: the inability to make substantive comments on pupils'/students' essays because they were too many for the teacher to give written feedback. Hence teachers decided to abandon this teaching principle. As a result of the idea of 'inadequacy or constraints and powerlessness' running through all the findings, I have term them as *the pedagogy of constraints and powerlessness*.

I have looked at and analysed these findings within the NLS tradition where the understanding of literacy is not limited to writing and reading as a cognitive ability in peoples heads, but rather emphasizes literacy as social practice as an activity people do. Instead of treating language as a thing, distanced from teacher and learner, it is located in the interactions between people acting in particular social contexts. (Street, 1993, 1995; Barton & Hamilton, 1998). An academic literacies approach followed in this study views

the schools in which academic practices take place as constituted in, and as sites of, discourse and power. It sees the literacy demands of the curriculum as involving a variety of communicative practices, including genres and disciplines. From the pupils' point of view a dominant feature of academic literacy practices is the requirement to switch practices between one setting and another, to deploy a repertoire of linguistic practices appropriate to each setting and to handle the social meanings and identities that each evokes (Lea, & Street, 2000). This means pupils/students need to be aware that writing and reading are not homogeneous and transferable skills, which they (pupils/students) can take with them as they move across different subjects. An academic literacies approach emphasizes that children entering school are forced to learn to adapt a new 'culture' so as to take on alien identities as members of academic communities. Gee (1990: 155) emphasizes the importance of this adaptation:

[...] someone cannot engage in a discourse in a less than fluent manner. You are either in it or you're not. Discourses are connected with displays of identity – failing to display an identity fully is tantamount to announcing you do not have the identity – at best you are a pretender or a beginner.

Academic success therefore means that these pupils ought to approximate language in a way valued in different subjects, by adopting the values, beliefs, and identities, which academic discourses embody. In the second section of this chapter, I give recommendations of the ways in which Kiswahili academic writing literacy can be improved. I conclude the chapter by recommending areas for further research.

8.1 Conclusions

8.1.1 Access to language and literacy resources

This broad theme "access to language and literacy resources" had three sub-themes: limited exposure to varied literacy resources in homes; limited exposure to literacy resources at school and perception of English and Kiswahili as resources. Under the first sub-theme we have seen that some homes lack materials that aid literacy acquisition and development such as the broadcasting media (TV and radio), print media such as newspapers and books. I have also argued that since the availability of these literacy resources in the homes is vital to facilitate literacy acquisition and development in that

they act as models for children, children can learn pronunciation, sentence structures, and they can also gain a great deal of information which relate to children's subject content learned at school, but they also help to develop their language in terms of increasing their vocabulary and grammar of their language (Cope & Kalantzis, 1993; Heath, 1983; Wells, 1986; Gec, 1996; Banda, 2003) in this case Kiswahili.

Turning to the second sub-theme – lack of resources of exposure to literacy at school, I have argued that despite the obvious role played by books in the process of developing academic writing literacy, findings in this study have indicated a serious problem in relation to textbook availability and management. Whereas head teachers provided an 'impressive' pupils/students-book ratio of 1:3 or 1:2, the situation on the ground was different. In both primary schools, for example four, five, or six pupils were seen struggling to read one book. Whereas books at primary school W were only distributed during lessons and collected at the end of the lesson to be stored in the head teacher's office; textbooks at primary school X were locked in the head teacher's office for fear of being lost. For pupils coming from poor families, which could not afford private school books for the children, it meant reading and writing ended at school. Very little could be done at home in the absence of books as Banda, (2003: 109) observes that "[...] availability of reading material outside the classroom can facilitate not just general literacy development, but also facilitate access to the schooled literacy required for academic discourse".

Because text books are scarce, they are highly valued to the extent of keeping them under lock and key to protect them from being lost. The net result of this practice is that pupils cannot access them, hence the crowding around one text book by pupils. I have shown this as a curious paradox, that while textbooks are sources of knowledge and also provide a scaffold for inducting learners into academic writing literacy, they are at the same time locked away for fear of being lost and hence unavailable to learners who are expected to pick from them the principles according to how various genres are structured and used.

With regard to the last sub-theme, the perception of English and Kiswahili as resources and the wish of these pupils/student and their teachers to retain English as a resource beyond primary school is considerable and understandable. This is as a result of English being held in high esteem because of its high "symbolic and material value" (Norton, 2000) and hence the majority of Tanzanians would want to invest (Norton, 2000) in it. These pupil/students and their teachers do not see Kiswahili as a resource, they only see English as "a ticket to socio-economic mobility" (Banda, 2008: 264). Consequently, their apprehension towards the suggestion that Kiswahili be made the MOI beyond primary school should be seen within this context. They are worried about not getting access to English should Kiswahili take over as the MOI beyond primary school level.

Hand in hand with availability of resources that aid the acquisition of literacy in the homes, I have maintained that having Kiswahili as the language of children's early literacy acquisition at home in both spoken and written modes is an advantage at school in that teachers should find it easier to identify the children's strengths and build the teaching of academic writing literacy on these (Hall, 1994; Street, 1996, 2000; Gregory & Williams, 2000; Kirunda, 2005;). I have also maintained that the complexity of acculturating pupils into Kiswahili academic discourse cannot be compared to a situation whereby students come to school and find they have to learn a completely different language from that they use at home and in their communities.

Wedin (2004) mentions Kiswahili as the barrier for the development of school literacy in rural Karagwe District in western Tanzania in that children at home are socialized and acquire early literacy through Kinyambo – a vernacular spoken in Karagwe District, and when these children go to school they are required to learn school knowledge and literacy in Kiswahili – a second language to them, hence the discontinuity in language use. But this is not a permanent barrier, by the time pupils reach standard seven they can express themselves well in Kiswahili as Wedin (ibid) concedes: "[...] however in standard seven I estimate that nearly all understand Swahili as well as are able to explain themselves in Swahili" (p.90). I have argued in chapter one that the process of learning Kiswahili is facilitated by the resemblance in grammar and vocabulary to the majority of the 120

vernaculars spoken in Tanzania. The current study has established that Kiswahili in urban and peri-urban areas is a bridge joining children's homes in relation to early literacy acquisition and the school in terms of school literacy development, because both experiences of literacy acquisition at home and at school take place through the same language i.e. Kiswahili. Hence the continuity in language use.

8.1.1.1 Explicit and comprehensive exposure to genres

The fact that primary school pupils explained essay writing principles in terms of surface features and secondary school students explained it in terms of generic stages i.e. introduction, body and conclusion meant that they did not have the right 'yardstick' to measure their behaviour against. Below is the summary of this second theme in terms of its corresponding sub-themes: the teaching of genres; Kiswahili academic writing conventions; and pupils'/students' actual Kiswahili academic texts (essays).

8.1.1.1.1 The teaching of genres

I have argued that understanding the nature of literacy involves knowing how knowledge is represented in different disciplines and contexts; being familiar with the strategies (principles) needed for understanding and organizing texts; knowing the social contexts in which texts are produced and read; being acquainted with the community and culture that produce and value certain texts and types of texts; and knowing how previous experiences of literacy shape perceptions and expectations as to the nature of written discourse (Johns, 1997). In other words an explicit conscious knowledge of a genre a pupil/student is trying to produce is essential for his/her success at the end of his/her education in that he/she will be assessed on the basis of clarity of his/her writing.

We have seen from the discussion that while genre knowledge was essential, pupils/students had no clear perception of the only genre they were trying to reproduce – the argumentative essay genre. We have seen that principles needed to organize an expository essay were explained by most pupils and students in terms of surface features such as: “to produce a legible text, to use capital letters at the beginning of a new sentence and on person's or place name, to use punctuation correctly, to write in correct spelling, to write in paragraphs etc. The responses from some secondary school students

mentioned the principles they were taught in relation to expository essay being stages such as Beginning, Middle and End or (Introduction, Body and Conclusion). We have seen that these labels do not help much in producing an expository essay for example, because all genres including transactional genres (e.g. selling and buying) will have these parts too (Eggins, 2004). Eggins (2004) suggests an approach whereby pupils/students should be taught for example to distinguish between what is being done in the body of an essay that is different to what is being done in the body of a transactional genre. Otherwise all genres have Beginning, Middle and End.

From the findings we also saw that pupils/students were taught the general schematic structure of only one genre – argumentative essay genre. They were taught this single type of writing and were led to believe this type will suffice in all situations (see Christie, 2005(a); Lillis, 2001). Teachers, and even the syllabi writers, are forgetting that “there are no single unified literacy skills that can be taught once to pupils/students in any discipline, who will then become fluent writers in their subject areas” (Johns, 1997). Understanding the nature of academic literacy involves knowing how knowledge is represented in different disciplines and context, being familiar with the strategies needed for understanding and organizing texts, knowing the social contexts in which texts are produced and read (Johns,1997). In this regard, pupils/students need to be inducted into the different genres they are expected to write in. These genres include Recount, Description, Procedure, Report, Exposition etc. I have shown that all these genres do exist in the Kiswahili language the only problem is that they have not been described in books which teachers can use to teach them. I have pointed out that the teaching of the only genre observed (argumentative essay) leaves a lot to be desired. It is not explicit and comprehensive enough for the learners to be able to reproduce it.

8.1.1.1.2 How language was used to negotiate meanings in classrooms

I have argued that teachers have been able to use the language appropriately to regulate and instruct pupils/students through the three language metafunctions, experiential, interpersonal and textual. However they were not as successful as one might have

expected in using the language to predispose pupils/students at the beginning of the macrogenre i.e. the curriculum initiation genre.

When I was analyzing the data obtained through classroom observation, I adopted Christie's notion of curriculum genres and macrogenres. According to Christie (2002) the notion of genre can be used not only to describe language, but also to describe the teaching process. Christie terms this latter use of the concept as 'curriculum genre'. She borrows Martin's definition of genre and extends it to teaching. In this regard she defines teaching as a staged, goal driven, and purposive activity.

Just as the general goal of genre literacy is to make explicit the way language works to make meaning through different stages of the genres, so Christie proposes that teaching should be a deliberate activity in which the teacher has an explicit understanding of how teaching and learning are structured through language. To illustrate how curriculum genres work Christie distinguishes two registers: first, a pedagogic register which gives structure and purpose to the particular teaching/learning activity. Following Bernstein (1990), Christie refers to this type of register 'regulative register' and the second, a content register which refers to the field of experience of that activity, which again following Bernstein (ibid.) she calls 'instructional register'. The most critical point of learning in a curriculum genre, Christie argues, is when regulative register and instructional register converge.

Christie (2002) maintains that the initial stage (curriculum initiation genre) of a curriculum macrogenre is normally dominated by teachers' monologue when trying to "initiate activity, establish goals, crucially predispose the students to work and think in particular ways, define the ultimate task or tasks normally in general terms and indicate the evaluation principles that will apply" (p. 101). Hence according to her it is the regulative register that dominates the opening stage of the macrogenre. The extended quote in which she made an equivocal claim about the dominance of the regulative register in the opening is reproduced:

Curriculum macrogenres vary depending on the age group of the students, the subject itself, and the strengths and attitudes of the teacher. Nonetheless I can

generalize with some confidence about the organization of curriculum macrogenres in early childhood education (1989), the upper primary years (1994, 1995c, 1998) and the secondary years (Christie 1995a, 1995b, 1998). I find that the regulative register is dominant in the opening stages of the macrogenre, and henceforth at any point where it is necessary to clarify and define goals. Where the teaching is really successful there will be long sequences in which the two registers converge as students engage with learning about the 'content' (realized in the instructional register), while working towards clearly defined tasks (realized in the regulative register). Nonetheless, as the sequence of lesson proceeds, the instructional register is eventually foregrounded, while the regulative register remains operating only tacitly, predisposing students to behave in ways valued for pedagogic purposes (Christie, 2000: 185 – 6).

While I have agreed that what is suggested by Christie above is indeed how the curriculum initiation stage is supposed to unfold in an English instructed classroom just as in a Kiswahili instructed classroom; however, it is nevertheless surprising that the opening of the genre in almost all lessons I observed did not predispose pupils/students to the lesson they were about to listen to or define the ultimate task to be done at the end of the lesson. This meant that the regulative register did not dominate this stage as suggested by Christie; instead it was dominated by the instructional register right from the beginning. The ideal model of a macrogenre would be attained when the regulative register would dominate the curriculum initiation stage through the teacher's action of forewarning pupils/students that the lesson contents they are about to learn lead up to a concrete exercise of writing so that the learners would listen attentively and selectively.

One of the reasons that can explain why teachers were not regulating sufficiently at the beginning of a lesson emanates from the pressure by authorities (education inspectors for example) who are more concerned about seeing the content of the syllabus is "completed" rather than whether pupils follow what is being taught.

8.1.1.1.3 Approaches adopted in the teaching of essay writing

Writing in all the schools observed was treated as linear and one-off act. Most of the pupils/students when given an essay question to write on conceded that they did not normally draft; they wrote one draft, which was also the final product to be marked and commented on by the teacher. However, in reality, writing particularly academic writing is not that linear. A good piece of writing is a result of a messy and recursive journey

involving pre-writing, drafting, revising, editing and publishing (Flower & Hayes, 1981; Zamel, 1983; Galda, *et al.*, 2002). The teacher's role is to guide pupils through the writing process, avoiding an emphasis on form to help them develop strategies for generating, drafting, and refining ideas. This is achieved through setting pre-writing activities to generate ideas about content and structure, encouraging brainstorming and outlining, requiring multiple drafts, giving extensive feedback, facilitating peer responses, and delaying surface corrections until the final editing (Raimes, 1992).

This is the process model of writing. Nonetheless, the process model on its own has been criticized for ignoring the social context by foregrounding the writer as an isolated individual struggling to express personal meanings. (See for example Barton, 1994; Swales, 1990, Hyland, 2002). In the process model of writing, the critics go on to hold that "there is little systematic understanding of the way language is patterned in particular domains" (Hyland, 2002: 13). They espouse a model of writing which incorporates the genre perspective. It posits that we do not just write, we write to accomplish different purposes in different contexts that involve variation in the ways we use language, not universal rules (Halliday, 1994). Consequently, while process models are capable of showing how some writers compose, it is argued that these models do not reveal why writers make certain linguistic and rhetorical choices. For this reason, such models do not allow teachers to confidently advise pupils/students on their writing (Hyland 2002).

The second important critique levelled against the process approach is that it fails to make plain what is to be learnt (see for example Hasan, 1996). Learners are not typically given explicit teaching in the structure of target text types. Rather, they are thrown in at the deep end, as it were, to discover appropriate forms on their own in the process of writing itself. This is indeed one way of learning the genre, particularly by those learners who come from the middle-class families. These kinds of learners have had a head start over those learners from the non-mainstream in that they are not acculturated and apprenticed in print literacy at home as early as their colleagues from the mainstream families (Heath, 1983, 1986; Martin, 1993; Hall, 1994; Galda, *et al.* 2002). So, to be able to help these pupils/students from the disadvantaged background as well as enhancing the

performance of learners from the mainstream families there is a need to explore ways of scaffolding pupils'/students' learning and using knowledge of language to guide them towards a conscious understanding of target genres and the ways language creates meanings in context. This is what a genre discourse of writing does (Hyland, 2002).

While arguing a case for adoption of a genre approach in tandem with the process, skills and social practice approaches of writing, I should hasten to point out here that I am aware of the criticism that has been levelled against the genre-based approach to writing. Critics of the genre approach to teaching academic (writing) literacy argue that the explicit teaching of genres imposes restrictive formulae which can limit creativity through conformity and prescriptivism; that the genres can be taught as moulds into which content is poured, rather than as ways of making meanings (see for example, Dixon, 1987; Raimés, 1991 among others).

I cannot agree more that there is a danger in giving restrictive formulae, as we noted in the classroom in secondary schools Y (see the classroom narrative for secondary school Y and appendix 35 for secondary school Z) where for example, students were taught that an essay must have a heading. However they were also taught that the heading must be written in capital letters, that it must be underlined, that it must be centred and that it must not exceed five words. These instructions are not obligatory, there are variations. For example a student who is word-processing his/her essay, he/she might choose to bold his/her heading rather than underline it. In my considered opinion, I would argue that the advantages of genre pedagogies far outweigh the dangers of restrictive formulae, which can always be rectified. The way to rectify this has been suggested by Hasan (1996) who defends the genre-based approach because it "[...] prepares learners to participate successfully in educational genres because of the consequences education has for life chances in society" (p. 399). Therefore, I agree with Hasan that denying the learners the powerful genres of the school is to defeat the purpose of egalitarian education, which is supposed to help even those learners from the disadvantaged societies who did not have a head start at school because they were not exposed to print as early as before joining schools. Hasan goes on to say:

[...] as long as we hold the ideal of egalitarian education, there will be need to teach literacy in the sense of developing pupil's discursive abilities in relation to educational registers, since this is a necessary condition for 'having education' (p.398).

Hasan sees nothing wrong with genre-based pedagogy *except* that if "the end point of education has to be the production of the knowledge" (p. 404) then the genre-based approach has to be reflective. This means developing within learners a critical "disposition to distrust *doxic knowledge*, that is, knowledge whose sole authority is the authority of someone in authority" (p. 412). This means teachers should not only teach learners the overall schematic structure of the text, but they should also show them variations of doing the same thing in other ways. This kind of pedagogy is what Hasan calls 'reflection literacy'. It prioritises reflection, enquiry and analysis being necessary tools to challenge what are seen as facts – the dominant and powerful norms.

8.1.1.1.4 Kiswahili academic writing conventions

We have seen that pupils/students are seldom taught textual conventions explicitly. However, for children to learn and use conventions on their own is not all that easy. Given that these children at this level (primary) can read and write, I wish to argue strongly for the need to help these pupils and secondary school students to explicitly understand and develop the kinds of reading and writing that are valued in school – academic literacy. To achieve this, I suggest that the best way would be to adopt the socio-cognitive process and practices approaches combined with genre-based 'discourses of writing' (Ivanič, 2004) in teaching and learning of academic literacy.

8.1.1.1.5 Pupils'/students' actual Kiswahili academic texts (essays)

I have discussed this performance at three levels. Firstly, I discussed the result of Mood analysis in terms of the realization of interpersonal metafunction. Secondly, under the ideational metafunction I discussed the findings of the analysis of transitivity and circumstances as elements of the experiential metafunction. Thirdly, I discussed the findings of the analysis of the textual metafunction as realized by Theme at clause level and cohesive tie analysis. In connection with the notion of Theme, I have also discussed the related notions of Macro-Theme and Hyper-Theme in the organization of text stages.

The object of this analysis was to enable us see the competence of these pupils and students in the genre(s) they were writing in.

The findings in relation to Mood analysis showed that all pupil/students used only one Mood type, the full (non-elliptical) declarative. This pattern was expected because being a written mode, feedback between writer and reader was not possible. In addition, the declarative Mood means that the essays were predominantly presenting information to readers (Eggins, 2004, Butt, *et al.* 2001). I can confidently say most pupils/students managed to use successfully the declarative Mood, except of course the 'poor' writers.

The findings of the analysis of transitivity and circumstances as elements of experiential metafunction have shown that most clause constituents in Kiswahili, as in English can be seen as expressions of our experience in terms of the things, events, and happenings of our world, as well as the circumstances under which those events and happenings occur. Our data have shown that these pupils and students can construct a clause having an appropriate process and circumstantial element. Although there are problems here and there in their writing, I maintain that these are instances of immature writing rather than insufficiency of the Kiswahili language. Kiswahili as a language is capable of handling all common processes i.e. material, mental, verbal, and relational as well as having the ability to express under what circumstance the process takes place.

According to the data, the unsuccessful essays emanated from failure to handle the notions of Theme to do with the organization of the clause, and related notions of Macro-Theme and Hyper-Theme (Martin & Rose, 2003), to do with the overall organization of the text stages. The poor writers tend to choose unrelated Themes hence making the text incoherent. In SFL the item that falls towards the end of a sentence, or clause within it, (in English and in Kiswahili too) is referred to as New Information, and when this reappears in Theme position in the following sentence, it is then referred to as Given Information (Halliday & Mattiessen, 2004). This pattern, while not invariable, it appears in successful coherent texts such as that of Jackson, Pili, Fridah, and Jennipher.

However, we have seen that there is another sense in which the text unfolds, that is around both Macro-Theme and Hyper-Theme (Martin & Rose, 2003). The former is so-called because it refers to a statement – normally at least one sentence, though they may be several, found at the start of a text, which serves to give directions for what is to come (Christie & Dreyfus, 2007). The Hyper-Theme on the other hand – normally found at the opening of a new paragraph within the text – is an introductory sentence or sentences, which relate back to the main idea stated in the Macro-Theme, while also predicting what is to come in subsequent sentences within the paragraph (Christie & Dreyfus, 2007). I have argued that although this aspect of text organization is not perfect even in the texts of good writers, there are nevertheless indications that if they will be helped explicitly to see how Macro-Theme and Hyper-Theme are constructed, these pupils/student might significantly improve their academic writing in Kiswahili.

8.2 Voice, agency and collaborative writing

In chapter seven, we saw that there were constraints/deficiencies militating against adopting good pedagogic practices in classrooms. I have shown that teachers do not use groups to teach writing either because pupils/students are too many for a group strategy to be effective, or that time is too short to teach through groups. We have seen that teachers do not give written feedback to pupils'/students' essays the reason being that pupils are too many for the teachers to make substantive comments to each and every pupil/student. We have further seen that pupils do not practice peer-review apparently because they like copying from each other rather than conducting 'peer-review' in the real sense of the phrase. These constraints/deficiencies have forced teachers to feel helpless and powerless because the constraints are not within their powers to address, hence they disclaim responsibility for what is happening in classroom. It is for this reason I have coined the phrase 'pedagogy of constraints and powerlessness'. Below is the summary of each constraint/deficiency.

8.2.1 Inability to use groups for collaborative writing in classroom

Although we have seen from the NLS tradition that academic writing literacy practices always take place in a context whereby learners collaborate and interact with text jointly, evidence available in this study depicts learning academic writing as a solitary activity,

from planning the writing task to producing the end product. I have tried to explicate the factors, which militate against adopting groups as an instructional strategy. These include: time constraints; pupils/students being too many for groups as a teaching strategy to be effective; few desks to be able to form groups because other pupils are sitting on the floor. Under time constraints we have seen that teachers give a valid reason that in a lesson of forty minutes the process of forming groups, which requires moving desks around, might consume time that would otherwise have been used for actual instruction. Even after forming these groups, trying to attend to each group within that time is impossible.

8.2.2 Inability to institute peer-review exercise among the learners

From our discussion, we have seen that the theoretical advantage of peer review is based largely on the fact that writing and learning are social processes. Collaborative peer review helps learners engage in a community of equals who respond to each other's work and together create an authentic social context for interaction and learning (Mittan, 1989). I have also argued that in peer-review learners are able to participate actively in learning while getting responses from real readers in a non-threatening situation. Further, I have maintained that the peer-review exercise is likely to be fruitless unless learners know how to go about doing the review. This means teachers have to teach learners what to look for during peer review. Findings from data have shown that both primary school pupils as well as secondary school students do not engage in peer-review for fear of stealing points from each other. On the contrary, I can venture to claim that they do not practice peer-review because they do not know what is involved beyond correcting surface errors. The teaching of such skill is not prescribed by the syllabus; consequently, teachers do not teach it. It is not within an individual teacher's power to decide to teach what is not prescribed by the syllabus because if one does that then one is likely to be taken to task by education inspectors.

8.2.3 Inability to make substantive comments on pupils/students' essays

It was said in the literature review and in the results and discussion chapters that responding to pupils'/students' writing through commenting on their texts is very much part of the process of teaching writing. The available data however have shown that teachers do very little commenting worth the name. Many of these so called 'comments'

were in fact in-text corrections of surface errors such as correction of spelling, correction of a word used inappropriately, correction of wrong punctuation usage, inserting a capital letter where it should have been. We have seen that these kinds of comments do not really help learners to become better writers, although pupils/students themselves said that they help. In connection with this, it was argued that pupils/students were not being honest in their answers because they neither re-write nor produce drafts of their essays. For it is in the re-writing or in the production of the second or third or more draft that one would likely see improvement in comparison with his/her earlier drafts. Teachers have argued that making substantive comments to each and every pupils/students would be a daunting task because pupils/students are too many for this teaching strategy to work effectively.

Apart from the nature of comments as shown above, I also discussed the appropriate place to do commenting. I have argued the case for marginal comments in that they are said to be precise. Nevertheless, for these comments to be precise they must be anchored to the text by a circle or an arrow pointing to where problems such as spelling, faulty argument, grammar etc. appear (cf. Hayes & Daiker, 1984; Hyland, 2003).

8.3 General conclusions

I have stated in chapter one that the study was based on three assumptions listed as follows: First, the fact that Kiswahili being the pupils' language of literacy acquisition at home and of education in primary school meant that pupils in year six of their primary schooling should be able to write 'successful' academic essays in Kiswahili using appropriate genre conventions for the particular genre they were writing in. Second, that Kiswahili academic writing literacy practices developed by these pupils during their seven years of primary education would have improved significantly at secondary school level. Third, that teachers would be able to vary their instructional strategies accordingly, principally because they were using the language they were proficient in.

I believe this study has found reasonable support for the first assumption. These pupils have largely managed to produce 'successful' texts, mistakes here and there notwithstanding. The results have shown that although the characteristic genre of science

such as report and explanation were not taught at all in primary schools, most pupils have managed to reproduce them, although they are not the full-blown Reports or Explanations that the expert writer would produce. On the whole, I can venture an opinion that their writing showed evidence of the basic structures of the Expositions, Explanations and reports genres which only need to be "worked on in constructive ways" (Rothery cited in Martin, 1990). Hence these pupils can be said to have a solid base in Kiswahili academic conventions to potentially benefit at secondary school level if the decision to teach in Kiswahili at this level will be made.

At this juncture, it might be useful to comment on the negative attitude towards making Kiswahili as the MOI in secondary schools in Tanzania. I have pointed out in chapter one that the majority of teachers, students and parents in Tanzania prefer English as the MOI rather than Kiswahili. I have also argued that the negative attitude towards English stems from the various benefits attached to it. English is associated with good jobs, which fetch good salary and the possibility of traveling overseas. It is this perceived advantage, which is pushing Tanzanians to want to learn the English language at any cost. Unfortunately, the majority of Tanzanians (students, parents, teachers) subscribe to the wrong assumption that the best way to learn a foreign language is (in this case English) by making it the MOI. I have argued that this assumption is misleading as attested by many research.

Much as the above assumption being wrong, it is widely held by a majority of both ordinary and influential citizens in the country. Hence any decision to switch from English to Kiswahili as the MOI at secondary school level is bound to create tensions among the population. What is then the way forward? I will try to make suggestion in the recommendation section.

The study found no support for the second assumption. The findings have not established significant differences between the primary school pupils' texts and that of secondary school students. This can partly be explained by the majority of students not being so keen on Kiswahili language because most of them tend to value English for the socio-

cultural, political, and economic advantages that English is thought to have over that of Kiswahili in Tanzania. Another reason could be that the students at this level are only writing in Kiswahili (the MOI at this level in English) for one subject only, Kiswahili itself. As a result, students have few opportunities to practice their writing in Kiswahili at this level.

The third assumption was to a greater extent supported save for one weakness. The weakness originates from the teachers failure to properly predispose their learners at the beginning of the lesson (curriculum initiation stage) in terms of outlining how the lesson will develop by defining the tasks to be performed, establishing the framework for performing those tasks, as well as indicating criteria for evaluation that will apply in judging pupils'/students' performance, and by so doing, foregrounding the regulative register. On the contrary, the instructional register was dominating this stage, as if teachers were instructing the learners in a language foreign to both. Otherwise in the rest of the microgenre (curriculum negotiation and curriculum closure) teachers and pupils have managed to interact with language in the process of producing and reproducing academic essays.

8.4 Recommendations

The recommendations which I am about to make are in two categories, those which call for changes at the macro-level (primary education curriculum in general) and those at the micro-level (within a school itself). Changes at the macro-level will be those that require policy statements by the government through the Ministry of Education before changes can be effected for all primary schools in the country. The micro-level changes can be implemented by any particular school without clashing with education inspectors.

8.4.1 Recommendations at a macro-level

8.4.1.1 Kiswahili academic writing conventions

I have argued for the explicit teaching of academic conventions because these are not easily picked up in an environment where textbooks are scarce like that facing the schools researched and possibly many others in Tanzania. The recommendation here is

that conventions be taught in the context of writing that is they be taught along with each genre being taught. Specifically, the primary school Kiswahili syllabus should include the genres of factual writing such as Procedure, Description, Explanation, and Report.

Nevertheless, I take cognizance of the fact that the present teachers have not been trained to teach writing in different genres, because these genres are not documented in text books which could act as teacher's guide. Consequently, there is therefore a need to document these genres first and then the syllabus for teachers training colleges should include the teaching of genres so that all teacher trainees joining these colleges later be trained to teach genres.

Regarding the current teachers, if the retraining will not be possible then there is a need for the Ministry of Education to direct all primary schools to establish non-residential writing induction courses as a stopgap measure. Teachers will then alternate to attend this kind of a course at their working stations. Ultimately, after some years depending on how the course would be structured, all teachers would be able to teach genres since there is no subject specialization for the primary school teaching. I want to believe that this approach should be feasible and affordable largely because it will be non-residential.

a) Notions of Theme, MacroTheme and HyperTheme

Since we have seen that the cause of most unsuccessful essays is the failure to handle the notions of Theme (to do with the organization of the clause) and related notions of MacroTheme and HyperTheme (to do with the overall organization of the text stages), there is therefore a need to included these aspects in the Kiswahili writing syllabus.

b) The notion of markedness

Equally important to be included in the syllabus and be taught, is the notion of 'markedness'. Marked Themes are resources that speakers and writers use to foreground, for example, manner, condition, or cause. Careful and precise, even exact use of marked Themes is often essential if a text is to achieve its purpose effectively.

c) **Conjunctive relations**

We have seen that in primary schools, conjunctions are taught as one category but Systemic Functional Grammar by Halliday & Matthiessen's (2004) offers three categories of conjunctions, namely: *elaboration*, *extension* and *enhancement*. Teaching conjunctions under these categories may enable pupils/students to have a wide range of choice of conjunctions, particularly those that are characteristic of the written mode and use each category appropriately and thus vary their writing style.

d) **Attitudinal and ideological issues for a transition to Kiswahili**

Following the negative attitude expressed by most interviewees in this study towards the making Kiswahili the MOI at secondary school level in Tanzania, the best way would be to conduct a sustained sensitization campaign to educate the population through the media (radio, television, newspapers) publications and public/political rallies that learning a foreign language does not necessarily require the language to be used as the MOI. On the contrary, they should be told that foreign language is best learned through the language that one already has proficiency in. In the case of Tanzania, this language is Kiswahili, which is a resource towards the learning of English. Once such a sustained campaign has been conducted for some time, then the government will have to take a bold decision to order the switch to Kiswahili. There will of course be resistance at the beginning but slowly it will be accepted. This is after all how Kiswahili became the MOI at primary school level in Tanzania in 1967, the government issued a policy and went ahead to implement it.

8.4.1.2 **Quality teaching instead of quantity of lessons taught**

One of the education inspector's roles is to visit schools with the purpose of inspecting the teaching and learning activity and offer advice for improvement. We have read teachers lamenting that trying to teach through groups is a waste of time in that education inspectors are interested in establishing whether any particular teacher has managed to teach the prescribed number of periods per week instead of whether pupils/students understood what was taught. In other words inspectors are obsessed by quantity of periods taught per week than the quality of teaching.

I would therefore suggest that the Ministry of Education should direct inspectors to advise teachers to balance the two i.e. quality and quantity. If in any case the balancing is difficult then quality must prevail. Because what is the use if a teacher has managed to teach the required number of period per week but at the end of term, pupils/students have learnt very little or nothing altogether. This leeway would go a long way towards improving the teaching of academic writing in that teachers will be free to re-teach areas of difficulty as opposed to the current practice of teaching essay writing as a one-off event.

8.4.2 Recommendations at a micro-level

The following are recommendations, which can be implemented at the local level i.e. by schools without a directive from the Education Ministry headquarters.

a) Textbooks availability and sufficiency

Regarding the school authorities fear books being lost, I would like to suggest here that much as text books are valuable resource, they should not be kept away to the detriment of the pupils. It would be wise if these books will at least be distributed to pupils during lesson time and collected at the end of the lesson. This arrangement is by far a better option than not being read at all.

In tandem with schools striving to acquire a pupil-book ratio of one book per pupil, parents should likewise empower their children by providing them with school textbooks so that they can use them even at home. However, we have seen that many parents are poor and hence they cannot provide textbooks for their children. Under the circumstances, it is prudent to suggest that before parents can be asked to empower their children, the government should formulate workable and sustainable policies to empower parents educationally and economically. Specifically, the government, in collaboration with various national and international non-governmental organizations can arrange for giving these parents micro-credits which they will in turn use them to invest in small business projects. In this way, profit from these projects would consequently be used to buy

textbooks, newspapers, and even television and radio sets. Children should then be encouraged to watch educational TV programmes and listen to educational radio programmes. They should also be encouraged to read serious newspapers which print various articles of different subjects instead of reading papers which print only sensational news.

b) Predisposing learners at the beginning of a lesson

From the findings, we have seen that in almost all classes observed, teachers did not prepare their pupils/students for what to expect from the lesson they were about to listen to. To rectify this, there is a need for education inspectors to ease pressure on teachers to “complete” the syllabus in terms of the content only without looking at the corresponding instructional strategies. There is a need to balance the two i.e. the content and the instructional strategies.

c) Interaction and cooperation in classroom

Since I have consistently argued that interaction and cooperation among learners is one of the basic tenets of the NLS perspective and given that the findings have shown that pupils-to-pupils or students-to-students interaction and cooperation is non-existent, effort must be made to work out viable ways in these schools to see to it that interaction and cooperation among learners become part of ordinary classroom pedagogic practices.

The easiest way to form groups would be to turn desks in each row to face each other and thereby form a group of four if the desks will be two-pupils desks or a group of six if the desks will be three-pupils desks. The object of this is to ensure that pupils/students are able to plan their essays by generating ideas collaboratively, raise arguments and counter-arguments before each one writes his/her essay, which might not necessarily be during the same lesson time. This may extend to two or three lessons instead of the current practice whereby pupils/students are introduced to an expository genre hastily and be required to reproduce the genre within the same forty minutes of lesson time.

d) Commenting on pupils'/students' essay

We have seen that when pupil/students write they expect their texts to be read. In the classroom context, feedback from the teacher in terms of written and/or oral comments are supposed to provide opportunities for the learners to see how others respond to their work and learn from these comments. Teachers' comments therefore emphasize a process of writing and rewriting where the text is not seen as self-contained but points forward to other texts pupils/students will write.

Nonetheless, findings in this study have indicated that teachers scarcely write substantive comments on pupils'/students' essays because of the big number of pupils/students in classes, which means that writing substantive comments becomes a monumental task for teachers. Under these circumstances, I suggest that teachers should identify struggling writers and focus on them (instead of focusing on each and everybody) by writing substantive comments and holding face-to-face consultation with them wherever possible. Clarifications from these face-to-face discussion sessions may help these struggling writers to know exactly what they are supposed to do in the second draft or during revision.

8.5 Further research

This study which investigated whether genre conventions are sufficiently developed in the Kiswahili language, taught optimally and whether pupils/students master these conventions has established that genres are not explicitly taught in Kiswahili and the teachers instructional strategies are wanting. Consequently, there is a need for further research to investigate the nature of training of Kiswahili teachers in Teachers' Training Colleges to find out how these teachers are taught to teach academic writing literacy. The findings from this kind of study might explain the weaknesses that we have witnessed in pupils'/students' discursive practices and hence propose changes to be made in the syllabus to improve the training of teachers of writing.

As a final statement, I should say that genre conventions (in the genres researched by this study i.e. Reports, Explanations, Expositions) are sufficiently developed in Kiswahili to

the extent that pupils/students are at least able to approximate these genres in their texts. The deficiencies that we have seen among pupils and students are a result of not being taught the different genres explicitly and comprehensively. If the recommendations I have made would be considered, then Kiswahili may become the MOI at least up to the secondary level.

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APPENDICES

Appendices 1– 6	Interview guides
Appendix 7	Follow-up interview guide
Appendices 8 – 22	Primary schools original essays
Appendices 23 – 30	Secondary schools original essays
Appendices 31 – 33	Primary school classrooms observation narratives
Appendix 34 – 35	Secondary schools classrooms observation narratives
Appendices 36 – 58	Language metafunction analysis on the pupil/student's essays

APPENDIX 1

HOJAJI KWA WANAFUNZI WA SHULE ZA MSINGI

1. Jina lako nani?
2. Una umri gani?
3. Unakaa wapi?
4. Kwa kawada nyumbani unatumia lugha gani katika kuongea na kuandika?
5. Wazazi wako wanafanya kazi gani?
6. Una kaka zako au dada zako ambao wanasoma sekondari au vyuoni?
7. Nyumbani kuna vitabu vyovyote ukiacha vya kwako vya shule?
8. Je, ulufundishwa kanuni za kutunga insha?
9. Je, ukipewa swali la kuandika insha huwa unafanya nini kwanza? Unaandika kwanza pembeni, unaisoma na kujisahihisha ulipokosea kabla hujaandika rasmi ile ya kukusanya kupeleka kwa mwalimu? Au huwa unaadika moja kwa moja ambayo ndiyo hiyo hiyo ya kukusanya?
10. Ni maadalizi gani unayofanya kabla ya kuanza kuandika insha?
11. Maadalizi hayo unayafanya peke yako au na mwezio au katika kikundi kidogo au darasa zima?
12. Huwa una mazoea ya kumpa mwenzio insha yako asome ili akusahihishe pale ulipokosea kabla hujapeleka kwa mwalimu?
13. Je, uwezo wako ni mkubwa katika kuandika kwa lugha gani?
14. Kuna tofauti kati ya Kiswahili cha nyumbani na cha darasani?
15. Huwa mwalimu anaadika maoni yoyote kwenye insha zako? Kama ndiyo, maoni hayo huwa yanalenga kwenye nini hasa? Kwenye maudhui yaani kile ulichokiandikia au kwenye maadishi yenyewe au kwenye muundo wa insha?
16. Hayo maoni yanakusaidiaje katika kuandika insha zingine?
17. Mwalimu unamuonaje? Unamuona kama mtu mwenye madaraka, maarifa na wewe mtu wa kupokea maarifa hayo?
18. Vitabu vya kiada vya shule vipo na vinatosha? We we unavyo vingapi vya binafsi ulivyonunuliwa na wazazi?
19. Je, ulianza kujifunza kusoma na kuandika nyumbani au shuleni? Kama ni nyumbani ulikuwa unasaidiwa na nani?
20. Una tatizo lolote katika kujifunza sayansi?
21. Ni uhandishi gani hasa unatumika darasani? Ule wa kujaza nafasi zilizoachwa wazi, wa kuchagua jibu lililosahihi, au wa kujieleza?
22. Je, unapenda kushirikiana na mwenzio katika kujifunza au unapenda kujifunza peke yako?
23. Je, ni lugha gani ungependele itumike kufundishia ukiingia sekondari?

APPENDIX 1 (ENGLISH TRANSLATION)

PRIMARY SCHOOL PUPILS' INTERVIEW GUIDE

1. What is your name?
2. How old are you?
3. Where do you stay?
4. What language do you normally use for speaking and in writing at home?
5. What are your parents doing?
6. Do you have your sisters and /or brothers who are in secondary schools and in colleges?
7. Are there books at home other than your own?
8. Where you taught principles of essay writing?
9. How do you normally carry out essay writing assignment? Do you work through several drafts before submitting the final one?
10. Do you plan your essays?
11. If yes, how do you carry out the planning? Do you plan essays individually or in pairs or in small groups? Or as a whole class?
12. Do you give your essay to your colleague to critically comment on it? (Peer review)?
13. In what language is your writing ability great?
14. Are there differences between the Kiswahili used at school and that one used at home and in your community?
15. Does your teacher give written feedback on your essay?
If yes, where does he/she most frequently focus? On form, content, organisation?
16. How does teacher feedback help you to improve your future essays?
17. Can you explain the relationship between you and your teacher? Do you view him/her as an authority, as a repository of knowledge and you as passive recipient?
18. Are the textbooks owned by the school available and enough?
19. Did you start to learn reading and writing at home or at school? If started at home who were helping you?
20. Do you have any problem in learning science?
21. What type of writing is usually practiced in class? That of filling in blank spaces, multiple choices or that of expressing yourself in detail?
22. Do you prefer collaborating with your colleagues in learning or you prefer learning alone?
23. Which language would you prefer as the language of instruction when you join secondary school?

APPENDIX 2

HOJAJI KWA WANAFUNZI WA SHULE ZA SEKONDARI

1. Jina lako nani?
2. Una umri gani?
3. Kwa kawada nyumbani unatumia lugha gani katika kuongea na kuandika?
4. Wazazi wako wanafanya kazi gani?
5. Una kaka zako au dada zako ambao wanasoma sekondari au vyuoni?
6. Nyumbani kuna vitabu vyovyote ukiacha vya kwako vya shule?
7. Je, ulianza kujifunza kusoma na kuandika nyumbani au shuleni? Kama ni nyumbani ulikuwa unasaidiwa na nani?
8. Je, ulifundishwa kanuni za kutunga insha?
9. Je, ukipewa swali la kuandika insha huwa unafanya nini kwanza? Unaandika kwanza pembeni, unaisoma na kujisahihisha ulipokosea kabla hujaandika rasmi ile ya kukusanya kupeleka kwa mwalimu? Au huwa unaadika moja kwa moja ambayo ndiyo hiyo hiyo ya kukusanya?
10. Ni maadalizi gani unayofanya kabla ya kuanza kuandika insha?
11. Maadalizi hayo unayafanya peke yako au na mwezio au katika kikundi kidogo au darasa zima?
12. Huwa una mazoea ya kumpa mwenzio insha yako asome ili akusahihishe pale ulipokosea kabla hujapeleka kwa mwalimu?
13. Je, uwezo wako ni mkubwa katika kuandika kwa lugha gani?
14. Kuna tofauti kati ya Kiswahili cha nyumbani na cha kitaaluma (cha darasani)?
15. Huwa mwalimu anaadika maoni yoyote kwenye insha zako? Kama ndiyo, maoni hayo huwa yanalenga kwenye nini hasa? Kwenye maudhui yaani kile ulichokiandikia au kwenye maadishi yenyewe au kwenye muundo wa insha?
16. Hayo maoni yanakusaidiaje katika kuandika insha zingine?
17. Mwalimu unamuonaje? Unamuona kama mtu mwenye madaraka, maarifa na wewe mtu wa kupokea maarifa hayo?
18. Vitabu vya kiada vya shule vipo na vinatosha? We we unavyo vingapi vya binafsi ulivyonunuliwa na wazazi?
19. Una tatizo lolote la kuelewa masomo yanayofundishwa kwa kiingereza?
20. Ni uhandishi gani hasa unatumika darasani? Ule wa kujaza nafasi zilizoachwa wazi, wa kuchagua jibu lililosahihi, au wa kujieleza?
21. Je, unapenda kushirikiana na mwenzio katika kujifua au unapenda kujifunza peke yako?
22. Je, nini maoni yako kuhusu swala la kubadili lugha ya kufundishia sekondari mpaka chuo kikuu kutoka Kiingereza kwenda Kiswahili ?

APPENDIX 2 (ENGLISH TRANSLATION)

SECONDARY SCHOOL STUDENTS' INTERVIEW GUIDE

1. What is your name?
2. How old are you?
3. What language do you normally use for speaking and in writing at home?
4. What are your parents doing?
5. Do you have your sisters and /or brothers who are in secondary schools and in colleges?
6. Are there books at home other than your own?
7. In what language did you first learn reading and writing at home? Who were helping you?
8. Where you taught principles of essay writing?
9. How do you normally carry out essay writing assignment? Do you work through several drafts before submitting the final one?
10. Do you plan your essays?
11. If yes, how do you carry out the planning? Do you plan essays individually or in pairs or in small groups? or as a whole class?
12. Do you give your essay to your colleague to critically comment on it? (peer review)?
13. In what language is your writing ability great?
14. Is there difference between the Kiswahili used at school and that one used at home and in your community?
15. Does your teacher give written comments on your essay?
If yes, where does he/she most frequently focus? On form, content, or on organisation?
16. How does teacher comments help you to improve your future essays?
17. Can you explain the relationship between you and your teacher? Do you view him/her as an authority, as a repository of knowledge and you as passive recipient?
18. Are the reading materials in Kiswahili available and adequate? How many personal copies do you have?
19. Do you have any difficulties in understanding all other subjects taught through the English language?
20. What type of writing is usually practiced in class? That of filling in blank spaces, multiple choices or that of expressing yourself in detail?
21. Do you collaborate with your colleagues in learning or not?
22. What is your opinion regarding the issue of changing the language of instruction from English to Kiswahili right up the university level?

APPENDIX 3

HOJAJI KWA WALIMU WA SHULE ZA MSINGI

1. Jina lako nani?
2. Una umri gani?
3. Ulianza lini darasa la kwanza?
4. Lugha ya kufundishia ilikuwa ni ipi wakati huo?
5. Ulipoingia sekondari ni matatizo gani uliyoyapata kujifunza kwa kiingereza?
6. Ulisoma chuo gani cha ualimu?
7. Lugha ya kufundishia ilikuwa ni ipi pale?
8. Una uzoefu wa muda gani katika kufundisha?
9. Unafundisha masomo gani?
10. Nyumbani huwa unatumia lugha gani hasa?
11. Ni kanuni zipi za insha unazowafundisha wanafunzi wako?*
12. Wanafunzi wako wanakawaida ya kuandika insha zao pembeni kwanza (kudraft) kabla hawajaandika ile ya kukusanya?*
13. Huwa wanaada (kuplan) insha zao?*
14. Kama ndiyo, huwa wanaplan kila mtu peke yake au katika kikundi au kwa darasa lote?*
15. Huwa wana mazoea ya kubadilishana insha zao kwa ajiri ya kusahihishana kabla hawajakusanya?*
16. Huwa unaadika maoni kwenye insha zao?*
17. Unaelezaje uwezo wao katika kuandika insha kwa Kiswahili?*
18. Msamiati wa Kiswahili unatosha katika kuelezea dhana mbali mbali za kisayansi?***
19. Huwa mnawafundisha kuandika insha za Kisayansi?***
20. Shule ina vitabu vya kiada vya kutosha?
21. Kwa ujumla ni matatizo gani yanayowakabili wanafunzi katika kujifunza sayansi?***

N.B. *Maswali yenye nyota moja ni kwa ajiri ya waalimu wanaofundisha Kiswahili.
**Maswali yenye nyota mbili ni kwa ajiri ya waalimu wanaofundisha Sayansi.
Maswali ambayo hayana alama yoyote ni kwa walimu wote – wa Kiswahili na wa Sayansi.

APPENDIX 3 (ENGLISH TRANSLATION)

PRIMARY SCHOOL TEACHERS' INTERVIEW GUIDE

1. What is your name?
2. How old are you?
3. When did you start standard one?
4. What was the language of instruction by then?
5. When you joined secondary education what problems faced you learning through the medium of English?
6. Which Teachers' Training College did you attend?
7. What was the language of instruction there?
8. How long have you been teaching?
9. Which subjects are you teaching?
10. What language do you normally use at home?
11. Which essay writing principles do you teach to your pupils*
12. Do pupils normally work through several drafts before submitting the final one?*
13. Do they plan their essays?*
14. If yes, do they work individually, in groups or as a whole class?*
15. Do pupils have the habit of giving their essays to their colleagues for the purpose review? (peer review)*
16. Do you give written feedback on pupils' essay/writings?*
17. How do you describe your pupils' ability to write an essay in Kiswahili?*
18. Are Kiswahili technical terms to express various scientific concepts sufficient?***
19. Do you teach them how to write scientific essays?***
20. Does the school have enough textbooks for your subjects?
21. In general, what problems face pupils in learning science?***

N.B. *One starred questions are for Kiswahili teachers only.

**Two starred questions are for science teachers only.

The unmarked ones are for both teachers i.e. Kiswahili and science teachers.

APPENDIX 4

HOJAJI KWA WALIMU WA SHULE ZA SEKONDARI

1. Jina lako nani?
2. Una umri gani?
3. Ulianza lini darasa la kwanza?
4. Lugha ya kufundishia ilikuwa ni ipi wakati huo?
5. Ulipoingia sekondari ni matatizo gani uliyoyapata kujifunza kwa kiingereza?
6. Ulisoma chuo gani cha ualimu?
7. Lugha ya kufundishia ilikuwa ni ipi pale?
8. Una uzoefu wa muda gani katika kufundisha?
9. Unafundisha masomo gani?
10. Nyumbani huwa unatumia lugha gani hasa?
11. Ni kanuni zipi za insha unazowafundisha wanafunzi wako?*
12. Wanafunzi wako wanakawaida ya kuandika insha zao pembeni kwanza (kudraft) kabla hawajaandika ile ya kukusanya?*
13. Huwa wanaada (kuplan) insha zao?*
14. Kama ndiyo, huwa wanaplan kila mtu peke yake au katika kikundi au kwa darasa lote?*
15. Huwa wana mazoea ya kubadilishana insha zao kwa ajiri ya kusahihishana kabla hawajakusanya?*
16. Huwa unaadika maoni kwenye insha zao?*
17. Unaelezaje uwezo wao katika kuandika insha kwa Kiswahili?*
18. Msamiati wa Kiswahili unatosha katika kuelezea dhana mbali mbali za kisayansi?***
19. Huwa mnawafundisha kuandika insha za Kisayansi?***
20. Shule ina vitabu vya kiada vya kutosha?
21. Kwa ujumla ni matatizo gani yanayowakabili wanafunzi katika kujifunza sayansi?***
22. Nini maoni yako kuhusu swala la kubadili lugha ya kufundishia sekondari kutoka Kiingereza kwenda Kiswahili?

N.B. *Maswali yenye nyota moja ni kwa ajiri ya waalimu wanaofundisha Kiswahili.

**Maswali yenye nyota mbili ni kwa ajiri ya waalimu wanaofundisha Sayansi.

Maswali ambayo hayana alama yoyote ni kwa walimu wote – wa Kiswahili na wa Sayansi

APPENDIX 4 (ENGLISH TRANSLATION)

SECONDARY SCHOOL TEACHERS' INTERVIEW GUIDE

1. What is your name?
2. How old are you?
3. When did you start standard one?
4. What was the language of instruction by then?
5. When you joined secondary education what problems faced you learning through the medium of English?
6. Which Teachers' Training College did you attend?
7. What was the language of instruction there?
8. How long have you been teaching?
9. Which subjects are you teaching?
10. What language do you normally use at home?
11. Which essay writing principles do you teach to your pupils*
12. Do pupils normally work through several drafts before submitting the final one?*
13. Do they plan their essays?*
14. If yes, do they work individually, in groups or as a whole class?*
15. Do pupils have the habit of giving their essays to their colleagues for the purpose review? (peer review)*
16. Do you give written feedback on pupils' essay/writings?*
17. How do you describe your pupils' ability to write an essay in Kiswahili?*
18. Are Kiswahili technical terms to express various scientific concepts sufficient?***
19. Do you teach them how to write scientific essays?***
20. Does the school have enough textbooks for your subjects?
21. In general, what problems face pupils in learning science?***
22. What is your opinion regarding the issue of changing the language of instruction from English to Kiswahili at secondary level?

N.B. *One starred questions are for Kiswahili teachers only.

**Two starred questions are for science teachers only.

The unmarked ones are for both teachers i.e. Kiswahili and science teachers.

APPENDIX 5

HOJAJI KWA WALIMU WAKUU WA SHULE ZA MSINGI

1. Jina lako nani?
2. Una umri gani?
3. Ulianza lini darasa la kwanza?
4. Lugha ya kufundishia ilikuwa ni ipi wakati huo?
5. Ni matatizo gani yaliyokukabiri ulipoingia sekondari kuanza kujifunza kwa Kiingereza?
6. Ulisoma chuo gani cha ualimu?
7. Lugha ya kufundishia ilikuwa ni ipi pale?
8. Una uzoefu wa muda gani katika kufundisha?
9. Unafundisha masomo gani?
10. Je, Istilahi za Kiswahili kuelezea dhana mbali mbali za kisayansi zinajitosheleza?
11. Kwa kawaida ni lugha gani unayotumia nyumbani?
12. Shule in vitabu vya kiada vya kutosha katika kila somo?
13. Nini maoni yako kuhusiana na swala la kubadili lugha ya kufundishia kutoka Kiingereza kwenda Kiswahili kwenye shule za sekondari?
14. Je, unaridhika na ufanisi wa waalimu na wanafunzi wako?

APPENDIX 5 (ENGLISH TRANSLATION)

PRIMARY SCHOOL HEAD TEACHERS' INTERVIEW GUIDE

1. What is your name?
2. How old are you?
3. When did you start standard one?
4. What was the language of instruction by then?
5. When you joined secondary education what problems faced you learning through the medium of English?
6. Which Teachers' Training College did you attend?
7. What was the language of instruction there?
8. How long have you been teaching?
9. Which subjects are you teaching?
10. Which language do you normally use at home?
11. Is Kiswahili technical terms to express various scientific concepts sufficient?
12. Does the school have enough textbooks for all subjects?
13. In general, what problems face pupils in learning science?
14. Are you satisfied with your teachers' performance and that of your pupils?

APPENDIX 6

HOJAJI KWA WALIMU WAKUU WA SHULE ZA SEKONDARI

1. Jina lako nani?
2. Una umri gani?
3. Ulianza lini darasa la kwanza?
4. Lugha ya kufundishia ilikuwa ni ipi wakati huo?
5. Ni matatizo gani yaliyokukabiri ulipoingia sekondari kuanza kujifunza kwa Kiingereza?
6. Ulisoma chuo gani cha ualimu?
7. Lugha ya kufundishia ilikuwa ni ipi pale?
8. Una uzoefu wa muda gani katika kufundisha?
9. Unafundisha masomo gani?
10. Kwa kawaida ni lugha gani unayotumia nyumbani?
11. Shule in vitabu vya kiada vya kutosha katika kila somo?
12. Nini maoni yako kuhusiana na swala la kubadili lugha ya kufundishia kutoka Kiingereza kwenda Kiswahili kwenye shule za sekondari?
13. Je, unaridhika na ufanisi wa waalimu na wanafunzi wako?

APPENDIX 6 (ENGLISH TRANSLATION)

SECONDARY SCHOOL HEAD MASTERS'/ HEAD MISTRESS' INTERVIEW GUIDE

1. What is your name?
2. How old are you?
3. When did you start standard one?
4. What was the language of instruction by then?
5. When you joined secondary education what problems faced you learning through the medium of English?
6. Which Teachers' Training College did you attend?
7. What was the language of instruction there?
8. How long have you been teaching?
9. Which subjects are you teaching?
10. Which language do you normally use at home?
11. Does the school have enough textbooks for all subjects?
12. What is your opinion regarding the issue of changing the medium of instruction from English to Kiswahili at secondary level?
13. Are you satisfied with your teachers' performance and that of your pupils?

APPENDIX 7

HOJAJI FUATILIZI KWA WANAFUNZI WA MSINGI NA SEKONDARI

1. Katika uhandishi wa kitaaluma, uandishi wa darasani, ipi kati ya sentensi hizi ni sahihi zaidi na kwa nini?
Uchimbaji wa madini **huharibu** mazingira
Uchimbaji wa madini **unaharibu** mazingira
2. Katika uhandishi wa kitaaluma, uandishi wa darasani, ipi kati ya sentensi hizi ni sahihi zaidi na kwa nini?
Tukianza kuchambua maana ya maneno mila potovu
Nikianza kuchambua maana ya maneno mila potovu
3. Katika uhandishi wa kitaaluma, uandishi wa darasani, ipi kati ya sentensi hizi ni sahihi zaidi na kwa nini?
Katika insha hii **tumeona** athali za mila potovu
Katika insha hii **nimeonyesha** athali za mila potovu
4. Katika uhandishi wa kitaaluma, uandishi wa darasani, ipi kati ya sentensi hizi ni sahihi zaidi na kwa nini?
Tunashariwa kutunza mazingira yetu
Serikali inatushauri kutunza mazingira yetu
5. Vile vile uchimbaji wa madini huharibu mazingira, hili neno **vile vile** linamaanisha nini? ni utangulizi, unaongezea , au unahitimisha?
6. **kwanza** ni ukataji wa miti ovyo...**pili** ni uvuvi wa kutumia baruti...**tatu** ni utupaji wa taka ovyo. Haya maneno **Kwanza, Pili, Tatu**, yanamaanisha nini?
7. Basi, ni vizuri kutunza mazingira. Hili neno **basi** linamaanisha nini?

APPENDIX 7 (ENGLISH TRANSLATION)

FOLLOW-UP INTERVIEW GUIDE FOR PUPILS AND STUDENTS

1. In academic writing, which of these sentences would be more appropriate and why?
Extraction of minerals **spoils** the environment
Extraction of minerals **is spoiling** the environment
2. In academic writing, which of these sentences would be more appropriate and why?
When **we** begin to analyse the meaning of the words misleading culture...
When **I** begin to analyse the meaning of the words misleading culture...
3. In academic writing, which of these sentences would be more appropriate and why?
In this essay, **we** have seen the effects of misleading culture...
In this essay, **I** have shown the effects of misleading culture...
4. In academic writing, which of these sentences would be more appropriate and why?
We are advised to preserve our environment
The government advises us to preserve our environment
5. **Likewise**, extraction of minerals spoils the environment, What is the function of the word 'likewise' ?
6. **Firstly**, careless tree felling,...**Secondly**, the use of explosives in fishing,... **Thirdly**, careless disposal of rubbish (.) what is the function of these words firstly, secondly, thirdly?
7. **Hence**, it is wise to preserve the environment. What is the function of the word 'hence'?

INSHA
MFUMO WAMZUNGUKO WA DAMU
JAKSON (W)

Damu ni tishu iliyo katika hali ya kiminiko.

Damu imeundwa na sehemu tatu nazo ni chembechembe nyekundu, chembechembe nyeupe na plazima. Damu ina rangi nyekundu.

Damu inasafiri kwa kutumia mishipa ya damu. Kuna mishipa inayoingiza damu kwenye moyo na inayotoa damu kwenye moyo.

Ukubwa wa moyo wa binadamu yeyote ni kama ngumi yake.

Mishipa inayoingiza damu kwenye moyo huitwa vena ya renaki na ile inayotoa damu kwenye moyo huitwa ateri ya renaki.

Kuna aina mbili za mishipa ya damu. Mishipa inayoingiza damu kwenye moyo na mishipa inayotoa damu kwenye moyo.

Damu iliyo na kabondiyoksaidi inaingia kwenye upande wa kulia wa moyo. Inafika kwenye auriko ya kulia na kwenda kwenye ventriko ya kulia, moyo unapampu kupitia ateri ya palmonari na

kwenda kwenye mapafu. Inaacha hewa ya kabondiyoksaidi na kuchukua hewa ya oksijeni. Kishachukua inaingia kwenye moyo

na kufika kwenye auriko ya kushoto kisha inaingia kwenye ventriko ya kushoto. Moyu unapampu kupitia ateri na kutoa nje ya moyo.

Inasambazwa sehemu zote za mwili, kisha inarudishwa tena kwenye moyo. Huu mzunguko ni mzunguko wa kudumu.

UFUATAO NI MCHOBOUWA OONYESHA MFUMO WAMZUNGUKO WA DAMU



Damu ina umuhimu katika mwili wa binadamu kwa sababu damu inapopita kila sehemu tendo muhimu hufanyika kwa mfano, Inapopita kwenye mapafu tendo la kubadilishana gesi hufanyika Inapopita kwenye utumbo mwembamba chakula husharabiwa na kuingia kwenye damu. Inapopita kwenye fuge damu huchujwa na kuondoa takamwili. Inapopita kwenye ini, sumu inatambuliwa na kuzibitiwa. Pia vyakula tunavyokula husharabiwa na damu na kusafirishwa sehemu zote za mwili.

Kuna athari zinazoweza kutokea kwenye mfumo wa mzunguko wa damu. Moyo ikiishambuliwa na magonjwa unaweza kushindwa kusukuma damu ipasavyo. Upana wa mishipa ya damu unaweza kuwa mdogo ukilinganisha na kiasi cha damu kinachopita na kusababisha mafuta kulundikana ndani ya mishipa. Msukumo wa damu ikiwa mkubwa unahatarisha maisha.

M FUMWA MZUNGU KO WADAMU

Unachanganywa Vitu

Damu ni ina mumeze sha mtu ku fanya kazi vi zuri na ku mumeze sha mtu kumbembe
na ku wana nguvu. Damu ni na w-e za kupiti a katika mishi pa na maji. Mtu bitadamu hawe
kui shidani omi ali ge kuwa mahutubi.

Damu imevutwana

Chembe che mbembe kundi na che mbembe nyewe. Ugo njwa una pai ngiaka
ka maishi wa bi nadamu huna za nakutoku pata nguvu uumeze ku fukuza sana na ngo
na wawote. kusa mago njwa mengi yanayo we za ku msababishi mtu kufa pia wanaw
za ku mishi bitu mku wakabiana pokujwa na mago njwa hayo kuma kushende, kisomno
a hata pia mago njwa mengi mo uki mui utokana na njia ya kujamiana na ngo njwa wa
ki mishi hataji. sana katika maisha ya bi nadamu ugo njwa wa maki mishi hana mbuki zwa
na ki mishi mbizi kujamiana bila ki ngo kama mumeze sha mtu a Pate na mago njwa mengi
ka sume mbe ni ugo wa kama mbuki zwa na kujamiana na mwa namke na mwa
uume wana pokuta naki mishi. Ina hamba wata aka mwa mtu hake ze njia ya kinga
Watu weni wana jamiani ana kiti hela hotela bila kinga ma dhukuti

Damu ina safiri kwa kutumia

Damu ina safiri kwa kutumia mishi pa ya damu. Mishi pa ya damu ina mumeze safi
sha damu. Damu ni na mumeze sha mtu kumwana nguvu za kutisha ku ngo ku wa hamba na da
ubi nada mu mengitu singei shi duriani kila mtu anayeda mu na maji. Aki pu ngu ki maw
mumeze sha ku mpeteka ho spitari haraka ku pata damu au maji katika mishi wa bi nade
u ana we za ku athirika na mago njwa yazi na ukama vile kaswande, kisomno na ukin

Ataiya palmonari

oto atetikna

venakuu

venaya palmonari

Au riko yalunio
ati ya kisi ngiza

oto ya kushoto



Kasoro yamzu ngu kwadann

Kasoro yamzu ngu kwadann kupo keadann kuto hakimnye mzu ngu kw
adann i nanyi ngi a kimnye moyo i nanyi ngi a kimnye eutri ki ki shabo ka kwodan

INSHA

Mfumo wa mzunguko wa damu

Damu ni tishu iliyo na katika hali ya kimiminiko
 Ina rangi nyekundu rangi nyekundu hutokana na hali
 Damu imundwa na sekemu huu tatu (chembechembe nyekundu
 chembechembe nyupe na plazima

Damu inasafikiwa kwa kutumia ^{Mishipa} gazi na chakula kwenda sekemu mkoomb
 za miini

Kuna mishipa mitatu inayojingiza damu mishipa hiyo ni Vena kava ya juu
 ya sekemu za juu za miini Vena kava ya chini kutoka sekemu za chini
 kava ya plazima ya mapati Mishipa mingimo ilijimo kwenye moyo
 utwa ateri na ile inayojingiza kwenye moyo huitwa Vena. Ateri za
 kubwa ugawanyika katika ateri ndogondogo zilitwazo Kapilari.

Kuna mishipa mitatu inayotoa damu kwenye moyo mishipa hiyo
 ni Vena kava ya juu, Vena kava ya chini, Vena kava ya plazima
 ya mapati. Vena kava ya juu inayotoa damu kwenye moyo
 kutoka sekemu za juu za miini hii huitwa ateri ya pulmonari kuna
 ateri ya pui ambayo hupitika na kushikwa damu yenye oksijeni
 kutoka wapi ateri hii
 hupitichana kwenye miini Venu hujitokeza juu ya miini
 ateri hii



Mfumo wa mzunguko wa damu

Mzunguko wa damu huipita kwenye ini figo n.k mapati na
 chakula kila damu inapotoa tendo utanihika inapita kwenye mapati kuu

^{dh}
Matwara yanayowesa kutokea kwenye mfumo wa damu
noyo ukusambuliwa na magonjwa husindua kusukuma damu ipasavyo
vilevile upana wa mwipa ya damu huwa kuwa mdogo ukuinganidwa
na kiasi cha damu kinachopita kati hii mitokea kutanaya Shunirizo
ka damu kuba kubwa kupita kiasi Shunirizo hii hwa kuswa
kutan hwa ^{Senteng zako hazidaweki.} marsha ya mwipa kuyapo kwenye ubongo kwasababu
ni mdogo sana hivyo usababisha Shunirizo kutanaya ipasake na
kusababisha mifo

* Damu ni tishu iliyo katika hali ya kimiminiko na ina rangi nyekundu.

Damu imeundwa chembechembe nyekundu, chembechembe nyeupe na plazima. Ndani ya damu kuna hewa.

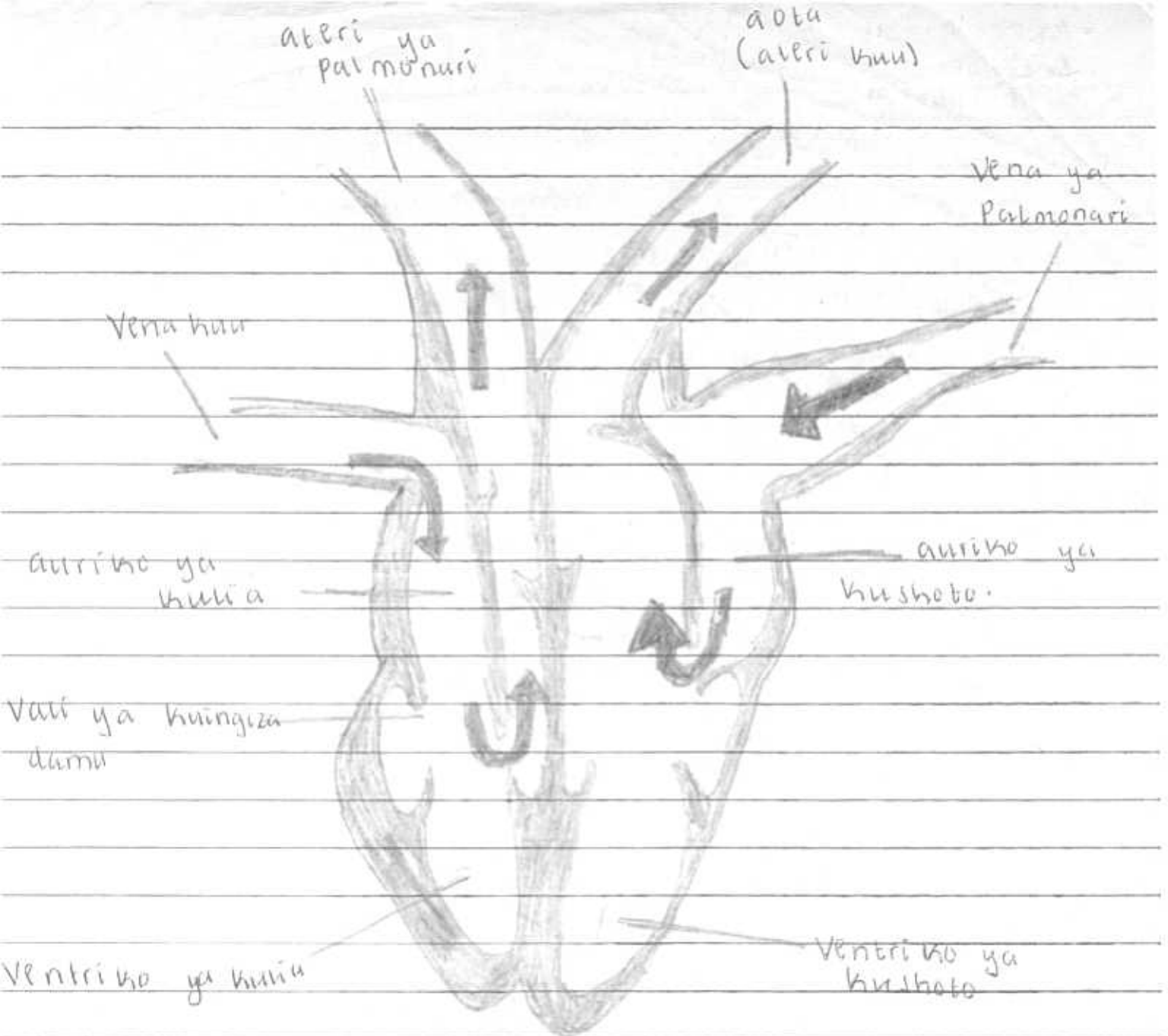
Damu huwa nyekundu kwa sababu imeundwa na usikimia kubwa ya chembechembe nyekundu.

Damu inasafiri kwenda sehemu mbalimbali za mwili kwa kupitia kwenye mishipa ya damu.

Mishipa ya damu ipo ya aina nyingi kuna ateri inayoingiza damu kwenye moyo, na kuna vena inayotoa damu kwenye moyo. Pia kuna mishipa mikuu inayoingiza damu kwenye moyo nayo ni vena kava ya juu, vena kava ya chini na vena ya pulmonasi ya mapafu. Vilevile kuna mishipa mikuu inayotoa damu kwenye moyo nayo ni ateri na ateri ya mapafu.

Moyo ni organ iliyo muhimu katika mzunguko wa damu. Moyo una ukubwa unaoharibia ukubwa wa ngumi ya binadamu na ipo ndani ya kifua cha binadamu na umegemea upande wa kushoto.

Jinsi mzunguko wa damu unavyoana ni damu huingia kwenye moyo kwa kupitia vena kuu na kwenda kwenye auriko ya kulia inapotoka kwenye auriko ya kulia huenda kwenye vali ya kuingiza damu na kwenda kwenye ventriki ya kulia na kupelakwa kwenye ateri ya pulmonasi ambayo huingiza kwenye mapafu na kuchujwa hewa ya kubandanyukaaidi na kuwa na hewa ya oksijeni. Baada ya kuwa oksijeni damu hupeleka kwenye auriko ya kushoto na kuendelea na mzunguko katika vilango mbalimbali vya mwili. Mzunguko huu hukomei.



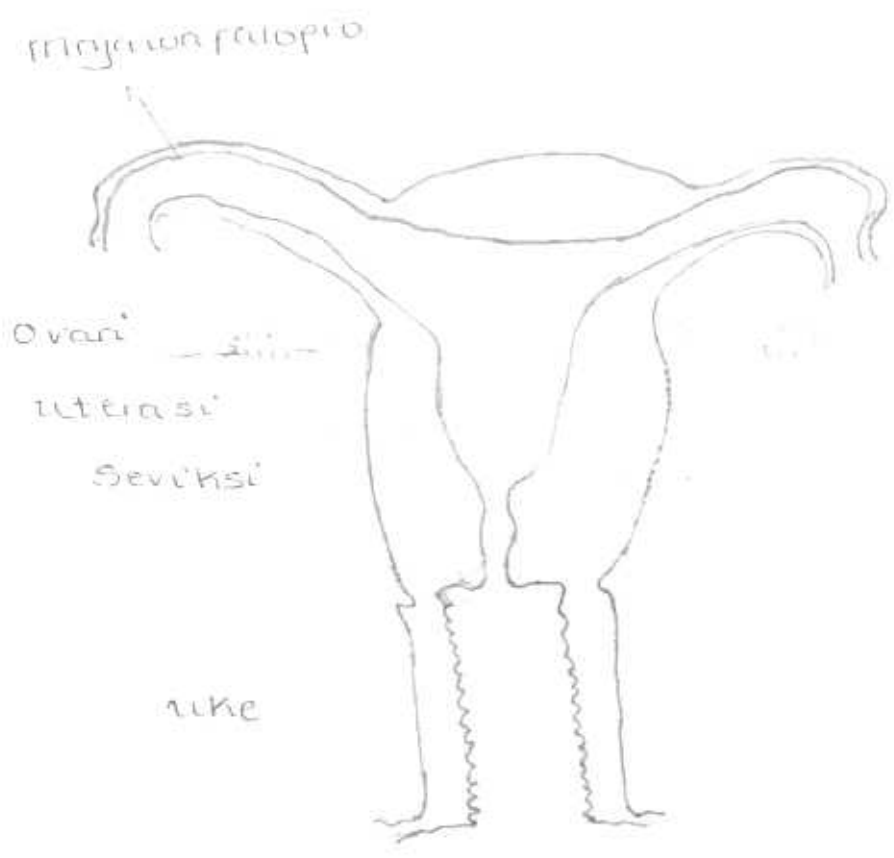
Mfumo wa mzunguko wa damu

Mfumo wa damu huathiri moyo kutokana na michipa ya damu inapokua midogo husababisha mwendikano wa mafuta. Mwendikano huo husababisha magenjwa ya moyo kama vile shirikizo la damu kwa kuwa mafuta hayajusambaa. Pia ^{moyo} mfumo huu wa damu unapo simama au ^{kupampa} hawe ndeki husababisha na ^{damu} moyo kutofanya kazi zake vizuri au kusimama kabisa hivyo mtu hufa.

ELIZABETH (X) Mfumo Wa Uzazi

1. Binadamu, kama viumbe hai wengine, huzaliana. Uzazi wa binadamu hufanyika kama matokeo ya mwanamme na mwanamke kwa wakati maalum. Mfumo wa uzazi hujumuisha sehemu zote zinazohusika na uzazi.
2. Sehemu kuu zinazohusika na uzazi katika mwili wa mwanamke ni ovarii, miuja ya falopio, uterasi na uke.
3. Mwanamke ana Ovarii mbili; moja chini ya kila figo. Ovarii hutoa mayai au gametiuke ambazo huelekea kwenye mfuko wa mimba utivao uterasi kupitia miuja ya falopio.
4. Kama gametiuke zikikutana na gametiume, mimba itatokea. Mimba hutungwa wakati gametiuke ikiwa katika miuja wa falopio, inaondubishwa na shahawa moja kuunda kijusi.

MULIMBU WA UZAZI WA MWANAMKE



5. Uke ni sehemu inayopokea na kupitisha manzi kutoka kwenye lume kwenda kwenye uterasi. Uke pia hutumika kutoa kitoto nje ya mwili.

APPENDIX 13

1. figo milija ya falopio ni mumba kutunga wakati gameti uke ikiwa katika milija ya falopio
2. Ovari - kutoa mayai na gameti uke ambazo hupelekea kwenye mfumu wa mumba
3. Seviksi - kama gameti ime ikitutana na gameti uke mumba hutakea
4. Uuke - mwa na mke una ovarii mbili moja chini ya kila figo
5. Mfumo wa mumba hutwa uterasi

RAPHAEL (X)

MUUNDO WA UZAZI WA MWANAMKE.

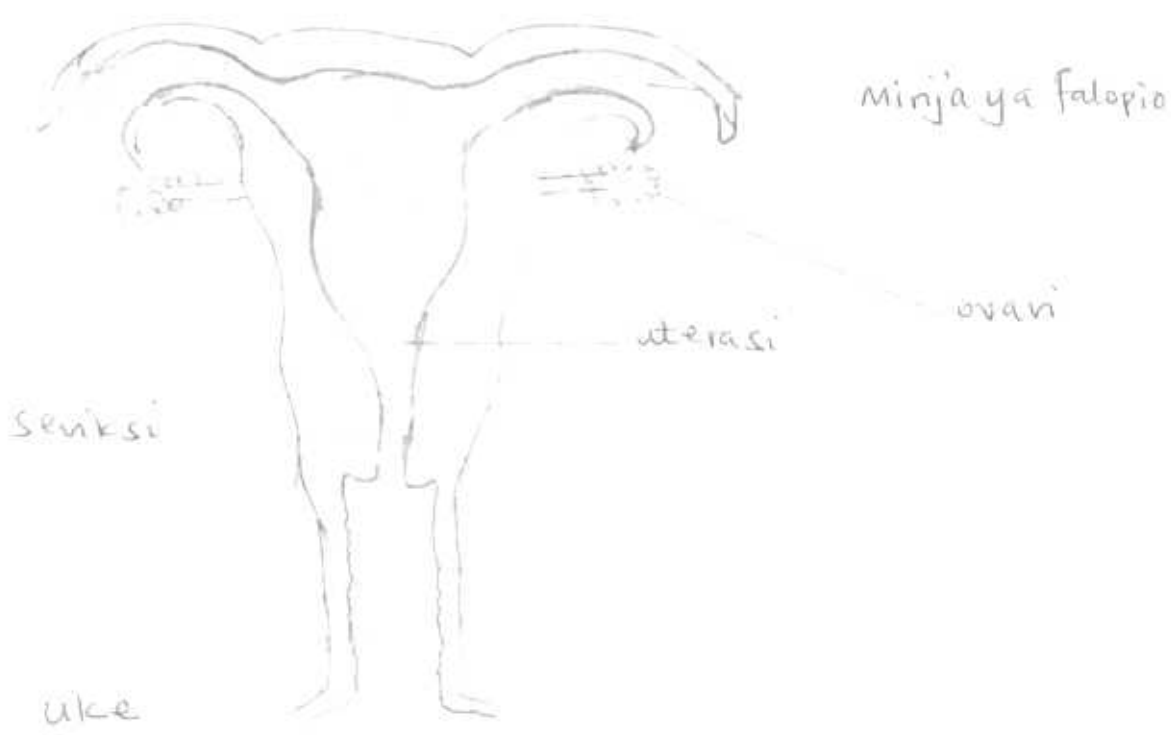
Binadamu ni moja ya vitumbi hai ambao husaidiana. Uzazi wa binadamu hufanyika kwa matonko ya hujumiana hai ya mwanamke na mwanaume. Jhemu zinazo kusika na uzazi katika miili wa mwanamke ni moja ya falopio, ovari, uterasi na uke. Mwanamke ana ovari mbili zipo chini ya kila sigo. Gamenti uke zinapokutana na gamenti lunc mimba hutoka. Kiumbe kicho huitwa imungo. Kazi ya moja ya falopio kama mwanamke ni kuingamsha ovari na uterasi na kupitisha gamenti kutoa kwenye ovari hadi uterasi. Kazi ya ovari ni kutengeneza na kuhifadhi gamenti uke vile vile ovari hutoka homoni tinasababisha mabaculumu mbalimbali hadi miili wa mwanaume. Uterasi ni mifuko wa mimba ambao kiumbe kinyo hutunzwa na kuhifadhiwa na uterasi hadi kinapozauwa. Na kazi ya uke ni jhemu inayo-pokea na kupitisha manii kutoa kwenye kume kwando kwenye uterasi na pia uke hutumika kutoa kitoto nye ya miili wakati mama anapojifungua.

APPENDIX 15

Samuel (x)

Mfumo wa uzazi wa mwanamke una sehemu kuu tano (5) hazo ni minja ya falopio, ovarii, seniksi, uterasi, na uke kwa hivyo sehemu hizo hui nganisha uzazi wa mwanamke kama zinavyoonekana -

7/10



Kazi za kila sehemu ni -:

- (i) Minja ya falopio - Kuunganisha ovarii na uterasi
- (ii) Ovarii - (a) Kufadhi na kutengeneza gamenti uke.
(b) kutoa homoni inayosababisha mabadiliko ktk balehe ya mwanamke.
- (iii) Uterasi - Kufadhi kijusi (embryo) baada ya mimba kutunga.
- (iv) Seniksi - kupitisha gamenti umu kuelekea kwenye uterasi wakati wa kijamii ana.
- (v) Uke - (a) kumtoa mtoto wakati wa kujifungua.
(b) kupitisha manii wakati wa kijamii ana.

- Pia mwanamke huwa na dalili za mimba hazo ni:

- (a) Kufika mita mitano hucika ...

(f) Hedhi musimama.

(g) Mwanamke kuwa na ndoto za Asubuhi.

(h) Uterasi kutanuka.

- Na mwanamke hushika mimba kwa miezi 9 ktk miezi niyo mtoto hujekaga geuka tumboni ifikapo miezi 9 hujifungua mtoto kupitia uke.
- Mtoto anapo tumboni hupata hewa na chalcuka kupitia plasenta ambayo huinganishwa na kuta za uterasi.



- miezi 9 mtoto anapotoka nje ya tumbo la mama yake.

- Mtoto anapopata hewa na chalcuka kutoka kwa mama yake. -



UKIMWI

Ukimwi ni upungufu wa kinga mwilini.

Dalili zake ni kama kushambukiza mara kwa mara na magonjwa ya kuambukiza kama malania, homa za mabumbo, magonjwa ya ngozi na mengine mengi. Dalili nyingine ni kupata magonjwa ya zinaa na kupungua uzito.

Ukimwi unasambaa kwa njia zifuatazo, kama vile kuchangia vifaa venye ncha kali kutoka kwa mama kwenda kwa mtoto wakati wa kujifungua na kujamiiana.

Kuna njia nyingi za kujikinga ugonjwa wa ukimwi kama vile kutochangia vifaa vyenye ncha kali kama pini, sindano, na kiwembe. Kuacha kuzizi au kutumia kondomu wakati wa kutanya tendo la kujamiiana. Kuepuka mazingira hatanishi ambayo yanaweza kumfanya mtu ajiingize kwenye zinaa au mazingira ambayo yanaweza kumfanya mtu ajihusishe na kuchangia vifaa venye ncha kalamfano wa mazingira hayo ni kama kwenye miziki au sehemu ambayo wata wanatumia madawa ya kulovya au pombe. Pia kuwalinda watoto na vitu kama hivi.

Ukimwi una madhara mengi kama kupoteza wazazi au vito vya wazazi na kusababisha ongezeko la watoto wa yatiina. Unasababisha unyanyapaji na kuongeza watoto wa mituani. Pia husababisha wata kudharauka katika jamii na husababisha wata kutojishughulisha au kutofanya vitu pamoja na wenzao kutokana na kunyanyapaa au kukata tamaa na maisha. Husababisha uchumi wa nchi au familia kushuka kutokana na wata kukata tamaa na maisha au kutokana na vifo, kutokana na kukata tamaa kimaisha husababisha pia wata kudumaa kiakili.

Ukimwi ni ugonjwa wa kawaida kama magonjwa mengine kwa sababu una dawa za kuongeza maisha. Na ningependa kuwa shauri wata wasiwanyanyapae wagonjwa wa

ya kujikinga na ukimwi kwa sababu kinga ni bora
kuliko tiba. Na wafahamu kuwa unapopata ukimwi sio
mwisho wa kuishi ila unaweza kupata dawa za kurefusha
maisha. Na wajua kwamba ukimwi una madhara mengi
havyo kinga ni bora kuliko tiba.

INSHA KUTUWA UKIMUI

Ukimui ni Upungufi wa Kinga miini au Ukimui ni Ukateti wa Kinga miini

Dalili za Ukimui ni hema za mara kwa mara, kuhansa mara kwa mara, kutapika, kukonda, kukuwa: kuumia kila dakika, kutohwa na mgiji sehemu za sin.

Ukimui husambaswa kwa njia mbalimbali njia hizo ni kufanya ngono uzembe, kuchangia vitu venye ncha kuli, kutumia mipira isiyochemsha,

Njia za kujitunga na ugonjwa wa Ukimui ni kuacha ngono uzembe, kutumia vitu venye ncha kuli vikivyo vimechemshwa kutumia mipira inayochemsha kama kujatumiwa, kuchemsha indano kama kaziatumiwa, na kuwa na mpenzi mmoja aliye muaminifu,

Ukimui haina dawa wala kinga. Jitimizo lango ni kuomba wateuzano kuamka wakache ngono kabisa au kuwa na mpenzi aliye muaminifu. Kuacha ngono zilizozai uzembe bula kutumia mipira au kinga linyapo duni.

Jitahidi kueleza dandoo kwa kirefu zaidi.

UKIMWI

Ukimwi ni upungufu wa kinga mwilini. Upungufu huo wa kinga hutokana na virusi vienezavyo ukimwi kushambulia na kuuha kinga ya mwili hasa chembe hai nyupe za damu.

Ukimwi huanza kwa dalili mbalimbali kama vile: ihonuzi kikavu cha mara kwa mara, kupungua uzito, homa za mara kwa mara, nywele kuwa laini kama mtoto mchanga na unyonyoni na magonjwa ya ngezi.

Ukimwi unaokea kwa njia zifuatazo: kujamiiana, kutoka kwa mama kwenda kwa mtoto wakati anapojifunga au kunyonyoni, kuongezwa damu yenye virusi vya ukimwi, kuchangia vitu vyenye ncha kali kama nyembe, na jindano, sakadhalika.

Tunapata kujikinga na ukimwi kwa kutojamiiana ikiwa atika umri mdogo hadi kutakapoa au kuotwa ikishindikana kutumia kondomu, mama anapokua mjamzito apime kuansa virusi vya ukimwi ili ajue atamkingaje mtoto aliye tumboni, kabla ya kuongezwa damu lazima damu hiyo ipimwe kwamba kutokuwa vitu vyenye ncha kali zaidi ya mtu mmoja.

Kuna madhara mengi yanayotokana na ukimwi kama vile - Mtu anapungua ukimwi huwa kuna nguvu ya kufanya kazi hivyo huwa mziye kwa wote wanaomlea kwani huwa kama mtoto mchanga, vilevile mtu anapokua na ukimwi yeye mwenyewe kupata mateso makali kutokana na magonjwa na maumivu pia watu humdharaa, kumbenga na kunyanyapaa. Pia mtu anapungua ukimwi halima yake ni kifo hivyo huacha majidai kwa ansilia inayomlegema, jamii na hata taifa kwani nguvu kazi yake imepolea.

Kwa hiyo vijana, wote hata watoto tujuke tabia hatari. Hi zinazopelekea maambukizi ya virusi vya ukimwi kama vile Ulevi, kupindukia, matumizi ya dawa za kutuya, nyene zembe na pia tupime kwa hivyo ili kupanga naitika yetu ya bandaye.

Mazingira ni mfumo wa uuliano au utegemeano wa maisha ya kila siku kati ya viumbe viyenye uhai, visivyo na uhai na maumbile yake. Uharibifu wa mazingira katika nchi za Afrika ni tatizo kubwa linaloongezeka siku hata siku. Kwa mfano, uharibifu wa uoto, uchafuzi wa hewa pamoja na maji ni matatizi makubwa yanayohathiri maendeleo ya jamii. Kuna tabia zinazoharibu mazingira baadhi ya tabia hizo ni:

Kwanza, ni ukataji wa miti ovyo na uchomaji wa misitu na ufuga wa idadi kubwa ya mifugo katika eneo dogo. Hali hii husababisha madhara mengi kama vile mmomonyoko wa udongo, uko sefu wa mvua na kukauka kwa vyanzo vya maji. Pili, ni uvuvi wa kutumia baruti au mkokoro. Uvuvi huu husababisha uharibifu wa mazingira ya baharini ambamo ni mazali'o ya samaki na viumbe vingine. Tatu, ni utupaji ovyo wa takataka za vuvandani. Takataka hizo huweza kuwa na sumu inayoharibu mazingira.

Pia kutokana na uharibifu huu tunaweza kuzuia uharibifu wa mazingira. Kama kutokata miti ovyo, kutofuga mifugo mingi katika eneo dogo na kutochoma misitu ovyo, kutofumia baruti au mkokoro katika uvuvi. Pia kutotumia mifua asili kibolele kutunze mazingira yatutunze.

Uvuvi

X

Mazingira

APPENDIX 20

RAPHAEL (X)

1. Mazingira ni kitu kilichotuzunguka
2. Katika mazingira kuna vitu. Vya aina nyanga kama meti, majani mazuri
3. Mazingira ni jambo muhimu katika maisha yetu
4. Yatupasa tuwe na mazingira bora katika maisha yetu
5. Mazingira ni -hatua moja wapo ya 'USafi'
6. Mazingira ni kitu muhimu katika keta mazingira
7. Kuharibu ni kubakata meti ovyo
Huu sio utunzi.

- Mazingira ni vitu vyote vinavyotuzunguka kama miti, majani, majengo n.k. Mazingira yana faida sana kama tutayatumza vizuri kama kutokata miti onyo, kutotima kuwenge vyanzo vya maji, kuwa wost darabu tuwazo viwandani kwa kutotoa maji namoshi mdafu.

Mazingira yana faida hii kama tukiyatumza vizuri nayo ni kutuletea mwa, kivuli, watalii, hiyo kupata fedha za kigeni kutokana na watalii kwa kutunza misitu na milima. Basi ni vizuri kutunza mazingira ili tupate faida nyingi.

Pia kwa hasara kama hatutatumza vizuri mazingira yetu hasara hizo ni kutopata mwa, kutopata fedha kutokana watalii, kutopata rotuba k.k. ardhi, kutopata mazao mazuri kutokana na rotuba.

Hingyo ni vizuri kutunza mazingira ili tupate faida nyingi za kinchini hingyo kupata pata la taifa letu hingyo mazingira nayo hutupatia pata kwa hingyo ni sawamu ya pata la taifa tukiyatumza vizuri ni faida letu zaidi ni kila kadogo cha kutunza ku kwa kutifika nyasi, kuzoa talcataka tukifagia na kila mtu arisafisha eneo lake itakawa vizuri kwa sababu wote tunasafisha. Na msituni tutunze miti ili kutupatia mwa itakayofanyika kinimo na kupata maza kwa ajili ya chabula cha kila siku. Hingyo mazingira ni mwinunzaji sana kutunza ili tupate faidanyingi.

Tukianza kuchumbua riri maana ya mila potofu. Mila potofu ni zile sheria zilizowekwa na kabila fulani ambazo athari zake ni mbaya. Mila hizi ni kama ukiketaji watoto wa kike, kutopeleka watoto wa kike shule na kuozesha mabinti angali wadogo. Ukiangalia kwa wadani mila hizi kuleng'hasa kutandamiza wanawake.

Athari zake katika jamii. Kwa mfano mila ya ukiketaji. Msichana hupata maumivu mkali pamoja na kutokwa na damu nyingi sana. Wakati mwingine hupelekea hadi kifo. 01

Athari zake kwa upande wa mila ya kutowapeleka wasichana shule. Athari zake ni kama, kuchungia ongezeko la umasi kiroji. Vijana hawa wengi wao hujiingiza katika mabundi maovu kama vile kurata banyu, matumizi ya madawa ya kulevya, kunywa pombe na ukubaba.

Mila ya kuozesha mabinti katika umri mdogo, kwanza binti huyu mara yoyote huozeshwa kwa kulazimishwa. Hupata athari kama vile, huathirika kimsikolajia, hushindwa kuwa na maamuzi kwani akili yake bado ni chanya. 02

Katika instu hii tumelona athari za mila potofu katika ndi yetu. Ushauri wangu kwa wanajamii wote tijitabidi kutokomeza mila hizi. Kwanza kwa kiasi fulani humedisha maendeleo ya ndi yetu nyuma. 02

- Ufafanuzi wa hoja zako hazina budi kuambatano na mifano kwa kila moja.
- Matumizi ya vidokezo vya kusomesa havijazingatiwa.

ETHU DI (Y)

11
20

MILA POTOFU TANZANIA. ✓ 01

Mila potofu ni zile mila zinazoenda kinyume na taratibu za mila za Tanzania. Mfano wa hizo mila, potofu ni kama vile ukeketaji, kuwaoza mabinti wadogo, kunyanyesha, yatima⁰³ katika mila potofu, hili jambo la ukeketaji ~~bado~~ bado lina endelea katika jamii mbalimbali hapa Tanzania hasa jamii za wamasai. Katika suala hili la ukeketaji, madhara yake ni kulikwa na damu nyingi wakati wa kuyitungua. ✓ 02

Pamoja na hayo, kuna hili jambo la kuwaoza mabinti wadogo bila ridhaa yao. La! hasha! Hili ni njia moja ya kuing'ang'ania umaskini na kuruhusu maambukizi ya magongu ya zinaa. Kwa mfano, huyu binti alakapodawa kwa nguvu, alikuwa hajajandaa kwa maisha ya ndoa zaidi ya ya kumtegemea mume wake kwa kila kitu hata nepi ya mtoto wa pia nguo zake. Pia ikitokea yule mwanawe ameambukizwa basi na yule binti ataambukizwa.

Napenda kuwaambia watazania wenzangu kuwa, achenem na mila potofu kwani ni miongoni mwa mambo yanayorudisha maendeleo yetu nyuma. ✓ 01

- Zingatia Ufasaha wa Lugha.

Muundo wa tungo si sahihi sana

- Angalia matumizi sahihi ya vidokezo vya Kusomesha
- Mpango wa mawazo yako hauzingatiwi.
- Ufafanuzi wa mawazo yako makumi uambata na mifano.
- Hitimisho lako lazima litutie.

04
20

MILA POTOFU

01

BAKIZA (Y)

Mila potofu ni kamuni au watoto bari uliowakana na mtu au watu
kwa kinyo la kuendelezi metakua yao. Mila potofu ni kamuni

(1) Kutowapileka watoto wa kike chuki hii ni mila mbayabana
kwani bila etemu tanga litabaki nyuma kinaendeleo. Umasini
nao huingizika kutokana na kukopa etemu nchini.

(2) Kamuni imani za kuchikina ^{hii ni tanga} ili ~~kupata tanga~~
kwani watu wengi hupata kwa njia hizi kutokana na kukosakana
kwa etemu. Iki kwa pakea na matoto hup wakarima
kuelimwa jamu itambue umuhimu wa eto etemu. Kuwapileka
watoto, hata wakote matoto chuki ili kupata mila potofu.

01

- Insha yako ni fupi mno.
- Muundo wa Insha haukuzingatia.
- Matumizi mabovu ya vidokezo vya Kusomesa
- Ufafanuzi wa hoja hautashi.

1

1. KANIEL

OTOKO

11/5

W

UANDISHI WA INSHA

ali: 1. Kuandika Insha isiyo zidi maneno 150 yua ya (Mila potofu Tanzania)

04
20

MILA POTOFU TANZANIA 01

Mila potofu Maama yake ni Upotofu wa mawazo fulani au akili katika jamii au familia fulani ya watu ili kukizi hajarao.

Na maama yalili jambo ni kwamba watu wanapo sikiwiza Vyombo vya habali au kuhudhuli katika mikutano au kusoma Upereheshi watu wawe na Umuhimu juu ya juu ya Swala hili kwamba wache.

Kuuu milapotofu, wama wake wengi wama kufa ku kukeketa. Nawatu wengi tuwa masikini kwa ajili ya mila. Habali inayo onyesha kwamba wama wake wama kufa kwa kukeketwa pale wanao jifungua hwa wama tuo dama nyingi sama.

Na Watu au wama neli wanakafuwa masikini kwa kuendekera Ngoma Rajidi kwa Mfano; Ngoma za Majini. hizi ngoma lupoteza fedha nyi ngi ampazo wananeli au wana jamii fulani wanapo foa hile haka kwa yale mambo hwa wanakuwa Wagumu tena kutafita fedha na hivyo husa babidi tena Umaskini. Mwisho wa Insha.

Mapende kezo yunguri

Watu wanapo sikiw habali makatwarwa watu wawe Makim Dakuacha mala moja. Na hivyo watu hao wanapo kuwa hawafuati hayo wanayo Sikiw au kokekiza Vyombo vya habali naomba waka matwe au Wakamatwe na kufundisha kuuu hili samo (Upotofu mila Tanzania).

01

- Utungulizi wako hanazingatia hoja muhimu.
- Utungaji wako haukuzingatia Ufasaha wa Lugha
- Hoja ulizozjadili hazientani na Kichwa cha habali
- Hiti ...

KAZI NINAYOPENDA

Kazi ni shughuli ya aina yoyote ile ambayo inaweza kumpatia mtu kipato.

Kuna aina mbalimbali za kazi kama vile uhasibu, uelimu, udaktari, uuguzi, ukulima na ujanga biashara.

Mimi ninapenda kuwa daktari ~~ya~~ wanawake na watoto. Hii ni kazi ninayopenda sana kwani ~~kuo~~ sasa hivi madaktari wanawake ni wachache, asilimia kubwa ni madaktari wa kume.

Hivyo mimi daktari nitawezwa kuwasaidia wanawake na watoto hasa wale wanaoona ~~aliku~~ kueleza matatizo yao kwa madaktari wa kume. Vilevile nitawasaidia wanawake hasa wakati wa kujijungua na wale wenye matatizo makubwa hasa yale ya upasuaji.

Hivyo nitajitahidi kusoma kwa bidhi ili niweze kujikita malengo yangu na niweze kuelimisha jamaa kutokana na elimu nitakayopata. (Mimi washauri) na wanafunzi wengine hasa wasichona wasome kwa bidhi ili waneweze kutimiza malengo yao.

✓ Ustake mamendo.

MORAGU (2)

KAZI VV-VV-PENDA (SOMA)

Kazi ni shughuli ambazo ni ~~ambazo~~ itambazwa kwa
 kuwa maisha yake. Shughuli hiyo ~~inayozua~~ inayozua maisha ya shughuli
 Mfano wa shughuli ambazo ni ~~hali~~ ni kama vile kuuza maishini
 bakuli, nesi, nakadhalika, Mjuzi wa kazi ambazo wote huajiri
 idha sizo hali ni kama vile ujambazi, ushaji wa maishini ya
 kulenga ~~na hali~~.

Kazi ni ~~shughuli~~ shughuli mimi ~~inayozua~~ inayozua maisha yake ya ~~shughuli~~ shughuli
 kama daktari. ~~Shughuli~~ shughuli hiyo ~~inayozua~~ inayozua maisha yake ya ~~shughuli~~ shughuli
 jasi mndakati ~~shughuli~~ shughuli yake ~~inayozua~~ inayozua sana ~~shughuli~~ shughuli
 sana kama ~~shughuli~~ shughuli nguzo wa ~~shughuli~~ shughuli idha ~~shughuli~~ shughuli
 sana ~~shughuli~~ shughuli la biologia ambalo ndilo kazi kazi hizi
 hizi kazi hiyo ~~shughuli~~ shughuli hizi ~~shughuli~~ shughuli hizi ~~shughuli~~ shughuli
 hizi ~~shughuli~~ shughuli hizi ~~shughuli~~ shughuli hizi ~~shughuli~~ shughuli
 ni kazi hizi.

CHIKU (2)

INSHA

KAZI NINAYOI PENDA

*Kumbukete
kuwazee na
hesu kuti
unafanya
sentensi*

Kazi ni shughuli yoyote ambayo inaweza kutupatia mahitaji mbalimbali. Kuna kazi mbalimbali kama vile ualimu, uhasibu, udaktari natakhalika.

Katika kuchagua kazi inategemea na masomo yako uliochagua pia hao na uzoefu uliona. Mimi ningependa (kuchagua) kazi ya udaktari. *Usikate mmenono*

Udaktari ni kazi ambayo ni (yehunguzi) wa viumbe hai mbalimbali. Pia ukiwa daktari unaweza kutibu magonjwa mbalimbali na ukajua kuwa kutotana na dalili hizi kazi huyu anafgonjwa kwa fulani na unaweza tuoka maisha ya watu mbalimbali.)

Napenda kuwausia kuwa mchagua kazi ya udaktari kuuni ni mziwa na ina manufaa mengi. → ?

SELINA (Z)

KAZI NINAYOPENDA

(Mimi natwa SELINA MBWALA Ninasoma katika shule ya Sekondari ya mapipa kwa sasa nipo kidato cha tatu)

Mimi (Selina) baada ya kumaliza kidato cha sita na kama folioya akipenda nikamaliza chuo kikuu napenda sana kuja kama mhasibu. Hivyo kari ya uhasibu nitoketa kuipenda toka nikuna mdogo na hika kypindi niligofika kidato cha kwanza ~~Kidato~~ kidato cha kwanza kwa sababu nikunwa napenda hige kari nilipendelea kuhitua masomo ya sayansi ambayo ni Hesabi, Chemistry na Physics.

Kwa hiiyo nategemea murgu akunisandua baadaye katika maisha yangu nitakuja kama mfunzi wa kati ya uhasibu Pige napenda kuwashunzi wanapenda hivyo kari tusome kwa bina sasa.

Hijazi swaki.

APPENDIX 31

SIMULIZI YA SOMO LA SAYANSI LILIVYOFUNDISHWA KATIKA SHULE YA MSINGI 'W'

Somo la sayansi darasa la sita shule ya msingi W. Mada ya siku hiyo ilikuwa ni juu ya utungaji wa insha. Nilishuhudia ufundishaji wa somo hilo tarehe 5/10/2006.

MWAL: *(anamtaja mwanafunzi wa kike na kumtaka akae chini). Asha naomba ukae. Kabla sijanza somo la leo, tarehe 3/10/06 tulijifunza mada inayohusu mwanga nani anaweza kuniambia mwanga ni kitu gani? Nyoosha mkono. (anamruhusu mwanafunzi wa kiume kujibu swali. Ni mwanafunzi pekee aliyenyoosha mkono)*

MWAN: Mwanga ni aina ya nishati inayotuwezesha kuona.

MWAL: *(Anarudia jibu la mwanafunzi ili kuisitiza usahihi wake) Mwanga ni aina ya nishati inayotuwezesha kuona. Tukasema tunaupata mwanga kutoka kwenye nini? (Anaangalia kisha anamchagua mvulana mmoja kujibu swali, alikuwa kati ya baadhi ya wanafunzi waliokuwa wamenyoosha mikono)*

MWAN: Jua

MWAL: *(Anarudia jibu la mwanafunzi ili kuisitiza usahihi wake), Eh, tunapata kutoka kwenye jua (anamruhusu mvulana mwingine kati ya wanafunzi wengi walionyosha mikono yao)*

MWAN: Kwenye umeme

MWAL: *(Anarudia jibu la mwanafunzi ili kuisitiza usahihi wake) Kwenye umeme. Halafu tukasema mwali mweupe unapopita kwenye kikinza fulani unapinda, kikinza hicho kinaitwa nini? Nani anaweza kutuambia? (anamruhusu mvulana mmoja kati ya wanafunzi wengine walionyosha mikono yao)*

MWAN: Plasma

MWAL: Oh! Oh! inaitwa prismu. Halafu tukasema huo mwali unapopita kwenye prismu kunatokea rangi mbalimbali. Hizo rangi ni zipi? Ya kwanza? *(mikono mingi inayooshwa anamchagua mvulana)*

MWAN: Hudhulungi

MWAL: *(anarudia) hudhulungi, nyingine (mvulana)*

MWAN: Bluu

MWAL: (*anarudia*) bluu, nyingine (*msichana*)

MWAN: Njano

MWAL: (*anarudia*) njano, nyingine (*msichana*)

MWAN: Nyekundu

MWAL: (*anarudia*) nyekundu, nyingine (*mvulana*)

MWAN: Urujwani

MWAL: (*anarudia*) urujwani, nyingine (*msichana*)

MWAN: Kijani

MWAL: (*anarudia*) kijani. (*karibu wote waliojibu hayo maswali walikuwa wamesoma kwenye madaftali yao*) Na tukasema hivi: unapotumia kwa mfano 'torch' sawa? 'torch' ni kiingereza. Kwa Kiswahili inaitwa nini?

WANAF: Kurunzi

MWAL: Kurunzi, sawa, kunatokea kitu kama chenga chenga zile chenga chenga nilisema zinaitwa nini? (*kimya kwa muda wakijaribu kutafuta majibu kwenye notes zao. Kisha baadhi wananyoosha mikono. Anamchagua msichana*) eh, zinaitwa nini?

MWAN: Spekta

MWAL: (*Anarudia jibu la mwanafunzi ili kusisitiza usahihi wake*) spekta, sawa. Leo tunaendelea na mada yetu ya mwanga lakini kipengere kinachitwa nini?

WANAF: Mazigazi

MWAL: eh?

WANAF: Mazigazi

MWAL: Nani anaweza kiniambia mazigazi huwa anaiona wapi? Au kabla ya hiyo nani anaweza kutuambia maana ya neno mazigazi (*kimya*) kwenye vitabu vyenu nina imani mmesomasoma, nani anaweza kutuambia mazigazi ni nini? (*anamchagua mvulana kujibu*)

MWAN: (*anasoma maana ya mazigazi kutoka kwenye kitabu*)

MWAL: Tunashukuru wewe umesoma kwenye kitabu. Sasa kwa kifupi tunaweza tukasema hivi: mazigazi ni muonekano wa taswira isiyo halisi, ambayo inatokea katika densiti tofauti. Sasa ziko aina mbili za mazigazi nani anaweza kuniambia ni zipi? Eh aina ya

kwanza inaitwa nini? *(anamchagua mvulana ambaye amesoma jibu kwenye kitabu chake)*

MWAN: Mazigazi ya chini

MWAL: *(anarudia jibu kuonyesha kukubaliana nalo)* mazigazi ya chini eh, aina ya pili? *(anamchagua msichana ambaye amesoma jibu kwenye kitabu chake)*

MWAN: Mazigazi ya juu

MWAL: *(anarudia jibu kuonyesha kukubaliana nalo)* Mazigazi ya juu. Sasa nani anaweza kututolea maelezo mafupi mazigazi ya chini ikoje? *(kimya. Anaamua kutoa maelezo mwenyewe)* Mazigazi ni kwamba tunasema ni taswira isiyo nini? Isiyohalisi. Kwa mfano naweza nikakwambia kwamba inaonekana kwenye barabara iliyonyooka yaani ukiangalia mpaka kwenye upeo, sasa wakati wa jua kali kunaonekana kama kuna bahari. Sijui uliwahi kuona?

WANAF: Ndiyo

MWAL: Ehe, sasa hiyo hali ya kuona kama kuna bahari inatembea ile ndiyo inaitwa nini? Mazigazi. Na mazigazi vilevile inaonekana sehemu ya jangwani, sisi hapa hatuna jangwa, lakini naomba tupeleke mawazo yetu kwenye majangwa mnayoyajua kwa mfano nani anaweza akatupa mfano mmoja wa jangwa? *(anamchagua msichana kujibu)*

MWAN: Karahali

MWAL: Ehe sasa naomba kila mmoja apeleke hiyo taswira kwenye jangwa la karahali. Ni kwamba unapona kuna juakali sana ukiangalia unaona kama kuna bahari fulani kumbe ukitembea ukifika hapo unakuta ni kichuguu cha mchanga si ndiyo? Kwa hiyo mazigazi yanapatikana kwenye maeneo kama hayo. Vilevile wanakwambia mazigazi inaonekana baharini. Sasa kwenye bahari au ziwa nani anaweza kuniambia? Kwanza hapa akina nani wanatoka mkoa wa mwanza, kagera, ebu nyoosha mkono *(wanaotoka sehemu hizo wananyoosha mikono. Anamuuliza mmoja kati ya walionyosha mikono)* Unatoka wapi wewe?

MWAN: Kagera

MWAL: Umeona ziwa gani huko?

MWAN: Victoria

MWAL: Sasa unapokuwa unasafiri baharini au ziwani unaweza kuona chombo kama meli kiko juu ya maji lakini kimegeuzwa juu chini, chini juu, si ndiyo?

WANAF: Ndiyo

MWAL: Hata kwenye picha unaweza ukaona. Jamani kila mmoja amepata wazo la mazigazi ehe?

WANAF: Ndiyo

MWAL: Sasa tuangalie mchoro kwenye ukurasa wa 119 mazigazi inavyoonekana, Mmeuona huo mchoro?

WANAF: Ndiyo. *(hapa mvulana mmoja anauliza swali)*

MWAN: Oasis nini?

MWAL: Mwendetu anauliza Oasis nini? *(kimya)* nina imani mmejifunza kwenye maarifa ya jamii. Nani anaweza kumsaidia? *(hakuna aliyeweza kueleza maana ya Oasis, mwalimu amebidi aeleze mwenyewe maana ya Oasis. Mpiga picha aliyakata maelezo hayo. Hapa nilitaka kujua kama wanafunzi wanaelewa maana ya baadhi ya maneno ya kisayansi ambayo wameyasoma. Maneno kama vile 'taswira' 'akiso'. Kwa hiyo niliyaandika maneno hayo kwenye kijikaratasi na kumpa mwalimu ili awaulize wanafunzi maana ya hayo maneno)*

MWAN: *(Msichana ananyoosha mkono)* ni muonekano wa kitu fulani

MWAL: *(anarudia jibu na kuuliza kama hilo jibu linatosheleza)* limejitosheleza?

MWAN: *(Mvulana anajitolea kujibu)* kitu kinavyoonekana kama kilivyo

MWAL: *(anarudia jibu kuonyesha kukubaliana nalo)* anasema hivi: taswira ni kiti kinavyoonekana kama kilivyo. Kwa mfano unapotumia kioo, unaona nini?

WANAF: Taswira

MWAL: Eh?

WANAF: Taswira

MWAL: Ni kweli unaona taswira? Kwa mfano nimejiona mimi nitasema nimeona taswira? *(kimya)* Taswira ni sura au muonekano wa kitu, sura yako kitabu n.k. Tunaelewana?

WANAF: Ndiyo

MWAL: Na ndiyo maana amekwambia mazigazi ni taswira isiyo halisi kwa sababu unapona kule unaona kama bahari lakini ukifika unakuta ni ardhi ya kawaida. Ukiwa unaangalia meli kwenye ziwa kwenye bahari unaona imekuwa juu chini chini juu si

ndiyo? Lakini ukifika karibu unaona kawaida. Lakini kwenye kioo unaona taswira halisi ya sura yako. Na neno akiso je? *(kimya)* Akiso ni nini? *(kimya kirefu)* *(hapa mwalimu anawaamuru wanafunzi wote wasimame na kukaa kwa mara tano ili kuwachangamsha)* Sasa tunaendelea akiso ni kitu gani? Sura unayoiona kwenye kioo na hali unayoiona kwenye barabara iliyonyooka ebuni toa tofauti sasa. *(anaamua kutoa maana yeye mwenyewe)*

Akiso ni ile miali ya mwanga unayoina ukiwa unadhani ni kitu halisi kumbe si..?

WANAF: Halisi

MWAL: Tumeelewana?

WANAF: Ndiyo

MWAL: Swali la mwisho, ninahitaji kutoa kazi yangu. Swali sasa kutoka kwenu, mwanga ndiyo tumemaliza hivyo.

MWAN: *(msichana anauliza swali)* Unapokaribia uwanja wa netiboli wakati wa jua unaona kama kuna maji mbele yako, je, nayo ni mazigazi?

MWAL: Jamani ebuni naomba msikilize swali kwa sababu nalirudia tena. Wale mnaoenda kucheza netiboli au kushangilia netiboli, viwanja viko eneo lile *(anaelekeza kwa mkono wake)* halafu pamesakafiwa. Sasa mwenzetu amesema hivi: mimi nimetoa mfano mazigazi inatokea jangwani, kwenye barabara iliyonyooka, sehemu ya baharini au sehemu ya ziwa n.k. Sasa anauliza hivi wanapoenda kucheza mpira pale kwenye kiwanja cha wasichana. Ukiangalia kwa mbali utaona kitu kama..

WANAF: Majimaji

MWAL: Ehe, je nayo ni mazigazi? Nani anaweza kumsaidia? *(anamchagua msichana mmoja kati ya wanafunzi wengi walionyoocha mikono)*

MWAN: Ndiyo ni mazigazi

MWAL: Anasema ndiyo ni mazigazi, ebuni mpe maelezo *(mwanafuzi huyo huyo)*

MWAN: Kwa sababu kwenye barabara iliyonyooka kuna mazigazi pia na kwenye kiwanja kilichosakafiwa kuna mazigazi

MWAL: *(anakubaliana na jibu kwa kulirudia)* Anasema hivi barabara ya lami iliyonyooka ina mazigazi na kiwanja kimesakafiwa pia kuna mazigazi kwa sababu ni taswira isiyo halisi. Ndiyo jibu lake. Amejibu inavyotakiwa eti?

WANAF: Ndiyo

APPENDIX 31 (ENGLISH TRANSLATION)

CLASSROOM NARRATIVE OF SCIENCE LESSON AT PRIMARY SCHOOL 'W'

Standard six science lesson at primary school W. The topic was about 'light' specifically, mirage. This lesson was observed on 5/10/2006.

T: *(Mentions a girl-pupil's name and requires her to sit down)*. Asha *(not her real name)* please sit down. On 3/10/2006 we learned about light. Before getting into today's lesson, who can tell me what is light? *(Lets a boy-pupil answer. He is the only pupil with his hand up)*.

P: Light is a form of energy that enables us to see.

T: *(Repeats the answer to underscore its correctness)*. Light is a form of energy that enables us to see. Where did we say light comes from? *(Surveys the class and picks a boy-pupil to answer. He was one of the pupils who had their hands up)*.

P: The sun.

T: *(Repeats the answer to underscore its correctness)*. Eh, we get it from the sun *(Allows another pupil from among those with their hands up)*.

P: From electricity.

T: *(Repeats the answer to underscore its correctness)* from electricity. We then said that a white ray of light bends when it passes through a certain obstacle. What is the name of the obstacle? Who can tell us? *(Chooses one boy-pupil from among others with their hands)*.

P: Plasma.

T: Oh! Oh! It's called prism. Then we said different colors occur when a ray passes through a prism. What colors are those? The first color? *(There are many hands up and he selects a boy-pupil)*.

P: Violet

T: *(Repeats the answer)* Violet. Another color? *(Boy-pupil)*

P: Blue

T: *(Repeats the answer)* Blue. Another? *(Girl-pupil)*

P: Yellow.

T: *(Repeats the answer)* Yellow. Another *(Girl-pupil)*

P: Red.

T: *(Repeats) Red. Another? (Boy-pupil)*

P: Lavender *(repeats)* lavender.

T: Another color? *(Girl-pupil)*

P: Green.

T: *(Repeats the answer) Green (Almost all pupils who answered the questions had read the answers from their exercise books) And we said this: When you use a torch, right? What's a torch in Kiswahili?"*

PP: Kurunzi.

T: Right, 'kurunzi'. Something like particles occurs. What are those particles called? *(Momentary silence as they try to look for answers in their notes. Then several raise their hands. Chooses a girl-pupil to answer).*

P: Spectra.

T: *(Repeats the answer to underscore its correctness).* Right, spectra. Today we continue with our topic "Light", but we deal with a different aspect. What aspect is it?

PP: Mirage.

T: What?

PP: Mirage.

T: Where does one see a mirage? Oh, before that, who can tell us what the word "mirage" means? *(Chooses a boy-pupil to answer)*

P: *(Reads from a book the meaning of "mirage").*

T: Thank you for reading from the book. Briefly, we can say this: A mirage is the appearance of an unreal image (an illusion) which occurs in different densities. There are two types of mirage. Who can tell me what they are? Eh, what's the first type called? *(Chooses a boy-pupil who reads the answer from his book).*

P: Low mirage.

T: *(Repeats the answer to show he/she agree to it).* Low mirage. The second type? *(Selects a girl-pupil who reads the answer from her book).*

P: High mirage.

T: *(Repeats the answer to show he/she agree to it).* High mirage. Now who can describe to us briefly what a low mirage looks like? *(Silence. Decides to provide a description).* We say that a mirage is an image of something that is not real. I can tell you, for example, that it is

seen in the horizon on a straight road, especially when the sun is very hot, where it looks like an ocean. I wonder if you have seen that?

PP: Yes.

T: Now, that condition whereby there is an appearance of an ocean/sea is what is known as mirage. A mirage is also seen in the desert. We don't have a desert here, but let's think of the deserts that you know. Who can give us one example of a desert? *(Chooses a girl-pupil to answer).*

P: Kalahari.

T: Eh, let's each take that image to the Kalahari Desert. It's a very hot day and you see something that looks like a sea in the horizon, but when you get there you find that it's only an anthill or a mound of sand, right? Therefore, mirages are found in places like that. It is also said that mirages appear in the ocean. Would those of you coming from Mwanza and Kagera regions raise your hands up? *(Pupils from those regions raise their hands. Asks one of those with hands up).* You! Where are you from?

P: Kagera.

T: What lake have you seen there?

P: Victoria.

T: Now, while traveling on sea or in a lake you sometimes see a ship (over water) looking upside-down, right?

PP: Yes.

T: You can see that even in photographs. Now, has everybody understood the idea of mirage?

PP: Yes.

T: Now, let's see how a mirage looks like by looking at the diagram on page 119. Have you seen the diagram?

PP: Yes *(At this juncture, one boy-pupil asks)*

P: What is an Oasis?

T: Our friend is asking, what is an Oasis? *(silence).* I'm sure you have covered this in your Social Sciences class. Who can help him? *(No one could explain the meaning of Oasis; the teacher had to explain it. Unfortunately, the photographer/tape recorder did not capture this explanation. I wanted to know if the pupils understood the meaning of some of the scientific*

terms they were reading, such as 'taswira' (image) and----- 'akiso' (reflection). Therefore, I wrote those words on a piece of paper and gave it to the teacher so that she could ask the pupils what the words mean.

P: (A girl-pupil has her hand up). An image is the appearance of something.

T: (Repeats the answer and asks whether it is self-sufficient). Is it self-sufficient?

P: (Boy-pupil volunteers to answer). The appearance of something, as it really is.

T: (*Repeats the answer to concur*). He says: An image is what something really looks like. For example, what do you see when you use a mirror?

P: An image.

T: Do you really see an image? For example, if I see myself in the mirror should I say I've seen an image? (*Silence*). An image is a picture or the appearance of something: what you look like, what a book looks like etc. Are we together?

PP: Yes.

T: That's why he has told you a mirage is an unreal image, because what you see in the horizon looks like a sea but when you get there you find that its ordinary land. When you are looking at a ship in the ocean or in a lake it appears as if it is upside-down, right? Yet when you get close to it the ship looks normal. But when you look in the mirror you see your real image. What about the word 'reflection'? (*Silence*). What is reflection?' (*Prolonged silence. At this point the teacher instructs all pupils to stand up and sit down five times, to make them active*). We now carry on; what is 'reflection?' Now, can you tell the difference between the image you see in a mirror and what you see on a straight road? (*Decides to explain*). Reflection refers to the light rays you see and think it's something real, while in fact it's not what?

PP: Real.

T: Are we together?

PP: Yes.

T: We are through with Light and I want to give you an assignment. Any last question?

P: (*Girl-pupil asks a question*) When you approach a netball field on a hot day you get the impression that you see water in front of you. Is that also a mirage?

T: I am going to repeat her question. Let's all please listen carefully. Those of you who go to play netball or cheer those playing netball, the play fields are the concrete slab over there

(points to the direction of the netball fields). I have given you examples showing that a mirage may occur in the desert, on a straight road, over the ocean or in a lake. Now, those who like to play on the netball field, what does our friend say we see when we approach a netball field on a hot day

PP: Something like water.

T: Ehe, is that also a mirage? Who can help her? *(Chooses a girl-pupil for among many who had their hands up)*.

P: Yes, it is a mirage.

T: She says it is a mirage. *(To the same pupil)* please explain this to us.

P: Since a mirage occurs on a straight road, it will also occur on a concrete slab.

T: *(Assents to the answer by repeating it)*. She says there is mirage on a straight tarmac road as well as on a concrete slab because it is an illusion. That is her answer. Has she answered correctly?

PP: Yes.

T: Ehe, any other question? *(No one seems to have a question)*. Take your exercise book and do the following exercise. Close your textbooks *(Writes questions on the board about the topic covered i.e. 'Mirage')*. The exercise requires filling blank spaces or writing short answers. Nevertheless, almost all pupils are seen opening their books to look for answers. The teacher starts going around marking pupils' answers, for those who have finished their work, till the bell rings. She instructs those whose work has not been marked to collect their exercise books and send them to her office).

APPENDIX 32

SIMULIZI YA SOMO LA KISWAHILI LILIVYOFUNDISHWA KWENYE SHULE YA MSINGI 'X'

Somo la Kiswahili darasa la sita shule ya msingi ya X. Mada ya siku hiyo ilikuwa ni juu ya ufahamu. Nilishuhudia ufundishaji wa somo hilo tarehe 23/10/2006

MWAL: Ebu mmalizie methali zifuatazo:
penye miti...

MWAN: Hakuna wajenzi

MWAL: Mgema akisifiwa...

MWAN: Tembo ulitia maji

MWAL: Atangaye sana na jua...

MWAN: *(jibu halisikiki kwa mpiga picha)*

MWAL: Hapana

MWAN: *(jibu halisikiki kwa mpiga picha)*

MWAL: Hapana

MWAN: *(jibu halisikiki kwa mpiga picha)*

MWAL: Vizuri kabisa. Yaani mmekwisha sahau mara hii?. Hii inaonyesha mambo mnayosoma hanyaweki maanani. *(anaendelea na methali)*. Haya mchuma janga...

MWAN: Hulia kwao

MWAL: Hapana siyo hulia kwao

MWAN: Mchumia janga *(anakatizwa na mwalimu)*

MWAL: Mchuma janga siyo mchumia janga. *(anajibu mwenyewe)* mchuma janga hula na wakwao. Nani anaweza kuniambia maana ya hii methali: mchuma janga hula na wakwao?

MWAN: *(anajaribu kujibu)*

MWAL: Hayo ni mawazo ya 'x' *(anamtaja mwanafunzi kwa jina)* haya mwingine?

MWAN: Mtu akifanya kazi anapata ujira nakula na familia yake

MWAL: Kwa hiyo hiyo kazi atakuwa anachuma janga?

MWAN: *(Mwanafunzi yule yule)* Ndiyo

MWAL: Mawazo yake, mwingine (*kimya kwa dakika kama tatu bila mwanafunzi yeyote kunyoosha mkono*) Najua vichwani mwenu kuna kitu siyo kwamba hakuna kitu ebu toa hilo wazo ulilo nalo. (*anamtaja mwanafunzi mmoja kwa jina na kutaka ajibu haraka kwa sababu anataka kuanza somo la siku hiyo*)

MWAN: Anajibu

MWAL: Haya wote mmejaribu. (*anatoa maelezo yamethali hiyo yeye mwenyewe*) Ni kwamba ukijihusisha na jambo lolote baya ambalo litakuletea madhara, watakaohusika ni watu wote wa familia yenu. Hiyo ndiyo maana ya mchuma janga hula na wakwao. Kwa hiyo na nyie mjitahidi ili msije mkachuma majanga halafu mkazipa familia zenu hasara au matatizo. (*anaanza somo la siku hiyo*)

MWAL: Somo letu la leo ni ufahamu. Nani anaweza kuniambia maana ya ufahamu? (*kimya, hakuna aliyenyoosha mkono kujibu*) Jamani mjibu tu msiogope, mnajifanya kwamba hamjui?

MWAN: Kusoma habari na kisha kujibu maswali

MWAN: Vizuri. Kwa hiyo leo tunasoma kuhusu 'urafiki wa mashaka'. Msome kuhusu urafiki wa mashaka halafu mwishoni tutaona kama mmelewa nini kuhusu huo urafiki wa mashaka. Chukueni vitabu vya Kiswahili msome kuhusu huo urafiki wa mashaka. Haya nawapa kama dakika tano. (*Wanafunzi wanaanza kusoma hadithi waliyoambiwa kusoma. Kuna tatizo kubwa la vitabu kiasi kwamba wanafunzi wengine wamekaa tu bila kusoma. Kitabu kimoja kinasomwa na wanafunzi watatu au zaidi. Wengine kwenye dawati la mbele wameonekana wakigeuka nyuma ili kusoma kitabu kilichopinduliwa! Cha kushangaza, nilipomhoji mwalimu mkuu juu ya uwino wa vitabu na wanafunzi shuleni kwake, alinijibu kuwa uwiano ni 1 : 2 yaani kitabu kimoja wanafunzi wawili. Lakini mwalimu wa somo ameniambia kwamba kuna tatizo la vitabu vya kiada.*)

MWAL: Ukimaliza unyooshe mkono tujue kwamba umemaliza (*anawaona baadhi ya wanafunzi waliokuwa wamekaa tu bila kusoma*) Nyie kwa nini hamuendi kwenye sehemu yenye vitabu, kaeni hivyo hivyo sijui mtaelewaje huo urafiki wa mashaka. (*Baada ya dakika kama 10 anawauliza kama wamemaliza kusoma*) Tayari?

MWAN: Bado

- MWAL: *(Hata hivyo anaendelea kuuliza maswali kutokana na hadithi waliyosoma)* Nani walikuwa chanzo cha kuanzisha urafiki kati ya simba na swala?
- MWAN: Mtoto wa swala na mtoto wa samba
- MWAL: Hujanijibu swali. Huwa sipendi kujibiwa hivyo
- MWAN: *(Mwanafunzi mwingine)* Chanzo cha urafiki kati ya simba na swala ni mtoto wa swala na mtoto wa samba
- MWAL: Haya vizuri. Kwa nini mama swala alisikitika alipomuona mwanaye anacheza na mtoto wa simba?
- MWAN: Kwa sababu simba huwa ni adui wa swala
- MWAL: Vizuri, Kwa nini mama swala alipata huzuni kuona mwanaye anataka kucheza na mtoto wa simba? *(kulikuwa na wanafunzi watatu ambao ndiyo walikuwa wananyoosha mikono kila mara kujibu maswali. Mwalimu ikabidi alalamike)* Jamani hili darasa lina watu watatu tuu? *(anamtaja msichana kwa jina na kumuuliza kuna tatizo gani)* 'X' kuna tatizo gani? *(mwanafunzi wa kiume anajibu swali na jibu lake linakubaliwa na mwalimu)*
- MWAN: Mama swala alikuwa na wasiwasi kwamba mtoto wake akienda nyumbani kwa mtoto wa simba ataliwa
- MWAL: Vizuri. Nyie mliokaa huko nyuma, mbona kimya au mnamwogopa huyo huko nyuma? Au hamkusoma? Mjibu maswali. Kulitokea nini katikati ya ngoma hata swala wakaamua kukimbia?
- MWAN: Katikati ya ngoma- *(mwalimu anaingilia)*
- MWAL: Naomba unijibu kwa kirefu
- MWAN: Kulitokea katikati ya ngoma, simba- *(mwalimu anaingilia tena)*
- MWAL: Kiswahili gani hicho. Anamuuliza mwingine *(naye anajaribu lakini anaambiwa siyo Kiswahili kizuri. Anawaelekeza namna ya kuanza)* Unaanza: Swala waliamua kukimbia katikati ya ngoma kwa sababu hizi na hizi
- MWAN: *(Anatoa jibu lakini mwalimu hakuridhika)*
- MWAL: eh, mwingine kwanza atueleze hiyo ngoma ilikuwaje. *(anasubiri kwa dakika tatu lakini hakuna jibu)*. Kweli hamjasoma? Ilikuwaje?
- MWAN: *(anajibu sahihi kidogo)*

- MWAL: (Anarekebisha jibu). Mnasema mmesomo lakini hamjasoma chochote. Eleza maana ya methali hii: Dalili ya mvua ni mawingu kama ilivyotumika katika hadithi hii
- MWAN: Kitu kizuri au kibaya kikitaka kutokea huwa kina dalili zake
- MWAL: Haya mwingine atoe wazo lake. (*mwanafunzi mmoja aitwaye juma-si jina lake halisi-ananyoosha mkono kutaka kujibu, Mwalimu analalamika*) Jamani darasa leo limekuwa la juma tu?
- MWAN: Kitu chochote kikitaka kutokea lazima dalili zitaonekana
- MWAL: Elezea sasa hii methali kama ilivyotumika kwenye hii hadithi
- MWAN: (*Anajitahidi kujibu na mwalimu anamrekebisha*)
- MWAL: Haya hadithi hii inatufundisha nini? Sasa hapo nafikiri kila mtu ana wazo lake.
- MWAN: Hadithi inatufundisha tusiwe waroho
- MWAL: (*Anarudia jibu kuonyesha kwamba ni sahihi*) Tusiwe waroho, mwingine?
- MWAN: Tusiwe na tamaa
- MWAL: Tusiwe na tamaa, mwingine?
- MWAN: Tusiwe na urafiki wa uongo
- MWAL: Tusiwe na urafiki wa uongo, eh, mwingine?
- MWAN: Tupendane tudumishe urafiki wetu
- MWAL: eh, mwingine
- MWAN: Tusiwe an urafiki kama wa simba na swala
- MWAL: Vizuri, wote mmejithahidi. Sasa mtu mmoja atueleze kwa kifupi hadithi yote (*mwanafunzi mmoja anajaribu kuelezea hadithi hiyo lakini wanafunzi wengine walikuwa hawasikilizi*) Hivi mnasikiliza?
- MWAN: (*Mwanafunzi anaendelea kuelezea hadithi*)
- MWAL: Vizuri. Mwingine atueleze hiyo hadithi kwa kifupi (*hakuna aliyenyoosha mkono*) ina maana hamkusoma? (*Baadaye anawataka wanafunzi wajibu maswali kwenye madaftari yao. Maswali hayo yapo kwenye kitabu chini ya hadithi waliyosoma. Maswali hayo ni yale yale aliyokwishawauliza*)

CLASSROOM NARRATIVE OF KISWAHILI LESSON AT PRIMARY SCHOOL 'X'

Standard six Kiswahili lesson at primary school X. The topic for that day was about reading comprehension. I observed this lesson on 23/10/2006

T: Complete the following proverbs:

Where there are trees...? *(She looks around and calls on a male pupil, one of three pupils who have raised their hands)*

P: There are no builders

T: *(She doesn't comment anything, she moves on to another proverb, this means the answer is correct)* If you praise a palm wine tapper...? *(She looks around and calls on a male pupil, one of some pupils who have raised their hands)*

P: He will spoil the palm wine

T: *(no comment, the answer is correct)* He who wanders in the sun...? *(She looks around and calls on a female pupil, one of two pupils who have raised their hands)*

P: *(His answer is inaudible could not be picked by the camera microphone)*

T: No, someone else? *(She looks around and calls on male pupil, the only one who has raised his hands)*

P: *(Again, the answer was inaudible)*

T: No, someone else?

P: *(Again, inaudible answer but is correct)*

T: *(with elation)* Very good. Is it true that you have forgotten so soon? This shows how you don't bother to remember what you have learnt. *(She continues with proverbs)*. He who picks a calamity for himself? *(She looks around and calls on female pupil, one of four pupils who have raised their hands)*

P: *(Gives an incorrect answer)*

T: Another one? *(Only one pupil who raised his hand is called to answer)*

P: *(the pupil is interrupted by the teacher because he has started off wrongly. He then gives the correct answer)* He who picks a calamity for himself causes problems for the entire family

T: Ok. Good. This applies to you all, be good children so that you avoid causing problems for your families. (She then moves onto the day's topic) Our today' topic is on comprehension. Who can tell me the meaning of comprehension? (*Silence, nobody is raising his/her hand for an answer*) Please give me an answer, what are you afraid of? You pretend that you don't know? (*One male pupil raises his hand to answer*)

P: Comprehension means answering questions based on the story you had read.

T: Good. So today we will read a story on 'doubtful friendship' then at the end we will see what you have understood about that doubtful friendship. Pick your Kiswahili textbooks and read about that 'doubtful friendship' I give you five minutes. (*Pupils start reading the story they have been asked to read. There is a serious shortage of books. Very few desks, about seven have been observed to have textbooks. Those who have no books they are just sitting. Others who happens to have no textbooks, but there is one at the back desk, they are turning their heads back so as to read a book upside down! Even where a desk of three pupils has a book, it is placed in the middle. Only the pupil in the middle can read comfortably than the other two. When I later enquired about books being not enough, the teacher conceded that they are not enough. She said that some pupils have their private books, bought by their parents, these are few. She is not sure as to whether pupils really demanded books from their parents. Surprisingly, when I interviewed the head teacher, he claimed that the book ratio at his school is not bad, it is 1: 2*). If you are through raise your hand so that we know you are through. (*Nobody has raised his/her hand. But several pupils seem not to have read the story because they have no books*). Why aren't you moving to places where there are books? Ok. Just remain seated; I'll see what you will answer. (*After the lapse of ten minutes she asks if they are through*)

PP: Not yet (*She however decides to start asking questions based on the story. These questions are the same question in the textbooks written immediately after the story*)

T: Who were the source of friendship between the lion and the gazelle? (*She looks around and calls on a male pupil, one of two pupils who have raised their hands*)

P: The lion and the gazelle cubs

T: (*Irritated*) you have not answered my question. I don't normally like such an answer (*Another female pupil raises her hand*)

P: The source of friendship between the lion and gazelle was the lion and the gazelle cubs

T: Good. Why the gazelle was shocked when he saw her cub playing with the lion's cub? (*A male pupil raises his hand*)

P: The gazelle was shocked when she saw his cub playing with the lion's cub because lions are gazelle's enemy

T: Good. Why was the gazelle sad when she saw her cub wanted to play with the lion's cub? (*Three same pupils who have been raising their hands to answer questions are raising their hands to answer. The teacher complains*). Does this class have only three pupils? (*She calls on a name of a female pupil and asks what is wrong? The male pupil raises his hand and goes on to answer the question. His answer was accepted*)

P: The gazelle was sad because he knew that if her cub goes to play with the lion's cub the gazelle cub will be eaten

T: Good. You people at the back, why are you silent? Are you afraid of that visitor at the back? Answer my questions. What happened in the middle of the dancing which made the gazelle to run away? (*One female pupil out the three who have raised their hands*)

P: In the middle of the dancing

T: (*Interrupted*) Answer me appropriately

P: (*She mixes up the structure*)

T: That is not Swahili. Anybody else (*another female pupil raises her hand to answer*)

P: (*She tries but she is also told that her Swahili is not good*)

T: Start this way: The gazelle decided to run away in the middle of the dancing because...

P (*She tries again her answer is inaudible*)

T: (*She is not satisfied with the answer. She asks for someone else. She waits for three minutes no one is raising hand*). You have not read the story. Tell me what happened?

P: (*she tries again but gives a partial answer*)

T: (*She provides a complete answer*) you have said that you have read, but you have not read anything. Who can explain the meaning of this proverb as used in this story: Clouds are a sign of rain. (*Two male pupils raise their hands, one is picked*)

P: Before anything happens, good or bad, there must be signs first

T: Ok. Someone else? (*One male pupil called juma – not his real name- raises his hand. She complains: is juma the only pupil in this class?*)

P: (*He gives almost the same answer as given by the previous pupil*)

- T: Ok. What does this story teach us? Here everyone has his/her own idea. *(She looks around and calls on a male pupil, one of three pupils who have raised their hands)*
- P: It teaches us that we shouldn't be greedy
- T: We shouldn't be greedy. Ok. You? *(Calls on a female pupils who has not raised her hand)*
- P: We shouldn't engage ourselves in doubtful relationship
- T: Ok. Anybody else?
- P: We should love each other
- T: Ok. Anybody else?
- P: We should avoid the kind of relationship as that of lion and gazelle
- T: (Satisfied) Good. You have all tried. Now one person should try to narrate the story briefly.
- P: *(One male pupil volunteers to narrate the story. While narrating other pupils are not listening, they are talking to one another)*
- T: Are you listening?
- P: *(The narration continues. As the pupil was narrating the story, the teacher stood at the door attending someone else outside. When she is through, the pupil is still narrating. At the end she commends the pupil when in fact she didn't hear part of the narration!)*
- T: Good. Anybody else who can narrate the story briefly? *(No body has raised his/her hand)* She laments: Does it mean you didn't read? *(She then asks the pupil to answer questions which are printed in the textbook below the story. These questions are the same questions pupils have answered orally. Not all pupils are writing the assignment. Many are simply sitting because they have no textbooks to copy questions. Despite this obvious shortage, the teacher has not taken the trouble of writing questions on the blackboard so that all pupils can answer them)*

APPENDIX 33

SIMULIZI YA SOMO LA SAYANSI LILIVYOFUNDISHWA KATIKA SHULE YA MSINGI 'X'

Somo la sayansi darasa la sita shule ya msingi X. Mada ya siku hiyo ilikuwa Bonde la ufa. Nilishuhudia ufundishwaji wa somo hilo tarehe 23/10/2006.

MWAL: *(Baada ya kuandika jina la somo ubaoni yaani Sayansi, anaanza somo)* Katika kipindi chetu cha mwisho wiki ya jana tulizungumzia habali za madini, sifa zake na matumizi yake. Naomba tuanze moja moja tujikumbushe, tuanze na almasi. Ina sifa gani almasi? Naomba usiangalia kwenye daftari

MWAN: Almasi ni kitu kigumu kisichopitisha mwanga

MWAL: Hapana, nataka sifa kwanza hayo ni matumizi uliyoyataja. *(anamchagua mwingine kati ya waliokuwa wamenyoosha mikono)*

MWAN: Ni ngumu kuliko vitu vyote

MWAL: Almasi sifa yake ya kwanza ni kwamba ni ngumu kuliko vitu vyote. Mwingine?

MWAN: Hairuhusu mwanga kupenya

MWAL: Hairuhusu mwanga kupenya. Matumizi yake? *(baadhi ya mikono)* kule kwenye kona kule

MWAN: Hutumika kutobolea miamba.

MWAL: Hutumika kutobolea miamba. Mwingine?

MWAN: *(anamchagua mmoja kati ya wachache waliokuwa wamenyoosha mikono)* hutengeneza mapambo

MWAL: hutengenezea mapambo. Mwingine

MWAN: *(Aliyenyooosha mkono)* hukatia madini

MWAL: Hukatia madini mbali mbali. Naomba sasa mnitajie madini mengine ambayo tumeishajifunza *(anamchagua mvulana kwa jina)*

MWAN: Ulanga

MWAL: Ulanga. Ametaja ulanga mwenzetu. Nani aniambie sifa za ulanga (*anamchagua msichana kwa jina kati ya waliokuwa wamenyoosha mikono*)

MWAN: Hutumika kutengeneza mapambo.

MWAL: Hayo ni matumizi yake. Sifa za ulanga, utajuaje kama huu ni ulanga

MWAN: Ni mweusi

MWAL: Mweusi Mhm, mwingine? (*anamchagua msichana kati ya waliokuwa wamenyoosha mikono*)

MWAN: Hupitisha joto... (*sehemu ya mwisho haisikiki*)

MWAL: Hupitisha joto na umeme. Kuhusu madini tuishie hapo tuendelee na somo letu la leo. (*Wakati anaandika kichwa cha mada*) kuna kitu ambacho mmekwisha wahi kukisikia katika maisha yenu. Mmekwisha sikia 'bonde la ufa'?

WAN: Ndiyo

MWAL: Kama mmewahi kusikia mmoja aniambie bonde la ufa ni nini? (*anamchagua msichana kati ya wanafunzi wawili walionyosha mikono*)

MWAN: Bonde la ufa ni ukanda mrefu na mwembamba

MWAL: Kuna mwenye jibu tofauti (*anamchagua tena msichana aliyekuwa amenyoosha mkono*)

MWAN: (*jibu halisikiki*)

MWAL: Sawa kabisa. Mwingine mwenye maoni tofauti? (*anamruhusu msichana ambaye ndiye mwanafunzi pekee aliyenyosha mkono*)

MWAN: Bonde la ufa ni ukanda mrefu na mwembamba chini ya ardhi

MWAL: Vizuri. Tumejifunza kwamba chini ya ardhi kuna nguvu ya uvutano ambayo inatokea chini sana ardhini. Hizi nguvu zina uvutano mkubwa sana kiasi kwamba inasababisha sehemu katika ardhi kumeguka na kuzama... Kuna maeneo ambayo yana hali hiyo katika Tanzania. Wale ambao wamewahi kusafiri na train, kuna sehemu moja inaitwaje?

MWAN: Sekenke

MWAL: Wewe umeitikia Sekenke. Sekenke reli iko katikati juu, huku bonde na huku bonde. Lile ni enco mojawapo ambao ni bonde la ufa. Au sehemu nyingine imetititia katikati huku mlima na huku mlima. Tumejifunza kwamba volcano inatokana na nini? (*Anamchagua mvulana mmoja kati ya watatu walionyosha mikono*)

MWAN: Magma

MWAL: Magma sawa. Magma hiyo inatokea wapi? (*anamchagua mvulana kati ya watano walionyoocha mikono*)

MWAN: Ardhini

MWAL: Ardhini. Ebu elezea kirefu inakuwaje mpaka inatokea hiyo magma

MWAN: Inakuwa inachemka kama uji. Sasa inapochemka kunatokea mvutano... (*anashindwa kuendelea*)

MWAL: (*anaamua kutoa maelezo yeye mwenyewe*). Ardhini kuna nguvu mbali mbali ambazo zipo, pamoja na mvutano ambao unatokea halafu baadaye linatokea bonde la ufa lakini tilishajifunza kwamba chini kuna maji mazito yanachemka yanafika mahali yanajipenyeza kwenye miaba yanatokea juu ya ardhi ndiyo tunaita nini – volcano. Ebu tuangalie kwenye vitabu vyetu wanatuelezeaje. Chukua kitabu chako cha sayansi sehemu ambayo wameelezea bonde la ufa. (*Anamchagua msichana mmoja kaisoma hiyo sehemu kwa sauti*)

MWAN: (*mwanafunzi anasoma kwa sauti*)

MWAL: Haya kuna mwenye swali kuhusu bonde la ufa? (*mvulana mmoja anaanyoosha mkono kuuliza swali*)

MWAN: Mwalimu katika mkoa wetu kuna sehemu gani iko kwenye bonde la ufa?

MWAL: Katika mkoa wa Morogoro kwa kweli sijawahi kusikia sehemu iliyoko kwenye bonde la ufa. Bonde la ufa lipo kwenye mikoa ya kati na kaskazini kule lakini Morogoro hakuna sehemu iliyopo kwenye bonde la ufa. Swali lingine?

MWAN: (*Msichana anauliza*) sasa dunia ni duara, sasa sehemu inayodidimia inadidimia nje ya dunia?

MWAL: Ndiyo dunia ni duara kama tunavyoiona kwenye ramani, tunavyokaa sisi hapa tunajiona kama tuko kwenye duara?

WAN: Hapana

MWAL: Ndiyo maana likitokea tetemeko halifiki sehemu zote. Kikimeguka kipande kimoja kikadidimia ni sehemu hiyo tu inakuwa na bonde la ufa, siyo dunia yote. Sijui mmenielewa? Mmenielewa?

WAN: Ndiyo

MWAL: Swali lingine (*mvulana anayoosha mkono kuuliza*)

MWAN: Mwalimu bonde la ufa linahusiana na tetemeko la ardhi?

MWAL: Sawa kabisa, bonde la ufa na tetemeko la ardhi vinahusiana kwa sababu ni nguvu ya uvutano ambayo yote inaanzia ardhini. Limeeleweka hilo?

WAN: Ndiyo

MWAL: Swali lingine? *(mvulana anauliza)*

MWAN: Mwalimu mlima kitonga upo kwenye bonde la ufa?

MWAL: Mlima kitonga haupo kwenye bonde la ufa. Pale ni mwanzo tu wa nyanda za juu kusini siyo bonde la ufa. Naomba maswali tuishie hapo. Kuna mwenye swali zaidi? *(hakuna mwenye swali)*.

MWAL: Chukua madaftari yenu mjibu maswali machache na mchore michoro inayoonyesha bonde la ufa linavyofanyika. *(Maswali yapo kwenye vitabu vya wanafunzi lakini anaamua kuandika maswali ubaoni ili wasio na vitabu wasipate shida ya kuhamia kwenye vitabu. Wanafunzi walikuwa wanatafuta majibu kwenye vitabu, hivyo bado walihitaji vitabu)*

APPENDIX 33 (ENGLISH TRANSLATION)

CLASSROOM NARRATIVE OF SCIENCE LESSON AT PRIMARY SCHOOL 'X'

Standard six science lesson at primary school X. The topic that day was about Rift valley. I observed this lesson on 23/10/2006

T: *(After writing the title of the lesson i.e. science, she begins her lesson)* in our last lesson last week we talked about minerals. We talked about their characteristics and usage. Let's start straight away by reminding ourselves. Let's start with diamond. What are its characteristics? Please do not refer to your books. *(She looks around and calls on a male pupil, one of several pupils who have raised their hands)*

P: A diamond is a hard substance which does not allow light to pass through

T: No, I want characteristics first, but you mentioned its usage instead *(She calls on one female pupil out of those raised their hands)*.

P: It is the hardest substance

T: The first characteristic of a diamond is that it is the hardest substance than any other mineral. Another characteristic? *(She calls on one female pupil out of those raised their hands)*.

P: It does not allow light to pass through

T: *(She confirms the answer by repeating it)* it does not allow light to pass through it. Ok. Its usage? *(Some hands up)* You there at the corner

P: *(She calls on one male pupil at the back corner out of those who raised their hands)*. It is used for drilling rocks

T: *(She confirms the answer by repeating it)*. It is used for drilling rocks. Another one? *(She looks around and calls on a female pupil, one of several pupils who have raised their hands)*.

P: It is used to manufacture decorations

T: *(She confirms the answer by repeating it)*. It is used to manufacture decorations. Another one? *(She calls on one male pupil out of those who raised their hands)*.

P: It is used for cutting other minerals

T: *(She confirms the answer by repeating it)*. It is used for cutting various minerals. I now want you to mention other minerals which we learnt *(She calls a male pupil by name)*

P: Mica

T: Mica. He has mentioned mica. Who can tell us its characteristics? *(She calls on a female pupil, one of the several pupils who have raised their hands)*

P: It is used to manufacture decorations

T: You have mentioned the usage. I want the characteristics. How would you know that what you are holding is mica? *(She calls on a male pupil, one of the several pupils who have raised their hands)*

P: It is black in colour

T: *(She confirms the answer by repeating it)*. It is black in colour. Another one? *(One female pupil out of those who raised their hands)* It is a bad conductor of heat... *(The last part was inaudible)*

P: *(She confirms the answer by repeating it)*. It is a bad conductor of electricity and heat. Regarding minerals let's stop here. Let's proceed with our today's lesson *(She writes the title of the day's lesson on the blackboard)*. 'Rift Valley'. I think in your lives you have heard something about rift valley, aren't you?

PP: Yes

T: If you have heard, can someone tell me what a rift valley is? *(She calls on a female pupil out of the two pupils who raised their hands)*

P: It is a long and thin rift

T: Is there anybody else with a different answer? *(She calls again on a female pupil who raised her hand)*

P: *(Her answer is inaudible)*

T: Quite write. Anybody else with a different opinion? *(She calls on a female pupil, the only pupil who has raised her hand)*

P: A rift valley is a long and thin rift which is formed under the ground?

T: Good. We have already learnt that under the ground, there are tensions which happen deep in the ground. These tensions are so powerful to the extent that they reach a point whereby they cause a portion in the earth's surface to break and sink... There are such places in Tanzania. Those of you who have traveled by train there is one place called, what is it called? *(One male pupil calls out)*

P: Sekenke

- T: You have responded; it is called Sekenke. The rail is high up in the middle and a valley on both sides. Alternatively, one part in the middle sinks creating mountains on both sides. That is a rift valley... We have learnt that a volcano is a result of what? *(She looks around and calls on one male pupil out of three who have raised their hands)*
- P: Magma
- T: Magma that's correct. Where does that Magma come from? *(She calls on one male pupil out of five who have raised their hands)*
- P: Underground.
- T: Underground. Can you explain in details what happens until Magma appears?
- P: *(The same pupil)* it boils like porridge. when it boils, it causes tensions... *(he fails to continue)*
- T: *(She decides to explain it herself)*. There are various tensions underground which later cause the sinking of the portion of the ground, hence rift valley. But we have learnt that there is heavy liquid underground which is boiling at a very high temperature, when this liquid gets an opening, it is forced out of the earth's surface at a very high pressure. Once this liquid is out on the surface of the earth, it is what we call volcano. Let's read from our text books to see how they have explained the process. Take out your science textbooks, open the section which is entitled: 'rift valley' *(she asks one female pupil to read aloud that section)*
- P: *(The pupil reads the section aloud)*
- T: Ok. Is there any question concerning rift valley? *(One male pupil raises his hand to ask, he is allowed)*
- P: Teacher, is there a place which is in the rift valley in our Region?
- T: In Morogoro Region I've never heard if there is any place which is in the rift valley. The rift valley passes in some central Regions and the northern Regions. In Morogoro there is no place which is located in the rift valley. Another question? *(One female pupil raises her hand to ask, she is allowed)*
- P: We know that our earth is round, now does the sunken part of the earth sink outside of the earth?
- T: Yes the earth is round as we see it on the map. As we are here, do we see ourselves seated in a round container?
- PP: No

- T: That's why when there is an earthquake, it will not be felt all over the world. If a portion of the earth sinks, it is only that part which will be in the rift valley not the whole world. I'm not sure if you have understood. Have you?
- P: Yes
- T: Another question? *(One male pupil raises his hand to ask, he is allowed)*
- P: Is rift valley related to earthquake?
- T: Quite correct. Rift valley and earthquake are related because they are both caused by tensions underground. Is that understood?
- P: Yes
- T: Another question? *(One male pupil raises his hand to ask, he is allowed)*
- P: Teacher, is Kitonga located in the rift valley?
- T: Kitonga Mountain is not in the rift valley. There, is just the beginning of the southern highlands. It is not in the rift valley. For questions, let's stop here. Take out your exercise books and answer the following questions, and draw diagrams showing how a rift valley is formed. *(The diagrams are in the pupils' textbooks. The questions are there in pupils' textbooks too, but she chooses to write them on the blackboard for those who had no books. Pupils are seen referring to their textbooks for answers. They are not relying on the lecture just given. It is like a reading comprehension exercise)*

APPENDIX 34

SIMULIZI YA SOMO LA KISWAHILI LILIVYOFUNDISHWA KATIKA SHULE YA SEKONDARI YA 'Y'

Somo la Kiswahili Kidato cha pili shule ya sekondari Y. Mada ya siku hiyo ilikuwa ni juu ya utungaji wa insha. Nilishuhudia ufundishaji wa somo hilo tarehe 2/2/2007

MWAL: Mada ya uandishi wa insha ni muendelezo wa mada nzima ya utungaji. Mlipokuwa kidato cha kwanza, mlijifunza juu ya utungaji. Mlijifunza jinsi ya kuandika barua, barua mbali mbali na sasa leo tunajifunza namna ya kuandika insha. Kabla hatujaenda, naomba tukumbushane kitu kimoja, tulisema kwamba yapo mambo ya kuzingatia wakati mtu yeyote anapotaka kufanya kazi ya utungaji, yapo mambo matatu yakuzingatia, je, ni mambo gani hayo? *(anamruhusu mmoja kujibu ambaye ndiye pekee aliyenyoosha mkono)*

MWAN: Ufasaha wa lugha

MWAL: Ni lazima ukumbuke kuhusu ufasaha wa lugha. Tunapozungumza ufasaha wa lugha tunaangalia nini? *(anamchagua mmoja kati ya wengi walionyosha mikono)*

MWAN: Uteuzi wa maneno

MWAL: Eh, tunaangalia uteuzi wa maneno *(anarudia jibu kuonyesha kukubaliana nalo)* kitu kingine? *(anamtaja mmoja kwa jina kati ya wengi walionyosha mikono)*

MWAN: Muundo wa tungo

MWAL: *(anarudia jibu kuonyesha kukubaliana nalo)* muundo wa tungo, kama unaandika barua ya Kiswahili ni lazima izingatie muundo wa barua ya Kiswahili. Siyo maneno ya Kiswahili lakini muundo wa tungo ni Kiingereza. Kitu kingine? *(anamchagua mmoja kati ya wawili waliokuwa wamenyoosha mikono)*

MWAN: Matumizi sahihi ya vidokezo vya kusomea

MWAL: *(anarudia jibu kuonyesha kukubaliana nalo)* matumizi sahihi ya vidokezo vya kusomea. Kwa nini tuzingatie matumizi tena sahihi ya vidokezo vya uandishi? *(kimya)* kuna umuhimu wote? Umuhimu wake ni nini?

MWAN: *(mwanafunzi yule yule)* ili kumuwezesha msomaji kusoma vizuri ile habari

MWAL: eh, unapotumia vile vidokezo vizuri, unamuwezesha msomaji wako ailewe ile mada kama ulivyokusudia. Kama ni swali ajue ni swali, kama ni taarifa ajue ni taarifa,

kama ni kushangaa ashangae na yeye vile vile ndiyo umuhimu wake. Na mwisho tulisema kitu gani? *(anamtaja mmoja kati ya baadhi waliokuwa wamenyoosha mikono)*

MWAN: Mpangilio wa mawazo wenye mantiki

MWAL: *(anarudia jibu kuonyesha kukubaliana nalo)* mpangilio wa mawazo wenye mantiki. Hayo ni mambo muhimu matatu ya kuzingatia tunapoandika kazi yoyote ya utungaji. Sasa kabla hatujaendeleaibu tuone maana ya insha. *(anamchagua mmoja kati ya waliokuwa wamenyoosha mikono)* insha ni nini?

MWAN: Insha ni mpangilio wa mawazo yenye mtiririko sahihi

MWAL: *(anarudia jibu kuonyesha kukubaliana nalo)* Insha ni mpangilio wa mawazo lakini wenye mtiririko sahihi. Kuna mawazo mengine? *(anamchagua mmoja kati ya wawili waliyoosha mikono)*

MWAN: Ni mfururizo wa sentensi kuhusu mada inayozungumzwa.

MWAL: *(anarudia jibu kuonyesha kukubaliana nalo)* ni mfururizo wa sentensi kuhusu mada inayozungumzwa. Kuna mwenye mawazo tofauti?*(kimya)* insha ni mfururizo wa mawazo na sentensi juu ya ile mada unayozungumzia. Kutokana na huo mfururizo wa sentensi na mawazo tunaweza kupata insha ndefu au insha fupi. Lakini tulipokuwa tunajifunza maswala ya videkezo vya kusomea tulidokeza kitu kinaitwa aya. Hivi tulisema aya ni nini? *(anamruhusu mmoja ambaye ndiye pekee aliyekuwa amenyoosha mikono)*

MWAN: Aya ni jumla ya sentensi zinazoeleza wazo moja

MWAL: *(anarudia jibu kuonyesha kukubaliana nalo)*. Aya ni jumla ya sentensi zinazoeleza wazo moja. Ndiyo maana tukasema kwamba tunapoandika, kila wazo litakaa kwenye aya moja. Kwa kusema hivyo basi insha inagawanyika katika aya, insha yako inaweza kuwa fupi au ndefu. Mawazo yako ndiyo yatakayofanya insha yako iwe ndefu au iwe fupi. Halafu insha pia inaweza kuwa na aya moja tu, au tunaweza kuwa na insha yenye urefu wa kitabu kizima. Aya ina sifa kubwa muhimu, aya inatakiwa ibebe nini? *(kimya)* iyo aya lazima ibebe nini?

MWAN: Insha lazima ibebe wazo kuu

MWAL: *(anarudia jibu kuonyesha kukubaliana nalo)* insha lazima ibebe wazo kuu, kwa hiyo ndiyo kusema kwamba kila aya ni wazo moja. Vizuri, sasa baada ya kuona maana ya

insha tuone sasa muundo. Kwamba ili insha yetu iwe bora inatakiwa izingatie muundo gani?. (*anaandika ubaoni*) Insha bora inatakiwa izingatie mambo yafuatayo. Ebu niambieni? (*anamchagua mmoja kati ya baadhi walionyosha mikono*)

MWAN: Kuwepo na mwanzo wa insha

MWAL: Ni kweli unaanza moja kwa moja na mwanzo wa insha? (*anamchagua mwengine aliyenyosha mkono*)

MWAN: Lazima insha iwe na kichwa cha habari

MWAL: (*anarudia jibu kuonyesha kukubaliana nalo*) lazima insha iwe na kichwa cha habari. Hicho kichwa cha habari pia nacho kina sifa. Niambie kichwa cha habari kinazingatia nini? (*anamtaja mmoja kwa jina*).

MWAN: Lazima kiandikwe kwa herufi kubwa

MWAL: (*anarudia jibu kuonyesha kukubaliana nalo*) kichwa cha habari chochote lazima kiandikwe kwa herufi kubwa. Sifa nyingine? (*anamchagua mmoja kati ya walionyosha mkono*)

MWAN: Kupigiwa mstari

MWAL: (*anarudia jibu kuonyesha kukubaliana nalo*) kichwa cha habari lazima kipigiwe mstari. Sifa nyingine? (*anamchagua mmoja kati ya walionyosha mkono*)

MWAN: Hakizidi maneno matano

MWAL: (*anarudia jibu kuonyesha kukubaliana nalo*) Kichwa cha habari hakizidi maneno matano. Sifa nyingine? (*anamchagua mmoja kati ya walionyosha mkono*)

MWAN: Kibebe wazo kuu la insha

MWAL: (*anarudia jibu kuonyesha kukubaliana nalo*) lazima kibebe wazo kuu la insha. Sifa nyingine? (*anamchagua mmoja kati ya walionyosha mkono*)

MWAN: Kichwa cha habari kinaandikwa katikati

MWAL: (*anarudia jibu kuonyesha kukubaliana nalo*) kichwa cha habari lazima kiandikwe katikati. Katikati ya nini?

MWAN: (*Yule yule*) yaani juu katikati

MWAL: Katikati juu ya insha. Kuna zaidi? (*kimya*) kwa hiyo unapoandika insha lazima iwe na kichwa ambacho kitakuwa na hizi sifa (*anaonyesha ubaoni*) Kuna mwenye swali (*hakuna mwenye swali*) Baada ya kuandika kichwa cha habari hatua inayofuata ni nini? (*anamruhusu mmoja aliyekuwa amenyosha mkono*)

MWAN: Mwanzo wa insha

MWAL: (*anarudia jibu kuonyesha kukubaliana nalo*) mwanzo wa insha, insha yoyote ina mwanzo, ambao tunauita nini?

WAN: Utangulizi

MWAL: (*anarudia jibu kuonyesha kukubaliana nalo*) utangulizi. Haya, naomba mniambie mwanzo wa insha unakuwa na vitu gani? (*anamchagua mmoja kati ya walionyosha mkono*)

MWAN: Kuzingatia tafsiri ya linalozungumzwa

MWAL: (*Anarudia jibu katika konyesha mashaka na jibu hilo*) Kuzingatia tafsiri ya linalozungumzwa... ? utangulizi huo. Nazingatiaje sasa? (*anamchagua mwingine kati ya wengi walionyosha mikono*) ehe, pale mwisho

MWAN: Utangulizi unatakiwa uelezee mada unayotaka kuzungumzia

MWAL: (*Anarudia jibu katika konyesha mashaka na jibu hilo*) Utangulizi unatakiwa uelezee mada unayotaka kuzungumzia. Kwa hiyo mimi nikianza kuandika insha yangu naanza kueleza mada ninayotaka kuizungumzia? Mwingine anasemaje? (*anamchagua mwingine kati ya wengi walionyosha mikono*)

MWAN: Utangulizi lazima uanza na aya

MWAL: Uanze na aya?

MWAN: (*yule yule*) eh

MWAL: Hiyo aya itakuwa inazungumza nini sasa? (*kimya kirefu*) tunataka tuandike insha. Mmeniambia kuna utangulizi na mimi nimekubali, sasa mniambie kuna nini kwenye utangulizi? (*anamchagua mmoja kati ya watatu walionyosha mikono*)

MWAN: Utafafanua kichwa cha habari

MWAL: Anasema utafafanua kichwa cha habari, mwingine? (*anamchagua mmoja ambaye ndiye pekee aliyenyosha mkono*)

MWAN: Utangulizi utafafanua kile kitu tunachotaka tukiandikie

MWAL: (*Anarudia jibu katika hali ya kuonyesha kwamba amekubaliana na hilo jibu*) Anasema kwamba utangulizi utafafanua kile kitu tunachotaka tukiandikie. Kwa hiyo ina maana kwamba wewe mwandishi utoe maana ya jambo litakalo andikiwa hiyo insha. Ndiyo. Yule ameshindwa tu kujieleza vizuri amesema tunatoa ufafanuzi. Tunatoa fasiri, tunatoa maana. Andika insha kuhusu rafiki, huwezi kuanza kuandika

tu mpaka kwanza uniambie rafiki ni nani. Si ndiyo? Andika insha kuhusu shule yako. Huwezi kukurupuka tu mpaka kwanza uniambie shule ni nini. Kwa hiyo insha yoyote pale mwanzoni lazima utoe tafsiri ya kile unachotaka kukiandikia. Andika insha labda kuhusu mazingira, lazima kwanza useme mazingira ni nini ndipo uendelee na vitu vingine. Haya, baada ya hapo? Tuko kwenye utangulizi tumeeleza maana ya jambo tunalotaka kuliandikia. (*anamchagua mmoja ambaye ndiye pekee aliyenyoosha mkono*)

MWAN: Kiini cha insha

MWAL: Kiini cha insha tena? Utangulizi umeisha hapo eeh? Utangulizi umeishaisha? Tunaingia kwenye hatua inayofuata? (*kimya. Anaamua kuelezea mwenyewe*) lazima utangulizi, ukisha andika, ili insha yako iwe nzuri lazima utoe maelezo mafupi, au utoe muhtasari wa insha utakayotunga. Sawa jamani. Andika insha labda kuhusu ukimwi, tayari utakuwa umekwisha sema ukimwi ni nini? Lakini katika insha hiyo kuhusu ukimwi utaandika mambo gani? Sasa nimeisha andika maana ya ukimwi, nitaadika dalili za ukimwi, na pia madhara ya ukimwi, utakuwa na jambo unalotaka kuliandika. Kwa hiyo yale mambo muhimu ambayo utayaandikia sasa, lazima tuyaone kwenye utangulizi. Bila utangulizi unaovutia hakuna mtu atakayesoma insha yako. Na ndiyo maana waandishi wa magazeti vichwa vyao vinavutia. Vinakufanya usome habari inayohusika. Kwa hiyo ndivyo mnavyotakiwa kuandika insha zenu. Na labda cha kuzingatia ni kwamba utangulizi hauzidi aya moja. Sawa? Kuna swali hapo? (*swali moja limeulizwa lakini halikurekodiwa na kamera. Mwalimu alitoa maelezo*) Kwa hiyo ukisha toka kwenye utangulizi ndiyo unaingia kwenye hatua ya tatu ambayo tumesema ni nini?

WAN: Ni kiini

MWAL: Ni kiini. Hii sasa ndiyo habari yenyewe. Kwenye kiini ndiyo sehemu muhimu kabisa ya insha ambayo itakutaka wewe mwandishi uweze kuwa na mifano ya kutosha, uweze kuwa na vielelezo kama unavyo, uweze kuwa na data kama zipo, kuwa na takwimu kutegemena na kile unachokiandikia. Sawa jamani? Kwa hiyo katika kiini tunafanya nini? (*anageukia ubaoni anaandika huku akiongea*) Katika kiini mwandishi anafanya nini sasa? Anatoa ufafanuzi. Ufafanuzi wa ni nini sasa? Ufafanuzi wa mawazo makuu ambayo tulikwisha dokeza kwenye nini? Kwenye

utangulizi. *(Anatoa muundo wa insha kwa kuchora ubaoni mpaka hapo alipofikia-kiini)* Kuna mtu ana swali kuhusu kiini cha insha? *(hakuna aliyeuliza swali)* Baada ya kumaliza kiini hatua ya mwisho kabisa nini? *(anamchagua mmojawapo kati ya walioyoosha mikono)*

MWAN: Mwisho

MWAL: *(Anarudia jibu kuonyesha kukubaliana nalo)* mwisho au hitimisho. Baada ya kuandika insha yako vizuri kabisa lazima insha yako iwe na mwisho. Sasa wanafunzi wengine wakifika mwisho wanasema kabisa 'huu ndiyo mwisho wangu wa insha' au sasa naadika mwisho. Huna sababu ya kufanya hivyo. Ile aya yako utakavyoanza kuiadika tu mimi ntajua kwamba huo ndiyo mwisho wa insha. Kwenye hitimisho tunaandika nini? *(anamchagua mmoja kati wa wengi walionyooosha mikono)*

MWAN: Tunaandika juu ya mawazo yetu, maoni, maonyo au mapendekezo

MWAL: Anasema mapendekezo, maoni, au maonyo. Na hayo mapendekezo unayatoa kwa nani? Kwa mtu binafsi? kwa jamii? Kwa hiyo ni lazima mwisho wa insha na wewe utoe mapendekezo yako, utoe maoni yako. Kitu kingine? *(kimya kirefu, anamua kueleza mwenyewe)* Mwisho wa insha pia hutoa msisitizo wa yale yaliyojadiliwa. Hii inategemea pia na mada ambayo utakuwa umeiadikia. Halafu unaweza pia kuonyesha vionjo vyako mwandishi? Vionjo hivi vyaweza kuwa vionjo vya furaha au huzuni. Kama unaandika insha kuhusu ukimwi utamalizia insha yako kwa vionjo vya huzuni kwa sababu ya mambo kama vile vifo, mayatima, umasikini mambo ambayo ni matokeo ya ukimwi. Unaweza ukasema kwa mfano: 'inasikitisha kuona kuwa vijana wengi wanakufa kwa ukimwi...Vinginevyo unaweza kumalizia insha yako kwa vionjo vya furaha: 'inapendeza kuona shule yetu inafanya vizuri kila mwaka...' Lakini vile vile mara nyingine, hapa unaweza tu ukatoa muhtasari kama ule tuliouona kwenye utangulizi. Hitimisho la kila mwandishi linategemea. Kuna mwandishi ambaye atatoa mapendekezo, mwingine muhtasari, mwingine akatoa vionjo, ili mradi insha yako mwishoni lazima iwe na nini? Hitimisho. Kwa hiyo ukipitia hizo hatua insha yako itaingia katika insha bora. *(swali kama lipo. Swali linaulizwa. Swali halikurekodiwa mwalimu analirudia)*

MWAL: Anauliza kwamba kwenye insha tunaweza tukaandika na ushairi pia?

MWAN: Inawezekana kutegemeana na aina ya insha

- MWAL: Inawezekana lakini inategemea insha inahusiana na nini? Inawezekana kama utaliandika shairi kama mfano kuhusu mada unayoiandikia (*kuna swali lingine?* Kimya. Haya naomba sasa tumalizie kwa kuzingatia mambo muhimu wakati wa kuandika insha. Jambo la kwanza insha yoyote lazima iwe na kichwa cha habari. Jambo la pili ni nini? (*anamchagua mmoja kati ya walionyosha mkono*)
- MWAN: Tundike utangulizi unaomvutia msomaji
- MWAL: Tuandike utangulizi unaomvutia msomaji, jambo jema. Eh, lingine (*anamchagua mmoja kati ya walionyosha mkono*)
- MWAN: Kutumia lugha ya mkato
- MWAL: Kutumia lugha ya mkato kwenye uandishi wa insha (*anashangaa*) wakati tunazungumzia uandishi wa barua tulisema tutumie lugha ya mkato? Sasa umesema kinyume. Haturuhusiwi kutumia lugha ya mkato. Kitu kingine? Jambo jingine la kuzingatia? (*anamchagua mmoja kati ya walionyosha mkono*)
- MWAN: Ufasaha wa maneno
- MWAL: Yah, ufasaha wa maneno ni muhimu. Kingine? (*anamchagua mmoja kati ya walionyosha mkono*)
- MWAN: Mwisho wa insha
- MWAL: Mwisho wa insha unaovutia, lakini pia andika kwa kuzingatia taratibu za uandishi vidokezo vya kusomea ni muhimu sana kukumbuka. Mtu mwingine anaandika insha haina koma haina nini tangu mwanzo anakuja kukumbuka pale mwishoni. Halafu kutumia lugha inayoeleweka, lazima utumie lugha inayoeleweka. Halafu muundo wa insha ni jambo la kuzingatia kwamba insha yako lazima iwe na kichwa cha habari, utangulizi, iwe na kiini na iwe na nini? Iwe na mwisho. Vile vile unapoandika kazi yako hakikisha unatumia msamiati wa kutosha. Siyo kila wakati unasema 'lakini....lakini....lakini... aha au hata hivyo...hata hivyo...hata hivyo... Haipendezi. Jambo likiwa linarudiwa rudiwa sana halipendezi tena. Kwa hiyo ukitumia neno unafahamu, hapa useme unatambua, hapa wajua, na kadhalika. Kitu kingine lazima kuandika kazi yako kwa kuzingatia nyakati. Kama habari yako itakuwa katika wakati uliopita au wakati uliopita katika hali ya kuendelea, lazima insha nzima iwe hivyo. Siyo wazo hili wakati uliopita, wazo linalofuata wakati ujao, hiyo insha inakuwa haina maana

tena. Kwa hiyo nyakati ni swala la kuzingatia. Na mwisho kuandika insha kwa kutumia mifano. Ukizingatia haya insha yako inategemewa kuwa nzuri kabisa.

MWAL: Naomba tumalize hapa juu ya uandishi wa insha labda kama kuna mtu mwenye swali. *(hakuna aliyeuliza swali. Anawataka wajihasabu ili ajue idadi yao)* ebu anza namba kwanza hapa *(walikuwa 41)* nataka madaftari 41. *(anaandika swali la kuandikia insha ubaoni. Swali linanasema: Andika isha isiyozidi maneno 150 juu ya mila potofu Tanzania. Anawataka wampelekee insha hizo kesho yake)*

APPENDIX 34 (ENGLISH TRANSLATION)

CLASSROOM NARRATIVE OF KISWAHILI LESSON AT SECONDARY SCHOOL 'Y'

Form two Kiswahili lesson at secondary school Y. The topic was about essay writing. This lesson was observed on 2/2/07.

T: The topic on essay composition is a continuation of the general topic of composition which you studied in Form One. In Form One you learned how to write different types of letters; today we are going to learn how to write an essay. Before proceeding, let's remind ourselves of four things we said are important for anyone who wants to write a composition. What are they? *(Lets the only student with his/her hands up answer)*

S: Standard language.

T: The use of standard language is an important thing to remember. What do we mean when we talk of standard language? *(Chooses one student to answer, out of many who had their hand up).*

S: Choice of words.

T: We pay attention to word choice (Repeats the answer to accept it). What else? (Calls a student by name out of many who had their hands up)

S: The structure of the genre

T: *(Repeats the answer to concur to it).* The structure of the genre. If you are writing a letter in Kiswahili then it must conform to the genre of Kiswahili letter. It is not simply using Kiswahili words in a letter that uses the genre of English letter. What else? *(Chooses one out of two students who had their hands up).*

S: Proper use of punctuation.

T: *(Repeats answer to indicate acceptance).* Proper use of punctuation. Why should we pay attention to proper use of punctuation? *(Silence).* Why are they important?

S: *(Same student)* In order to enable the reader read the text smoothly.

T: Eh, when you use punctuations, you enable the reader to understand the subject as intended. Whether the subject is a question, a report or something surprising, the reader should be able to understand it as such and react accordingly. That is the importance of punctuation. Lastly, what did we say? *(Mentions one out of several students who had their hands up).*

S: A logical arrangement of ideas.

- T: *(Repeats answer to indicate acceptance)*. An arrangement of ideas that has logic. Those are four important things to pay attention to when writing any composition. Now, before moving on, let's see what an essay is. *(Selects one student out of those who had their hands up)*. What's an essay?
- S: An essay is an arrangement of ideas with a logical flow.
- T: *(Repeats the answer to concur to it)*. An essay is an arrangement of ideas with a logical flow. Are there other ideas? *(Chooses one of two students who had their hands up)*
- S: An essay is a series of sentences about the subject under discussion.
- T: *(Repeats the answer to concur to it)*. It is a series of sentences about the subject being discussed. Is there anyone with different ideas? *(Silence)*. An essay is a series of ideas and sentences about the subject you are writing on. You can get long or short essays from such series of sentences and ideas. But when we were learning about reading punctuation we briefly mentioned something called 'paragraphs'. What did we say a paragraph was? *(Allows the only student with his/her hand up)*.
- S: A paragraph is all sentences expressing one idea.
- T: *(Repeats the answer to concur to it)*. A paragraph consists of all sentences that express one idea. What's why we say that in writing every idea should be expressed in a single paragraph. This means that an essay is divided into paragraphs which may be long or short. What makes the essay long or short are the ideas you express. An essay may be as short as a paragraph or as long as a whole book. A paragraph has one important characteristic. What must a paragraph carry? *(Silence)*. What must a paragraph carry?
- S: A paragraph must carry one main idea.
- T: *(Repeats the answer to concur to it)*. A paragraph must carry the main idea, which means each paragraph is one main idea. Good. Now that we know what an essay is let's look at structure of an essay. We said that in order to have a good essay, that essay must be in a particular form/structure. What form/structure is that? *(Writes on the board)*. A good essay must adhere to the following. Please tell me *(Chooses one out of several students who had their hands up)*:
- S: There must be an introduction.
- T: Do you really start with an introduction? *(Chooses another student whose hand was up)*.
- S: An essay must have a title/heading.

- T: *(Repeats the answer to concur to it)*. An essay must have a heading. That heading must have a certain characteristic. What feature should a title have? *(Mentions a student by name)*.
- S: It should be written in capital letters.
- T: *(Repeats the answer to concur to it)*. Any title/heading must be written in capital letters. Another feature? *(Chooses one of several students who had their hands up)*. S: It must be underlined.
- T: *(Repeats the answer to concur)*. A heading must be underlined. Another feature of a heading?
- S: It should not have more than five words.
- T: *(Repeats the answer to concur)*. A heading does not exceed five words. What else? *(Chooses one out of those who have their hands up)*.
- S: A heading must carry the theme of the essay.
- T: *(Repeats the answer to concur)*. It must carry the theme of the essay. What is the other feature? *(Chooses one out of those who have their hands up)*.
- S: A heading is written in the middle.
- T: *(Repeats the answer to concur)*. It must be written in the middle. But, in the middle of what?
- S: *(Same student)* That is, at top centre.
- T: At top centre of the essay/ above the essay, in the middle. Anything else? *(Silence)*. Therefore, the essay you write should have a heading with these characteristics *(points to them on the board)*. Is there any question? *(No one has a question)*. What is the next thing after the heading? *(Lets one student with a hand up answer)*.
- S: The beginning of the essay.
- T: *(Repeats the answer to concur)*. Any essay must have a beginning which we call what?
- SS: Introduction.
- T: *(Repeats the answer as indication of accepting it)* Introduction. Ok, now tell me. What things should an essay introduction have? *(Chooses one of the students who had their hands up)*
- S: To observe/pay attention to the meaning of what is being discussed.
- T: *(Repeats the answer to express doubt)*. To observe the meaning of the topic under discussion? Now, how do I observe that? *(Selects another student out of many who had their hands up)*. Ehe, over there, at the back.

S: An introduction should explain the topic you want to talk about.

T: *(Repeats the answer to express doubt)*. An introduction should explain the topic you want to talk about. So, does it mean when I start writing my essay I should start explaining the topic I want to discuss? What do others say? *(Selects one of many students who had their hands up)*

S: An introduction must have a paragraph.

T: Start with a paragraph?

S: *(Same student)* yah.

T: What will that paragraph talk about then? *(Long silence)*. We want to write an essay. You have told me an essay must have an introduction, and I agree. Now, tell me what should be in the introduction? *(Chooses one of three students who had their hands up)*

S: You need to clarify/elaborate the heading.

T: He/she says you should clarify the heading. Someone else? *(Picks the only student with a hand up)*

S: An introduction will clarify the thing/subject we want to write about.

T: *(Repeats the answer in a way that indicates she concurs)*. He/she says that an introduction clarifies that which we want to write about. This means that as a writer, you should define the subject of that essay. Yes, our friend only failed to express himself/herself when he/she said we explain the topic. We define the topic/subject. When, for example, you start writing a short essay about a friend of yours, you can't simply start writing until you tell me first who is a friend. Isn't that so? If you are writing an essay about your school, you don't just rush into it without first telling me the meaning of a school. Therefore, at the beginning of any essay, you must define the subject you are writing about. For example, if you write an essay on environment you define the term 'environment' first and then you go on with other things. Now, what comes next? We are on introduction and we have defined what we want to write about *(Picks the only student who had his/her hand up)*.

S: The essence/body of the essay.

T: The essence/body of the essay? Are we through with introduction to move to the next stage, then? *(Silence. Decides to explain)*. If you are to have a good essay, you must briefly summarize/explain it after the introduction. You write an essay about, say, HIV/AIDS. You will have already defined the terms 'HIV/AIDS.' But what things will you cover in that essay? Now that I have defined HIV/AIDS, I will write about its symptoms and also about its

negative effects. Thus, we should see in the introduction the main things you will write about. Without a good introduction, no one will read your essay. And that is why journalists use catchy headlines in their newspapers; they make you read the relevant news. That is how you are supposed to write your essays. And perhaps, what is important about introduction is that it does not exceed one page. Right? Any question there? *(A question is asked that is not captured by the camcorder . The teacher gives explanations)*. Therefore, after the introduction, you move to the third stage which we said is what?

SS: The essence/body of the essay.

T: The essence/body. This is now the main body of the essay—the essay itself. This is the important part of the essay that requires you as a writer to have enough examples, enough illustrations, enough data, and enough statistics depending on what you are writing about. Okay, students? What do we do then in the main body of the essay? *(Faces the chalkboard and writes while talking)* What does the writer do now? He/she explains/expands on the main ideas mentioned in the introduction *(Draws a sketch of the structure of the essay to the point being discussed—the main body/essence of the essay)*. Does anyone have a question about the main body of the essay? *(No one asks a question)*. What is the last stage after the main body of the essay? *(Chooses one of the students who had their hands up)*.

S: The end.

T: *(Repeats the answer to accept it)*. The end or conclusion. Having written your essay well, you need a conclusion to it. Now, when some students come to the end of their essay they actually say: 'This is the end of my essay' or 'now I writing the conclusion'. There is no need to do that. From the way you start writing that last paragraph, I will know the essay is coming to the end. What do we write at the conclusion? *(Chooses one of many students who had their hands up)*.

S: We give our own opinion, lessons, or recommendations.

T: He/she says recommendations, opinions or lessons. And to whom do you address the recommendations? To an individual or the society? Therefore, at the end of the essay you must give your recommendations or personal opinion. What else? *(A long silence; he/she decides to explain)*. The conclusion also highlights (repeats for emphasis) what was discussed. But this depends also on the topic you will have written about. And, as writer, you can also indicate your feelings which may be happy or sad. If you are writing an essay about

HIV/AIDS, you will end it with sad feelings because of the deaths, orphans and poverty that result from AIDS. You could say, for example, "It is sad to see many young people dying of AIDS". Otherwise, you could end your essay with happy feelings: "It is pleasing to see that our school is doing well every year". But sometimes you only need to give a summary of the main points as we saw in the introduction. Each writer will conclude his/her essay depending on the essay itself. One writer may conclude his/her essay with recommendations; another one with a summary; still another one with a personal statement reflecting one's feelings on the topic. The important thing is that your essay has what? A conclusion. Therefore, if you go through all these stages your essay will be among the best. *(Any question? A question is asked but it is not recorded. The teacher repeats it).*

T: He/she is asking whether we can also write a poem in an essay.

S: It is possible depending on the type of essay you are writing.

T: It is possible but it depends on what the essay is all about. It is possible if you use the poem as an example about the topic you are writing on. Any other question? *(Silence)* Let's now finish by paying attention to the important things in writing an essay. Firstly, any essay must have a heading. What is the second thing? *(Chooses one of those who had their hands up).*

S: An introduction that attracts the reader.

T: An introduction that attracts the reader. Good. What else? *(Chooses one of those who had their hands up).*

S: To use contractions

T: To use contractions in an essay? *(Shows surprise)*. When we were discussing letter writing, did we say we should use contractions? What you have said is exactly the opposite. We are not allowed to use a contractions. What else? What else to pay attention to? *(Chooses one of the students who had their hands up).*

S: Choice of standard words.

T: Yah, standard language is important. What else? *Chooses one of the students who had their hands up).*

S: The ending of the essay

T: An attractive ending of the essay. But you should also observe the principles of writing. Punctuation marks are also important to remember. Some people write an essay without any punctuation from the beginning and come to remember only at the end. You should also use

a clear language. The form/structure of the essay should also be observed, that is, your essay should have a heading, an introduction, main body and what? A conclusion. When writing your essay, make sure you use enough vocabulary. You should not be saying 'but...but...but' or even 'however ...however' all the time. It's not good. When something is repeated often it loses its taste. The other thing is that your work must observe proper tense. If what you are writing is in the past tense or past continuous tense, the whole essay must be in that tense. It should not be that one idea is in the past and another in the future tense. When that happens, the essay becomes meaningless. It is important, therefore, to pay attention to tense. Lastly, you should use examples in your essay. If you observe these things your essay is expected to be very good.

T: Let's end our topic on essay writing here unless someone has a question. *(No one asks a question, she asks them to count themselves in order to know their number)*. Start number one here *(they were 41)* I want 41 exercise books *(Writes an essay question on the board, It reads: Write an essay that does not exceed 150 words about misleading traditions in Tanzania, she wants them to submit the essay the following day)*.

APPENDIX 35

SIMULIZI YA SOMO KISWAHILI LILIVYOFUNDISHWA KATIKA SHULE YA SEKONDARI YA 'Z'

Somo la Kiswahili kidato cha tatu (A) shule ya sekondari Z. Mada ya siku hiyo ilikuwa ni juu ya utungaji wa insha. Nilishuhudia ufundishwaji wa somo hilo tarehe 15/2/2007.

MWAL: Tunaposema neno utungaji tuna maana gani (*kimya kirefu. Baadaye mmoja ananyoosha mkono kujibu*)

MWAN: Utungaji ni mpangilio wa mawazo

MWAL: (*anarudia jibu kuonyesha kukubaliana nalo*) mwenzetu anatuambia kwamba utungaji ni mpagilio wa nini jamani?

WAN: Wa mawazo

MWAL: Ndiyo, kabla ya kuanza kuandika ni lazima mawazo yako uyapange katika mtiririko unaofaa. (...) Huo utungaji umegawanyika katika katika sehemu mbili. Ya kwanza ni utungaji wa maadishi na kuna utungaji wa nini? Wa masimulizi. Utungaji wa maadishi ni utungaji gani? (*Kimya kifupi*) (*anamchagua mmoja kati ya wawili walionyosha mikono*)

MWAN: Ni utungaji unaofanyika kwa njia ya maadishi

MWAL: (*anarudia jibu kuonyesha kukubaliana nalo*) ni utungaji unaofanyika kwa njia ya maadishi ikiwa na maana kwamba ili uweze kupata hiyo taarifa ni lazima ujumbe wako ufanyeje jamani?

WAN: Usume

MWAL: Ni lazima usome. Na tukija kwenye utungaji wa masimulizi? (*anamchagua mmoja kati ya watatu walionyosha mikono*)

MWAN: Ni utungaji unaofanyika kwa njia ya mazungumzo

MWAL: (*anarudia jibu kuonyesha kukubaliana nalo*) Eh, ni utungaji unaopatikana kwa njia ya masimulizi. Katika ule utungaji wa maandishi tunaona kwamba umegawanyika sehemu mbali mbali. Kuna utungaji wa barua, kuna utungaji wa insha, utungaji wa risala, hotuba na kadhalika. Sasa tuangalie kipengele cha insha. Insha ni kitu gani? (*anamchagua mmoja kati yam situ wa mikono iliyoyooshwa?*)

MWAN: Insha ni mfururizo wa sentensi kuhusiana na mada inayozungumziwa.

MWAL: *(anarudia jibu kwa kuandika ubaoni kuonyesha kukubaliana nalo)* Insha ni mfururizo wa sentensi unaoambatana na mada inayozungumziwa. Hii ina maana kwamba huwezi ukawa na kichwa cha habari kinachasema labda 'ajira kwa watoto' *(anaandika ubaoni)* halafu mfururizo wako wa sentensi utakaofuata hapo chini unahusiana na labda na ugonjwa wa ukimwi, hivyo vitakuwa vitu viwili tofauti. Na ni lazima huu mfururizo wako wa sentensi uwe katika mpangilio wa nini? wa aya Ni mambo gani ambayo tunatakiwa kuya zingatia katika uandishi wa insha *(anamchagua mmoja kati ya baadhi walionyosha mikono)*

MWAN: Kichwa cha habari

MWAL: *(anarudia jibu kwa kuliandika ubaoni kuonyesha kukubaliana nalo)* ni lazima kichwa cha habari kiwepo. Vinginevyo itakuwa vigumu hao wasomaji wako kuweza kujua huo mfururizo wako wasentensi ni wa habari gani. Hivyo, insha yako kabla ya kuanza kuandika ni lazima pawepo na nini? Kichwa cha habari. Kichwa cha habari ni lazima kiandikwe kwa herufi kubwa na kisizidi maneno mangapi?

WAN: Matano

MWAL: Matano na kisipungue maneno mangapi?

WAN: Matatu

MWAL: Matatu. Vilevile kinatakiwa kikae katikati ya habari yako na ukipigie nini? Mstari. Jambo lingine la kulizingatia katika uandishi wa insha? *(anamchagua mmoja kati ya mikono iliyonyooshwa)*

MWAN: Mwanzo wa insha

MWAL: *(anarudia jibu kuonyesha kukubaliana nalo)* mwanzo wa insha. Hakuna kitu kisichokuwa na mwanzo, hata binadamu mwenyewe ana mwanzo, mwanzo wake ni nini?

WAN: Kuzaliwa

MWAL: Kwa hiyo hata insha yako lazima iwe na mwanzo. Utangulizi wako lazima uwe mzuri wa kuwavutia wasomaji au wasilizaji. Kama kichwa chako kinahusu labda ajira kwa watoto hapo ni lazima kwanza uelezee ajira ni kitu gani? Jambo jingine ambalo tunahitaji kulizingatia? *(mikono mingi inanyooshwa anamchagua mmoja)*

MWAN: Kiini cha insha

MWAL: *(anarudia jibu kuonyesha kukubaliana nalo)* Kiini. Ukitoka kwenye utangulizi wako unakuja kwenye kiini lengo hasa lililokutuma wewe uandike hiyo mada. Kitu kingine unachotakiwa kuzingatia? *(mikono mingi inanyooshwa anamchagua mmoja)*

MWAN: Mwisho wa insha

MWAL: *(anarudia jibu kuonyesha kukubaliana nalo)* mwisho au hitimisho la nini jamani?

WAN: Insha

MWAL: La insha. Kila kitu kina mwisho sisi binadamu tunazaliwa na mwisho wetu ni nini jamani?

WAN: Ni kufa

MWAL: Ni kufa. Na huo mwisho wako wa insha unatakiwa pia uwe nini jamani? Uwe mzuri. Uitimishe vizuri hiyo insha yako. Haya tuje kwenye muundo wa insha hapa tumeisha ona ni mambo gani tunatakiwa tuyazingatie sasa muundo wa insha umekaaje? *(Kimya)* kuna mwanzo, kuna kiini pamoja na nini?

WAN: Mwisho

MWAL: Mwisho wa insha. Kwa mfano umeambiwa kuandika insha isiyopungua maneno hamsini kuhusu ugonjwa wa ukimwi nani anaweza akajaribu kwa kusimulia? *(hakuna anayejitolea, analazimika kumyanyua mmoja na kumtaka ajaribu. Huyo anajaribu lakini anashindwa. Anamanyanyua mwingine ambaye angalau anajaribu)* Mmemsikia mwenzetu, ameanza na utangulizi, baada ya hapo akaja kwenye kiini na mwisho. Kwenye hitimisho lake amesemaje? Anakubalina kwamba huo ugonjwa wa ukimwi uendelee?

WAN: Hapana

MWAL: Hapana. Sawa tuje kwenye aina ya insha. Hiyo insha tumeona kwamba ni mfururizo wa sentensi kuhusiana na mada inayozungumziwa, umegawanyika katika sehemu ngapi?

WAN: Mbili

MWAL: Aina ya kwanza insha za wasifu na insha za nini?

WAN: Za hoja

MWAL: Za hoja. Tumeona kwamba insha za wasifu ni zile insha ambazo zinaandikwa au zinasimuliwa kwa lengo tu la kusifia kitu Fulani, kusifia mtu eh, kusifia kitu jinsi kilivyo na kadhalika. Lakini tukija kwenye zile insha ambazo zinaandikwa kwa lengo

lakutetea hoja fulani kwa vitu gani jamani? *(Anamruhusu mwanafunzi peke aliyenyoosha mkono kujibu)*

WAN: Uthibitisho ulio sahihi

MWAL: Uthibitisho ulio sahihi. Kwa hiyo insha nyingi mtakazotakiwa kuandika zitakuwa ni zile insha za hoja kuliko insha za wasifu. Mwenye swali mpaka hapo.

WAN: *(Kimya. Hakuna anayeuliza swali)*

MWAL: Haya , kila mtu ageuze daftari lake nyuma *(anasubiri kwa dakika kama tatu mpaka kila mtu awe tayari)* Andika insha isiyozidi maneno 100 yenye kichwa cha habari 'kazi ninayopenda'.

APPENDIX 35 (ENGLISH TRANSLATION)

CLASSROOM NARRATIVE OF KISWAHILI LESSON AT SECONDARY SCHOOL 'Z'

Form III A Kiswahili lesson at secondary school Z. The topic was about essay writing. I observed this lesson on 15/2/2007.

- T: When we say composing or composition what do we mean? *(She calls on one student out of several who have raised their hands)*
- S: Composing is the act of arranging ideas
- T: Our colleague tells us that is the act of what?
- SS: Of arranging ideas
- T: Yes. Before starting to write an essay you have to think out ideas and arrange them in a logical sequence. Composing is divided into 2 parts. The first, written composition and the second oral composition. What is written composition? *(A brief silence. She calls on one student out of several who have raised their hands)*
- S: Written composition is a composition that must be read
- T: To get the message of a written composition, you have to read the written composition. What about oral composition? *(She calls on one student out of several who have raised their hands)*
- S: Is a type of composition whose message is delivered orally.
- T: *(she repeats the answer to confirm it)*. Now let's examine in detail the written composition. Written composition is divided in various parts such as: essay writing, letter writing, speech writing etc. Now let's look at the aspect of essay writing. What is an essay? *(There is a forest of hands, she picks one to answer)*
- S: An essay is a succession of sentences related to the topic under discussion.
- T: *(She repeats the student's response by writing it on the blackboard)* Here what we mean is: we can't have a title reading "child labour" and the essay underneath it is about HIV- AIDS. These will be two different things. It is imperative that the body of your essay relate to the title of your essay. Again, it is also imperative that your succession of sentences must be in paragraphs meaning that each paragraph should carry one idea. What are the things which

you must consider when writing an essay? *(She calls on one student out of some who have raised their hands)*

S: An essay must have a title

T: *(She repeats an answer to confirm it and adds some more points)*. An essay must have a title which must not exceed five words or less than how many words?

SS: *(almost all)* three

T: *(She repeats the answer to confirm it)* not less than three words. In addition, your title must be in capital letters and must be centered and underlined. What is another item to consider? *(There is a forest of hands, she pick a students to answer)*

S: The beginning of an essay

T: *(She repeats the answer)* the beginning of any essay. There is nothing which has no beginning. A human being has a beginning; what is it?

SS: Birth

T: Yes. So even your essay must have a beginning. So a good introduction will attract a reader to read your entire essay. Your beginning must also define your terms. For example you are writing an essay on "child labour" you must first define the term 'child labour'. What is another item to consider? *(There are many hands, she picks one)*

S: The body

T: The body. You are through with your introduction now you move onto the main purpose of your essay – the body. What is the other item to consider? *(There are many hands, she picks one)*

S: The end of the essay

T: The end or conclusion of your essay. Everything has an end. Just like human beings are born, our end is what?

Ss: Death

T: Death is our end. The end of your essay must also be a good one. Now let's look at the essay structure. How is the essay structure look like? *(Silence)* There is the beginning, the body and what?

SS: The end

T: The end. For example you have been asked to write an essay not exceeding 50 words on HIV- AIDS. Who can compose that essay orally? *(Nobody shows a hand. She simply picks*

one student who tries but fails to continue. Then she picks another one who at least manages)
OK. You have heard her introduction and then? She moved into the body, and then? Conclusion. What has she said in her conclusion? Did she agree that HIV-AIDS should continue to kill people?

SS: No

T: No. Now let's look at the types of essays. Thus, we have seen that an essay is a succession of sentences about the topic under discussion, it is divided into how many parts? *(She calls on the only student who has raised her hand)*

P: Two

T: The first type is a narrative essay and what is the other one?

PP: Argumentative essays

T: Argumentative essays. We have seen that narrative essay simply narrate and praise something or a person eh, to praise how a thing appears and so forth. But when we come to those essays which are written to defend an argument using what *(she calls on the only student who has raised her hand)*

P: Correct evidence

T: Correct evidence *(she repeats the answer to confirm it)* so most of the essays you will write in school will be essays of argument than narrative essays. Is there any one who wants to ask any question up to here?

PP: *(Silence)*

T: Ok. Turn you exercise books at the back. *(She waits for three minutes until everyone is ready)*. Write an essay not exceeding 100 words entitled: 'the job I like'

APPENDIX 36

Key:

P = Process, Pm = material, Pme = mental, Pb = behavioural, Pv = verbal,
Pe = existential, PiA = intensive-Attributive, PiI = intensive-Identifying, Pp = possessive,
Pc = causative

Textual Theme in *italics*

Interpersonal Theme in CAPITALS

Topical Theme in **bold**

Dependent clause as Theme: **whole clause in bold and underlined**

C = Circumstance, Clo = location, Cex = extent, Cm = manner, Cr = reason

MFUMO WA MZUNGUKO WA DAMU (Jackson – Shule ya msingi ya ‘W’)

1. **Damu** ni (PiI) tishu iliyo (PiI) katika hali ya kimiminiko. 2. **Damu** i-me-undwa (PiA) na schemu tatu nazo ni (PiA) chembechembe nyekundu, chembechembe nyeupe na plazima.
3. **Damu** ina (Pp) rangi nyekundu. 4. **Damu** i-na-safiri (Pm) kwa kutumia mishipa ya damu. (Cm) 5. **Kuna** (Pe) mishipa inayo-ingiza (Pm) damu kwenye moyo (Clo) na inayo-toa (Pm) damu kwenye moyo. (Clo) 6. **Ukubwa wa moyo wa binadamu yeyoye** ni (Pm) kama ngumi yake. 7. **Mishipa** i-na-yo-ingiza (Pm) damu kwenye moyo (Clo) huitwa (PiI) vena ya renali. 8i. **Kuna** (Pe) aina mbili za mishipa ya damu. 8ii. **mishipa** i-na-yo-ingiza (Pm) damu kwenye moyo (Clo) na mishipa inayo-toa (Pm) damu kwenye moyo. (Clo) 9i. **Damu** iliyo (PiA) na Kabondiyoksaidi ina-ingia (Pm) kwenye upande wa kulia wa moyo. (Clo) 9ii. **i-na-fika** (Pm) kwenye auriko ya kulia (Clo) na kwenda (Pm) kwenye ventriko ya kulia. (Clo) 10. **Moyo** u-na-pampu (Pm) kupitia ateri ya palmonari na kwenda (Pm) kwenye mapafu. (Clo) 11i. **I-na-acha** (Pm) hewa ya kabondiyoksaidi na kuchukua (Pm) hewa ya oksijeni. 11ii. **i-kisha-chukua** (Pm) ina-ingia (Pm) kwenye moyo (Clo) na kufika (Pm) kwenye auriko ya kushoto. (Clo) 11iii. **kisha** i-na-ingia (Pm) kwenye ventriko ya kushoto. (Clo) 12i. **Moyo** una-pampu (Pm) kupitia aota na kuitoa (Pm) nje ya moyo. (Clo) 12ii. **i-na-sambazwa** (Pm) sehemu zote za mwili, (Clo) 12iii **kisha** i-na-rudishwa (Pm) tena kwenye moyo. (Clo) 13. **Huu mzunguko** ni (PiA) mzunguko wa kudumu. 14i. **Damu** ina (Pp) umuhimu katika mwili wa binadamu (Clo) kwa sababu damu (Cr) 14ii. **i-na-popita** (Pm) kila sehemu tendo muhimu hufanyika. (Pm) 14iii. **kwa mfano**, **i-napo-pita** (Pm) kwenye mapafu (Clo) tendo la kubadilishana gesi hufanyika. (Pm) 14iv. **I-napo-pita** (Pm) kwenye utumbo mwembaba (Clo) chakula husharabiwa (PiA) na kuingia (Pm) kwenye damu. 14v. **i-napo-pita** (Pm) kwenye figo (Clo) damu huchujwa (PiA) na kuondoa (Pm) takamwili. 14vi. **I-napo-pita** (Pm) kwenye ini, (Clo) sumu ina-tambuliwa (PiI) na kuzibitiwa. (Pm) 15. **Pia vyakula** tu-na-vyo-kula (Pm) hu-sharabiwa (Pi) na damu na ku-safirishwa (Pm) sehemu zote za mwili. (Clo) 16. **Kuna** (Pe) athari zi-na-zo-weza ku-tokea (Pm) kwenye mfumo wa mzunguko wa damu. 17. **Moyo** u-ki-shambuliwa (Pm) na magonjwa u-na-weza ku-shindwa (Pm) ku-sukuma (Pm) damu ipasavyo. 18i. **Upana wa mishipa ya damu** u-na-weza kuwa (Pi) mdogo u-ki-linganisha (Pm) na kiasi cha damu ki-na-cho-pita (Pm) 18ii. **na** ku-sababisha (Pc) mafuta ku-rundikana (Pm) dani ya mishipa. 19. **Msukumo wa damu** ukiwa (Pi) mkubwa u-na-hatarisha (Pm) maisha.

APPENDIX 36 CONTINUING

Mood analysis

Mood class	Text 1
declarative	28
interrogative	0
imperative	0
exclamative	0
incomplete/unintelligible	0
total ranking clauses	28

Circumstantial analysis

Circumstantial Elements	Text 1
Location	21
Extent	0
Manner	1
Reasons	1
total	23

Transitivity analysis

Process type	Text 1
material	41
mental	0
verbal	0
behavioural	0
existential	3
relational : attributive	6
relational: identifying	4
relational : possessive	2
causative	1
total no. processes	57

Theme analysis	Text
textual Theme	5
interpersonal element as Theme	0
dependent clause as theme	0
ranking clauses	28

Cohesive tie analysis	Text 1
1. reference (endophoric)	
anaphoric	32
cataphoric	0
substitution	0
ellipsis	0
2. conjunctions	
elaborating	2
extending	13
enhancing	2
3. lexical cohesion	
repetition	10
collocation	0
Number of sentences	25

MFUMO WA MZUNGUKO WA DAMU (Yusuph – Shule ya msingi ya ‘W’)

Damu ni inamuwezesha mtu kufanya kazi vizuri na kumwezesha mtu kutembea anakuwa na nguvu. Damu inaweza kupitia katika mishipa na maji. Mtu bila damu hawezi kuishi duniani angekuwa mahututi. Damu imeundwa na chembechembe nyekundu na chembechembe nyeupe. Ugonjwa unapoingia katika mwili wa binadamu huweza na kutokupata nguvu uweza kufukuza sana na ugonjwa wowote.

Kuna magonjwa mengi yanayoweza kumsababishia mtu kufa pia wanaweza kumdhhibiti mtu wakati anapokujiwa na magonjwa haya kama kaswende, kisonono na hata pia magonjwa mengine. Ukimwi utatokana na njia ya kujamiana. Ugonjwa wa ni hatari sana katika maisha ya binadamu. Ugonjwa wa ukimwi huambukizwa na kiwembe, kujamiana bila kinga kunamwezesha mtu apate na magonjwa mengine.

Damu inasafiri kwa kutumia mishipa ya damu. Mishipa ya damu inaweza kusafirisha damu. Damu inamuwezesha mtu kuwa na nguvu za kutosha. Kungekuwa hakuna damu binadamu wengi tusingeishi duniani. Kila mtu anayo damu na maji. Akipungukiwa umwezesha kumpeleka hospitali haraka. Kupata damu au maji katika mwili wa binadamu anaweza kuathirika na magonjwa ya zinaa kama vile kaswende, kisonono na ukimwi. Kasoro ya mzunguko wa damu kupokea damu kutoka kwenye mzunguko wa damu inapoingia kwenye moyo inapoingia kwenye antriko ikishatoka kwenda ...

N.B This text is not analysed; it has been difficult to analyse it because it is incomprehensible. This pupil is the weakest writer in his class.

MFUMO WA MZUNGUKO WA DAMU (Pendo – shule ya msingi ya 'W')

1i. **Damu** ni (PiI) tishu iliyoko (PiI) katika hali ya kimiminiko. 1ii. **Ina** (Pp) rangi nyekundu. 2. **Damu** imeundwa (PiI) na sehemu kuu tatu chembechembe nyekundu, chembechembe nyeupe na plazima. 3. **Damu** i-na-shafirishwa (Pm) kwa kutumia (Pm) (Cm) gesi na chakula kwenda sehemu mbali mbali za mwili. (Clo) 4i. **Kuna** (Pe) mishipa mitatu inayo-ingiza (Pm) damu, mishipa hiyo ni (PiI) vena kava ya juu kutoka sehemu za juu za mwili, (Clo) vena kava ya chini kutoka sehemu za chini, (Clo) vena kava ya plazima ya mapafu. 4ii. **mishipa mingine (...)** **kwenye moyo** hu-itwa (PiI) ateri na ile i-na-yo-ingia (Pm) kwenye moyo (Clo) uitwa (PiI) Vena. 5. **Ateri kubwa** u-ga-wanyika (PiI) katika ateri ndogondogo zi-itwazo (PiI) kapirari. 6i. **Kuna** (Pe) mishipa mikuu miwili i-na-yo-toa (Pm) damu kwenye moyo, (Clo) mishipa hiyo Aota hu-gawanyika (PiI) ku-fanya (Pm) njia mbili. 6ii. **sehemu ya kwanza** hu-peleka (Pm) damu sehemu za juu za mwili, (Clo) 6iii. **hii** hu-itwa (PiI) ateri ya palmonari. 7. **Kuna** (Pe) njia ya pili ambayo u-peleka (Pm) na ku-chukua (Pm) damu yenye oksjeni. 8. **Ateri zi-me-fichama** (Pm) kwenye misuri. (Clo) 8. **Vena** u-ji-tokeza (Pm) juu ya misuri. 9. **Mzunguko wa damu** hu-pita (Pm) kwenye ini figo n.k. mapafu na kichwa. (Clo) 10i. **Kila damu** i-na-po-pita (Pm) tendo hu-fanyika. (Pm) 10ii. i-na-po-pita (Pm) kwenye mapafu (Clo) hu-chujwa (Pm) kuondoa (Pm) taka mwilini. 10iii. i-na-po-pita (Pm) kwenye ini (Clo) sumu i-na-tambuliwa (PiI) na (...). 10iv. **sehemu zote za mwili damu** i-na-po-zunguka (Pm) matendo hayo hu-simama. (Pm) 11. **Mathara** ya-na-yoweza ku-tokea (Pm) kwenye mfumo wa damu, moyo u-na-shabuliwa (Pm) na magonjwa hu-shindwa (Pm) ku-sukuma (Pm) damu ipasavyo. 12i. **Vilevile, upana wa mishipa ya damu** u-weza kuwa (PiA) mdogo u-ki-linganishwa (Pm) na kiasi cha damu ki-na-cho-pita. (Pm) 12ii. **hali hii** i-ki-tokea (Pm) ufanya (Pc) shinikizo la damu kuwa kubwa kupita kiasi. 12iii. **shinikizo** li-kiwa (Pi) kubwa hatari kwa maisha ya mishipa iliyopo (PiI) kwenye ubongo kwa sababu (Cr) ni (PiA) midogo sana. 12iv. **hivyo hu-sababisha** (Pc) shinikizo ku-fanya (Pm) i-pasuke (Pm) na ku-sababisha (Pc) kifo.

APPENDIX 38 CONTINUING

Mood class	Text 1
declarative	19
interrogative	0
imperative	0
exclamative	0
incomplete/unintelligible	1
total ranking clauses	20

Circumstantial elements	Text 1
location	10
extent	0
manner	1
reasons	1
total	12

Theme analysis	Text 1
textual Theme	2
interpersonal element as Theme	0
dependent clause as Theme	0
ranking clause	19

Process type	Text 1
material	17
mental	0
verbal	0
behavioural	2
existential	1
relational: attributive	3
relational: identifying	2
relational: possessive	3
causative	0
total number of processes	28

Cohesive tie analysis	Text 1
1. reference (endophoric)	
anaphoric	36
cataphoric	0
substitution	0
ellipsis	0
2. conjunctions	
elaborating	0
extending	9
enhancing	0
3. lexical cohesion	
repetition	15
collocation	3
No of sentences	19

MFUMO WA MZUNGUKO WA DAMU (Fridah – shule ya msingi ya 'W')

1. **Damu** ni (PiI) tishu iliyo (PiI) katika hali ya kimiminiko na ina (Pp) rangi nyekundu. 2. **Damu** i-me-undwa (PiI) chembechembe nyekundu, chembe chembe nyeupe na plazima. 3. **Ndani ya damu** kuna (Pe) hewa. 4. **Damu** huwa (PiA) nyekundu kwa sababu i-me-undwa (PiI) na asilimia kubwa ya chembe chembe nyekundu. 5. **Damu** i-na-safiri (Pm) kwenda sehemu mbalimbali za mwili (Clo) kwa kupitia kwenye mishipa ya damu. (Clo) 6i. **Mishipa ya damu** ipo (Pe) ya aina nyingi 6ii. **kuna** (Pe) ateri i-na-yo-ingiza (Pm) damu kwenye moyo, (Clo) 6iii. **na kuna** (Pe) vena i-na-yo-toa (Pm) damu kwenye moyo. (Clo) 7. **Pia kuna** (Pe) mishipa mikuu i-na-yo-ingiza (Pm) damu kwenye moyo (Clo) nayo ni (PiI) vena kava ya juu, vena kava ya chini na vena ya palmonari ya mapafu. 8. **Vilevile kuna** (Pe) mishipa mikuu i-na-yo-toa (Pm) damu kwenye moyo (Clo) nayo ni (PiI) aota na ateri ya mapafu. 9. **Moyo** ni (PiI) ogani iliyo (PiI) muhimu katika mzunguko wa damu. 10i. **Moyo** una (Pp) ukubwa u-na-o-karibia (Pm) ukubwa wa ngumi ya binadamu 10ii. **na upo** (Pe) ndani ya kifua cha binadamu (Clo) 10iii. **na u-me-engemea** (Pm) upande wa kushoto. (Clo) 11i. **Jinsi mzunguko wa damu** unavyokuwa ni damu uingia (Pm) kwenye moyo (Clo) kwa kupitia (Pm) vena kuu na kwenda (Pm) kwenye auriko ya kulia. (Clo) 11ii. **i-na-po-toka** (Pm) auriko ya kulia (Clo) huenda (Pm) kwenye vali (Clo) ya kuingiza (Pm) damu na kwenda kwenye ventriko ya kulia (Clo) 11iii. **na ku-pelekwa** (Pm) kwenye ateri ya palmonari (Clo) ambayo hu-i-ingiza (Pm) kwenye mapafu (Clo) na kuchujwa (Pm) hewa ya kabondayoksaidi na kuwa (PiA) na hewa ya oksijeni. 12. **Baada ya kuwa** (PiA) oksijeni damu hupelekwa (Pm) kwenye auriko ya kushoto (Clo) na ku-endelea (Pm) na mzunguko katika viungo mbalimbali vya mwili. 13. **Mzunguko huu** ha-u-komi. (Pm) 14i. **Mfumo wa damu** hu-athiri (Pm) moyo kutokana na mishipa ya damu i-na-po-kuwa (Pm) midogo hu-sababisha (Pc) mlundikano wa mafuta. 14ii. **mlundikano huo** hu-sababisha (Pc) magonjwa ya moyo kama vile shinikizo la damu kwa kuwa mafuta hayaja-sambaa. (Pm) 15. **Pia mfumo huu wa damu** u-na-po-simama (Pm) au ha-u-endelei (Pm) hu-sababisha (Pc) na moyo kuto-fanya (Pm) kazi zake vizuri (Cm) au ku-simama (Pm) kabisa, hivyo mtu hufa. (Pb)

APPENDIX 39 CONTINUING

Mood class		Process type	Text 1
declarative	21	material	26
interrogative	0	mental	0
imperative	0	verbal	0
exclamative	0	behavioural	1
incomplete/unintelligible	0	existential	7
total ranking clauses	21	relational: attributive	3
		relational: identifying	8
		relational: possessive	2
		causative	3
		total number of processes	50

Circumstantial elements	Text 1
location	16
extent	0
manner	1
reasons	0
total	17

Theme analysis	Text 1
textual Theme	8
interpersonal element as Theme	0
dependent clause as Theme	0
ranking clause	21

Cohesive tie analysis	Text 1
1. reference (endophoric)	
anaphoric	33
cataphoric	0
substitution	2
ellipsis	0
2. conjunctions	
elaborating	1
extending	19
enhancing	1
3. lexical cohesion	
repetition	15
collocation	1
No of sentences	17

MFUMO WA UZAZI WA MWANAMKE (Elizabeth – shule ya msingi ya 'X')

1. Binadamu, kama viumbe hai wengine, hu-zaliana. (Pb) 2. Uzazi wa binadamu hu-fanyika (Pm) kama matokeo ya mwanamme na mwanamke kwa wakati maalumu. (Cex) 3. **Mfumo wa uzazi** hu-jumuisha (Pm) sehemu zote zi-na-zo-husika (Pm) na uzazi. 4. **Sehemu kuu** zi-na-zo-husika (Pm) na uzazi katika mwili wa mwanamke ni (Pil) ovari, mirija ya falopia, uterasi na uke. 5. **Mwanamke ana** (Pp) ovari mbili, moja chini ya kila figo. (Clo) 6. **Ovari** hu-toa (Pm) mayai au gamatiuke ambazo hu-elekea (Pm) kwenye mfuko wa mimba (Clo) uitwao (Pil) uterasi kupitia mirija ya falopio. (Cm) 7i. **Kama gamatiuke ziki-kutana (Pm) na gamatiume, 7ii mimba** i-ta-tokea. (Pm) 8. **Mimba** hutunga (Pb) wakati gamatiuke ikiwa (Pil) katika mrija wa falopio, (Clo) i-na-po-rutubishwa (Pm) na shahawa moja kuunda (Pm) kijusi. 9. **Uke** ni (Pil) sehemu i-na-yo-pokea (Pm) na kupitisha (Pm) manii kutoka kwenye uume (Clo) kwenda kwenye uterasi. (Clo) 10. **Uke pia** hu-tumika (Pm) kutoa (Pm) kitoto nje ya mwili. (Clo)

APPENDIX 40 CONTINUING

Mood class	Text 1
declarative	11
interrogative	0
imperative	0
exclamative	0
incomplete/unintelligible	0
total ranking clauses	11

Circumstantial elements	Text 1
location	6
extent	1
manner	1
reasons	0
total	8

Theme analysis	Text 1
textual Theme	0
interpersonal element as Theme	0
dependent clause as Theme	1
ranking clause	1

Process type	Text 1
material	13
mental	0
verbal	0
behavioural	2
existential	0
relational: attributive	3
relational: identifying	1
relational: possessive	1
causative	0
total number of processes	20

Cohesive tie analysis	Text 1
1. reference (endophoric)	
anaphoric	17
cataphoric	0
substitution	1
ellipsis	0
2. conjunctions	
elaborating	0
extending	6
enhancing	0
3. lexical cohesion	
repetition	9
collocation	0
No of sentences	10

MFUMO WA UZAZI WA MWANAMKE (Pili – shule ya msingi ya 'X')

1. **Binadamu** ni (PiI) moja ya viumbe hai ambao huzaliana. (Pb) 2. **Uzazi wa binadamu** hufanyika (Pm) kwa matokeo ya ku-jamiiiana (Pb) kati ya mwanamke na mwanaume. 3. **Sehemu zi-na-zo-husika** (Pm) na uzazi katika mwili wa mwanamke ni (PiI) mirija ya falopio, ovari, uterasi na uke. 4. **Mwanamke ana** (Pp) ovari mbili zipo (Pe) chini ya kila figo. (Clo) 5i. **Gameti uke** zi-na-po-kutana (Pm) na gameti ume mimba hutokea. (Pb) 5ii. **kiumbe hicho** huitwa (PiI) embriyo. 6. **Kazi ya mirija ya falopio katika mwanamke** ni (Pi) ku-unganisha (Pm) ovari na uterasi na ku-pitisha (Pm) gameteuke kutoka kwenye ovari hadi uterasi. (Clo) 7i. **Kazi ya ovari** ni (PiI) ku-tengeneza (Pm) na kuhifadhi gamatiuke. 7ii. *vilevile*, **ovari** hutoa (Pm) homoni zi-na-zo-sababisha (Pm) mabadiliko mbalimbali katika mwili wa mwanamke. 8. **Uterasi** ni (PiI) mfuko wa mimba ambao kiumbe kipya hu-tunzwa (Pm) na ku-hifadhiwa (Pm) na uterasi hadi kinapo-zaliwa. (Pb) 9i. *Na kazi ya uke* ni (PiI) sehemu i-na-yo-pokea (Pm) na ku-pitisha (Pm) manii kutoka kwenye uume (Clo) kwenda (Pm) kwenye uterasi.(Clo) 9ii. *Na pia uke* hu-tumika (Pm) kutoa kitoto nje ya mwili wakati mama a-na-po-jifungua. (Pb)

APPENDIX 41 CONTINUING

Mood class	Text 1	Process type	Text 1
declarative	12	material	14
interrogative	0	mental	0
imperative	0	verbal	0
exclamative	0	behavioural	5
incomplete/unintelligible	0	existential	1
total ranking clauses	12	relational: attributive	0
		relational: identifying	6
		relational: possessive	1
		causative	0
		total number of processes	27

Circumstantial elements	Text 1
location	4
extent	0
manner	0
reasons	0
total	4

Theme analysis	Text 1
textual Theme	0
interpersonal element as Theme	0
dependent clause as Theme	1
ranking clause	1

Cohesive tie analysis	Text 1
1. reference (endophoric)	
anaphoric	17
cataphoric	0
substitution	1
ellipsis	0
2. conjunctions	
elaborating	0
extending	6
enhancing	0
3. lexical cohesion	
repetition	9
collocation	0
No of sentences	10

APPENDIX 42

MFUMO WA UZAZI WA MWANAMKE (Raphael – shule ya msingi ya 'X')

1. Mirija ya falopio ni mimba hutunga wakati gamete uke ikiwa katika mirija ya falopio. 2. Ovari hutoa mayai na gametiuke ambazo hupelekea kwenye mfumo wa mamba. 3. Seviksi kama gametiume ikikutana na gamete uke mimba hutokea. 4. Uuke - Mwanamke ana ovari mbili moja chini ya kila figo. 5. Mfuko wa mimba huitwa uterasi.

N.B This text, like Yusuph's text at school W is not analysed, because it badly written. This pupil is also the weakest writer in his class.

APPENDIX 43

MFUMO WA UZAZI WA MWANAMKE (Samwel – shule ya msingi ya 'X')

1. **Mfumo wa uzazi wa mwanamke** una (Pp) sehemu kuu tano nazo ni (Pii) mirija ya falopio, ovari seviksi, uterasi, na uke. 2. *Kwa hivyo*, **sehemu** hizo hu-unganisha (Pm) uzazi wa mwanamke. 3. **Kazi za kila sehemu** ni: (Pii) mirija ya falopio ku-unganisha (Pm) ovari na uterasi. 4i. **Ovari** ku-hifadhi (Pm) na ku-tengeneza (Pm) gameti uke. 4ii. **kutoa** (Pm) homoni inayo-sababisha (Pc) mabadiliko katika balche ya mwanamke. 5. **Uterasi** ku-hifadhi (Pm) kijusi baada ya mimba kutunga. (Pb) 6. **Seviksi** hu-pitisha (Pm) gameti ume kuelekea (Pm) kwenye uterasi (Clo) wakati wa ku-jamiiiana. (Pb) 7. **Uke** kumtoa (Pm) mtoto wakati wa ku-ji-fungua (Pm) na upitisha (Pm) manii wakati wa kujamiiiana.

APPENDIX 43 CONTINUING

Mood class	Text 1
declarative	8
interrogative	0
imperative	0
exclamative	0
incomplete/unintelligible	0
total ranking clauses	8

Circumstantial elements	Text 1
location	1
extent	0
manner	0
reasons	0
total	1

Theme analysis	Text 1
textual Theme	1
interpersonal element as Theme	0
dependent clause as Theme	0
ranking clause	8

Process type	Text 1
material	11
mental	0
verbal	0
behavioural	2
existential	0
relational: attributive	0
relational: identifying	2
relational: possessive	1
causative	1
total number of processes	17

Cohesive tie analysis	Text 1
1. reference (endophoric)	
anaphoric	4
cataphoric	0
substitution	0
ellipsis	0
2. conjunctions	
elaborating	0
extending	3
enhancing	1
3. lexical cohesion	
repetition	5
collocation	0
No of sentences	9

APPENDIX 44

Key:

P = Process, Pm = material, Pme = mental, Pb = behavioural, Pv = verbal,
Pe = existential, PiA = intensive-Attributive, Pil = intensive-Identifying, Pp = possessive, Pc =
causative

Textual Theme in *italics*

Interpersonal Theme in CAPITALS

Topical Theme in **bold**

Dependent clause as Theme: **whole clause in bold and underlined**

C = Circumstance, Clo = location, Cex = extent, Cm = manner, Cr = reason

INSHA YA KISWAHILI KUHUSU MAZINGIRA (Elizabeth - Shule ya Msingi ya 'X')

1. **Mazingira** ni (Pil) mfumo wa uwiano au utegemeano wa maisha ya kila siku kati ya viumbe vyenye (Pp) uhai, visivyo na uhai na maumbile yake. 2i. **Uharibifu wa mazingira katika nchi za Afrika** (Clo) ni (PiA) tatizo kubwa li-na-lo-ongezeka (Pm) siku hata siku. 2ii. *kwa mfano, uharibifu wa uoto, uchafuzi wa hewa pamoja na maji* ni (PiA) matatizo makubwa yanayohathiri (Pb) maendeleo ya jamii. 3i. **Kuna** (Pe) tabia zinazo-haribu (Pm) mazingira baadhi ya tabia hizo ni: (PiA) 3ii. *kwanza*, ni (PiA) ukataji wa miti ovyo na uchomaji wa misitu na ufugaji wa idadi kubwa ya mifugo katika eneo dogo. 3iii. **hali hii** hu-sababisha (Pc) madhara mengi kama vile mmomonyoko wa udongo, ukosefu wa mvua na ku-kauka (Pm) kwa vyanzo vya maji. 3iv. *pili*, ni (PiA) uvuvi wa kutumia (Pm) baruti au makokoro. 3v. **uvuvi huu** hu-sababisha (Pc) uharibifu wa mazingira ya baharini ambamo ni (PiA) mazalio ya samaki na viumbe wengine. 3vi. *tatu*, ni (PiA) utupaji ovyo wa takataka za viwandani. 3vii. **Takataka hizo** huweza kuwa (Pp) na sumu inayo-haribu (Pm) mazingira. 4. *Pia kutokana na uharibifu huu* tu-na-weza kuzuia (Pm) uharibifu wa mazingira, kama kutokata (Pm) miti ovyo, kutofuga (Pm) mifugo mingi katika eneo dogo na kutochoma (Pm) misitu ovyo, kutotumia (Pm) baruti au mkokoro katika uvuvi. 5. *Pia ku-totumia* (Pm) maliasili kiholela. 6. **Tu-tunze** (Pm) mazingira yatutunze. (Pm)

APPENDIX 44 CONTINUING

Mood class	Text 2	Process type	Text 2
declarative	10	material	13
interrogative	0	mental	0
imperative	0	verbal	0
exclamative	0	behavioural	1
incomplete/unintelligible	0	existential	1
total ranking clauses	10	relational: attributive	7
		relational: identifying	1
		relational: possessive	2
		causative	2
		total number of processes	27

Circumstantial elements	Text 2
location	1
extent	0
manner	0
reasons	0
total	1

Theme analysis	Text 2
textual Theme	6
interpersonal element as Theme	0
dependent clause as Theme	0
ranking clause	6

Cohesive tie analysis	Text 2
1. reference (endophoric)	
anaphoric	14
cataphoric	0
substitution	0
ellipsis	0
2. conjunctions	
elaborating	1
extending	9
enhancing	0
3. lexical cohesion	
repetition	5
collocation	2
No of sentences	11

INSHA YA KISWAHILI KUHUSU MAZINGIRA (Pili – Shule ya Msingi 'X')

1. **Mazingira** ni (PiI) jumla ya mambo yote yanayotu-zunguka. (Pm) 2. **Tu-na-shauriwa** (Pv) kutunza (Pm) mazingira yetu kwa kupanda (Pm) miti kwa wingi, kuhifadhi (Pm) vyanzo vya maji pamoja na misitu, kutotupa (Pm) takataka ovyo. 3. *Vilevile mazingira* yasipo-tunzwa (Pm) vizuri (Cm) yanaweza kuharibika. (Pm) 4i. **Njia** zi-na-zo-haribu (Pm) mazingira ni (PiA) kukata miti ovyo kwa shughuri za mkaa, kuni, dawa za asili na mbao. 4ii. *pia ku-fuga* (Pm) mifugo mingi katika eneo dogo. 4iii. **Mifugo** ita-hitaji (Pm) chakula cha kutosha hivyo italazimika (Pm) kukata (Pm) miti na majani mengi kwa ajili ya mifugo hivyo ita-sababisha (Pc) kuharibu (Pm) mazingira. 4i. *Pia moshi wa viwanda, magari, pikipiki na treni* huchangia (Pm) kuharibu (Pm) mazingira kwa kuchafua (Pm) hewa. (Cm) 5. *Vilevile uchimbaji wa madini* huharibu (Pm) mazingira kwa mmomonyoko wa udongo. (Cm) 6. *Hivyo tu-na-shauriwa* (Pv) kufukia (Pm) mashimo baada ya kuchimba (Pm) madini. 7i. **Baadhi ya watu** hu-lima (Pm) milimani na kusababisha (Pc) kuharibu (Pm) mazingira kwa kuwa kabla ya kulima tuna-shauriwa (Pv) kuandaa (Pm) mashamba. 7ii. **ule wakati** wa kuaandaa (Pm) mashamba watachoma (Pm) misitu na kufyeka (Pm) majani yote na kusababisha (Pc) kukosa mvua. 8. **Wengine** hu-lima (Pm) karibu na miti hivyo mvua kubwa ikija (Pm) udongo wote utaondoka (Pm) na maji. 9. *Kwa ujumla na-i-shauri* (Pv) serikali kwamba iwape (Pm) elimu ya kutosha wananchi wasi-haribu (Pm) vyanzo vya maji na vitu vyote muhimu vinavyo-husika (Pm) na mazingira

APPENDIX 45 CONTINUING

Mood class	Text 2
declarative	13
interrogative	0
imperative	0
exclamative	0
incomplete/unintelligible	0
total ranking clauses	13

Circumstantial elements	Text 2
location	0
extent	0
manner	3
reasons	0
total	3

Theme analysis	Text 2
textual Theme	6
interpersonal element as Theme	0
dependent clause as Theme	0
ranking clause	6

Process type	Text 2
material	31
mental	0
verbal	4
behavioural	0
existential	0
relational: attributive	1
relational: identifying	1
relational: possessive	0
causative	3
total number of processes	40

Cohesive tie analysis	Text 2
1. reference (endophoric)	
anaphoric	14
cataphoric	0
substitution	0
ellipsis	0
2. conjunctions	
elaborating	1
extending	9
enhancing	0
3. lexical cohesion	
repetition	5
collocation	2
No of sentences	11

INSHA YA KISWAHILI KUHUSU MAZINGIRA (Raphael – Shule ya Msingi ya ‘X’)

1. **Mazingira** ni (PiI) kitu kilichotu-zunguka. (Pm) 2. *Katika mazingira kuna* (Pe) vitu vya aina nyingi kama miti, majani mazuri. 3. **Mazingira** ni (PiA) jambo muhimu katika maisha yetu. 4. **Yatupasa** (PiA) tuwe (Pp) na mazingira bora katika maisha yetu. 5. **Mazingira** ni (Pi) hatua mojawapo ya usafi. 6. **Mazingira** ni (PiA) kitu muhimu katika kata mazingira. 7. **Kuharibu** (Pm) ni (PiI) kukatakata (Pm) miti ovyo.

INSHA YA KISWAHILI KUHUSU MAZINGIRA (Samweli – Shule ya Msingi ya ‘X’)

1. **Mazingira** ni (PiI) vitu vyote vinavyo tuzunguka (Pm) kama miti, majani majengo n.k. 2. **Mazingira** yana (Pp) faida sana tukiya-tunza (Pm) vizuri kama kutokata (Pm) miti ovyo, kutolima (Pm) kwenye vyanzo vya maji, (Clo) kuwa (PiA) wastaarabu tuwapo (PiI) viwandani kwa kutotoa (Pm) maji na moshi mchafu. 3. **Mazingira** yana (Pp) faida hizi kama tukiya-tunza (Pm) nayo ni (PiA) kutuletea (Pm) mvua, kivuri, watalii, hivyo kupata (Pm) fedha za kigeni kutokana na watalii kwa kutunza (Pm) misitu na milima. 4. **Basi** ni (PiA) vizuri kutunza (Pm) mazingira ili tupate (Pm) faida nyingi. 5. **Pia kuna** (Pe) hasara kama hutatunza (Pm) mazingira vizuri mazingira yetu hasara hizo ni (PiA) kutopata (Pm) mvua, kutopata (Pm) fedha kutoka kwa watalii, kutopata (Pm) rutuba katika ardhi, kutopata (Pm) mazao mazuri kutokana na rutuba. 6. **Hivyo** ni (PiA) vizuri kutunza (Pm) mazingira ili tupate (Pm) faida nyingi za kiuchumi hivyo kupata (Pm) pato la taifa letu hivyo mazingira nayo hutupatia (Pm) pato kwa hiyo ni (PiI) sehemu ya pato la taifa. 7. **Tu-kiya-tunza** (Pm) vizuri ni (PiA) faida kwetu zaidi ni (PiA) kitu kidogo cha kutunza kwa kufyeka (Pm) nyasi, kuzoa (Pm) takataka tuki-fagia (Pm) na kila mtu aki-safisha (Pm) eneo lake itakuwa (PiA) vizuri kwa sababu wote tunasafisha. (Pb) 8. **Na msituni** tutunze (Pm) miti ili kutupatia (Pm) mvua itakayo-fanyisha (Pm) kilimo na tutapata (Pm) mazao kwa ajili ya chakula cha kila siku, (Cex) 9. **Hivyo mazingira** ni (PiA) muhimu sana kuyatunza (Pm) ili tupate (Pm) faida nyingi.

APPENDIX 47 CONTINUING

Mood class	Text 2
declarative	9
interrogative	0
imperative	0
exclamative	0
incomplete/unintelligible	6
total ranking clauses	15

Circumstantial elements	Text 2
location	1
extent	1
manner	0
reasons	0
total	2

Theme analysis	Text 2
textual Theme	3
interpersonal element as Theme	0
dependent clause as Theme	0
ranking clause	9

Process type	Text 2
material	31
mental	0
verbal	0
behavioural	0
existential	1
relational: attributive	9
relational: identifying	1
relational: possessive	2
causative	0
total number of processes	43

Cohesive tie analysis	Text 2
1. reference (endophoric)	
anaphoric	5
cataphoric	0
substitution	0
ellipsis	0
2. conjunctions	
elaborating	0
extending	4
enhancing	7
3. lexical cohesion	
repetition	6
collocation	0
No of sentences	10

INSHA YA KISWAHILI KUHUSU UKIMWI (Jackson – shule ya msingi ‘W’)

1. **Ukimwi** ni (PiI) upungufu wa kinga mwilini. 2. **Dalili zake** ni (PiA) kama kushambuliwa (Pm) mara kwa mara na magonjwa ya kuambukiza kama malaria, homa za matumbo, magonjwa ya ngozi na mengine mengi. 3. **Dalili nyingine** ni (PiA) kupata magonjwa ya zinaa na kupungua (Pm) uzito. 4. **Ukimwi** u-na-sambaa (Pm) kwa njia (Cm) zifuatazo kama vile kuchangia (Pm) vifaa vyenye ncha kali, kutoka kwa mama kwenda kwa mtoto wakati wa kujifungua na kujamiiana. 5i. **Kuna** (Pe) njia nyingi za kujikinga (Pm) na ugonjwa wa ukimwi kama vile ku-to-changia (Pm) vifaa vyenye ncha kali kama pini, sindano na kiwembe. 5ii. **ku-acha** kuzini (Pb) au ku-tumia (Pm) kondomu wakati wa kufanya tendo la kujamiiana. 5iii. **ku-epuka** (Pm) mazingira hatarishi ambayo yana-weza kum-fanya (Pm) mtu ajiingize kwenye zinaa au mazingira ambayo yana-weza kum-fanya (Pm) mtu aji-husishe (Pm) na kuchangia (Pm) vifaa vyenye ncha kali. 5iv. **mfano wa mazingira hayo** ni (PiA) kama kwenye miziki au sehemu ambayo watu wana-tumia (Pm) madawa ya kulevya au pombe . 5v. **pia kuwalinda** (Pm) watoto na vitu kama hivi. 6. **Ukimwi** una (Pp) madhara mengi kama kupoteza (Pm) wazazi au vifo vya wazazi na kusababisha (Pc) ongezeko la watoto yatima. 7. **Una-sababisha** (Pc) unyanyapaji na kuongezeka (Pm) kwa watoto wa mitaani. 8. **Pia hu-sababisha** (Pc) watu ku-dharaulika (Pb) katika jamii na ku-sababisha (Pc) watu ku-to-ji-shughulisha au ku-to-fanya (Pm) vitu pamoja na wenzao kutokana na ku-nyanyapaliwa (Pb) au ku-kata (Pb) tamaa na maisha. 9. **Hu-sababisha** (Pc) uchumi wa nchi au familia ku-shuka (Pm) kutokana na watu ku-kata (Pb) tamaa na maisha au kutokana na vifo, kutokana na ku-kata tama kimaisha hu-sababisha (Pc) pia watu ku-dumaa (Pb) kiakili. 10. **Ukimwi** ni (PiI) ugonjwa wa kawaida kama magonjwa mengine kwa sababu (Cr) una (Pp) dawa za kuongeza (Pm) maisha. 11. **Ni-nge-penda** (Pme) ku-wa-shauri (Pv) watu wasi-wanyanyapae (Pb) wagonjwa wa ukimwi kwa sababu (Cr) una-po-myanyapaa (Pb) una-weza ku-sababisha (Pc) vifo na hata ongezeko la wakimbizi au watoto wa mitaani. 12. **Na pia ni-nge-penda** (Pme) ku-wa-shauri (Pv) watu wa-chukue (Pm) tahadhali ya kuji-kinga (Pm) na ukimwi kwa sababu (Cr) kinga ni (PiA) bora kuliko tiba. 13. **Na wa-fahamu** (Pme) kuwa unapopata (Pm) ukimwi siyo mwisho wa kuishi ila un-aweza kupata (Pm) dawa za kurefusha (Pm) maisha. 14. **Na wa-jue** (Pme) kwamba ukimwi una (Pp) madhara mengi hivyo kinga ni (PiA) bora kuliko tiba.

APPENDIX 48 CONTINUING

Mood analysis		Transitivity analysis	
Mood class	Text 2	Process type	Text 2
declarative	18	material	24
interrogative	0	mental	4
imperative	0	verbal	2
exclamative	0	behavioural	8
incomplete/unintelligible	0	existential	1
total ranking clauses	18	relational : attributive	5
		relational: identifying	2
		relational : possessive	0
		causative	7
		total no. processes	35
 Circumstantial analysis			
Circumstantial Elements	Text 2		
Location	0		
Extent	0		
Manner	1		
Reasons	3		
total	3		

Theme analysis	Text 2	Cohesive tie analysis	Text 2
marked Theme	6	1. references (endophoric)	
interpersonal element as Theme	0	anaphoric	19
dependent clause as Theme	0	cataphoric	0
ranking clause	18	substitution	0
		ellipsis	0
		2. conjunctions	
		elaborating	1
		extending	23
		enhancing	0
		3. lexical cohesion	
		repetition	13
		collocation	0
		Number of sentences	14

APPENDIX 49

INSHA YA KISWAHILI KUHUSU UKIMWI (Pendo – shule ya msingi ‘W’)

1. **Ukimwi** ni (PiI) upungufu wa kinga mwilini au ukosefu wa kinga mwilini. 2. **Dalili za ukimwi** ni (PiA) homa za mara kwa mara, (Cex) kuharisha (Pm) mara kwa mara, (Cex) kutapika, (Pm) kukonda, (Pm) kichwa kuuma (Pme) kila dakika, kutokwa (Pm) na majipu sehemu za siri. 3. **Ukimwi** hu-sambazwa (Pm) kwa njia mbalimbali (Cm) njia hizo ni (PiA) ku-fanya (Pm) ngono zembe, ku-changia (Pm) vitu vyenye ncha kali, kutumia (Pm) sindano i-si-yo-chemshwa. (Pm) 4i. **Njia za kujikinga na ugonjwa** ni (PiA) kuacha (Pb) ngono zembe, 4ii. **kutumia** (Pm) vitu vyenye ncha kali vikiwa vimechemshwa. (Pm) 4iii. **kutumia** (Pm) mipira inayoaminika kama haijatumiwa. (Pm) 4iv. **Kuchemsha** (Pm) sindano kabla ha-zi-ja-tumiwa. (Pm) 4v. **kuwa** (Pp) na mpenzi mmoja aliye mwaminifu. 5. **Ukimwi** hauna (Pp) dawa wala kinga. 6. **Hitimisho langu** ni (PiI) kwamba watanzania wa-ache (Pm) ngono kabisa au kuwa (Pp) na mpenzi aliye mwaminifu. 7. **Kuacha** (Pb) ngono zilizo uzembe bila ku-tumia (Pm) mipira au kinga iliyo (Pe) duniani.

APPENDIX 49 CONTINUING

Mood class	Text 2	Process type	Text 2
declarative	11	material	17
interrogative	0	mental	0
imperative	0	verbal	0
exclamative	0	behavioural	2
incomplete/unintelligible	0	existential	1
total ranking clauses	11	relational: attributive	3
		relational: identifying	2
		relational: possessive	3
		causative	0
		total number of processes	28

Circumstantial elements	Text 2
location	0
extent	2
manner	1
reasons	0
total	3

Theme analysis	Text 2
textual Theme	0
interpersonal element as Theme	0
dependent clause as Theme	0
ranking clause	11

Cohesive tie analysis	Text 2
1. reference (endophoric)	
anaphoric	8
cataphoric	0
substitution	0
ellipsis	0
2. conjunctions	
elaborating	0
extending	3
enhancing	0
3. lexical cohesion	
repetition	5
collocation	0
No of sentences	11

APPENDIX 50

INSHA YA KISWAHILI KUHUSU UKIMWI (Fridah –shule ya msingi ‘W’)

1i. **Ukimwi** ni (PiI) upungufu wa kinga mwilini. 1ii. **Upungufu huo wa kinga** hu-tokana (PiI) na virusi vi-enezavyo (Pm) ukimwi ku-shambulia (Pm) na kuaa (Pm) kinga ya mwili hasa chembe hai nyeupe za damu. 2. **Ukimwi** hu-anza (Pm) kwa dalili mbalimbali (Cm) kama vile: kikohozi kikavu cha mara kwa mara, (Cm) kupungua (Pm) uzito, homa za mara kwa mara, (Cm) nywele huwa (PiA) laini kama mtoto mchanga na kunyonyoka (Pm) na magonjwa ya ngozi. 3i. **Ukimwi** u-na-enea (Pm) kwa njia (Cm) zifuatazo: ku-jamiiiana, (Pb) kutoka kwa mama kwenda kwa mtoto wakati a-na-po-jifungua (Pb) au ku-nyonyesha, (Pb) 3ii. **ku-ongezewa** (Pm) damu yenye virusi vya ukimwi, 3iii. **ku-changia** (Pm) vitu venye ncha kali kama nyembe, sindano na kadhalika. 4i. **Tu-na-paswa** (PiA) ku-jikinga (Pm) na ukimwi kwa kutojamiiiana tukiwa katika umri mdogo hadi tu-ta-ka-po-oa (Pv) au ku-olewa, 4ii. **i-ki-shindikana** (Pm) tu-tumie (Pm) kondomu. 5. **Mama** a-na-po-kuwa (PiA) mjamzito a-pime (Pb) kwanza virusi vya ukimwi ili ajue (Pme) a-ta-mkingaje (Pm) mtoto aliye tumboni. 6. **Kabla ya ku-ongezewa** (Pm) damu lazima damu hiyo i-pimwe (Pb) kwanza. 7. **Ku-totumia** (Pme) vitu vyenye ncha kali zaidi ya mtu mmoja. 8i. **Kuna** (Pe) madhara mengi yanayotokana na ukimwi kama vile: mtu a-na-pougua (Pme) ukimwi huwa (PiA) hana nguvu ya kufanya kazi, 8ii. **hivyo huwa** (PiA) mzigo kwa wale wa-na-olea (Pb) kwani (Cr) huwa (PiA) kama mtoto mchanga. 8iii. **vilevile, mtu** a-na-po-kuwa (Pp) na ukimwi yeye mwenyewe hupata (Pme) mateso makali kutokana na magonjwa na maumivu. 9. **Pia, mtu** a-na-pougua (Pme) ukimwi hatima yake ni (PiA) kifo hivyo u-acha (Pb) majonzi kwa familia i-na-yo-m-tegemea, (Pb) jamii na hata taifa kwani nguvu kazi yake i-me-potea. (Pb) 10i. **Kwa hivyo, vijana, wazee, hata watoto** tu-epuke (Pm) tabia hatarishi zinazo-pelekea (Pm) maabukizi ya virusi vya ukimwi kama vile ulevi wa kupindukia, matumizi ya dawa za kulevya, ngono zembe 10ii. **na pia tu-pime** (Pb) kwa hiyari ili kupanga (Pm) maisha yetu ya baadaye.

APPENDIX 50 CONTINUING

Mood class	Text 2
declarative	17
interrogative	0
imperative	0
exclamative	0
incomplete/unintelligible	0
total ranking clauses	17

Circumstantial elements	Text 2
location	0
extent	0
manner	1
reasons	3
total	3

Theme analysis	Text 2
textual Theme	7
interpersonal element as Theme	0
dependent clause as Theme	1
ranking clause	17

Process type	Text 2
material	24
mental	4
verbal	2
behavioural	8
existential	1
relational: attributive	5
relational: identifying	2
relational: possessive	0
causative	7
total number of processes	35

Cohesive tie analysis	Text 2
1. reference (endophoric)	
anaphoric	22
cataphoric	0
substitution	0
ellipsis	0
2. conjunctions	
elaborating	0
extending	11
enhancing	3
3. lexical cohesion	
repetition	14
collocation	0
No of sentences	7

APPENDIX 51

Key:

P = Process, Pm = material, Pme = mental, Pb = behavioural, Pv = verbal,

Pe = existential, PiA = intensive-Attributive, PiI = intensive-Identifying Pp = possessive, Pc = causative

Textual Theme in *italics*

Interpersonal Theme in CAPITALS

Topical Theme in **bold**

Dependent clause as Theme: **whole clause in bold and underlined**

C = Circumstance, Clo = location, Cex = extent, Cm = manner, Cr = reason

INSHA KUHUSU MILA POTOFU TANZANIA (Ehudi – Shule ya sekondari ‘Y’)

1i. **Tu-ki-anza** (Pm) kuchambua nini maaana ya mila potofu, 1ii. **mila potofu** ni (PiI) zile sheria zilizo-wekwa (Pm) na kabila fulani ambazo athari zake ni (PiA) mbaya, 1iii. mila hizi ni (PiA) kama ukeketaji watoto wa kike, kuto-peleka (Pm) watoto wa kike shule na ku-ozesha (Pm) mabinti wangali wadogo. 2. **Uki-angalia** (Pb) kwa undani mila hizi hulenga (PiI) hasa ku-kandamiza (Pm) wanawake. *3i. Athari zake katika jamii, *3ii. kwa mfano mila ya ukeketaji. 4i. **Msichana** hupata (Pme) maumivu makali pamoja na ku-tokwa (Pm) na damu nyingi sana. 4ii. **wakati mwingine** hupelekea (Pc) hadi kifo. 5i. **Kwa upande** wa kutowa-peleka (Pm) wasichana shule, 5ii. **athari zake** ni (PiA) kama ku-changia (Pm) ongezeko la umasikini. 6. **Vijana hawa** wengi wao hujiingiza (Pm) katika makundi maovu kama vile kuvuta (Pm) bangi, matumizi ya madawa ya kulevya, kunywa pombe na ukahaba. 7i. **Mila ya** ku-ozesha (Pm) mabinti katika umri mdogo. 7ii. **kwanza binti huyu mara nyingi** ku-ozeshwa (Pm) kwa ku-lazimishwa, (Pm) (Cm), 7iii. **hupata** (Pme) athari kama vile ku-athirika (Pb) kisaikolojia, kushindwa kuwa (Pm) na maamuzi kwani (Cr) akili yake bado ni (PiA) changa. 8. **Katika insha hii tu-meona** (Pme) athari za mila potofu katika nchi yetu. 9i. **Ushauri wangu kwa wanajamii wote** tu-jitahidi (Pm) ku-tokomeza (Pm) mila hizi. 9ii. **kwani** (Cr) kwa kiasi Fulani (Cex) hurudisha (Pm) maendeleo ya nchi yetu nyuma.

N.B The starred constructions 3i and 3ii are neither sentences nor clauses, hence they have not been analysed.

APPENDIX 51 CONTINUING

Mood class		Process type	
declarative	12	material	17
interrogative	0	mental	3
imperative	0	verbal	0
exclamative	0	behavioural	2
incomplete/unintelligible	2	existential	0
total ranking clauses	14	relational: attributive	4
		relational: identifying	2
		relational: possessive	0
		causative	1
		total number of processes	29
Circumstantial elements		Cohesive tie analysis	
location	0	4. reference (endophoric)	
extent	1	anaphoric	17
manner	1	cataphoric	0
reasons	2	substitution	6
total	4	ellipsis	0
		5. conjunctions	
		elaborating	2
		extending	3
		enhancing	2
		6. lexical cohesion	
		repetition	5
		collocation	0
		No of sentences	9
Theme analysis			
textual Theme	3		
interpersonal element as Theme	0		
dependent clause as Theme	0		
ranking clause	14		

APPENDIX 52

INSHA KUHUSU MILA POTOVU TANZANIA (Anthony – Shule ya Sekondari ya ‘Y’)

1i. **Mila potovu** ni (PiI) zile zinazo-enda (Pm) kinyume na taratibu za mila za Tanzania. 1ii. **mfano wa hizo mila potovu** ni (PiA) kama vile ukeketaji, ku-wa-oza mabinti wadogo, ku-nyanyasa (Pb) yatima n.k. 2. *Katika mila potofu, hili jambo la ukeketaji bado* li-na-endelea (Pm) katika jamii mbalimbali hapa Tanzania hasa jamii za wamasai. 3. *Katika swala hili la ukeketaji, madhara yake* ni (PiA) kutokwa (Pm) na damu nyingi wakati wa kuji-fungua. (Pm) 4i. *Pamoja na hayo, kuna* (Pe) hili jambo la kuwa-oza (Pm) mabinti wadogo bila ridhaa yao. 4ii. **LA HASHA!** hii ni (PiI) njia mojawapo ya kung’ang’ania (Pm) umasikini na ku-ruhusu (Pm) maabukizi ya magonjwa ya zinaa. 4iii. *kwa mfano, huyu binti a-ta-ka-po-olewa* (Pb) kwa nguvu, atakuwa ha-ja-ji-andaa (Pme) kwa maisha ya ndoa zaidi ya kum-tegemea (Pm) mume wake kwa kila kitu hata nepi ya mtoto na pia nguo zake. 4iv. *pia i-ki-tokea* (Pm) **yule mwanaume** a-me-ambukizwa (Pb) basi na yule binti ataambukizwa. (Pb) 5. **Na-penda** (Pme) kuwa-ambia (Pv) watanzania wenzangu kuwa, achaneni (Pm) na mila potofu kwani (Cr) ni (PiI) miongoni mwa mambo yanayo-rudisha (Pm) maendeleo yetu nyuma.

APPENDIX 52 CONTINUING

Mood class	
declarative	8
interrogative	0
imperative	0
exclamative	1
incomplete/unintelligible	0
total ranking clauses	9

Circumstantial elements	
location	0
extent	0
manner	0
reasons	1
total	1

Theme analysis	
textual Theme	5
interpersonal element as Theme	1
dependent clause as Theme	0
ranking clause	9

Process type	
material	11
mental	2
verbal	1
behavioural	4
existential	1
relational: attributive	2
relational: identifying	3
relational: possessive	0
causative	0
total number of processes	24

Cohesive tie analysis	
1. reference (endophoric)	
anaphoric	15
cataphoric	4
substitution	2
ellipsis	0
2. conjunctions	
elaborating	3
extending	5
enhancing	1
3. lexical cohesion	
repetition	4
collocation	0
No of sentences	5

APPENDIX 53

INSHA KUHUSU MILA POTOVU TANZANIA (Bakuza – Shule ya sekondari ya ‘Y’)

1. **Mila potofu** ni (PiI) kanuni au utaratibu uliowekwa (Pm) na mtu au watu kwa lengo la ku-endeleza (Pm) matakwa yao. 2. **Mila potofu** ni (PiI) kama kutowa-peleka (Pm) watoto wa kike shule hii ni (PiA) mila mbaya sana kwani bila elimu taifa lita-baki (Pm) nyuma kimaendeleo. 3. **Umaskini nao** hu-ongezeka (Pm) kutokana na kukosa elimu nchini. 4. **Kuamini** (Pme) imani za kishirikina hili ni (PiA) tatizo kwani (Cr) watu wengi hupotea (Pm) kwa njia hiyo kutokana na kukosekana kwa elimu. 5. **Ili ku-epukana (Pm) na matatizo hayo** ni (PiA) lazima kuelimisha jamii itambue (Pme) umuhimu wa elimu, kuwa-peleka (Pm) watoto hasa wa kike shuleni ili kufuta (Pm) mila potofu.

APPENDIX 53 CONTINUING

Mood class	
declarative	7
interrogative	0
imperative	0
exclamative	0
incomplete/unintelligible	0
total ranking clauses	7

Circumstantial elements	
location	0
extent	0
manner	0
reasons	1
total	1

Theme analysis	
textual Theme	3
interpersonal element as Theme	0
dependent clause as Theme	0
ranking clause	7

Process type	
material	9
mental	2
verbal	0
behavioural	0
existential	0
relational: attributive	3
relational: identifying	2
relational: possessive	0
causative	0
total number of processes	16

Cohesive tie analysis	
1 reference (endophoric)	
anaphoric	17
cataphoric	0
substitution	6
ellipsis	0
2 conjunctions	
elaborating	2
extending	3
enhancing	2
3. lexical cohesion	
repetition	5
collocation	0
No of sentences	5

INSHA KUHUSU MILA POTOVU TANZANIA (Kingdom – Shule ya Msingi ya ‘Y’)

1i. **Mila potofu maana yake** ni (PiI) upotofu wa mawazo fulani au akili katika jamii au familia fulani ya watu ili kukizi (Pm) haja zao. 1ii. **na maana ya hili jambo** ni (PiA) kwamba watu wana-po-sikiliza (Pb) vyombo vya habari liiii. **au ku-hudhulia** (Pm) katika mikutano liv. **au kusoma** (Pm) vipeperushi watu wawe na umuhimu juu ya swala hili kwamba waache. 2i. *Kuhusu mila potofu, wanawake wengi wa-na-kufa* (Pb) kwa kukeketwa. (Pb) 2ii. *na watu wengi huwa* (PiA) maskini kwa ajili ya mila. 3. **Habari i-na-yo-onyesha** (Pm) kwamba wanawake wana-kufa (Pb) kwa ku-keketwa (Pb) pale wanapoji-fungua (Pm) huwa wanatoa (Pm) damu nyingi sana. 4i. **na watu au wananchi** huwa maskini kwa kue-endekeza (Pm) (Cr) ngoma za jadi. 4ii. *kwa mfano ngoma za majini, hizi ngoma hupoteza* (Pm) fedha nyingi ambazo wananchi au wanajamii fulani wana-potoa (Pm) hela kwa yale mambo huwa wanakuwa (PiA) wagumu tena ku-tafuta (Pm) fedha hivyo, ku-sababisha (Pc) tena umaskini.

APPENDIX 54 CONTINUING

Mood class	
declarative	9
interrogative	0
imperative	0
exclamative	0
incomplete/unintelligible	0
total ranking clauses	9

Circumstantial elements	
location	0
extent	0
manner	0
reasons	1
total	1

Theme analysis	
textual Theme	3
interpersonal element as Theme	0
dependent clause as Theme	0
ranking clause	9

Process type	
material	10
mental	0
verbal	0
behavioural	5
existential	0
relational: attributive	3
relational: identifying	1
relational: possessive	0
causative	1
total number of processes	20

Cohesive tie analysis	
1. reference (endophoric)	
anaphoric	17
cataphoric	0
substitution	6
ellipsis	0
2. conjunctions	
elaborating	2
extending	3
enhancing	2
3. lexical cohesion	
repetition	5
collocation	0
No of sentences	4

APPENDIX 55

KEY

P = Process, Pm = material, Pme = mental, Pb = behavioural, Pv = verbal,
Pe = existential, PiA = intensive-Attributive, Pil = intensive-Identifying, Pp = possessive, Pc =
causative

Textual Theme in *italics*

Interpersonal Theme in CAPITALS

Topical Theme in **bold**

Dependent clause as Theme: **whole clause in bold and underlined**

C = Circumstance, Clo = location, Cex = extent, Cm = manner, Cr = reason

INSHA KUHUSU 'KAZI NINAYOIPENDA' (Jennipher – Shule ya sekondari ya 'Z')

1. **Kazi** ni (Pil) shughuli ya aina yoyote ile ambayo inaweza kumpatia (Pm) mtu kipato. 2. **Kuna** (Pe) aina mbalimbali za kazi kama vile uhasibu, ualimu, udaktari, uuguzi, ukulima na ufanya biashara. 3. **Mimi** ni-na-penda (Pme) kuwa (PiA) daktari wa wanawake na watoto. 4. *Hii* ni (Pil) kazi ninayoi-penda (Pme) sana kwani (Cr) kwa sasa hivi madaktari wanawake ni (PiA) wachache, asilimia kubwa ni (Pi) madaktari wa kiume. 5. *Hivyo* nikiwa (PiA) daktari ni-ta-weza ku-wa-saidia (Pm) wanawake na watoto hasa wale wanao-ona (Pi) aibu kueleza (Pv) matatizo yao kwa madaktari wa kiume. 6. *Vilevile* ni-ta-wa-saidia (Pm) wanawake hasa wakati wa kuji-fungua (Pb) na wale wenye (Pp) matatizo makubwa hasa yale ya upasuaji. 7i. *Hivyo* ni-ta-jitahidi kusoma (Pm) kwa bidii (Cm) ili niweze (Pm) kufikia (Pm) malengo yangu 7ii. *na* ni-weze (Pm) ku-elimisha (Pm) jamii kutokana na elimu ni-ta-ka-yo-pata. (Pme) 8. **Ni**-nawa-shauri (Pv) na wanafunzi wengine hasa wasichana wa-some (Pm) kwa bidii (Cm) ili wa-weze (Pm) ku-timiza (Pm) malengo yao.

APPENDIX 55 CONTINUING

Mood class		Process type	
declarative	9	material	11
interrogative	0	mental	3
imperative	0	verbal	2
exclamative	0	behavioural	1
incomplete/unintelligible	0	existential	1
total ranking clauses	9	relational: attributive	3
		relational: identifying	2
		relational: possessive	1
		causative	0
		total number of processes	24
Circumstantial elements		Cohesive tie analysis	
location	0	3. reference (endophoric)	
extent	0	anaphoric	22
manner	2	cataphoric	1
reasons	1	substitution	3
total	3	ellipsis	0
		4. conjunctions	
		elaborating	4
		extending	6
		enhancing	2
		3. lexical cohesion	
		repetition	1
		collocation	0
		No of sentences	8
Theme analysis			
textual Theme	5		
interpersonal element as Theme	0		
dependent clause as Theme	0		
ranking clause	9		

INSHA KUHUSU KA ZI NINAYOIPENDA (Mrango – Shule ya Msingi ‘Z’)

1i. **Kazi** ni (PiI) shughuli ambayo mtu anai-fanya (Pm) ili aweze kumudu (Pm) maisha yake. 1ii. shughuli hii yaweza kuwa (PiA) halali au siyo halali. 2. **mfano wa shughuli** ambazo ni (PiA) halali ni (PiA) kama vile kuwa mwalimu, daktari, nesi nakadhalika. 3. **Mfano wa kazi** ambazo watu huzifanya (Pm) ila siyo halali ni (PiA) kama vile ujambazi, uuzaji wa madawa ya kulevya nakadhalika. 4i. **Kazi ni-na-yo-i-penda** (Pme) mimi katika maisha yangu ya baadaye ni kuwa (PiA) daktari. 4ii. **ni-me-penda** (Pme) kazi hii kwa sababu, (Cr) kwanza na-penda (Pme) jinsi madaktari wanavyo-vaa, (Pm) 4iii. **yaani wa-na-pendeza** (Pme) sana. 5. **Pili, na-penda** (Pme) sana kuwa-hudumia (Pm) wagonjwa wa aina yeyote ile. 6. **Pia na-penda** (Pme) sana somo la biolojia ambalo ndilo (PiI) kiini cha kazi hiyo. 7i. **Kwa hiyo, na-penda** (Pme) kuwa-shauri (Pv) watu wote hasa wakina mama waji-tokeze (Pm) kwa wingi ku-somea (Pm) kazi hii kwani, (Cr) 7ii. **udaktari** ni (PiA) kazi nzuri.

APPENDIX 56 CONTINUING

Mood class	
declarative	10
interrogative	0
imperative	0
exclamative	0
incomplete/unintelligible	0
total ranking clauses	10

Circumstantial elements	
location	0
extent	0
manner	0
reasons	2
total	2

Theme analysis	
textual Theme	5
interpersonal element as Theme	0
dependent clause as Theme	0
ranking clause	10

Process type	
material	11
mental	7
verbal	1
behavioural	0
existential	0
relational: attributive	6
relational: identifying	2
relational: possessive	0
causative	0
total number of processes	27

Cohesive tie analysis	
1. reference (endophoric)	
anaphoric	22
cataphoric	1
substitution	3
ellipsis	0
2. conjunctions	
elaborating	4
extending	6
enhancing	2
3. lexical cohesion	
repetition	1
collocation	0
No of sentences	7

APPENDIX 57

INSHA KUHUSU 'KAZI NINAYOIPENDA' (Chiku– Shule ya sekondari ya 'Z')

1. **Kazi** ni (PiI) shughuli yoyote ambayo inaweza kukupatia (Pm) mahitaji mbalimbali. 2. **Kuna** (Pe) kazi mbalimbali kama vile ualimu, uhasibu, udaktari na kadhalika. 3. *Katika kuchagua kazi i-na-tegemea* (Pm) na masomo yako uliyo-chagua (Pm) pia na uzoefu ulionao. 4. **Mimi** ningependa (Pme) ku-chagua (Pm) kazi ya udaktari. 5. **Udaktari** ni (PiI) kazi ambayo ni (PiI) uchunguzi wa viumbe hai mbalimbali. 6i. *Pia ukiwa* (PiA) daktari unaweza kutibu (Pm) magonjwa mbalimbali 6ii *na u-ka-jua* (Pme) kuwa kutokana na dalili hizi basi huyu ana (Pp) ugonjwa fulani 6iii na unaweza kuokoa (Pm) maisha ya watu mbalimbali. 7. **Na-penda** (Pme) kuwausia kuwa mchague (Pm) kazi ya udaktari kwani (Cr) ni (PiA) nzuri na ina (Pp) manufaa mengi.

APPENDIX 57 CONTINUING

Mood class	
declarative	9
interrogative	0
imperative	0
exclamative	0
incomplete/unintelligible	0
total ranking clauses	9

Circumstantial elements	
location	0
extent	0
manner	0
reasons	1
total	0

Theme analysis	
textual Theme	5
interpersonal element as Theme	0
dependent clause as Theme	0
ranking clause	9

Process type	
material	7
mental	3
verbal	0
behavioural	0
existential	1
relational: attributive	2
relational: identifying	3
relational: possessive	2
causative	0
total number of processes	18

Cohesive tie analysis	
1. reference (endophoric)	
anaphoric	22
cataphoric	1
substitution	3
ellipsis	0
1. conjunctions	
elaborating	4
extending	6
enhancing	2
3. lexical cohesion	
repetition	1
collocation	0
No of sentences	7

APPENDIX 58

INSHA KUHUSU 'KAZI NINAYOIPENDA' (Selina- Shule ya sekondari ya 'Z')

1. **Mimi** naitwa (PiA) Selina Mbwilo. 2. **Ni-na-soma** (Pm) katika shule ya sekondari ya mapipa. (Clo) 3. Kwa sasa nipo (PiI) kidato cha tatu. 4i. **Mimi SELINA** baada ya kumaliza kidato cha sita na kama Mungu aki-penda (Pme) nika-maliza (Pm) chuo kikuu, 4ii. na-penda (Pme) sana kuja kuwa mhasibu. 5. **Hii kazi ya uhasibu** ni-li-tokea (Pm) kui-penda (Pme) tokea nikiwa mdogo na hasa kipindi nilipo-fika (Pm) kidato cha kwanza. 6. **Ni-li-po-fika** (Pm) kidato cha kwanza kwa sababu (Cr) nilikuwa na-penda (Pme) hiyo kazi nili-pendelea (Pme) kuchukua masomo ya sayansi ambayo ni (PiI) hesabu, Chemistry na Physics. 7. *Kwa hiyo* nategemea Mungu akini-saidia (Pm) baadaye katika maisha yangu nitakuja kuwa (Pm) mfanyakazi wa kazi ya uhasibu. 8. *Pia* **na-penda** (Pme) kuwa-shauri (Pv) wanao-penda (Pme) hii kazi tusome (Pm) kwa bidii sana. (Cm)

APPENDIX 58 CONTINUING

Mood class	
declarative	8
interrogative	0
imperative	0
exclamative	0
incomplete/unintelligible	0
total ranking clauses	8

Circumstantial elements	
location	1
extent	0
manner	1
reasons	1
total	3

Theme analysis	
textual Theme	5
interpersonal element as Theme	0
dependent clause as Theme	0
ranking clause	8

Process type	
material	8
mental	7
verbal	1
behavioural	0
existential	0
relational: attributive	1
relational: identifying	2
relational: possessive	0
causative	0
total number of processes	19

Cohesive tie analysis	
1. reference (endophoric)	
anaphoric	22
cataphoric	1
substitution	3
ellipsis	0
2. conjunctions	
elaborating	4
extending	6
enhancing	2
3. lexical cohesion	
repetition	1
collocation	0
No of sentences	8