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## **THE PEDAGOGIC RELEVANCE OF NAMIBIAN LITERATURE IN ENGLISH AT SECONDARY AND TERTIARY LEVELS**

A terminal research report submitted to the Institutional Research and Publication  
Committee (IRPC), NUST

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## ABSTRACT

*This study examined the pedagogic relevance of post-independent Namibian literature assessing the texts selected for tertiary and high school studies and evaluating course delivery methodologies. The study engaged chiefly the Namibian literature course facilitators of the two universities in Windhoek and collected the views of high school teachers and students in different regions of Namibia. The study also engaged the current University MA candidates in language departments through questionnaires. Through in-depth interviews, the research also sensitised educators, curriculum designers at NIED and high school learners to the significance of studying and reading Namibian literature in English. Significantly, the project advocated persuasively the inclusion of many more Namibian literary texts in the English curriculum at all levels of the Namibian education system. Visiting a total of 23 high schools and 2 public universities, the team collected 69 questionnaires, conducted 31 interviews with high school teachers and 32 with learners during 2018 and 2019. The views of 5 university lecturers and 2 language experts at NIED were also included in this report. A review of the latest (2018) Namibian high school curriculum (Grade 9-12) shows us that only two Namibian literary texts: Sifiso Nyathi's *God of Women* and a poem about Hendrik Witbooi were included in the new ESL syllabus along with other European canonical poems, plays and novels. The research team did not discover a single Namibian short story, novel or an autobiography as part of the high school ESL syllabus. The research team expected that in order to inculcate a reading and writing culture in Namibia, Namibian children's literature in English should have been introduced at the lower level, too. The Namibian high school ESL syllabus has given more focus on the descriptive, functional and communicative grammar tasks, essay writing exercises and short piece composition activities. The imaginative writing and creative thinking part of language teaching has almost been disused. On the contrary, at the tertiary level, it can be conspicuously observed that there exists a tremendous growth of research niche areas in the Namibian texts at UNAM and NUST. The research team documented the diversity of genres studied by the postgraduate Namibian students of language and literature departments of UNAM and NUST. Respondents who completed questionnaires and engaged in interviews and Focus Group Discussions (FGD's) recommended that literature in the Namibian high schools be taught to enhance the linguistic capabilities, overall personalities, the literary competencies of high school learners and inculcate the diverse Namibian cultures, values and traditions. This research has recommended a wide range of text selection strategies and listed several Namibian literary texts which can be studied either by the university or high school learners of English as subjects or research niche areas.*

**Keywords:** *language pedagogy, Namibian literature, relevance, literature teaching and ESL*

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## **PART ONE**

### **INTRODUCTION**

#### **1.1. Brief Background**

Namibia has been independent for 30 years and literary works that have been produced after independence have only been studied in isolation and there has not been an in-depth analysis of the sociologically and pedagogically relevant issues raised in all of the genres. According to Orford (1994 in Mbise and Vale, 2001), Namibian literature is the growing body of literature that expresses what it was and is to be Namibian. Chapman (1995) states that Namibia has colonial literature in German, Afrikaans and English which leaves Haarhoff's study lacking inclusivity because it does not cover indigenous literature. This has resulted in Namibian learners reading literature for 'art's sake' instead of 'art for a purpose.' This study examined the pedagogical relevance of post-independent Namibian literature investigating the texts selected for tertiary and high school studies. The study chiefly engaged the Namibian literature course coordinators of the two public universities in Windhoek. The study also engaged the current postgraduate students as well as those who currently hold teaching positions as English teachers through the medium of a questionnaire and interviews in some selected schools. This research sensitised both educators and students to the importance of studying Namibian literature.

Although Namibians read different literary texts, not everybody goes into a bookshop or library to pick one of the four genres of literature: poetry, novel, short stories or drama. Thus those who have to read literature are usually tertiary level students who major in English, BA English Honours students and learners in some high schools. These students are exposed to commonwealth literature, African literature, Namibian literature and world literatures. Namibian literature is studied to strike a balance in the literatures of the different regions they study as well as for purposes of comparison. However, Namibian literature raises different sociologically and pedagogically relevant issues that could be used by those who go into the teaching profession in their classroom to promote moral values and help curb social evils. The reality, however, is that there are not many Namibian literature books in English. This lack of a broad spectrum of Namibian literature hampers graduates to select or even study Namibian literature in their classroom.

#### **1.2. Problem Statement**

A study of the pedagogical relevance of Namibian literature in English at tertiary and high school levels in Namibia has been negligible. Teaching Namibian literature is given less attention compared to Western canonical literature. Namibian students are not sufficiently exposed to Namibian literature. The reading of Namibian literature is basically for entertainment. A review of the Namibian high school curriculum (2018, Grade 9-12) shows us that only two Namibian texts: Sifiso Nyathisi's *God of Women* and a poem about Hendrik Witbooi have been included in the new ESL syllabus along with other canonical poems, plays and novels. Experiences show that literature in the Namibian high schools is not taught to enhance the linguistic capabilities, overall personalities, the literary

competencies of high school learners and even to inculcate the diverse Namibian cultures, values and traditions. Namibian short stories, novels or autobiographies were excluded from the high school curriculum. On what criteria should Namibian literary texts be selected for academic and research purposes? Are the teaching methodologies appropriate for the teaching of literature in the Namibia context? Are the teachers sufficiently trained to grapple with the complexities of literature teaching? What is the fundamental purpose of teaching literature in the Namibian context? This current study examined the pedagogical relevance of post-independent Namibian literature by examining the texts selected for tertiary and high school studies.

### **1.3. Objectives**

With the overarching objective of examining the pedagogical relevance of post-independent Namibian literature investigating the texts selected for tertiary and high school studies, this research was conducted from 2018 till 2019. It was specifically designed to:

- evaluate the contemporary pedagogic relevance of Namibian literature in English
- investigate the major challenges and prospects of teaching literature in high school contexts
- select pedagogically relevant literary Namibian texts following text selection criteria

### **1.4. Significance of the research**

The research contributes to knowledge development/creation and the teaching/ learning of Namibian literature in English and:

- inform the re-assessment of literature teaching methodology at all levels
- inform comparative studies of the pedagogical relevance of Namibian literature with other countries
- inform the selection of literature texts at schools
- create an appreciation for 'Art for Purpose' and not just 'Art for Art Sake'
- sensitize curriculum developers and policymakers towards the relevance of Namibian works.

## **PART TWO**

### **REVIEW OF LITERATURE AND THEORETICAL FRAMEWORK**

#### **2.1. A brief review of Namibian literature in English**

What is Namibian literature? A question prompted by Dorian Haarhoff's study in 1991 based on works from 1760-1988. The term is ambiguous, however, in this study, the working definition is particularly prose fiction, but not limited to, the novel (Nathan, 2013), drama, poetry and autobiographies written by Namibians on Namibian themes. According to Orford (1994 in Mbise and Vale, 2001), Namibian literature is the growing body of literature that expresses what it was and is to be Namibian. Chapman (1995) states that Namibia has colonial literature in German, Afrikaans and English which leaves Haarhoff's study lacking inclusivity because it does not cover indigenous literature. Winterfeldt and Vale (2011) attest to this fact when they state that literature works published pre-independence were in Afrikaans, Oshikwanyama, Otjiherero, Nama/Damara but only a few books were published in English except for autobiography and fictionalised biography. Mbise & Vale (2001) argue that post-independence Namibian literature is a small corpus characterised by new themes, for example, reconciliation, affirmative action, ex-combatant issues, the returnees, introspection, self-analysis, disillusionment and class struggle amongst others. In addition, Ya-Ndakomani (1998) reiterates this when he states that it is difficult to write in Namibia and distance yourself from pre or post-independence politics.

Namibian literature abounds in poetry. Vale (2008) analyses Namibian poetry in English 1976-2006 but with emphasis on post-independence issues. She states that there are three generations of poets in Namibia firstly, those in the age range of 50-70 who wrote during the liberation struggle of which Mvula ya Nangolo is one such poet. Secondly, those in the age range of 35-50, for example, Joseph Molapong and lastly, those under the age of 35 like Hugh Ellis. In addition, Malaba (2010) analyses the major themes, particularly the interface between politics and poetry when he surveys Joseph Molapong's poetry. Krishnamurthy (2012) investigates the success of using stylistics to teach literature in general but more specifically poetry. Malaba (2015) analyses six anthologies of Namibian poetry from 1982 to 2005, discusses poetry as a means of raising political consciousness as well as evaluating the representation of issues relating to the quest for social justice. Another article by Winterfeldt and Vale (2011) examines a selection of Namibian prose and poetry. This comparison shows that "contemporary Namibian poetry presents the most outspoken social portrait" (p.101). Two possible explanations are: post-independence poetry in Namibia is a genre the youth mainly engages in because poetry is seen as a genre of the instant, a genre that captures the moment. The Warehouse Theatre, FNCC, Township Productions, The Spoken Word and Goethe Institute encouraged and funded young performing poets to embellish and intone performance poetry which created flourishing platforms for the Namibian youth to flesh out social evils and express their disillusionment. The contemporary Namibian performance poetry is also available online for those interested researchers.

Arich-Gerz (2010) surveyed Namibian novels from 1993 – 2010 that primarily deal with Namibian realities about the past and the present. He further compares these works with narratives by non-Namibian writers to "shed light on the literary quality of the narratives originating from post-independence Namibia" (p.8). Although according to Winterfeldt and Vale (2011), the novel is still a

recent development in Namibian literature as opposed to poetry, drama and autobiography being more dominant. Arich-Gerz (2010) surveys the following Namibian novels:

- Joseph Diescho's *Troubled Waters* (1993)
- Brian Harlech Jones' *A Small Space* (1999)
- Neshani Adreas' *The Purple Violet of Oshaantu* (2001) and compares them to:
- Peter Orner's *The Second Coming of Mavala Shikongo* (2006) (USA)
- André Brink's *The Other Side of Silence* (2002) (SA).

All works were analysed referring to postcolonial thoughts developed by Bhabha and Spivak. Arich Gerz (2010) concludes that "Namibian prose in English does not compare unfavourably with its German-language counterparts or with the novels in English, written by non-Namibians" (p. 27). According to Hişmanoğlu (2005), literature plays an important role in English programmes of non-English speaking countries. But teachers experience problems in teaching English, using literature. Among the problems are: Firstly, the scarcity of pedagogically-designed appropriate materials. Secondly, a lack of adequate preparation in the area of teaching literature. Thirdly, an absence of clear-cut objectives that define the role of literature. Finally, teachers lack the background and training in teaching literature.

Hişmanoğlu (2005) further lists the following as the different benefits of teaching literature:

1. Literature helps students acquire native-like competence in English.
2. Learn the features of modern English.
3. Learn how idiomatic expressions are used
4. Become proficient in English
5. Become creative, critical and analytical thinkers,
6. Opens a window into the English culture-building cultural competence.

Literature and society are inextricably interrelated. Society influences literature so too does literature influence society. There is thus a relationship between literature and society. As with sociology, literature too is pre-eminently concerned with man's social world, his adaptation to it, and his desire to change it (Laurenson and Swingewood, 1972). According to Adedola (2010), African literature is relevant in promoting African social values. However, literature is an undervalued and underexploited source of qualitative data and the fields of social science and policy are the weaker for their lack of attention to it. Consequently, as part of our contribution to literature teaching and learning policy debate in Namibia, we conducted a survey to assess the contexts of Namibian literature teaching and learning.

## **2.2. The pedagogic relevance of literature teaching and learning**

Is literature teaching pedagogically relevant at all during this contemporary scholarship and Internet Era? Koutsompou (2015) discusses three criteria to justify literature as a second language tool, namely; the linguistic criterion, the methodological criterion and the motivational criterion. The linguistic criterion provides the learner with authentic samples of the language as well as a range of styles, text types and registers and thus should be used in the second language classroom. The methodological criterion refers to the multiple interpretations of a literary text which generates different opinions among learners and finally, the motivation criterion is relevant because the text shows the emotions of the writer and encourages motivation in the learner (Koutsompou 2015).

In a related Namibian study, Haimbodi and Woldemariam (2019, p.135) also argue that “[t]hough there are a few limitations, literature is viewed as a rich resource for language learning. For many students, literature can provide a key to motivating them to read in English. For all students, literature is an ideal vehicle for illustrating language use and for introducing cultural assumptions.” This study has concluded that literature is a new material in teaching and learning communicative competence of the language. In the literature-based classroom, literature can be the primary material of teaching the target language, providing authentic and real contexts of communicative situations. It also provides the pleasure of learning a new language with and through interesting stories. Students can extend their knowledge and experience of the world by reading literature (p.135).

In her defence of why literature should be used in the second language classroom Koutsompou (2015, p. 75) states that:

the purpose of using literature in a language classroom is to make the class interactive and it can be stated that an interactive class can obviously improve communicative competence of the learners and keep a lasting impact on their mind. Such a class can enhance the critical thinking abilities of the learners and at the same time maintain a learner centred environment. Literature is not the only means through which a language classroom can be made interactive. There are various elements of which – one of them is group/class discussions on different issues not necessarily about literature. However, the researcher concurs with Koutsompou (2015) that literature helps learners with thinking critically and applying their minds through analysis of literature because one text can have many different interpretations depending on the world view and cultural background of the reader.

Culture does not only contribute to the interpretation of literature on the end of the reader but on that of the writer as well. According to Checkroun (2014), the teaching of literature cannot be separated from the cultural values of the writer. He further states that learners’ motivation to learn the target language and enjoy their reading, to a great extent depends on their acquaintance and knowledge of the cultural background of the literary text.

Robson (1989) quoted in (Checkroun 2014) contest the usefulness of literature in the language classroom when he argues that the lexical and syntactic complexity of literature does not help students become competent users of the target language. McKay (1982, p.531 in Checkroun 2014) concurs when she states “to the extent that literary texts reflect a particular cultural perspective, they may be difficult for ESL students to read”. She further argues that due to the aforementioned the target culture in itself is a hindrance rather than a tool to help gain knowledge of the target language.

However, Checkroun’s study found a strong positive attitude from learners towards reading African literature (Checkroun 2014). This attitude was encouraged by the students’ familiarity with the cultural background of the text coupled with the simple and understandable language used. He further argues that the continued exposure of learners to literature improves not only their writing skills but also their speaking skills.

Although conducted in Algeria the study echoes the same problems experienced in Namibia in relation to the teaching of literature (Checkroun 2014). It is in light of the afore-mentioned that teachers need to consider three aspects of teaching literature; firstly they should be guided to select texts that suit



the linguistic level of their learners. Secondly, they should select texts whose length they will be able to accommodate in the allocated timeframe. Finally, teachers need to select texts that have relevant cultural content because culture plays a major role in either helping or hindering learners understanding and enjoyment of a text.

An in-depth study of Namibian literature with a Namibian cultural content could assist educators in overcoming linguistic and text selection challenges both in terms of length and cultural relevance. This will be beneficial to learners because according to Yusoff (2006,p.6) in (Checkroun 2014,p.26):

Familiarity with the subject matter of the text, certain language use or reference to objects unique to the readers' culture may help activate the reader's existing prior knowledge, which in turn may work to aid reading and comprehension. Through the activation of the readers' prior knowledge and conceptual abilities, they may be able to process what is read even if they have low language ability.

Due to the linguistic difficulties experienced by students in the Namibian context, prior cultural knowledge could greatly assist students to comprehend the text.

In the Namibian English teaching context, Kamati and Woldemariam (2016) assessed the causes of the underachievement of Grade 12 learners of English focusing on rural schools in the Oshikoto region, Namibia. This study indicated that In January 2016, the Namibian (National) Senior Secondary Certificate Ordinary Level (NSSCOL) examination results were announced. The results were slightly decreased in the percentage of graded entries, from 93.9 % in 2014 to 92.9% in 2015. The survey showed that teachers lacked knowledge of subject methodology and knowledge of subject content. It indicated that classrooms were overcrowded, creating more challenges for the teachers to assist individual learners. Learners lacked self-motivation and confidence in the subject, as English was stigmatised as a foreign language which was regarded as hard to learn. The school lacked teaching and learning resources. Parental support was not practised as most parents were uneducated. It was recommended that there was a strong need for regular in-service training for teachers, English teaching and learning resources, for emphasising the importance of parental education and awareness sensitisation at all levels (p.32). The failure rate as indicated above has been very high due to the failure to include Namibian literature in English in the school curriculum.

### **2.3.A review of the Namibian Junior and Senior Secondary English Syllabi**

The Namibian Junior Secondary Certificate, English Second Language Syllabi for grades 8 and 9 provided by the Ministry of Education (2015) stipulates the following learning objectives that relate specifically to the study of literature. However, literature only features under formative assessment; two short tasks or tests per term which should include all genres over the three years. The following are the objectives stipulated in the syllabus:

1. Learners should be able to read and respond to plays, novels and stories focusing on different key aspects for each grade.
2. Learners should be able to read, enjoy and understand poems focusing on different key aspects for each grade.
3. Learners should be able to understand the literal and inferred meaning of a text focusing on different key aspects for each grade.

Poetry and prose (including novels, short stories and drama) are the two main components that comprise the study of literature which should be assessed formally and recorded as Continuous Assessment (CA) marks. “At least one short task/test on the prescribed literature should be marked per term. The formal assessments of literature should be planned in such a way that it includes all different genres in the course of the two years of the Junior Secondary phase” (Ministry of Education, 2015, p. 53). The table below outlines the compulsory prescribed reading of literature per grade as stipulated in the Ministry of Education (2015) syllabus document.

**Prescribed reading of literature per grade**

Genre	Grade 8	Grade 9
1. Poetry	8 poems	9 poems
2. Prose	1 novel	1 novel
3. Short story	2 short stories	-
4. Drama	-	1 drama

Although literature is included under the skill of reading in the Junior Secondary syllabus for grades 8 and 9, no specific stipulation is made with regard to literature in the grade 10-11 syllabus.

#### **2.4.A review of the Namibian Literature in English University Level Syllabi**

At the tertiary level, Namibian Literature course has been designed with the aims to introduce students to the study and appreciation of Namibian literature in English that has affected the lives of many people. Its first and perhaps most important lesson is to stress the diversity, complexity and dynamism of literature in Namibia, by studying the work of different Namibian writers that have contributed to Namibian literature and the Namibian experience. Both a postcolonial as well as a feminist approach will be used to analyse selected texts (as presented in 2013 course outline). A comparison of the course outlines (2013, 2016 and 2021) below shows that the course facilitators have included representative texts from all genres of literature in the country.

##### **Prescribed Reading for 2013 Academic Year (NUST as a Sample)**

1. Neshani Andreas. (2001). *The Purple Violet of Oshaantu*. Oxford: Heinemann.
2. Ellen Namhila. (1997). *The Price of Freedom*. Windhoek: New Namibia Books.
3. Vickson Hangula. (2000). *The Show's not Over Until...* in *New Namibian Plays* Volume 1, ed by T. Zeeman. Windhoek: New Namibia Books.
4. *Coming on Strong. Writing by Namibian Women. (1996)*. Windhoek: New Namibia Books.
5. Kavevangua Kahengua (2002). *Selected Poems*. Windhoek; Mc Millan.

##### **Prescribed Reading for 2016 Academic Year (NUST as a Sample)**

1. Andreas, N. (2001). *The Purple Violet of Oshaantu*. Oxford: Heinemann.
2. Philander, F. B. (2005). 'King of the Dump' in Philander, F. B. *King of the Dump*.
3. Hangula, V. (2000). *The Show Isn't Over Until ...*, in Zeeman, T. (ed.) *New Namibian Plays*, Windhoek: New Namibia Books.
4. Molapong, K., Warner, C and Winterfeldt, V. (eds.) (2005). *In Search of Questions: a Collection of New Namibian Poems*. Basel: Basler Afrika Bibliographien.
5. Namhila, E. (1997). *The Price of Freedom*. Windhoek: New Namibia Books.
6. Orford, M. and Nicanor, N. (eds.). (1996). *Coming on Strong: Writing by Namibian Women*. Windhoek: New Namibia Books.

##### **Prescribed Reading for 2021 Academic Year (NUST as a Sample)**

1. Diescho, J. (1993). *Troubled Waters*. Windhoek, Namibia: Gamsberg Macmillan Publishers (Pty) Ltd.
2. Niikondo, A. (2018). *Are you a Person or a Ghost? A Personal Story of a Namibian Freedom Fighter*. Windhoek, Namibia: Kuiseb Publishers.
3. Nghikembua, A. (2013). *A true me in words: An anthology of poems*. Windhoek: Macmillan Publishers.
4. Nyathi, S. F. (2008). *God of Women: A play in Three Acts*. Windhoek, Namibia: The African Publishers.
5. !Khaxas, E. (Ed.). (2005). *Between Yesterday and Tomorrow\_ Writings by Namibian Women; We Must Choose Life*. Windhoek, Namibia: Women's Leadership Centre.
6. Orford, M. & Nicanor, N. (1996). *Coming on Strong: Writing by Namibian Women*. Windhoek, Namibia: New Namibia Books.
7. Thaniseb, A. W. (2011). *Searching for the rain: An Anthology of verse*. Windhoek, Namibia: Macmillan Publishers.

## 2.5. A review of text-selection criteria at tertiary and secondary levels

Some challenges make the Ministry of Education (2015) objectives stipulated in the Junior Secondary syllabus impractical. According to a study conducted by Ithindi (2015), teachers have raised concerns regarding the lack of prescribed literature books. Furthermore, the 'use of available books such as *Things fall apart and God of women* which are above the learners' level, ... scares learners away from liking literature because of the difficult language used by the authors of those specific books' (Ithindi 2015, p.90). The Ministry of Education prescribes texts that are considered appropriate for the learners' level but the classroom has a different reality. The learners do not have the necessary vocabulary for their level due to different contributing factors which are beyond the scope of this study to delve in. Teachers also raised the concern that not all of them have English literature training and they thus need literature workshops to be provided coupled with in-service training to equip them to help their learners. In line with these observations, it is very critical and essential to prioritize the learning objectives first even before listing the criteria for the selection of Namibian literary texts.

Teaching literature is regarded as a valuable and authentic means for cultural development, language enrichment and personal involvement (Collie and Slater, 1987, p. 3-5). Equally relevant functions in teaching literature include: basis for language usage and (MacKay, 1986, p.193), the advancement of intercultural competence (Nault, 2006, p.132), acquisition of literary refinement and the development of language competence (Pickett, 1986, p.271), development of social sensitivity (Sivasubramaniam, 2006, p.266), provision of linguistic and cross-cultural explanations (Kachru, 1986, p.148) and development of a feeling for language (Long, 1986, p. 42), the enrichment of sociolinguistic competence (Woldemariam, 2018), the development of pragmatic competence (Woldemariam, 2015), the enrichment of creative thinking and creative writing competencies (Woldemariam, 2014) and the enhancement of linguistic competence (Woldemariam, 2015).

In his article "Literature in School", Ngugi claims that literature should reflect the consciousness of the people:

It [literature] reflects in word images a people's consciousness, tensions and conflicts arising out of their struggles to mold a meaningful social environment founded on their combined

actions in nature to wrest the means of life: clothing, food and shelter. Literature thus contains people's images of themselves in history and their place in the universe (p.224).

Ngugi also solicits elemental questions towards the relevance and adequacy of the present-day education system, the decision-making personnel, the teaching staff and the approaches to literature (221). He audaciously asserts that Kenyan teachers should first teach Kenyan literature and then follow East African literature. On the impacts of Western literature, he enunciates, "[o]ur children are made to look, analyze and evaluate the world as made and seen by Europeans. Worse still, these children are confronted with a distorted image of themselves and their history as reflected and interpreted in European imperialist literature" (p.225). For Ngugi, literature should assist Kenyan students to fight imperialism and corruption. It should lend a hand also to revive the indigenous wisdom and African identities.

Brumfit (1985), one of the leading exponents in the field, opposes the argument that literature teaching largely empowers the linguistic and cultural maturity of the learner in the EFL/ESL context. He stresses that a true literature syllabus will not simply be the use of literary texts for advanced language purpose, but an attempt to develop or extend literary competence. The prime purpose, therefore, of literature teaching is to empower the student with literary skills so that students can read, understand, interpret and appreciate literary texts. Brumfit has currently given us relevant text selection criteria where he persuasively advised educators and researchers to consider: language difficulty, conceptual difficulty, stylistic complexity and purpose, students' linguistic level and students' level of understanding while choosing literary texts (Brumfit, 1985).

In our research project, we raised questions and concerns such as whether there is any best method for selecting a literary text for teaching and learning purposes in the Namibian ESL context? Should we use canonical or popular literature in the Namibian secondary or tertiary context? Is it appropriate for a teacher to use Namibian literature in English for tertiary language education, research and scholarship? Why? The review of related literature below shows that there must be a guideline/criteria for the selection of literary texts:

Lazar (1993) recommends three major factors while choosing a literary text for classroom purpose: the students' cultural background, linguistic proficiency and literary background. Lazar also suggests that teachers should include factors such as availability of texts, length of the text, exploitability and suitability with the syllabus while selecting texts. While considering the linguistic proficiency of the students as a significant factor in text selection, the teacher has to ask the following questions:

- Are the students sufficiently familiar with the usual norms of language use to recognize when these are perverted?
- How much of the language in the text will the students be able to infer?
- Will students find it usefully enjoyable to study the text or will they feel demotivated by the difficulties of the language? (Lazar, 1993, pp.55-56)

Following the constructive literature teaching pedagogy, this research strongly assumes that teaching literature should be regarded as a valuable and authentic means for cultural development, language enrichment and personal involvement of Namibian students at secondary and tertiary levels of English studies.

## **2.6. Theoretical Framework**

### **2.6.1. Vygotsky's Theories of Learning and Development**

In line with the constructivist paradigm of language and literature teaching pedagogy, this study has followed Vygotsky's Theories of Learning and Development (1986) which focused greatly on the links and interactions between learners and course facilitators in cognitive, cultural and social environments. Vygotsky (1934) emphasized the role of language and culture in cognitive development and how we could perceive the world. He claimed that they provide frameworks through which we experience, communicate and understand reality. Vygotsky also assumed that language learning and mental development are collaborative activities and that students are cognitively developed in the context of socialization and education. The theories assumed that the competencies of students can be greatly shaped and transformed by the significant intellectual instruments provided by culture, inclusive of antiquity, communal environment, experiences, language and faith.

Our research assumed that in literature teaching and learning contexts, teachers could select the principles of scaffolding as proposed by Vygotsky to assist Namibian learners of English gain new language skills and literary competencies. As conceptualized and theorized by Vygotsky, interactions through literature can facilitate the internalization of new language items and enhance critical thinking. For the purposes of developmentally appropriated language and literature learning, Namibian English teachers must plan Namibian literary activities (refer also Haimbodi and Woldemariam, 2019) that include not only what Namibian learners are capable of reading, thinking and learning but what they can learn with the help of their course facilitators both at secondary and tertiary levels of scholarship.

In these Namibian learning contexts, course facilitators can use Namibian literary texts in line with the levels of Vygotsky's Zone of Proximal Development (ZPD) in organizing literature teaching and learning. Significant of all, course facilitators can determine the objectives of literature teaching in Namibia. These literature teaching and learning objectives can also be intertwined with the students' personal development, critical thinking, language enhancement, cultural growth and creative writing competencies (Woldemariam, 2015, p.114). Teachers can also consider literature teaching in order to develop the pragmatic competence of the learner (Woldemariam, 2015). This current research also considered the major aspects of language development through cultural-historical, interpersonal and individual enhancement frameworks that characterize Vygotsky's theory (Hogan & Tudge, 1999). Core ideas from each theory as stated below were garnered and key principles were followed while designing the proposal and later for the development of the research tools of this project. What are Vygotsky's learning theories? (Paul Stevens-Fulbrook: <https://teacherofsci.com/vygotsky/>). Paul has identified the following core interrelated concepts:

1. Zone of Proximal Development (ZPD): ZPD is the distance between the actual development of a child as determined by the independent problem solving and the level of potential development as determined through problem-solving under adult guidance or in collaboration with more peers (Vygotsky, 1978).
2. More Knowledgeable Other (MKO): The person doing the teaching, a parent or teacher.

3. Scaffolding (S): A framework provided to build understanding around, which is removed as confidence is gained. Scaffolding is adjusting the support offered during a teaching session to fit the students' current level of performance.
4. Social Learning Theory (SLT): The process by which students move from thinking out loud to using inner speech to learn.

Embedding our thoughts with the constructivist language pedagogy, these core theories guided the entire stream of our research project. The key tenets from each theory were garnered and the principles were followed while organizing and analysing data, too.

## **PART THREE**

### **A BRIEF SUMMARY OF THE RESEARCH METHODS AND PROCEDURES**

#### **3.1. Research design and methods**

In order to accomplish the objectives of the study, this research followed a mixed-methods approach with an exploratory research design triangulating qualitative and quantitative data through in-depth interviews, focus group discussions and questionnaires. At the very beginning, an in-depth understanding of the entire context of literature teaching and learning in the Namibian context was made through interactions with the Namibian literature course coordinators and facilitators at the two tertiary institutions: NUST and UNAM. These preliminary consultations and piloting assisted the researchers in identifying the different Namibian literary texts that were studied at the secondary and tertiary levels (Refer the course outline for Namibian Literature annexed) as well as evaluating the criteria used for selecting the texts. To triangulate the evidence, a desk-top study of the Namibian literature covering all genres was conducted and in order to gauge if there were sociologically and pedagogically relevant elements in the Namibian literature in English that could be used to help alleviate social evils and help the Namibian students identify with what they read, amongst others. Both the preliminary interviews with few lecturers and the desktop review work assisted the researchers with redesigning and developing a questionnaire and checklists for key informant interviews and Focus Group Discussions.

#### **3.2. Study population, sampling procedures and sample size**

Visiting a total of 23 high schools and 2 public universities, the team collected a total of 69 questionnaires, conducted 31 interviews with high school teachers and 32 with high school learners in 2018 and 2019. The schools were purposively sampled from three broad geographic locations: in Southern Namibia (high schools in Keetmanshoop, Mariental and Karasburg), Northern Namibia (high schools in Okahandja, Otjiwarongo, Tsumeb, Otavi, Oshakati and Ondangwa) and Western Namibia (schools in Karibib, Usakos, Swakopmund and Walvis Bay). Since all high schools in Namibia (as in 2018 and 2019) followed a national language curriculum, the situation of literature teaching and learning was considered to be similar. Each time we visited a school, we conducted FGDs with English teachers (a total of 15 FGDs) and advocated the relevance of critical reading, critical thinking and English teaching/learning through Namibian creative writing in English.

The study also engaged the current University MA candidates in language departments through questionnaires. In addition, through in-depth interviews, the research also sensitised educators, curriculum designers at NIED and high school learners to the significance of studying and reading Namibian literature in English. Significantly, the project advocated persuasively the inclusion of many more Namibian literary texts in the English curriculum at all levels of the Namibian education system. The views of 5 university lecturers and 2 language experts at NIED were also included in this report. A review of the latest (2018) Namibian high school curriculum (Grade 9-12) shows us that only two Namibian literary texts: Sifiso Nyathisi's *God of Women* and a poem about Hendrik Witbooi were included in the new ESL syllabus along with other European canonical poems, plays and novels. The research team did not discover a single Namibian short story, novel or an autobiography as part of the new high school ESL syllabus.

### **3.3. Research tools**

After developing the research tools, the researchers engaged chiefly with the Namibian literature course facilitators of universities in Windhoek and collected the views of high school teachers and students in different regions of Namibia. The study also engaged the current University postgraduate candidates in language departments as well as those who currently hold teaching positions as English teachers through questionnaires. The researchers sensitised language educators, curriculum designers at NIED and high school learners through in-depth interviews about the significance of studying and reading Namibian literature in English. At the outset, the researchers assumed that poor critical reading skills is one of the most critical problems in Namibia which also contributes immensely to the failure of many high school learners in their national English examinations. We also assumed that introducing literature at the lower stages of language learning can contribute immensely to the learner's future academic success. Subsequently, the project persuasively advocated the inclusion of many more Namibian literary texts in the English curriculum at all levels of the Namibian language learning and teaching systems.

### **3.4. Ethical clearance**

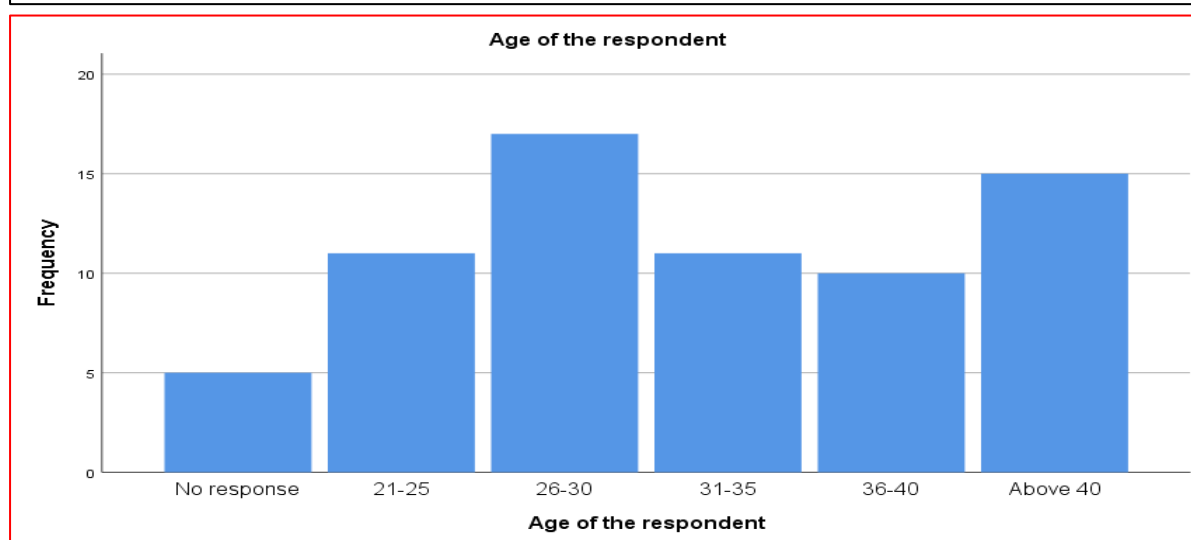
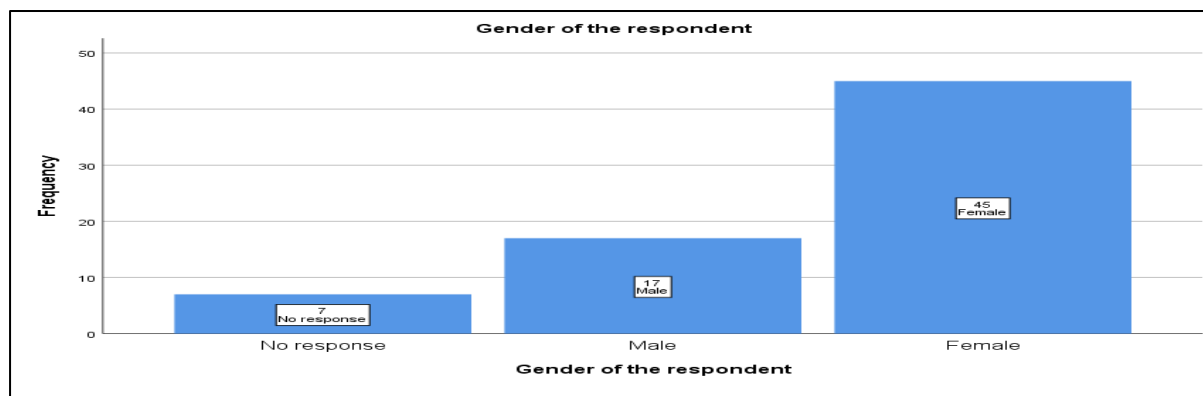
The researchers followed NUST's academic rules on ethical clearance procedures. The proposal was submitted to the Faculty's Research Ethics Committee (F-REC) which granted us an ethical clearance certificate. Following ethics regulations of NUST, participants were informed on the confidentiality and handling of information regarding the study. The study considered values relating to honesty and personal integrity to conduct a study with a good level of trust and credibility. Each participant was given an information sheet the researchers clearly explained the purpose of the research and what their participation required as well as sample questions before the interview stage.



## PART FOUR MAJOR FINDINGS

### 4.1. The demographic profile of the respondents

As can be seen from the graphs below, a total of 69 teachers, postgraduate candidates and lecturers took part in the questionnaire survey and the respondents' minimum age was 21.



Highest academic qualifications					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No response	7	10.1	10.1	10.1
	Diploma	6	8.7	8.7	18.8
	Bachelor Degree	19	27.5	27.5	46.4
	Honor's Degree	32	46.4	46.4	92.8
	MA Degree	5	7.2	7.2	100.0
	<b>Total</b>	<b>69</b>	<b>100.0</b>	<b>100.0</b>	

The table above shows that 27.5 % (19), 66.4 % (32) and 7.2% (5) of the respondents hold first, second and third degrees in the English language respectively. It is significant to note that the teachers are

relatively well qualified though some lacked the right methodological and pedagogical experiences of teaching literature which will be discussed later.

#### 4.2 Major Findings: Questionnaire Responses

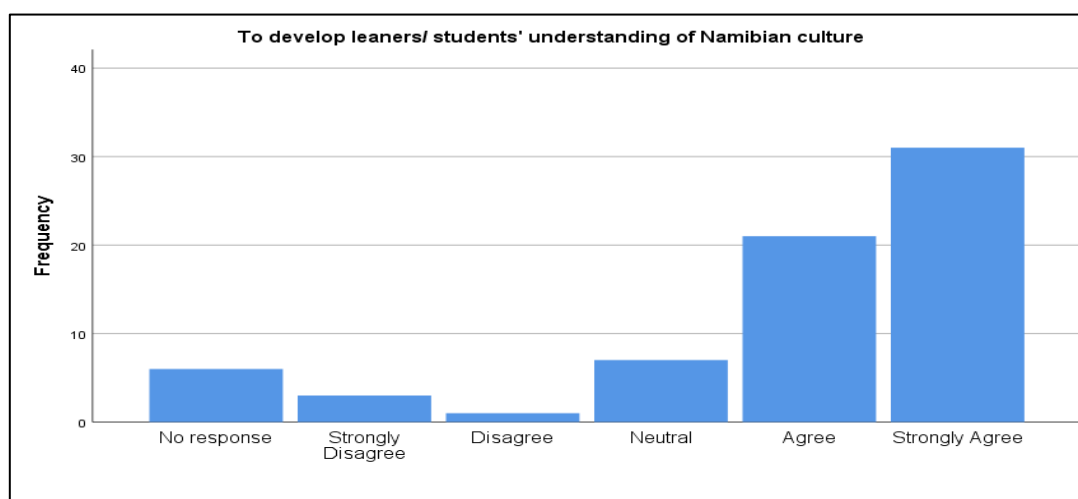
During the questionnaire survey, the researchers raised the following major questions and concerns:

##### 1. Should Namibian literature be part of the curriculum at all levels?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No response	2	2.9	2.9	2.9
	Yes	61	88.4	88.4	91.3
	No	6	8.7	8.7	100.0
	Total	69	100.0	100.0	

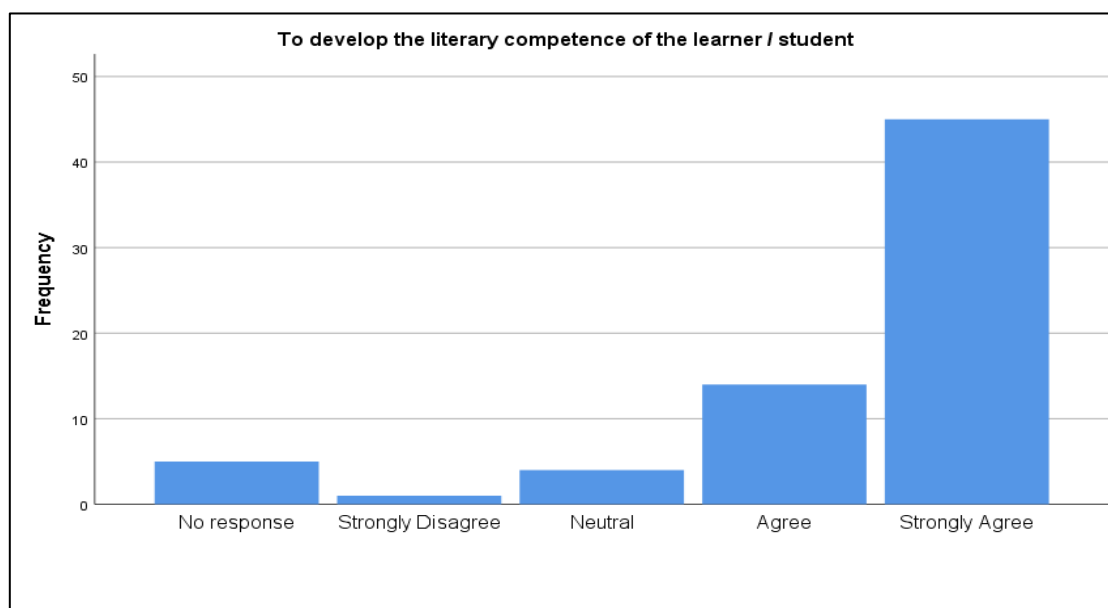
A review of the curriculum and related literature shows that Namibian literature in English is not an integral part of the Namibian primary school education system at all. At the secondary level, few Namibian literary works have been included along with the European and African canonical texts. At the tertiary level, Namibian literature in English as a compulsory undergraduate course is offered to all English majors. Other university students are not expected to study English through Namibian literature. 88.4% of Namibian English teachers and lecturers assume that Namibian literature is still pedagogically relevant at all levels of language education. Only 8.7 % (6 teachers) of the respondents as in the table above assume that it should not be included in the curriculum.

##### 2. Does Namibian literature enhance the learners' understanding of the Namibian culture?



From a total of 69 respondents, 52 believe that including Namibian literature in the curriculum can broaden the cultural understanding of the Namibian students at various levels. It can widen the learner's knowledge of their cultural history, enhance the Namibian identity positively and reduce cultural conflicts due to multicultural barriers. It implies that while designing school or university curriculum including Namibian texts should be one of the selection criteria.

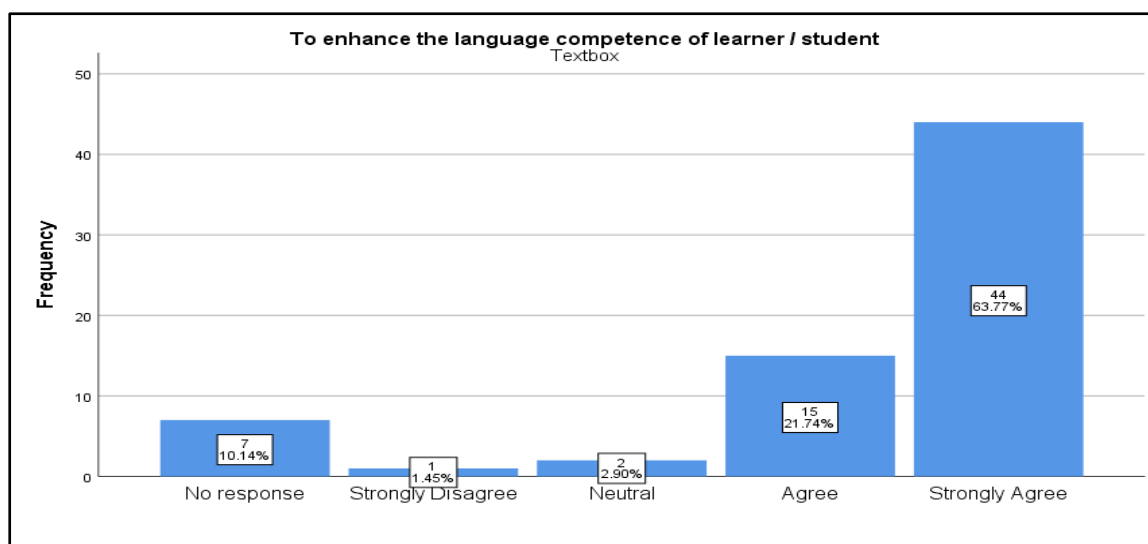
### 3. Can Namibian literature widen the literary competence of the Namibian students?



Out of 69 respondents, 59 assume that the inclusion of Namibian texts in the school or university curriculum can enhance the literary skills and go against the popular belief which assumes that Namibian works are not canonical and lack many artistic and prosodic qualities. During interviews and FGDs, some school teachers questioned the literary relevance of literature and raised questions like: Can our students be our future poets? Can these learners be playwrights in the future? Can someone take up writing a novel or a short story as a full-time occupation in Namibia? Who is going to buy and read Namibian books in the presence of canonical works in the age of internet and technology? These and other similar questions are being raised by the academic circle to question the artistic and pedagogical relevance of Namibian literature in general. These questions are often raised with the intention to belittle the quality and relevance of Namibian literature in English.

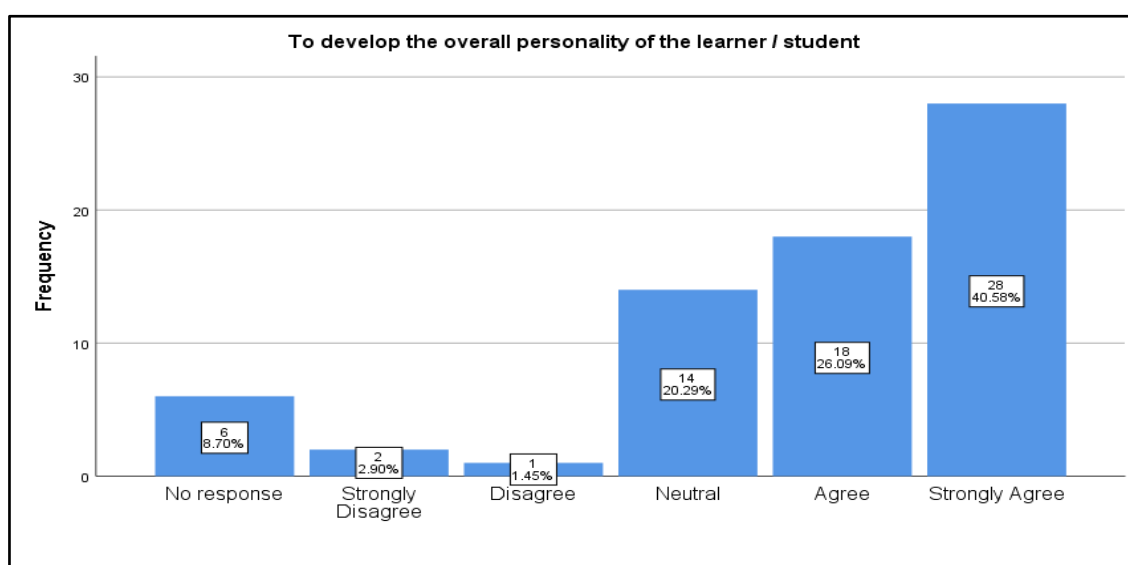
### 4. Can a Namibian literary text enhance the language competence of the learner?

	N	%	Valid %	Cumulative %
No response	7	10.1	10.1	10.1
Strongly Disagree	1	1.4	1.4	11.6
Neutral	2	2.9	2.9	14.5
Agree	15	21.7	21.7	36.2
Strongly Agree	44	63.8	63.8	100.0
Total	69	100.0	100.0	



Contrary to popular belief that Namibian literature cannot be used to teach language skills, more than 84% (59 respondents) of the respondents agree that Namibian texts are fit for the teaching of both productive and receptive language skills at all levels. During the interviews and FGDs, however, respondents recommended that there should be proper literature selection criteria in place as some of the literary works are poorly composed.

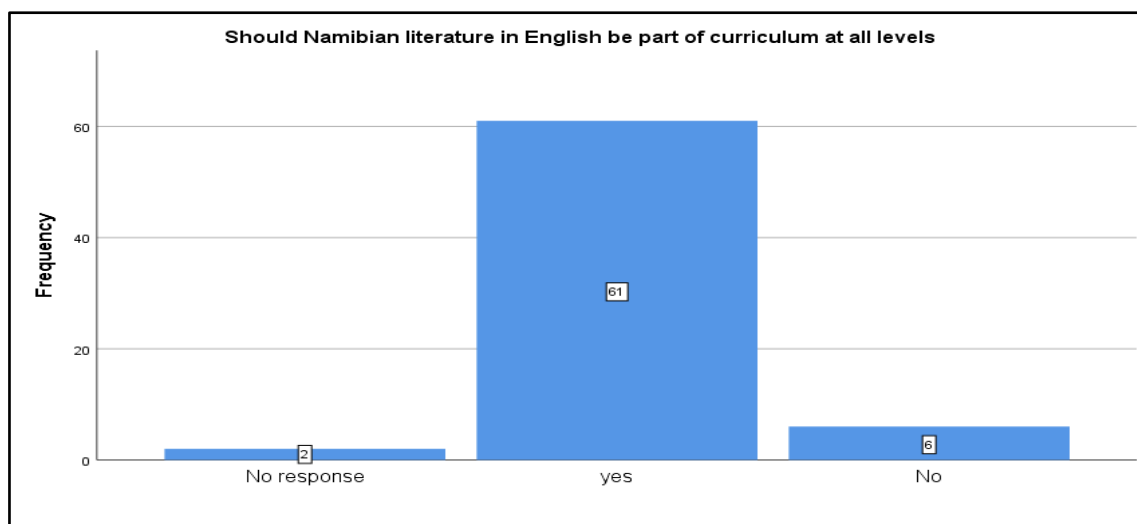
#### 5. Can English teachers develop the overall personality of the learner/student?



Major books of psychology quite often argue that overall personality includes major traits like introversion/extroversion, openness, conscientiousness, extraversion, agreeableness and neuroticism. Can a course facilitator teach a Namibian text to enhance these overall personalities of the student at all levels? Though post-independent Namibian literature generally documents and raises societal and psychological crises, a little more than 66 % of the respondents assume that Namibian literature can boost the personality of the students if delivered properly following proper methods.

## 6. Inclusion of Namibian texts in the school curriculum

To cross-check the questions raised above, respondents were repeatedly asked to reconfirm the inclusion of Namibian literature in English as part of the curriculum at all levels of instructions in the Namibian context. As indicated in the table many reconfirmed that Namibian literature should be included in the curriculum:



## 7. What are your reasons for including literature in the curriculum at all levels?

As a follow-up question, respondents were asked to list down the main reasons for including Namibian literature as part of the school curriculum. The following is the summary from interviews, FGDs and questionnaires:

- *Namibian literature boosts Namibian identity.*
- *Fosters patriotism and national identity.*
- *Cultivates the love and the appreciation of literature at the grassroots level and can give Namibian learners a chance to learn from the Namibian experience.*
- *Develops a sense of identity in the Namibian students and can help learners understand issues of culture.*
- *Develops all language skills, helps learn Namibian history and culture and enhances communicative language teaching.*
- *Facilitates the development of the four language skills.*
- *It can give a chance to study genuine Namibian texts. It's easier to learn about the literature that you can relate to encourage the Namibian writings.*
- *For learners to be exposed to literature as early as possible. It helps them to develop analytical skills from early childhood. For the learners to know and be able to improve it in the future. For the learners to be encouraged to be writers. To improve the understanding of learners because they are learning things that they know already.*
- *Helps students to improve their analytical skills. Improves language proficiency. Creates awareness of issues raised/ addressed in literature.*
- *Helps learners to appreciate literature from young age and if not it will be hard for students to learn it at tertiary level. We need to learn our own literature rather than learning European literature which sometimes has no relevance to us and our culture in the 21<sup>st</sup> Century.*
- *It broadens learners understanding of their social and cultural environment.*

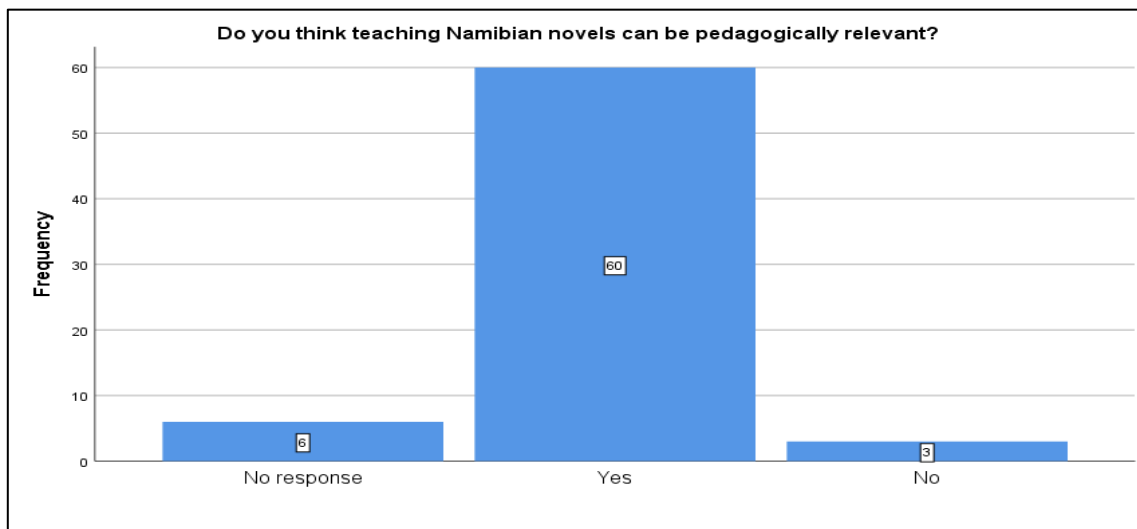
- *It helps learners to improve their reading and writing skills. It stimulates critical thinking, creativity and imagination. It exposes learners to the historical events like Nama- Herero Genocide and different cultures.*
- *It makes learning a language easier. Improves vocabulary power. Improves creative thinking.*
- *It will enhance the learners reading level. Learners will have more knowledge about Namibian literature.*
- *Will provide better psychosocial understanding of learner as it relates to context and content.*
- *Learners can identify with relatable literature. Promotes thinking skills in the context of Namibia. Increases confidence of learners to write poems or stories of their own taking Namibian works as models.*
- *Learners can learn to appreciate other cultures and traditions.*
- *Learners do not know how to contextualise. Language and vocabulary is a problem to the learners.*
- *Learners need to be groomed from the lower level so that they will become used to it and understand it better as they grow academically. To improve learners creative thinking and their vocabulary from lower level.*
- *Learners to familiarise themselves with literature from lower grades up. Develops and creates active learning process. Motivates and develops the love of reading literature.*
- *Students can relate to events in texts.*
- *Can teach Namibia culture and history. Learners (most) are passive readers. Encourage the reading culture which is deteriorating currently in Namibia. Supports Namibia writing.*
- *The power of literature is beyond our wildest imagination. Poetry can shape their writing skills.*
- *To be exposed to language from a Namibian viewpoint. It can facilitate the Learning of the rich history and culture of Namibia. Encourages writing and publication.*
- *It can boost language usage, acquaint learners with language devices and improve the learners' communicative competence.*
- *Literature helps learners to deal with their own psychosocial and personality problems. It can improve children's reading and thinking skills and builds relationship among children.*
- *Literature opens one's mind to a wonderful imaginary world. It has a general positive impact on learning the language. It helps learners identify themselves and their interests.*
- *Makes learners being aware of the Namibian cultural practices. Creates a sense of national pride.*
- *Makes students aware of political issues and debates in their country.*
- *Namibians need to know and understand their own literature.*
- *Our Namibian learners need exposure to literary aspects. Early exposure will make it easy for them at high school level.*
- *Promotes critical thinking / independent thinking. Promote my Namibia my pride.*
- *Promotes the love and appreciation for Namibian literature. Learn/expand knowledge of syntax, lexis and morphology.*
- *Provides an in-depth view of literary sense and creativity and can assist the learner visualise scenes and ideas.*
- *We need to enhance our culture. We need to preserve our culture. Our children need to know the origin of their culture.*
- *Younger minds are easier to influence (example the reading culture can be developed easily).*

### **8. What are the main challenges of teaching Namibian literature in English?**

Whenever we got a chance to interview English teachers, we often asked them to boldly state some of the challenges of teaching literature in general and Namibian literature in particular. Here is the summary of the major challenges:

- *Learners pre-existing knowledge in relation to the new content is poor.*
- *Children have no interest in reading. Namibian literature is not as adventurous as the western literature.*
- *Curriculum developers and other decision makers hardly recommend Namibian literature. From little to no literature content in primary grades.*
- *Finding proper resources is challenging.*
- *Inability to teach literature as a subject. Not having access to literature materials that are Namibian. Lack of clear understanding of the linguistic relevance of Namibian literature in general.*
- *Learners lack historical knowledge of their own country and lack of language competence.*
- *Lack of literary understanding and poor reading culture in general.*
- *Namibian literature work is not readily available. Many stories are not written but told orally.*
- *Lack of novels, plays and dramas at school levels. Many of Namibian texts are not available in public or school libraries. Inappropriate methodology. Inadequate knowledge of literary texts.*
- *Teachers are not trained to teach Namibian literature especially Namibian poetry. Learners can deem literature as boring.*
- *Lack of self-motivation amongst learners/ students. Poor backgrounds on literature teaching in an English as a medium of instruction.*
- *Due to language barriers, learners/ students experience difficulties in expressing themselves well in English.*
- *As learners have poor reading background, literature is not treated as a subject on its own but it is combined with English language. Hence given limited study hours or periods.*
- *Learners struggle to figure out the message of stories / poems and don't understand the elements of literature therefore it's difficult for them to figure out the setting, themes etc. Learners' don't understand the poems, especially figurative, language used in poems.*
- *Many learners and teachers don't have a proper background and understanding of literature in general.*
- *Namibia does not have enough qualified teachers. Namibian curriculum developers have not included Namibian literature in the curriculum.*
- *Teachers are not exposed to literature teaching pedagogy. Lack of reading culture among learners. No enough published works of literature.*
- *The disjuncture between the Namibian content and the hegemonic powers of western content in most of the examinations and assessments.*
- *Reading proficiency of learners is not too impressive and some recommended books are too difficult for learners to relate. Lack of adequate training on how to teach literature.*

### 9. Do you think teaching Namibian novels can be pedagogically relevant?



Language pedagogy includes the ability to communicate knowledge and skills in ways that students can understand, remember and apply. Can literature teaching (novel for example) facilitate understanding, remembering and applying new and existing knowledge? As many as 87 % (60) respondents assume that including Namibian novels in the curriculum can enhance the pedagogical competence of the learners as presented in the diagram above. Pending the pedagogic relevance of each novel below, respondents and research team members identified and recommended the following Namibian novels in English:

Name of the Novelist	Title of the Novel	Year
1. The Two Thousand Days of Haimbodi Ya Haufiku	Helmut Kangulohi Angula	1990
2. Troubled Waters	Joseph Diescho	1993
3. Born of the Sun	Joseph Diescho with Celeste Wallin	1988
4. The Purple Violet of Oshaantu	Neshani Andreas	2001
5. Power is Sweet	John Makala Lilemba	2003
6. The Other Presence	Sifiso Nyathi	2008
7. By the Roadside	Helene de Kock	2009
8. The Hopeless Hopes	Salom Shilongo	2013
9. This is not a Flowerpot	Amy Schoeman	2013
10. Where the Lion Stalks	Erna Müller	2016

The review of Namibian literature in English shows an ongoing debate on the definition of Namibian literature in English. Few researchers assume that the literature long existed even before the Namibian independence and the introduction of the English language as missionaries and tourists wrote novels about their lived experiences and travels in the country. Should we call a travelogue



written by a Dutch missionary Namibian literature? Is Mari Serebrov's *Mama Namibia* (2013) a Namibian novel? *Mama Namibia* is based on the compelling, true story of an innocent Herero girl whose life portrays the suffering, perseverance and resilience of the Herero and Nama people of Namibia. Similarly, is Henno Martin's *The Sheltering Desert* (1921) which describes the intense physical and mental hardship, the challenge to survive in the vastness of the Namib Desert and the gradual adaptation to the Bushman lifestyle a Namibian novel? Leaving the ongoing debate behind, we asked: Do you think teaching novels with Namibian themes can be pedagogically relevant? As can be compared the responses in the table above and below, the "Yes" response has declined from 87% as in Namibian novels by Namibians to 68.1% as for novels by foreigners about Namibian themes:

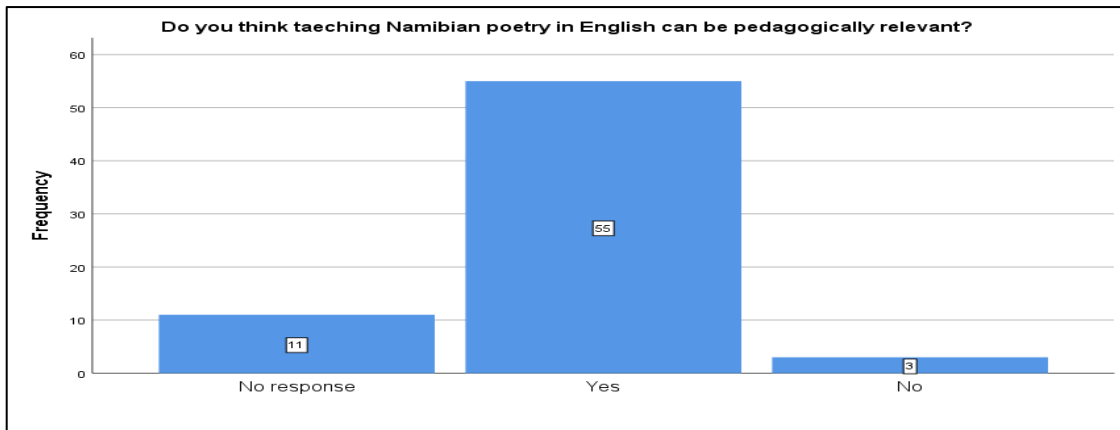
Do you think teaching novels with Namibian themes can be pedagogically relevant?					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No response	9	13.0	13.0	13.0
	Yes	47	68.1	68.1	81.2
	No	13	18.8	18.8	100.0
	Total	69	100.0	100.0	

If curriculum designers are to include novels with Namibian themes, the following novels have been recommended:

Author	Title of the Novel with Namibian themes	Year of Publication
1. Henno Martin	The Sheltering Desert	1923 and 2011
2. André Brink	The Other Side of Silence	2002
3. Peter Orner	The Second Coming of Mavala Shikongo	2007
4. David Gilman	The Devil's Breath	2007
5. Mari Serebrov	Mama Namibia	2013
6. Peter Midgley	Counting Teeth: A Namibian Story	2014

#### 10. Do you think teaching Namibian poetry can be pedagogically relevant?

The post-independence Namibian poetry is highly influenced by the Namibian history, cultural practices, political economy and colonialism. Therefore, taking the Namibian histories, colonial experiences and cultural practices through poetry to the classroom context and academic scholarship indisputably will benefit and sharpen the Namibian child. However, during our school visits, we found out only a single poem about Hedrick Witbooi was taught throughout all Namibian high schools. Many of the sample poems taught currently were British or South African or even Zimbabwean. None of the Namibian contemporary poets like Kavevangua Kahengua, Keamogetsii Molapong, Mvula ya Nangolo, Axaro W. Thaniseb, Hugh Ellis, Kavevangua Kahengua and Julia S.S.N. Amukoshi were included in the syllabus. We asked our respondents (many of whom were school teachers): **Do you think teaching Namibian poetry in English can be pedagogically relevant?** As the table below shows, the feedback was great though teachers have not made any individual effort to read Namibian poems in their literature classes:



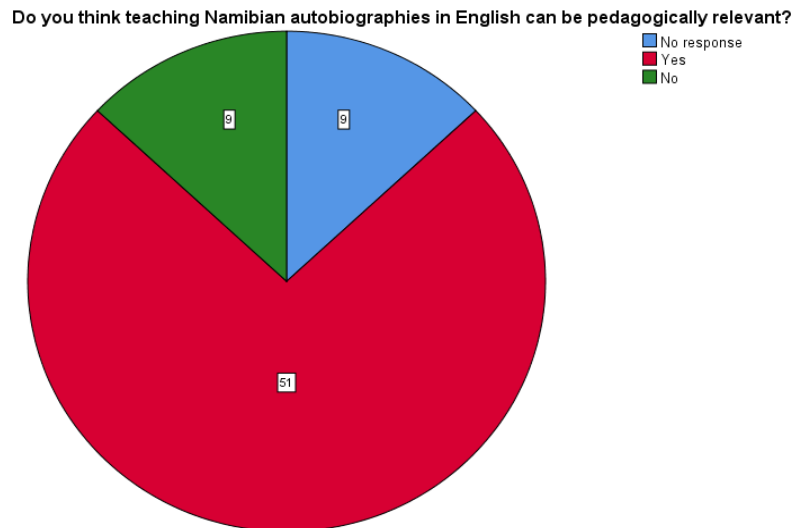
In our interactions with high school English teachers, we found out that many teachers require additional course delivery training to help them deliver poetry to enhance the linguistic competences. Resources are very scarce. Jointly we recommend the following Namibian poetry texts to be part of the high school English reading list:

Name of the Poet	Title of the Anthology	Year of Publication
1. Mvula ya Nangolo	Thoughts from Exile	Longman Namibia (1991)
2. Perus Haakskeen	Profile of a Hero	Gamsberg Macmillan Publishers (pty) Ltd (2000)
3. Andre du Pissani	Words: Private and Public	Solitaire Press, Windhoek (2000)
4. Keamogetsi J. Molapong	Come and Talk Your Heart	New Namibia Books (2005)
5. Axaro W. Thaniseb	Searching for the Rain: An Anthology of Verse	McMillan Education Namibia Publishers (2011)
6. Hugh Ellis	Hakahana: A Poetry Collection	Word Weaver Publishing House (2012)
7. Kavevangua Kahengua	Invoking Voices: an Anthology of Poems	McMillan Education Namibia (2012)
8. Francis Sifiso Nyathi	Ballads of Insomnia: Anthology of Poems	The African Publishers (2013)
9. Anneli Nghikembua	A True Me in Words: An Anthology of Poems	McMillan Education Namibia (2013)
10. Kavevangua Kahengua	Dreams	McMillan Education Namibia (2014)
11. Julia S.S.N. Amukoshi	Tales of the Rainbow	Township Productions (2014)
12. Keamogetsi J. Molapong	The Scars on my Skin	Township Productions (2014)

#### **11. Do you think teaching Namibian autobiography can be pedagogically relevant?**

Compared to the other literary forms, Namibian autobiographies have continued to proliferate capturing both colonial trauma and resilience in the post-independent Namibian society. Namibian war veterans and academics preferred writing an autobiography to capture their lived colonial

experiences. Looking at the mushrooming of autobiographies in Namibia, several questions can be raised. Is writing an autobiography a simple exercise? Why are many Namibians engaged in this task? Is writing an autobiography a certificate for being a war veteran? Do these autobiographies raise various issues or present the same colonial experiences from different perspectives? Should this culture continue in the near future at all? After raising these questions, we asked: “Do you think Namibian autobiographies could be pedagogically relevant?” The pie chart summarizes the responses:



The research team identified the publication of more than 28 Namibian autobiographies and respondents recommended the following texts to be part of the English curriculum in Namibia:

Author	Title of the Autobiography	Year of Publication
Vinnia Ndadi	Breaking contract: The story of Vinnia Ndadi (Life histories from the revolution: Namibia, SWAPO)	1974
Marcus Schivute	Go and Come Back Home: A Namibian's Journey into Exile and Back	1997
Ellen Ndeshi Namhila	The Price of Freedom	1997
John Ya Otto: with Ole Gjerstad and Michael Meer	Battlefront Namibia: An Autobiography	1981
Helao Shityuwete	Never Follow the Wolf: The Autobiography of a Namibian Freedom Fighter	1987
Sam Nujoma	Where Others Wavered: The Autobiography of Sam Nujoma. My Life in SWAPO and My Participation in the Liberation Struggle of Namibia	2001
Beatrice Sandelowsky	Archaeologically Yours	2004
Lydia Shakatange	Walking the Boeing 707	2008
Jane Katjavivi	Undisciplined Heart	2010
Rachel Valentina Nghiwete	Valentina, The Exile Child: An Autobiography	2010
Libertina Amathila	Making a Difference	2012
Fousy Shinana-Kambombo	South West Africa to Namibia: My Personal Struggle	2014

This research team has also observed the existence of huge research interest in the Namibian autobiographies both from the linguistic and literary perspectives at the postgraduate level both at UNAM and NUST.

## 12. Do you think teaching a Namibian play in English can be pedagogically relevant?

During our school visits, we observed two opposing views towards Sifiso Nyathi's "God of Women" which is the only Namibian play in the school curriculum. Many high school teachers assumed that the play is inappropriate to a high school context as it presents vulgar scenes and obscene dialogues. They often questioned the selection criteria followed. On the other side, school learners considered it the best Namibian play as it helped them understand the multicultural nature of the Namibian society. Through the play, they could see the cultural complexities of the Namibian society, bigamy and other traditional cultural practices in Namibia. In line with the objectives of our research, we asked: "Do you think teaching Namibian plays in English can be pedagogically relevant?" The responses are presented in the table below:

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No response	18	26.1	26.1	26.1
	Yes	42	60.9	60.9	87.0
	No	9	13.0	13.0	100.0
	Total	69	100.0	100.0	

In the context of the multicultural and multilingual high school setting, including Namibian plays in the curriculum can develop the cultural competence of the learners. As many Namibian plays are repositories of Namibian cultural practices and cherished values, respondents recommended the inclusion of the following Namibian plays:

Name of the Playwright	Title of the Play	Year of Publication
Francis Sifiso Nyathi	The Oracle of Cidino	The African Publishers (2003)
Clarence Chaklas Kaurapua Kaakunga	Samuel Maharero: A Drama	Out of Africa Publishers (2001)
Vickson Tablah Hangula	The Show Isn't Over Until...	New Namibia Plays Vol 1, New Namibia Books (2000)
Petrus Haakskeen	Finders Keepers Losers Weepers	New Namibia Plays Vol 1, New Namibia Books (2000)
David Stone Ndjavera	The Bride and The Groom	New Namibia Plays Vol 1, New Namibia Books (2000)
Maria Amakali	Checkmate	New Namibia Plays Vol 1, New Namibia Books (2000)
Axaro W. Thaniseb	To Live A Better Life	New Namibia Plays Vol 2, New Namibia Books (2002)
Tony Fourie	One Night	New Namibia Plays Vol 2, New Namibia Books (2002)
Keamogetsi Joseph Molapong	The Woman and The Ogre	New Namibia Plays Vol 2, New Namibia Books (2002)
Aina Kaundu	Now That You Know	New Namibia Plays Vol 2, New Namibia Books (2002)
Martha Laurencia Skrywer-Afrikaner	Homecoming	New Namibia Plays Vol 2, New Namibia Books (2002)

### 13. Namibian Short Stories

Our review of the related literature and the school curriculum has shown that very little attention has been given to the Namibian short story both at the high school and tertiary levels. Respondents suggested that the following short stories are worth including in the curriculum and studying at the postgraduate level:

Author	Title of the Short Story	Year of Publication
Sylvia Schlettwein ( with Isabella Morris)	Bullies, Beasts and Beauties	2010
Jane Katjavivi	Uerieta (published in Coming on Strong edited by Margie Orford and Nepeti Nicanor)	1996
Kaleni Hiyalwa	The Baby's Body (published in Coming on Strong edited by Margie Orford and Nepeti Nicanor)	1996
Maria Kaakunga	Let this not be True (published in Coming on Strong edited by Margie Orford and Nepeti Nicanor)	1996
Kavevangua Kahengua	The Future Needs Education and Other Short Stories	2013

#### 4.3. Interviews and Focus Group Responses

The interviews and FDGs were conducted with the teachers that expressed their availability and comprised the following four questions among others:

- Do you think Namibian literature in English should be part of the curriculum at all levels?
- Do you think teaching Namibian autobiographies, novels, short stories, poetry or plays by Namibian writers can be pedagogically relevant?
- What are the major challenges of teaching Namibian literature in English?
- Do you have any recommendations for the teaching of Namibian literature in English at all levels

#### Curriculum

To the first question whether they thought Namibian literature in English should be part of the curriculum at all levels, the response from all the teachers was affirmative. The justifications provided was that it would improve the learners' cognitive skills and aid their interpretation and analytical skills. In addition, the teachers felt that it will help learners to understand our society better because they can relate to the content and this will help learners with the correct moral behaviour. Some teachers were however of the opinion that the grade 11 and 12 learners are only exposed to literature from other countries like South Africa which they cannot relate with whilst they could have been exposed to works such as the *Purple Violet of Oshaantu*. On the other hand, the Grade 9's study God of Women and find it easy to relate to the words and customs that are mentioned in the play. One of the teachers opined that

*...we are told to be vigilant not to give topics that are too sensitive to the learners because how will it be marked by Mr Cambridge. E.g. topics such as relationships between teachers and learners, domestic violence and abuse of Namibian women. This is what books such as God of Women deal with. Why can't Mr Cambridge be questioned and why should we adhere to what he says. Our Namibian child*

*cannot relate to e.g. war but they can relate to violence. I enjoy God of Women and the learners also enjoy it, so Namibian writers should be given a chance.*

### **The relevance of the Namibian literature corpus**

The second question was whether the teachers thought teaching Namibian autobiographies, novels, short stories, poetry and plays by Namibian writers can be pedagogically relevant. The answer to this question was also affirmative from all the teachers, of whom most felt that all the genres can be incorporated because each genre highlights a specific aspect which strengthens the learners with interpretation and analysis skills. One of the teachers opined that since learners like to be practical, plays would be a good approach to get the learners to engage. During our focused group discussions and interviews, respondents assumed that Namibian literature:

- *develops four language skills*
- *sharpens attitude to life*
- *develops literary competence*
- *helps learn Namibian culture and history*
- *improves vocabulary power*
- *develops personal involvement*
- *improves creative thinking develops a sharp world outlook*
- *makes language learning easier*
- *supports active learning methods*
- *enhances communicative language teaching*
- *develops independent language learning*
- *boosts Namibian identity*
- *creates motivation*
- *makes literature learning more systematic*

### **Challenges of teaching Namibia literature in English**

The third question pertained to the major challenges faced concerning teaching Namibian literature in English. The greatest challenge mentioned was the shortage of teaching materials. In addition, the teachers are not confident to teach literature because some do not have a literature training and they do not know how to analyse poetry which hampers the transfer of knowledge from teacher to learner. One of the teachers was of the opinion that learners do not develop reading skills at an early age and this becomes a challenge at high school. Another challenge mentioned is the fact that sometimes learners are required to read literature that is so unfamiliar to them, especially the content of the novels or poetry.

### **Suggestions for the teaching of Namibian literature in English at all levels**

The last question sought to solicit recommendations for the teaching of Namibian literature in English at all levels. The following were the recommendations made:

- *The teachers should be trained in Namibian literature.*
- *Namibian literature should be combined to provide a type of analysis so that the teachers know what interpretation to pursue.*
- *Namibian literature is now not just integrated like before but now it is being examined, which should also be done in primary schools. This will develop the children's interest in learning literature.*

- *Learners are limited to reading little thus, the reading books should be increased so that learners are exposed to the writing style and different authors.*
- *Literature should be delivered through a practical approach to the learners.*

#### 4.4. Postgraduate Research in the Namibian Literature in English

In the 2017 academic year, the Department of Communication at NUST enrolled 29 postgraduate candidates to the Master of English and Applied Linguistics (MEAL) program. In the same academic year, the candidates selected current research problems in applied linguistics and literature studies and developed thesis proposals. Research niche areas chosen included: postcolonial literature, ecofeminism, cognitive stylistics and Namibian novels, functional stylistics and Namibian short stories, pragmatic stylistics and Namibian plays, Namibian texts and indigenous knowledge systems, forensic linguistics and crime investigation, Namibian autobiographies and IKS, land discourse in Namibia, advertising discourse in the Namibian banking sector, code-switching and crime detection. Within the study period, 10 candidates of the 2017 and 2018 cohort completed research projects related to Namibian literature in English as presented in the table above. To share the findings of these research projects with the larger research community and policymakers, the supervisors and research students often publish research articles in reputable journals (including NAWA Journal of Language and Communication/NUST), book chapters and conference papers. The table above shows theses works in Namibian literature completed in 2019.

Name of the Candidate	Thesis Title	Supervisor	Year Completed
1. FESTUS INGASHIPOLA NAFUKA	Language change in post-independence Namibian poetry in English	Prof Haileleul Zeleke Woldemariam	June 2019
2. LINUS NGHILIFAVALI HAFENI	A cognitive stylistics study of <i>The Other Presence and the Hopeless Hope</i>	Prof Haileleul Zeleke Woldemariam	June 2019
3. JULIA NDAFAPAWA NDAXUPIFWA NDAMANOMHATA	Nourishing the land of the brave: A critical analysis of Mvula Ya Nangolo's anthology of poems	Prof Rewai Makamani	July 2019
4. WILKA NAKASHONA TWELIKONDJELA ABSALOM	A feminist stylistics study of <i>God of Women and The Woman and the Ogre</i>	Prof Haileleul Zeleke Woldemariam	Sept 2019
5. SINVULA SS SIBANGA	Investigating Ubuntu in selected plays by David Ndjavera	Prof Sarala Krishnamurthy	April 2019
6. CLERENS KAMANDA	A functional linguistic analysis of representative Namibian poems from the Spoken Word	Dr Juliet Pasi	April 2019
7. FESTUS UUGWANGA ABIATAR	Herero-Nama genocide as historical fiction: A new historical analysis of <i>Mama Namibia, The Scattering and The Lie of the Land</i>	Prof Sarala Krishnamurthy	April 2019
8. FALLON STRAUSS	Shaping worldviews: An analysis of post- secular feminist poetry of the diaspora	Prof Sarala Krishnamurthy	April 2019
9. DAVID NDAPUNIKWA DESDELIA	A feminist stylistics study of the representation of women in <i>The Lion and the Jewel</i> and <i>The Trials of Brother Jero</i>	Prof Haileleul Woldemariam	April 2019
10. LOISE PANDULENI NTINDA	A functional stylistics interpretation of <i>Amathila's Making a Difference</i> and Ekandjo's <i>The Jungle Fighter</i>	Prof Haileleul Woldemariam/ Dr Niklaas Fredericks	April 2019

## PART FIVE

### CONCLUSIONS AND RECOMMENDATIONS

#### 5.1. Conclusions

A review of the Namibian English teaching curriculum and related literature shows that Namibian literature in English is not an integral part of the Namibian primary school education system at all. At the secondary level, few Namibian literary works have been included along with the European and African canonical texts. At the tertiary level, Namibian literature in English as a compulsory undergraduate course is offered to all English majors. Other university students are not expected to study English through Namibian literature although 88.4% of Namibian English teachers and lecturers assume that Namibian literature is still pedagogically relevant at all levels of language education. Only 8.7 % (6 teachers) of the respondents assume that it should not be included in the curriculum.

From a total of 69 respondents, 52 believe that including Namibian literature in the curriculum can broaden the cultural understanding of the Namibian students at various levels. It can widen the learner's knowledge of their cultural history, enhance the Namibian identity positively and reduce cultural conflicts due to multicultural barriers. It implies that while designing school or university curriculum including Namibian texts should be one of the selection criteria as the literature is pedagogically relevant.

Contrary to the popular belief that Namibian literature can't be used to teach language skills, more than 84% (59 respondents) respondents agree that Namibian texts are fit for the teaching of both productive and receptive language skills at all levels. During the interviews and FGDs, however, respondents recommended that there should be proper literature selection criteria in place as some of the literary works are poorly composed. As many as 87 % (60) respondents assume that including Namibian novels in the curriculum can enhance the pedagogical competence of the learners.

Compared to the other literary forms, Namibian autobiographies have continued to proliferate capturing both colonial trauma and resilience in the post-independent Namibian society. Namibian war veterans and academics preferred writing an autobiography to capture their lived colonial experiences. Looking at the mushrooming of autobiographies in Namibia, several questions can be raised.

During our school visits, we observed two opposing views towards Sifiso Nyathi's "God of Women" which is the only Namibian play in the school curriculum. Many high school teachers assumed that the play is inappropriate to a high school context as it presents vulgar scenes and obscene dialogues. They often questioned the selection criteria followed. On the other side, school learners considered it the best Namibian play as it helped them understand the multicultural nature of the Namibian society. Through the play, they could see the cultural complexities of the Namibian society, bigamy and other traditional cultural practices in Namibia.

The justifications provided was that it would improve the learners' cognitive skills and aid their interpretation and analytical skills. In addition, the teachers felt that it will help learners to understand the Namibian society better because they can relate to the content and this will help learners with the correct moral behaviour.



## 5.2. Recommendations

Achievable, reasonable and judicious recommendations should bank on comprehensive research results to improve the situation of English and literature teaching and learning in the Namibian context. This is predominantly because encyclopaedic decisions made on the foundation of all-encompassing data shall lead to affordable and feasible recommendations. Based on the conclusions and findings made in the forgoing piece, the following recommendations are made. It is an exclusive responsibility of Namibian literature teaching curriculum and syllabus designers, text writers, language researchers, language policymakers, teachers and students who are responsible for the implementations of the recommendations below.

1. The methodological predicament involving literature teaching and learning in Namibia can be solved by familiarising Pedagogical Stylistics (PS) as a course to the training of English teachers at the tertiary institutions. Since Pedagogical Stylistics is conversant with the advancement in applied linguistic discoveries, PS methodology of teaching literature is methodical, impartial and all-inclusive. Besides coaching communicative capabilities through Namibian literature, PS methodology unlocks entrances to assimilate dynamic and student-centred learning methods which can facilitate communicative language teaching.
2. We strongly recommend the introduction of Namibian literature in English at all levels of English teaching and learning in Namibia. Following text selection criteria discussed in this research, Namibian autobiographies, poems, short stories, novels and drama can be assimilated into other language texts at all levels.
3. The growth of **the linguistic competence** of language learners through Namibian literature in English is strongly recommended. In order for the students to enjoy reading Namibian literature in English, linguistic competence, which integrates the phonological, philological, structural and compositional competencies, must be cultivated. Namibian literature in English in itself should be a subject of its own for the teaching of these competencies. With the ultimate goal of teaching both the receptive and productive competencies, Namibian poems, short stories, short novels, autobiographies and drama in English can be integrated with other language texts.
4. **The creative writing and creative thinking competencies** of the Namibian learners should be enhanced through Namibian literature in English. The home-grown knowledge systems, the ethnic practices and the homespun traditional activities can assist the Namibian child to be an artistic essayist and creative intellectual. As we dance to the tunes familiar to us, local texts with local themes can be the best models than literary texts with eccentric and foreign themes.
5. **The functional competence** of Namibian learners of English should be another area of focus through Namibian literature in English. Like any canonical author, a Namibian writer has social responsibility and purpose while using literary language. Like in western literature, the language in Namibian literature in English is used for interpersonal communication, expression of experience and the organization of texts. Literary works like drama can provide models of communication which can be staged or performed in the class to enlarge the functional competence of the Namibian learner.

6. **The growth of gender-free language** can be achieved and recommended through Namibian literature in English. Literary language is besieged with vocabularies which disparage the great roles of women in general. Texts are swamped by socio-cultural norms, by philosophies, by antiquity, by commercial forces, by styles, by gender and racial stereotyping as Mills put it. Namibian literature could be the repository of all social practices against women. Language reflects general practices about gender differences, values and practices which can negatively impact the self-representation of women.
7. **The growth of the pragmatic competence** of the learner is recommended through Namibian literature in English. Namibian literature can be best informed by the indigenous traditional address forms, home-grown manners of expression, Namibian turn-taking procedures and customarily suitable gesticulations. Scenes from plays which demonstrate appropriate comportments of expression can be dramatized in the classroom. Short poems with related examples can be changed into pictures and drama to facilitate the growth of pragmatic competence. Namibian literature could open doors for the future of the Namibian youth!

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Haileleul Woldemariam and Emelda Gawas  
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## APPENDIX A: Research Tools (Questionnaire)

Faculty of Human Sciences

Department of Communication

### SURVEY QUESTIONNAIRE

Dear Sir/ Madam,

Kindly read the questions below and provide us with candid responses. Your responses are highly valid and the information you provide us will only be used for the research work: **The Pedagogic Relevance of Namibian Literature in English at Tertiary and High School Levels**. All your responses will remain confidential.

Haileleul Zeleke Woldemariam and Emelda Ucham

1. General Information: Indicate your response with an X for questions 1-3.

- Gender** ☐ Male ☐ Female
- Age** ☐ 21 – 25 ☐ 26 – 30 ☐ 31 – 35 ☐ 36 – 40 ☐ Above 40
- Qualification** (highest academic qualification) ☐ Diploma ☐ Bachelor Degree ☐ Honours Degree ☐ Masters Degree ☐ PhD
- How long have you been teaching? ☐ 1 – 5 ☐ 6 – 10 ☐ 11 – 15 ☐ 16 – 20 ☐ Above 20
- Name of your School/University/ Region  
School/University \_\_\_\_\_  
Town \_\_\_\_\_  
Region \_\_\_\_\_
- Tick the grades/levels/year you are teaching/taught English or related subjects:
 

Grade 8	<input type="checkbox"/>	Second Year	<input type="checkbox"/>
Grade 9	<input type="checkbox"/>	Third Year	<input type="checkbox"/>
Grade 10	<input type="checkbox"/>	Honours	<input type="checkbox"/>
Grade 11-12	<input type="checkbox"/>	Masters Level	<input type="checkbox"/>
First Year	<input type="checkbox"/>		

- Do you think Namibian literature in English should be part of the curriculum at all levels? Underline your choice: Yes/ No
- If your response to the question above is “YES”, which of the following “**text selection criteria**” are more applicable to the Namibian academic context?

S.N	Text Selection Criteria	Strongly Disagree (1)	Disagree (2)	Neutral (3)	Agree (4)	Strongly Agree (5)
1.	To develop the learners/students' understanding of Namibian culture					
2.	To enhance the language competence of the learner/student					
3.	To develop the literary competence of the learner/student					
4.	To develop the overall personality of the learner/student					

- Do you really think teaching Namibian novels in English (by Namibian writers) can be pedagogically relevant?  
Circle: Yes/ No

5. If your response to the question above is “YES”, rank the novels below from 1 (highly relevant) to 10 (least relevant) and 0 (zero) if you are not familiar with the text.

Name of the Novelist	Title of the Novel	Year of Publication	Rank
1. Helmut Kangulohi Angula	The Two Thousand Days of Haimbodi Ya Haufiku	1990	
2. Joseph Diescho	Troubled Waters	1993	
3. Joseph Diescho with Celeste Wallin	Born of the Sun	1988	
4. Neshani Andreas	<i>The Purple Violet of Oshaantu</i>	2001	
5. John Makala Lilemba	Power is Sweet	2003	
6. Sifiso Nyathi	The Other Presence	2008	
7. Helene de Kock	By the Roadside	2009	
8. Salom Shilongo	The Hopeless Hopes	2013	
9. Amy Schoeman	This is not a Flowerpot	2013	
10. Erna Müller	Where the Lion Stalks	2016	

6. Would you like to recommend any Namibian novel in English by any Namibian writer?

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

7. Do you think teaching Namibian autobiographies (by Namibians) in English can be pedagogically relevant?  
Circle: Yes/ No

8. If your response to the question above is YES, rank the autobiographies below from 1 (highly relevant) to 12 (least relevant) and 0 (zero) if you are not familiar with the text.

Author	Title of the Autobiography	Year of Publication	Rank
1. <u>Vinnia Ndadi</u>	Breaking contract: The story of Vinnia Ndadi (Life histories from the revolution: Namibia, SWAPO)	1974	
2. Marcus Schivute	Go and Come Back Home: A Namibian's Journey into Exile and Back	1997	
3. Ellen Ndeshi Namhila	The Price of Freedom	1997	
4. John Ya Otto: with Ole Gjerstad and Michael Meer	Battlefront Namibia: An Autobiography	1981	
5. Helao Shityuwete	Never Follow the Wolf: The Autobiography of a Namibian Freedom Fighter	1987	
6. Sam Nujoma	Where Others Wavered: The Autobiography of Sam Nujoma. My Life in SWAPO and My Participation in the Liberation Struggle of Namibia	2001	
7. Beatrice Sandelowsky	Archaeologically Yours	2004	
8. Lydia Shakatange	Walking the Boeing 707	2008	
9. Jane Katjavivi	Undisciplined Heart	2010	
10. Rachel Valentina Nghiwete	Valentina, the Exile Child: An Autobiography	2010	
11. Libertina Amathila	Making a Difference	2012	
12. Fousy Shinana-Kambombo	South West Africa to Namibia: My Personal Struggle	2014	

9. Would you like to recommend any autobiography in English by any Namibian writer?

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

10. Do you think teaching novels with Namibian themes (by a non-Namibian) can be pedagogically relevant? Circle: Yes/ No

11. If your response to the question above is YES, rank the novels below from 1 (highly relevant) to 6 (least relevant) and 0 (zero) if you are not familiar with the text.

Author	Title of the Novel	Year of Publication	Rank
7. Henno Martin	The Sheltering Desert	1923 and 2011	
8. André Brink	The Other Side of Silence	2002	
9. Peter Orner	The Second Coming of Mavala Shikongo	2007	
10. David Gilman	The Devil's Breath	2007	
11. Mari Serebrov	Mama Namibia	2013	
12. Peter Midgley	Counting Teeth: A Namibian Story	2014	

12. Would you like to recommend a similar type of novel with a Namibian theme?

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

13. Do you think teaching Namibian short stories in English (by Namibians) can be pedagogically relevant? Circle: Yes/ No

14. If your response to the question above is YES, rank the short stories (anthologies) below from 1 (highly relevant) to 5 (least relevant) and 0 (zero) if you are not familiar with the text.

Author	Title of the Short Story	Year of Publication	Rank
1. Sylvia Schlettwein (with Isabella Morris)	Bullies, Beasts and Beauties	2010	
2. Jane Katjavivi	Uerieta (published in Coming on Strong edited by Margie Orford and Nepeti Nicanor)	1996	
3. Kaleni Hiyalwa	The Baby's Body (published in Coming on Strong edited by Margie Orford and Nepeti Nicanor)	1996	
4. Maria Kaakunga	Let this not be True (published in Coming on Strong edited by Margie Orford and Nepeti Nicanor)	1996	
5. Kavevangua Kahengua	The Future Needs Education and Other Short Stories	2013	

15. Would you like to recommend any Namibian short story in English by any Namibian writer?

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

16. Do you think teaching Namibian poetry in English (by a Namibian) can be pedagogically relevant? Circle: Yes/ No



17. If your response to the question above is YES, rank the poetry anthologies below from 1 (highly relevant) to 12 (least relevant) and 0 (zero) if you are not familiar with the text.

Name of the Poet	Title of the Anthology	Year of Publication	Rank
13. Mvula ya Nangolo	Thoughts from Exile	Longman Namibia (1991)	
14. Perus Haakskeen	Profile of a Hero	Gamsberg Macmillan Publishers (pty) Ltd (2000)	
15. Andre du Pissani	Words: Private and Public	Solitaire Press, Windhoek (2000)	
16. Keamogesti J. Molapong	Come and Talk Your Heart	New Namibia Books (2005)	
17. Axaro W Thaniseb	Searching for the Rain: An Anthology of Verse	McMillan Education Namibia Publishers (2011)	
18. Hugh Ellis	Hakahana: A Poetry Collection	Wordweaver Publishing House (2012)	
19. Kavevangua Kahengua	Invoking Voices: an Anthology of Poems	McMillan Education Namibia (2012)	
20. Francis Sifiso Nyathi	Ballads of Insomnia: Anthology of Poems	The African Publishers (2013)	
21. Anneli Nghikembua	A True Me in Words: An Anthology of Poems	McMillan Education Namibia (2013)	
22. Kavevangua Kahengua	Dreams	McMillan Education Namibia (2014)	
23. Julia S.S.N. Amukoshi	Tales of the rainbow	Township Productions (2014)	
24. Keamogesti J. Molapong	The Scars on my Skin	Township Productions (2014)	

18. If you know similar a Namibian anthology of poetry and want to recommend, please list below:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

19. Do you think teaching a Namibian play in English (by a Namibian) can be pedagogically relevant? Circle: Yes/ No

20. If your response to the question above is YES, rank the plays below from 1 (highly relevant) to 11 (least relevant) and 0 (zero) if you are not familiar with the text.

Name of the Playwright	Title of the Play	Year of Publication	Rank
1. Francis Sifiso Nyathi	The Oracle of Cidino	The African Publishers (2003)	
2. Clarence Chaklas Kaurapua Kaakunga	Samuel Maharero : A Drama	Out of Africa Publishers (2001)	
3. Vickson Tablah Hangula	The Show Isn't Over Until...	New Namibia Plays Vol 1, New Namibia Books (2000)	
4. Petrus Haakskeen	Finders Keepers Losers Weepers	New Namibia Plays Vol 1, New Namibia Books (2000)	
5. David Stone Ndjavera	The Bride and The Groom	New Namibia Plays Vol 1, New Namibia Books (2000)	
6. Maria Amakali	Checkmate	New Namibia Plays Vol 1, New Namibia Books (2000)	
7. Axaro W. Thaniseb	To Live A Better Life	New Namibia Plays Vol 2, New Namibia Books (2002)	
8. Tony Fourie	One Night	New Namibia Plays Vol 2, New Namibia Books (2002)	

9. Keamogesti Joseph Molapong	The Woman and The Ogre	New Namibia Plays Vol 2, New Namibia Books (2002)	
10. Aina Kaundu	Now That You Know	New Namibia Plays Vol 2, New Namibia Books (2002)	
11. Martha Laurencia Skrywer- Afrikaner	Homecoming	New Namibia Plays Vol 2, New Namibia Books (2002)	

21. If you know similar Namibian play/ drama in English and want to recommend, please list below :

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

22. What are the major challenges of teaching Namibian literature in English?

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

23. On the Pedagogic Relevance of Teaching and Learning Namibian Literature in English

✓ Tick against each option on the relevance of teaching Namibian Literature as a course or part of a course.

S.n	Taking Namibian Literature in English as Course or part of a subject <input type="checkbox"/>	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
1.	Develops four language skills					
2.	Sharpens attitude to life					
3.	Develops literary competence					
4.	Helps learn Namibian culture and history					
5.	Improves vocabulary power					
6.	Develops personal involvement					
7.	Improves creative thinking					
8.	Develops a sharp world outlook					
9.	Makes language learning easier					
10.	Supports active learning methods					
11.	Enhances communicative language teaching					
12.	Develops independent language learning					
13.	Boosts Namibian identity					
14.	Creates motivation					
15.	Makes literature learning more systematic					

24. Should Namibian Literature in English be included in the curriculum at all levels?

↑ Yes      ↑ No

25. If your answer to the question above is "Yes" or "No", what are your major reasons?

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

26. Give any other recommendation which can advance the pedagogic relevance of Namibian literature in English in Namibia at all levels of education.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_

NUST, Windhoek, Namibian  
Email: [hwoldemariam@nust.na](mailto:hwoldemariam@nust.na)  
[eucham@nust.na](mailto:eucham@nust.na)



## APPENDIX B: Interview Checklist

### Faculty of Human Sciences

#### Department of Communication

Dear Sir/ Madam,

Kindly read the questions below and provide us with candid responses. Your responses are highly valid and the information you provide us will only be used for the research work: **The Pedagogic Relevance of Namibian Literature in English at Tertiary and High School Levels**. All your responses will remain confidential.

General Information: Indicate your response with an X for questions 1-3.

- i. **Gender** ☐ Male ☐ Female
  - ii. **Age** ☐ 21 – 25 ☐ 26 – 30 ☐ 31 – 35 ☐ 36 – 40 ☐ Above 40
  - iii. **Qualification** (highest academic qualification) ☐ Diploma ☐ Bachelor Degree ☐ Honours Degree ☐ Masters Degree ☐ PhD
  - iv. How long have you been teaching? ☐ 1 – 5 ☐ 6 – 10 ☐ 11 – 15 ☐ 16 – 20 ☐ Above 20
  - v. Name of your School/University/ Region  
School/University \_\_\_\_\_  
Town \_\_\_\_\_  
Region \_\_\_\_\_
  - vi. Tick the grades/levels/year you are teaching/taught English or related subjects:

Grade 8	<input type="checkbox"/>	Second Year	<input type="checkbox"/>
Grade 9	<input type="checkbox"/>	Third Year	<input type="checkbox"/>
Grade 10	<input type="checkbox"/>	Honours	<input type="checkbox"/>
Grade 11-12	<input type="checkbox"/>	Masters Level	<input type="checkbox"/>
First Year	<input type="checkbox"/>		
1. Do you think Namibian literature in English should be part of the curriculum at all levels? Underline your choice : Yes/ No
  2. Do you really think teaching Namibian novels in English (by Namibian writers) can be pedagogically relevant?
  3. Would you like to recommend any Namibian novel in English by any Namibian writer?
  4. Do you think teaching Namibian autobiographies (by Namibians) in English can be pedagogically relevant?
  5. Would you like to recommend any autobiography in English by any Namibian writer?
  6. Do you think teaching novels with Namibian themes (by a non-Namibian) can be pedagogically relevant?
  7. Would you like to recommend a novel with a Namibian theme?
  8. Do you think teaching Namibian short stories in English (by Namibians) can be pedagogically relevant?
  9. Would you like to recommend any Namibian short story in English by any Namibian writer?
  10. Do you think teaching Namibian poetry in English (by a Namibian) can be pedagogically relevant?

11. If you know a Namibian anthology of poetry and want to recommend, please list below:
12. Do you think teaching a Namibian play in English (by a Namibian) can be pedagogically relevant?
13. If you know similar Namibian play/ drama in English and want to recommend, please list below:
14. What are the major challenges of teaching Namibian literature in English?
15. On the Pedagogic Relevance of Teaching and Learning Namibian Literature in English
- ✓ Tick against each option on the relevance of teaching Namibian Literature as a course or part of a course.

S.n	Taking Namibian Literature in English as Course or part of a subject	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
1.	Develops four language skills					
2.	Sharpens attitude to life					
3.	Develops literary competence					
4.	Helps learn Namibian culture and history					
5.	Improves vocabulary power					
6.	Develops personal involvement					
7.	Improves creative thinking					
8.	Develops a sharp world outlook					
9.	Makes language learning easier					
10.	Supports active learning methods					
11.	Enhances communicative language teaching					
12.	Develops independent language learning					
13.	Boosts Namibian identity					
14.	Creates motivation					
15.	Makes literature learning more systematic					

16. Should Namibian Literature in English be included in the curriculum at all levels? If your answer to the question above is “Yes” or “No”, what are your major reasons?
17. Give any other recommendation which can advance the pedagogic relevance of Namibian literature in English in Namibia at all levels of education.

## APPENDIX C: Focus Group Discussions Checklist

Kindly discuss the questions below and provide us with candid responses. Your responses are highly valid and the information you provide us will only be used for the research work: **The Pedagogic Relevance of Namibian Literature in English at Tertiary and High School Levels**. All your responses will remain confidential.

1. Do you think Namibian literature in English should be part of the curriculum at all levels?  
Underline your choice : Yes/ No
2. Do you really think teaching Namibian novels in English (by Namibian writers) can be pedagogically relevant?
3. Would you like to recommend any Namibian novel in English by any Namibian writer?
4. Do you think teaching Namibian autobiographies (by Namibians) in English can be pedagogically relevant?
5. Would you like to recommend any autobiography in English by any Namibian writer?
6. Do you think teaching novels with Namibian themes (by a non-Namibian) can be pedagogically relevant?
7. Would you like to recommend a novel with a Namibian theme?
8. Do you think teaching Namibian short stories in English (by Namibians) can be pedagogically relevant?
9. Would you like to recommend any Namibian short story in English by any Namibian writer?
10. Do you think teaching Namibian poetry in English (by a Namibian) can be pedagogically relevant?
11. If you know a Namibian anthology of poetry and want to recommend, please list below:
12. Do you think teaching a Namibian play in English (by a Namibian) can be pedagogically relevant?
13. If you know similar Namibian play/ drama in English and want to recommend, please list below:
14. What are the major challenges of teaching Namibian literature in English?
15. Should Namibian Literature in English be included in the curriculum at all levels? If your answer to the question above is “Yes” or “No”, what are your major reasons?
16. Give any other recommendation which can advance the pedagogic relevance of Namibian literature in English in Namibia at all levels of education.

## APPENDIX C<sub>1</sub>: Sample Course Outlines for Namibian Literature in English

The revised “Namibian Literature” course syllabus at NUST 2021 (Revised)



**NAMIBIA UNIVERSITY**  
OF SCIENCE AND TECHNOLOGY

Faculty Name of Human Sciences  
Name of Department: Communication

Course Title	Namibian Literature
Course Code	NLI521S
NQF Level	5
Notional Hours	100 Contact: 60 hours (4/w); Directed Self-learning and Self-directed Learning: 24 hours; Assessment: 16 hours
NQF Credits	10
Prerequisites	Introduction to Literature 1A
Options (compulsory or elective)	Compulsory
Semester Offered	2
Course Aims	This course aims to introduce students to different literature that has affected the lives of many people during the recent past in Namibia by introducing students to different Namibian writers that have contributed to Namibian literature and experience. It also aims to integrate technology to enhance the understanding and learning of literary texts.
Specific Learning Outcomes	On completing the course students will, through assessment activities, show evidence of their ability to: Comprehend a variety of issues being dealt with in various Namibian English genres Analyse a variety of texts with relation to given aspects of the texts; Examine statements and validity to certain texts; Produce responses to literary work in digital form.
Comprehensive Learning Outcome	Analyse various Namibian texts in print and digital format and their relevance/contribution to Namibian society.
Course Content	The topics will include: Introduction to Namibian literature Namibian short stories Namibian Prose Namibian drama Namibian Autobiography Namibian Poetry The diversity, complexity and dynamism of Namibian literature The postcolonial challenge to modernism and postmodernism in Namibian literature. Use of technological resources like E-Brary and Moodle to enhance the understanding of literary texts.
Methods of Facilitating Learning	The course will be facilitated through lectures, group-discussions, individual student research and a blended learning format.
Assessment Strategies	This course will be assessed using a combination of Continuous Assessment and end-of-semester examination as follows: Full/Part-time: 60% Continuous Assessment

	<p>40% Examination</p> <p>The Continuous Assessment is made up of the following:</p> <p>Assignments</p> <p>Tests</p> <p>Distance:      40% Continuous Assessment                          60% Examination</p> <p>The Continuous Assessment is made up of 2 assignments.</p> <p>Students have to obtain at least 40% to write the examination while the sub-minimum of 40% is required to write the examination. A minimum final mark of 50% is required to pass the course.</p>
Quality Assurance Arrangements	<p>Moderation of assessments will be done in accordance with the NUST general rules and guidelines on moderation.</p>
Student Support and Learning Resources	<p>Student support provided at:</p> <p>NUST level: the library, student services from the Office of the Dean of Students.</p> <p>Faculty level: school-based induction, learning support units, face-to-face consultation with lecturers.</p> <p>Prescribed Reading</p> <p>Diescho, J. (1993). <i>Troubled Waters</i>. Windhoek, Namibia: Gamsberg Macmillan Publishers (Pty) Ltd.</p> <p>Niikondo, A. (2018). <i>Are you a Person or a Ghost? A Personal Story of a Namibian Freedom Fighter</i>. Windhoek, Namibia: Kuiseb Publishers.</p> <p>Nghikembua, A. (2013). <i>A true me in words: An anthology of poems</i>. Windhoek: Macmillan Publishers.</p> <p>Nyathi, S. F. (2008). <i>God of Women: A play in Three Acts</i>. Windhoek, Namibia: The African Publishers.</p> <p>!Khaxas, E. (Ed.). (2005). <i>Between Yesterday and Tomorrow_ Writings by Namibian Women; We Must Choose Life</i>. Windhoek, Namibia: Women's Leadership Centre.</p> <p>Orford, M. &amp; Nicanor, N. (1996). <i>Coming on Strong: Writing by Namibian Women</i>. Windhoek, Namibia: New Namibia Books.</p> <p>Thaniseb, A. W. (2011). <i>Searching for the rain: An Anthology of verse</i>. Windhoek, Namibia: Macmillan Publishers.</p>



## APPENDIX C<sub>2</sub>: Sample Course Outlines for Namibian Literature in English

POLYTECHNIC OF NAMIBIA

COURSE OUTLINE FOR Namibian Literature in English (2013)

### STATEMENT ABOUT ACADEMIC HONESTY AND INTEGRITY

All staff and students of the Polytechnic of Namibia, upon signing their employment contracts and registration forms, commit themselves to abide by the policies and rules of the institution. The core activity of the Polytechnic is learning and in this respect academic honesty and integrity is very important to ensure that learning is valid, reliable and credible.

The Polytechnic therefore does not condone any form of academic dishonesty, including plagiarism and cheating on tests and assessments, amongst other such practices. The Polytechnic requires students to always do their own assignments and to produce their own academic work, unless given a group assignment.

Academic Dishonesty includes, but is not limited to:

- Using the ideas, words, works or inventions of someone else as if it is your own work.
- Using the direct words of someone else without quotation marks, even if it is referenced.
- Copying from writings (books, articles, webpages, other students' assignments, etc.), published or unpublished, without referencing.
- Syndication of a piece of work, all or part of an assignment, by a group of students, unless the assignment was a legitimate group assignment.
- The borrowing and use of another person's assignment, with or without their knowledge or permission.
- Infringing copyright, including documents copied or cut and pasted from the internet.
- Asking someone else to prepare an assignment for you or to write or sit an assessment for you, whether this is against payment or not.
- Re-submitting work done already for another course or programme as new work, so-called self-plagiarism.
- Bringing notes into an examination or test venue, regardless of whether the notes were used to copy or not.
- Receiving any outside assistance in any form or shape during an examination or test.

All forms of academic dishonesty are viewed as misconduct under the Polytechnic Student Rules and Regulations. Students who make themselves guilty of academic dishonesty will be brought before a Disciplinary Committee and may be suspended from studying for a certain time or may be expelled. All students who are found guilty of academic dishonesty shall have an appropriate endorsement on their academic record, which will never be erased.

#### Course Information

Course Code and Title:

NLE 211S Namibian Literature in English

Department: Department of Languages

Programme: Bachelor of English

Contact Hours: 4 hours per week and 1 tutorial

NQF Level and Credit: NQF 6 Credits 15

#### Course Description:

This course aims to introduce students to the study and appreciation of Namibian literature that has affected the lives of many people during the recent past. Its first and perhaps most important lesson is to stress the diversity, complexity and dynamism of literature in Namibia, by studying the work of

different Namibian writers that have contributed to Namibian literature and the Namibian experience. Both a postcolonial as well as a feminist approach will be used to analyse selected texts.

Pre-Requisites: [NONE]

Course Delivery Methods: Classroom and online research

Effective Date: 6 February 2013

Consultation hours:

All lecturers are available for consultation with students. Consultation times can be found on the doors of lecturers' offices.

Student Readiness:

Student Commitments and Contact Times:

Students must attend **4** face-to-face sessions per week and are expected to read all the prescribed texts before they are dealt with in class. Effective teaching, comprehension and assimilation of literature cannot take place if students had not read the texts in advance.

**Prescribed Reading:**

1. *The Purple Violet of Oshaantu* (novel) by Neshani Andreas. 2001. Oxford: Heinemann
2. *The Price of Freedom* by Ellen Namhila (autobiography) 1997, Windhoek: New Namibia Books
3. 'The Show's not Over Until...' by Vickson Hangula (play) in *New Namibian Plays* Volume 1, edited by T. Zeeman. 2000. Windhoek: New Namibia Books
4. *Coming on Strong. Writing by Namibian Women.* Windhoek: New Namibia Books. 1996.
5. Selected poems from *Dreams* by Kavevangua Kahengua; Windhoek; Mc Millan, 2002.

## **Student Learning**

### **Learning Outcomes:**

At the end of this course, students will be able to:

1. Critically evaluate and analyse different genres in Namibian literature.
2. Identify and discuss the different themes in Namibian literature, especially in the years since independence.
3. Describe and discuss the social and political context of Namibian writing.
4. Understand the link between history, politics and literature in Namibian society.



**NAMIBIA UNIVERSITY  
OF SCIENCE AND TECHNOLOGY**

Faculty Name of Human Sciences  
Name of Department: Communication

**COURSE OUTLINE FOR Namibian Literature in English (2016)**

**STATEMENT ABOUT ACADEMIC HONESTY AND INTEGRITY**

All staff and students of the Namibia University of Science and Technology (NUST), upon signing their employment contracts and registration forms, commit themselves to abide by the policies and rules of the institution. The core activity of NUST is learning and in this respect academic honesty and integrity is very important to ensure that learning is valid, reliable and credible.

NUST therefore does not condone any form of academic dishonesty, including plagiarism and cheating on tests and assessments, amongst other such practices. NUST requires students to always do their own assignments and to produce their own academic work, unless given a group assignment.

Academic Dishonesty includes, but is not limited to:

- Using the ideas, words, works or inventions of someone else as if it is your own work.
- Using the direct words of someone else without quotation marks, even if it is referenced.
- Copying from writings (books, articles, webpages, other students' assignments, etc.), published or unpublished, without referencing.
- Syndication of a piece of work, all or part of an assignment, by a group of students, unless the assignment was a legitimate group assignment.
- The borrowing and use of another person's assignment, with or without their knowledge or permission.
- Infringing copyright, including documents copied or cut and pasted from the internet.
- Asking someone else to prepare an assignment for you or to write or sit an assessment for you, whether this is against payment or not.
- Re-submitting work done already for another course or programme as new work, so-called self-plagiarism.
- Bringing notes into an examination or test venue, regardless of whether the notes were used to copy or not.
- Receiving any outside assistance in any form or shape during an examination or test.

All forms of academic dishonesty are viewed as misconduct under NUST Student Rules and Regulations. Students who make themselves guilty of academic dishonesty will be brought before a Disciplinary Committee and may be suspended from studying for a certain time or may be expelled. All students who are found guilty of academic dishonesty shall have an appropriate endorsement on their academic record, which will never be erased.

**Course description**

This course aims to introduce students to different literature that has affected the lives of many people during the recent past in Namibia by introducing students to different Namibian writers that have contributed to Namibian literature and experience. It also aims to integrate technology to enhance the understanding and learning of literary texts. Thus, this serves as an introduction into Namibian literature written in English since independence in 1990. The units will cover introductory issues as well as the genres of literature: the novel, the short story, the autobiography, drama and poetry.

### **Aim of course/Course Rationale**

The aim of this course is to introduce you to the study of Namibian literature in English since independence in 1990. Authors are affected by economic, social and political realities. These experiences are expressed through words. Namibian Literature therefore can provide new insights into the history of our country and its people.

#### **COURSE INFORMATION**

COURSE CODE AND TITLE: Namibian Literature (NLI521S)

DEPARTMENT: Communication

PROGRAMME: Bachelor of English (07BAEN)

CONTACT HOURS: 4 hours per week (FM) / 3 hours per week (PM)

NQF LEVEL AND CREDIT: [NQF 5; Credits 12]

**PRE-REQUISITES: None**

**COURSE EQUIVALENCIES: None**

#### **COURSE DELIVERY METHODS:**

Lecture, Discussion, Group work, Practical criticism sessions, Presentation, E-learning and Blogging

The following communication tools will be used in this course: Communication in the classroom, E-mail, Telephone and Comments on assessments

**Course Format:** Part time: 4 hours a week of which 30 minutes will be used for presentation. A number of assignments, both practical (presentation) and written (applying theory), as well as tests, will have to be handed in.

**Assessment: Continuous:** 2 Assignments and 2 Tests: 60%; **Examination:** 1 three-hour Examination: 40%

EFFECTIVE DATE: 5 February 2016

#### **STUDENT READINESS**

Technology & Equipment Readiness: Videos

Student Commitments and Contact Times:

Students are expected to attend 4 face to-face sessions per week.

Students are expected to submit assignments on time.

- Students should not enter the classroom after the class has been started.
- Students should attend classes regularly and be active participants in it.
- Students should demonstrate familiarity with required readings.
- Cell phones should be turned off, or set to vibrate for emergency during the class.
- It is the student's responsibility to practice the highest standards of academic honesty. Cheating, plagiarism and any other form of academic dishonesty will not be tolerated.
- Assignments submitted later than the indicated dates are not accepted. Deadlines should strictly be followed.

11-15 July	Discuss course outline General introduction to Namibian Literature Define Literature Define "Namibian" Literature
Week 2 18-22 July	General Introduction to Namibian Literature Introduction: main issues concerning Namibian literature. Historical context.
Week 3 25-29 July	Selected short stories: Between Yesterday and Tomorrow
Week 4 01- 5 August	Selected short stories: We Must Choose Life.
Week 5 08-12 August	Selected short stories: Coming on Strong Test 1: All the work covered thus far
Week 6 August	Novel - <i>The Purple violet of Oshaantu</i> by Neshani Andreas Assignment 1
Week 7 22-26 August	MID-SEMESTER BREAK
Week 8 29 Aug-02 Sept	Novel - <i>The Purple violet of Oshaantu</i> by Neshani Andreas
Week 9 5-9 September	Novel - <i>The Purple violet of Oshaantu</i> by Neshani Andreas Test 2: All the work covered thus far
Week 10 12-16 September	Selected plays from <i>New Namibian Plays</i> Vol 1
Week 11 19-23 September	Continue Assignment 2
Week 12 26-30 September	Autobiography – <i>The Price of Freedom</i> by Ellen Namhila
Week 13 03.–07 October	Continue Test 3 : Everything covered during the semester
Week 14 10-14 October	Selected poems from different collections of poetry
Week 15 17-21 October	Continue
Week 16 24 October	<i>Independent exam preparations by students</i> Lectures End 25 October
31 October – 19 November	Examinations

#### Prescribed Works:

- Andreas, N. (2001). *The Purple Violet of Oshaantu*. Oxford: Heinemann.
- Philander, F. B. (2005). 'King of the Dump' in Philander, F. B. *King of the Dump*.
- Hangula, V. (2000). *The Show Isn't Over Until ...*, in Zeeman, T. (ed.) *New Namibian Plays*, Windhoek: New Namibia Books.
- Molapong, K., Warner, C and Winterfeldt, V. (eds.) (2005). *In Search of Questions: a Collection of New Namibian Poems*. Basel: Basler Afrika Bibliographien.
- Namhila, E. (1997). *The Price of Freedom*. Windhoek: New Namibia Books
- Orford, M. and Nicanor, N. (eds.). (1996). *Coming on Strong: Writing by Namibian Women*. Windhoek: New Namibia Books.

**APPENDIX D: Support Letters and Ethical Clearance**



REPUBLIC OF NAMIBIA

**MINISTRY OF EDUCATION, ARTS AND CULTURE**

Tel: +264 61 -2933200  
Fax: +264 61- 2933922  
Enquiries: C. Muchila/ G. Munene  
Email: Cavin.Muchila@moe.gov.na/gm12munene@yahoo.co.uk

Luther Street, Govt. Office Park  
Private Bag 13186  
Windhoek  
Namibia

File no: 11/1/1

Prof. Haileleul Zeleke Woldemariam and Ms. Emelda /Ucham  
P/ Bag 13388  
Windhoek  
Namibia  
Tel: 061 – 207 2999

Dear Prof. H. Zeleke and Ms. E. /Ucham

**SUBJECT: PERMISSION TO CONDUCT RESEARCH IN NAMIBIA SCHOOLS**

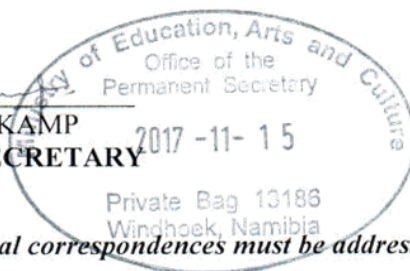
Kindly be informed that permission to conduct an academic research involving English teachers in Namibian schools for the project titled *"The Pedagogic Relevance of Namibian Literature in English at Tertiary Level and Selected High Schools in all Fourteen Regions, is herewith granted.* You are further requested to present the letter of approval to the Regional Directors to ensure that research ethics are adhered to and disruption of curriculum delivery is avoided.

Furthermore, we humbly request you to share your research findings with the ministry. You may contact Mr C. Muchila/ Mr. G. Munene at the Directorate: Programmes and Quality Assurance (PQA) for provision of summary of your research findings.

I wish you the best in conducting your research and I look forward to hearing from you thereafter the research.

Sincerely yours

SANET L. STEENKAMP  
PERMANENT SECRETARY



15.11.17.  
Date

*All official correspondences must be addressed to the Permanent Secretary*