

# Appendix A: Teaching literature in the multicultural classroom

## **A research planning template: 2008**

This template is aimed at making it easier to plan, implement and document the interventions that are being trialled with participating classes in the first two terms of 2008. The steps in the template are based on the process modelled at the round-table meeting of the project team on July 2007.

This template does not include the first three steps of this process, that is:

**Step 1:** What kind of teacher am I and how could I be different?

Most 2008 teacher researchers completed reflective profiles in the beginning of 2007. However, if you are new to the project in 2008, you will need to complete this early this year. Terry will be collating this material on behalf of secondary teacher-researchers, and Gail for intermediate/primary teacher-researchers.

**Step 2:** Who are my students?

All teacher-researchers will need to collect ethnicity data for their students.

**Step 3:** What are my students good at? Where are there gaps? (Use performance data).

We expect teacher-researchers to collect and reflect on this kind of data from a range of sources.

The key thing is to ensure that this data is maintained and stored systematically, either in hard or soft copy form (preferably both).

## **Introduction**

Use this section of the template to write a brief overview of what you are going to **do** with your students in your new or revised unit. In addition, provide a brief rationale say **why** you are going to do this.

**Step 4: Identify some specific learning objectives that emerge from the preceding steps.**

(Here are Terry's examples: Feel free to edit these out of your file at any time!

1. Students understand that texts offer "versions of reality" that can be contested.
2. Students can identify ways in which texts construct these "versions of reality".

3. Students enjoy comparing the ways in which different (cultural) groups view a text.
4. Students can develop narratives using a range of plot elements.
5. Students appreciate that the “same” story can have different “treatments” (depending on form, genre and mode.)

List your objectives below: Since these are likely to apply to a unit of work (i.e. a sequence of work of time), they may be quite broad. **NB: Make sure they are numbered. NBB: Ensure that at least ONE of your objectives refers to cultural and/or linguistic diversity.**

### **Step 5: Ascertaining diagnostically what my students can do in relation to my chosen objectives**

Consider the following:

- Am I going to use a standardised test and/or a diagnostic test of some kind with my students before the unit of work begins? If so, what?
- Am I going to use a specially tailored test of my own design (see the example from Margaret Moumou) which is related to (at least some of) the objectives in Step 5. If yes, it would be good to insert it in this section of the template.
- Am I going to design a questionnaire that indicates student attitudes to certain tasks *before* my intervention?

**NB: Data from this diagnostic test should be kept under Step 7 of this template.**

### **Step 6: Designing learning tasks or activities to support objectives**

This is in many ways the heart of what we are doing in this project! That is, we are designing learning activities which we believe will help our students achieve the learning objectives (or outcomes) we have identified in Step 4. In *may* be that certain activities will occur to us once the unit has started, or we will modify some of the activities we plan. However, it is important to have a sense of the *sorts* of activities we intend to engage our students in. Use this part of the template to:

1. Describe the activities you design and plan to use before the unit starts
2. Comment on how the design of any of these activities changes in the course of the unit
3. Describe activities developed in the course of the unit of work

It would be a good idea to make a clear link between an activity and an objective for the unit where this is relevant.

**NB:** Ensure that you incorporate tasks and activities that utilise cultural diversity as a resource, or address issues of cultural and linguistic diversity in some way.

(Here is Terry’s example. Again, feel free to remove this from your record at any time:

- Pre-reading task: Interview a family member who is knowledgeable in your culture. Who does this person regard as a hero in your culture (real or fictional)? What qualities makes this person a hero? [Obj 1]
- List the qualities *you* think a hero should have. [Obj 1]
- Over a range of texts, identify in groups (with teacher support and guidance) representations of heroes and some of the language uses (including visual language) associated with these heroes. List some of the ways these heroes act and suggest ways a *different* sort of hero might act in the same situation. [Obj 1])

Gail's example: This will depend on the focus of your unit/lesson series.

- Introduction: Discussion, visit, reading a story.
- List, or compose together, the key points of the story, account .. (authorised reading) [Obj 2]
- Consider alternative versions (another ending, different roles, other points of view) [Obj 1, 2, 4]

Over a range of texts related to the topic/unit consider a variety of texts (across the strands)

- Compare different accounts and views [Obj 1, 3]
- Re-write, reconstruct alternative re-presentations and language use [Obj 1, 3, 4 ])

**Step 7: Identify and collect data that would indicate that the nominated learning is occurring and in what degree.**

List your data sources below (remove any you won't be using and add items that are not included in this list):

- Pre-intervention diagnostic test
- Post-intervention test (paralleling pre-intervention diagnostic test)
- Questionnaire testing student attitudes to particular activities and learning achieved
- Observational data
- Interviews with students
- Focus groups
- Student work samples

You can use this part of the template to insert any data collection instruments you develop (e.g. tests, questionnaires, observation schedules, interview questions, and so on)

**Timeline:** When do you plan to collect this data? Use a table such as the following to plan this.

<b>Type of data</b>	When to be collected (date)? How? By whom? etc.	Relevant objective (s)

Re data storage:

Clearly data needs to be stored carefully and be available for analysis. If data is in soft copy form, it could be stored in this part of the file template. (Just keep inserting!)

**Step 8: Analysing my data**

Different data require a different kind of analysis. Some kinds of analysis can be done in consultation with other team members. Other you might choose to do unassisted. Use this section of your template to insert the results of any analyses you do.

# Appendix B: Teaching literature in the multicultural classroom

## Teacher report template

The structure below is a suggestion only. It offers a reasonably standard sequence that one might follow in reporting on what happened when you tried something new in your classroom practice. The headings themselves can be reworded.

**Introduction:** The following report is based on a single case study that was part of a larger TLRI project on “Teaching literature in the multicultural classroom” that was managed by a research team from the University of Waikato’s School of Education.” Provide a brief overview of this project and your place in it. [This bit could easily be written by a member of the university team.]

**Reflecting on my own practice:** A possible opening sentence might be: “I brought to my involvement in this project a number of understandings about the place of literature in my classroom programme. However, I wanted to reflect on these, further my professional development and introduce some changes into my teaching practice.” [Here you talk about yourself as a teacher in a number of paragraphs, perhaps refer to ways some of your understandings were challenged through working with others, and spell out in broad terms what you wanted to do. This is where you should list your objectives (see the research template). *Don’t* describe your intervention in detail at this point.]

**The teaching and learning context or My class:** In this section tell us the important information about your class, e.g. ethnic composition, linguistic diversity, what they were good at (or not), management issues, special qualities. If you have *pre*-intervention data that is relevant, you could talk about it here.

**Trying something new:** In this section, describe in some detail your intervention, that is, what you did. This is also the place to discuss the data you collected. (If your data was corroborated by another person, this is the place to talk about this.)

**What emerged? or Findings:** In this section, tell us systematically what you found out through an analysis of the data. In particular, what did you students learn and what tasks/activities/approaches helped them (or not) in their learning?

**Discussion and conclusion:** In this section, there are a number of key things to talk about.

- What you learnt about yourself as a teacher and your practice
- What are your unanswered questions?
- What are the implications of your case study for yourself? for your teaching practice? for other teachers? for the education system?
- And so on .....



## Appendix C: Questions for reflection

### **Me and my students**

1. How well do I know my students' cultural/linguistic backgrounds?
2. To what extent does my knowledge of their backgrounds affect my choice of reading/viewing material?
3. To what extent does this knowledge affect the way I conduct classroom interaction?
4. To what extent does this knowledge affect my choice and design of learning activities and processes?

### **My view of English as a subject/how do I see such fundamental processes as “reading” and “writing”?**

1. What aspects of a cultural heritage view of English/literacy am I sympathetic to?
2. What aspects of a personal view of English/literacy am I sympathetic to?
3. What aspects of a textual and sub-textual skills view of English/literacy am I sympathetic to?
4. What aspects of a critical literacy view of English/literacy am I sympathetic to?

### **Choosing “texts” for reading/viewing/listening**

1. On what basis do I choose texts? What factors influence my choice (high interest? relevance to students' cultural and linguistic backgrounds? to widen their horizons? readability or accessibility? for a particular pedagogical purpose?)

### **The place of writing**

1. How do I view the relationship between reading and writing (composing)?
2. What is the balance in my classroom between writing and reading?
3. What view do I have of the writing process?
4. Do I subscribe to a view of the “teacher-as-writer”? If so, how is this reflected in my teaching?
5. What types of texts do I get my students to write/compose? Why?

### **Pedagogy**

1. What skills and understandings do I want my students to develop in relation to the reading of literary texts?
2. What sorts of activities do I use to help them develop these reading/viewing/listening?
3. What skills and understandings do I want my students to develop in relation to the composing of literary texts?
4. What sorts of activities do I use to help them develop these composing skills?
5. What place do inquiry skills have in my classroom, especially in relation to the reading and composing of literary texts?

### **Classroom discourse or talk**

1. What words do I expect myself and my students to use in relation to the relationship between texts and their social context?
2. What words do I expect myself and my students to use in relation to the overall structure of texts?
3. What words do I expect myself and my students to use in relation to sentence-level structures?
4. What words do I expect myself and my students to use in relation to the words used in texts (diction)?
5. What words do I expect myself and my students to use in relation to the prosodic and kinesic (body language) features of oral or audio-visual texts?
6. What words do I expect myself and my students to use in relation to the visual/pictorial aspects of texts.
7. How confident do I feel about my own “technical” vocabulary?

### **The place of technology**

1. What role does technology play in the communicative processes I encourage in my classroom (including presentation).
2. What role does technology play in the pedagogical processes I favour in my classroom?
3. Do I use digital texts for reading? In particular do I use the digital forms of “literary” texts for reading?
4. To what extent do my students use technology for composing (literary) texts?
5. To what extent do my students produce digital literary texts?



## Appendix D: Critical literacy pretest

### Seeing Granny

By James Berry

Toothless, she kisses  
With fleshly lips  
Rounded, like mouth  
of a bottle, all wet.

She bruises your face  
Almost, with two  
Loving tree-root hands.

She makes you sit, fixed.  
She then stuffs you  
With boiled pudding and lemonade.

She watches you feed  
on her food. She milks  
you dry of answers  
about the goat she gave you.

Read the poem entitled “**Seeing Granny**” by James Berry and answer as many of the questions below as you possibly can.

1. After reading this poem, write three sentences of the events this poem describes.
2. How do you think the speaker in the poem feel about his grandmother? What in the poem makes you think that?
3. The grandmother’s lips are compared to the mouth of a bottle: “*fleshy lips rounded like mouth of a bottle*”. Is that a metaphor or a simile?
4. What opinion of grandmothers is that poem trying to get you to believe in?
5. Do you agree that all grandmothers are like that?
6. How are grandmothers you know different to the one in the poem?



## Appendix E: White comedy

### *White Comedy*

(from "Propa Propaganda" by Benjamin Zephaniah )

"I waz whitemailed  
By a white witch,  
Wid white magic  
An white lies,  
Branded by a white sheep  
I slaved as a whitesmith  
Near a white spot  
Where I suffered whitewater fever.  
Whitelisted as a whiteleg  
I waz in de white book  
As a master of white art,  
It waz like white death."

### *Telephone Conversation*

by Wole Soyinka

The price seemed reasonable, location  
Indifferent. The landlady swore she lived  
Off premises. Nothing remained  
But self-confession. "Madam," I warned,  
"I hate a wasted journey - I am African."  
Silence. Silenced transmission of  
Pressurised good-breeding. Voice, when it came,  
Lipstick coated, long gold-rolled  
Cigarette holder pipped. Caught I was, foully.  
"HOW DARK?" I had not misheard "ARE YOU LIGHT  
OR VERY DARK?" Button B. Button A. Stench  
Of rancid breath of public hide-and-speak.  
Red booth. Red pillar-box. Red double-tiered  
Omnibus squelching tar. It was real! Shamed  
By ill-mannered silence, surrender  
Pushed dumbfounded to beg simplification.  
Considerate she was, varying the emphasis A  
RE YOU DARK? OR VERY LIGHT?" Revelation came.  
"You mean - like plain or milk chocolate?"  
Her assent was clinical, crushing in its light  
Impersonality. Rapidly, wave-length adjusted  
I choose. "West African sepia"- and as an afterthought,  
"Down in my passport."  
Silence of spectroscopic Flight of fancy, till truthfulness clanged her accent  
Hard on the mouthpiece. "WHAT'S THAT?" conceding  
"DON'T KNOW WHAT THAT IS." "Like brunette."  
"THAT'S DARK, ISN'T IT?" "Not altogether.  
Facially, I am brunette, but madam, you should see  
The rest of me. Palm of my hand, soles of my feet,

Are a peroxide blonde. Friction, caused -  
Foolishly, madam - by sitting down, has turned  
My bottom raven black - One moment madam!" sensing  
Her receiver rearing on the thunderclap  
About my ears - "Madam," I pleaded, "wouldn't you rather  
See for yourself?"

## Appendix F: “Donna”: In search for a prince

Once upon a time in a land where royalty ruled the land, a King was on his deathbed. The villagers were in mourning and everyone was wondering who was going to be the next King and Queen since the only child he and his wife had was a teenage girl by the name of Evangeline. He did not think she was ready to rule by herself yet.

One day the King asked of his beloved daughter,

*Search the lands far and wide,  
Find a prince without a bride,  
Bring him back and make him King  
Of our precious land Trontenham.*

That same day marked the day of the King’s death. Days went by and Evangeline was too busy with her father’s death that she didn’t think about what he had said to her in his last moments. Then out of the blue her mother asked if she wanted to be Queen. She, of course, said yes but not too soon.

“The Kingdom needs its royal family,” her mother reminded her.

“But I can’t do it on my own,” she replied sadly. Then she remembered what her father had told her. She recited it to her mother:

*Search the lands far and wide,  
Find a prince without a bride,  
Bring him back and make him King,  
Of our precious land of Trontenham.*

“I have to leave,” exclaimed Evangeline, “Mother, find a companion for me who will guide me through all royal lands and help me choose a King.”

“I will try,” her mother replied. The next day her mother held a request and trial for a guide for her daughter and by the end of the day a guide had been chosen for her. His name was Juan. He was from a French family and was a well respected member of the village. He was average looking but slightly ugly and was only a few years older than Evangeline.

After packing blankets, bread and other food, the two companions set out on their adventure leaving behind masses of hopeful cheering crowds. Two horses were handed to them and they thanked the owner as they rode off into the forest.

By nightfall the next day, Evangeline and Juan had come to a large kingdom with its name (Flatstone) written in stone on the gate. The castle in the centre was easily three times bigger than her castle with tall turrets and thick, stone walls. At the gate the princess introduced herself and Juan to the guard.

“Please,” she said politely, “I am princess Evangeline from Trontenham kingdom. My companion and I are seeking a place to stay and I am requesting a meeting with your royal family.”

“Come in, your highness,” the guard replied. As they walked through the village followed by the guard the people stopped and stared. They had never seen a princess other than their own before. When they got to the castle the guard told them to wait. The interior of the castle was clean, shining and spacious with marble floors and colourful, hand-made tapestries draped on every wall.

At last the guard came back.

“Follow me,” he said and led them to another room twice the size and even more spectacular. At the end of the room sat Flatstone’s royal family. At once Princess Evangeline saw she had a problem. The royal family did not consist of a prince.

“Hello,” said the Queen in a friendly way, “What brings you to our lovely kingdom?”

“Well, I am looking for a Prince to be my husband and rule Trontenham along side me but I see your family, like mine, does not have a royal son,” Evangeline explained.

“May we stay the night in your wonderful kingdom,” asked Juan.

“You are most welcome,” said the king cheerfully.

“I’m sorry we couldn’t help you,” said a tidily dressed young girl who Evangeline and Juan guessed was the princess of Flatstone.

Their stay in an immaculate room in the castle in Flatstone was most satisfactory. After a delicious breakfast and packing for another few days ride the two companions set out for their next destination. Luckily Juan knew the fastest routes between kingdoms.

“My father went on a great journey with his father. They visited a lot of kingdoms although we are only going to see a few of them,” Juan continued, “A lot of the ones far away from Trontenham do not have princes.”

“It was a pity you didn’t know that before we went to Flatstone.”

“Well my father unfortunately forgot to mention that in the stories he told me,” retorted Juan.

After the long ride they laughed and joked as they walked up to the next kingdom’s gates. It was around midday on a sunny day and Evangeline and Juan were sweating. No guard was at the gate and only a few villagers walked between the small houses. There wasn’t a castle in sight in the small village but there was an extra big house that stood out from the rest. Everything was painted bright colours. They walked through the gates towards the big house. After knocking on the door a short, elderly man opened it and asked of their business in Lancelof.

“My companion and I wish to visit your lovely royal family. You see I am Princess Evangeline of Trontenham and I am looking for a Prince to be my husband and rule as King with me as Queen,” said Evangeline. At hearing this, the man was delighted and let them into the house. Having lunch at a table was the royal family. At one end sat the Queen and at the other the King. Along the sides were an ugly Prince and an ogre-like Princess. As soon as Evangeline and Juan saw them they got a fright.

“What’s wrong with them,” whispered Evangeline.

“I don’t know but let’s get out of here,” Juan whispered back.

“I’m sorry,” Evangeline said out loud, “But I think we must have come to the wrong place. I know it is incredibly rude of us but we must leave immediately as we, um, have, um, a tight schedule.”

“Bye!” Juan said. They briskly walked out the door laughing softly, found their horses and once again set off for the next kingdom.

Because the companions were spending so much time together, Juan had become fond of Evangeline. Evangeline did not know this. As they rode through the forest day after day Juan wished he did not go on this adventure with her.

The next day they found another kingdom. It was equal in size to hers and just as equally beautiful. The guard at the iron gate of the stone wall was friendly and invited them in after a short introduction.

“Maybe this time we will be lucky,” Evangeline said hopefully.

“This kingdom is friends of yours and will probably gladly give you their prince,” Juan said with a tinge of sadness in his voice.

They met with the King and Queen and as Juan predicted they happily let Evangeline marry their handsome son. After grateful goodbyes and some happy tears, Princess Evangeline, Prince Goodwin and Juan set out for Trontenham.

At their arrival the Queen burst into tears and put on a pick feast and party. Everyone was so happy that the princess had found a prince. Evangeline wanted to get married as soon as possible as did the prince. So they scheduled the wedding to be two days from now.

The next day the Queen ordered the people to get the church ready for the ceremony. She also got new crowns made, dresses for the Princess and suits for the Prince, for their wedding was also going to be the day of their coronation.

Of course Juan was now madly in love with Evangeline and was wondering if she liked him. Being the smart person he is he decided to do the easy thing and asked her.

“Evangeline I know you are getting married and all but do you like me?” He asked awkwardly just hours before the wedding.

“Of course I do. Since going on that adventure you have become one of my best friends,” she replied sincerely, “I wish I could talk more but I have to get ready for the wedding and so do you, you are the best man remember.” And at that she walked away.

The wedding was beautiful and went smoothly. No one stood and objected to their marriage, including Juan and everyone enjoyed it and everyone lived happily ever after. Or so they should have.

But a few days went by and after opening presents and enjoying being married, Evangeline finally had time to think. She thought about Juan and what he had said to her before her wedding. Then it suddenly hit her Juan was in love with her and he was wondering if she was in love with him. Then she realised she was. Throughout their journey he had not just become her best friend but their friendship had transformed into love. She went and found Juan to see if it was true. He was sitting on the altar stairs in the church. All the decorations had been taken down. Evangeline walked up and sat down next to him.

“I should have known it sooner,” she said.

“Known what?” he asked.

“That you loved me and I loved you.” They smiled as they realised they had finally found their true love. Princess Evangeline was even happier because she had found someone worthy of ruling with her. Then simultaneously Evangeline and Juan remembered Prince Goodwin. Not knowing what to do they went and consulted the now former Queen.

“This has never happened before but I’m sure he will understand that you both have found true love,” she wisely said.

They sat in a room and discussed how they should tell Prince Goodwin. In the end they decided to just tell him straight out and hope for the best.

So the next morning they sat at a table with him and explained what had happened.

“We had no intention of hurting you but Juan and I have fallen in love,” she said anxiously. They sat quietly waiting for him to reply.

“Ok, ok, that is actually great,” said Goodwin with a sigh of relief.

“What?!” Evangeline and Juan said in unison.

“Yesterday I was just thinking about my old home and then a letter came from my family,” he explained, “They want me to come back and marry this princess so that our families will unite. I was wondering what was going to happen with you and me but now this has happened and I don’t need to worry about it anymore.”

“Well, I’d have to say we weren’t expecting this but good bye and we will miss you very much,” Evangeline said sincerely.

“When do leave?” Juan asked.

“Tomorrow morning,” Goodwin replied, “Good luck to the both of you.”

The next morning there was a small farewell breakfast as Prince Goodwin left.

Another wedding was planned for Juan and Queen Evangeline and also a coronation for Juan.

After the ceremony everyone wished them the well and bowed down to King Juan and Queen Evangeline. And of course this story is not complete without the famous last words, they lived happily ever after.





## Appendix G: *The Kite Runner* (Chapter X)

The icy wind tiptoed into the dark blind end alley where I stood, clutching tightly onto the big blue kite. Three tall figures stood before me, arms crossed, blocking my only exit. Their shadows danced in the orange-pink sunset, and then suddenly one moved, shifting towards me until it was no more than an inch away. I curled my fists, bit my lip and felt every tissue in my body tense, ready to make a move at the slightest sound or action.

Assef, on the other hand, seemed, despite the revolting smirk on his face, totally relaxed and confident as he twirled his brass knuckles. Behind him, stood his faithful disciples, their heads down, murmuring cowardly behind his back. Assef's cold animal stare pierced me as if he had captured his most favourite prey, ready to be slaughtered and consumed.

"You're in luck today, Hazara, because it's not going to cost anything, but that blue kite you're holding. Hand it over and you'll be free to go back to that wimp master of yours. A generous deal, isn't it?" Assef suggested, narrowing his eyes and looking down at me.

"It's mine. Agha Amir has won it fair and square at the kite tournament and I've run it for him with honour. It's his kite." I said, my voice quivering. Fear crept through me as I stepped forward and before I could stop myself, I picked a rock from the littered alley and hurled it into Assef's face, striking his forehead so that a trace of blood trickled down his nose. In an instant I was pinned, chest down, to the snow, my arms spread-eagled and clamped by vice-like hands and Assef slithered his cold fingers around the back of my neck as he climbed on top of me.

The blue kite was thrown aside as I struggled, landed amongst the piles of scrap and rubble littering the alley. Its blue glow illuminated in the twilight of the early dusk, revealing its magnificence. Hot tears flooded into my eyeballs but I choked them back as I attempted to reach for the blue kite, my hand quivering. I must get that kite back to Agha Amir. I must! I must! I must!

He tried with his entire mite to win the tournament so he could prove to Agha Sahib that he is worthy of his attention. All those times we spent together practising cutting kites, making kites and plucking the strings with our fingers until they bleed. Agha Amir's skills were phenomenal. He was the most outstanding competitor of the tournament. But that was wasted because of me. I had failed him. I was a worthless, useless servant. The distance between Agha Amir and Agha Sahib was as great as ever.

I had once again angered agha Amir, like that day when he had written his personal short story. I was the first to listen to it as he acknowledged me as his most faithful and worthy audience, but his kindness was disrupted by my arrogant questioning and ignorant curiosity. What position am I to question his great work? I am ever regretful of what I had done. That night, father had called me to him. He lectured me the history of Hazaras and Pashtuns; we are, and forever will be in the control of the Peshtuns and we must always obey their orders. We do not have the right to question or protest against our position for we are made to serve. Father and I, were amongst the most fortunate Hazara servants as Agha Sahib was kind and generous to us. He never treated us like servants, but as his family. Therefore, we must repay them with our unwavering loyalty because we have nothing better to offer. Their doing or saying we must never question and be ever grateful. Father made me promised that I will never deceive, contradict nor fail an order by Agha Amir and I promised him with my heart. For that, I am willing to sacrifice everything I have, everything.

"I don't know." whispered one of Assef's followers. "My father said it's sinful."

"Your father wouldn't know. Besides it's only a Hazara." Assef said, looking at them from one to the other. "Fine. Just hold him down then you cowards." He snapped as he loosened his grip on my neck whilst unbuckling his belt and knelt behind me.

I stopped struggling and lay there still. At the far end of the alley I saw a face, a familiar face, but only for a second and then it was gone. Disappeared into thin air as Assef leant forward and his quick rhythmic grunts filled the air.