PATTERNS AND FUNCTIONS OF CODE SWITCHING IN PRE-PRIMARY CLASSROOM DISCOURSE IN SELECTED SCHOOLS AT KASARANI DIVISION NAIROBI

BY

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DECLARATIONS

1) I declare that to the best of my knowledge this dissertation contains no material previously presented for the award of a degree or diploma in any university. This work is therefore original except where due citation has been made.

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23/06/2003

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2) This thesis has been submitted with our approval as the university Supervisors.

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DEDICATIONS

To:

My parents, for always encouraging me to further my education and showing confidence in me.

My husband, Charles Kirubi for his great support. He is a great source of inspiration.

My son, Andrew Kirubi who gives me a lot of joy.
ACKNOWLEDGEMENTS

"Murimi umwe atiujuragia ikumbi" (One farmer does not fill a granary). This proverb aptly applies to this work. Just like filling a granary, many people contributed to the fruition of this work. I wish to register my deep appreciation to everyone who made a contribution in any way to this work.

I most sincerely thank my Supervisors Dr. E. Ogutu and Mrs. J. Wangia who have been very patient, understanding, cooperative, resourceful and very helpful. Their critical appreciation of my drafts and constant reminders to work hard have seen this work mature.

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Recognition also goes to my husband, Kirubi, and our son, Andrew. Your understanding, support and encouragement made it possible for me to complete this work. You made great sacrifices while I pursued my studies. To all of you who made this work possible I wish you God's blessings. I have seen His graciousness throughout my studies.
ABSTRACT

This study was an investigation into the patterns and functions of code switching in pre-primary classroom discourse in selected schools of Kasarani division Nairobi, Kenya. The investigation involved the identification of the languages used for code switching in the pre-primary school classroom discourse Acts. It also involved determining the occurrence and frequency of Acts, according to Sinclair & Coulthard (1975) in the classroom discourse. In addition, the patterns of code switching in relation to the Acts and the functions of such code switching were investigated.

Data collection was by audio-recording, actual classroom observation, and informal interviews with the teachers. Three schools out of nine were selected using systematic random sampling. In total, these schools had six pre-primary classes in which audio-recording of lessons was done. Three subjects; Language, Number work and Environmental activities were purposively selected for audio-recording. Ten teachers were also interviewed. The audio-recorded data was transcribed and nine lessons analysed using Sinclair & Coulthard’s Model (1975).

Three languages, namely, English, Kiswahili, and Kikuyu were found to be used for Code Switching. English and Kiswahili were used in the lesson, while Kikuyu was used by the teachers amongst themselves. It was further discovered that the 22 Acts proposed by Sinclair & Coulthard (1975) do actually occur in the
pre-primary school classroom discourse with varying frequencies. Acts that relate more directly to the content of the lesson and classroom management such as Directives, Elicitations, Replies, Starters, Loops, Markers, Accepts and Informatives were more frequent than others such as Clue, Cue, Bid, Nomination, Metastatements, Silent stress, Comments, Asides and Conclusions.

The findings further revealed that these Acts displayed different patterns of code switching. Those Acts that involved the learners more such as Directives, Replies, Elicitations and Informatives showed an inclusive pattern of code switching being variously performed in English, Kiswahili and Mixed statements. Others that did not require much from the pupils like Loops and Markers were more in English.

The Code Switching in the Acts was found to serve various discourse functions useful to the teaching process. These included quotation, addressee specification, reiteration and message qualification. On the whole code switching was found useful in content delivery, classroom management as well as pupil motivation and encouragement. The study also established that though the teachers admit to code switching and its usefulness, there is still a negative attitude towards it. They would wish to instruct pupils in English only. In addition, the teachers are not adequately prepared to handle a multilingual situation, neither is their level of competence in other languages such as Kiswahili and local languages assessed.
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DEFINITIONS OF TERMS

Code a neutral label for any system of communication involving language

Code switching the juxtaposition of one or more languages in the same speech exchange

Pre-school a term used to include terms such as nursery school, kindergarten playgrounds or daycare centers. These are institutions set away from home for children under school age mainly 2-6 year

Pre-primary/pre-unit the class within the pre-school institutions that caters for children of ages 5-6 who are being prepared to join primary school.

The Nairobi City Council a body under the ministry of local government that is responsible for the management of local affairs of Nairobi city.

City Council Schools schools under the jurisdiction of the Nairobi city council.

Acts actions performed by use of an utterance
CHAPTER ONE
INTRODUCTION AND METHODOLOGY.

1.0 INTRODUCTION

1.1 BACKGROUND TO THE STUDY

The world today is largely multilingual. Rural-urban migration, technological advances in mass communication, modernization and globalisation, as well as the historical aspect of colonization, have led to the spread of such languages as English, French, and Spanish as international languages (Milroy & Muysken, 1995:1). These languages are used in other parts of the world, such as Africa and Asia, in addition to the native languages. Consequently, many people in the world are bilingual (speak two languages) or multilingual (speak more than two languages) giving rise to the phenomenon of code switching. Kenya is an example of a multilingual nation where there is widespread code switching.

A general definition of code switching is the alternate use by multilinguals of two or more languages in the same conversation (Milroy & Muysken, 1995). It entails the juxtaposition within the same speech exchange of passages of speech belonging to two grammatical systems or sub-systems (Chana, 1984). This is the definition taken in this study as it subsumes any kind of language alternation.

Various terms have been used to describe forms of code switching.
It can be intra-sentential, inter-sentential or tag switching also called emblematic switching (Milroy & Muysken, 1995). It can also be metaphorical or situational switching (Gumperz and Hymes, 1972).

The language situation in Kenya is complex. The country has forty plus indigenous languages (Abdulaziz, 1982). These are classified into three linguistic family groups: the Bantu, the Nilotes, and the Cushitic group (Abdulaziz, 1982). Some indigenous languages include: Kikuyu, Dholuo, Kikamba Luhya, and Maasai. In addition to these, there is the official language, English, and Kiswahili, which was declared the national language in 1974 (Abdulazi, 1982) and which is also a lingua franca. That is, Kiswahili is used as a language for business.

The complex language situation is well represented in urban areas, especially Nairobi. As the capital city of Kenya, Nairobi is home to people from different ethnic backgrounds. Consequently, there is widespread multilingualism and code switching. It is to be found in schools, at home, in church and even in the mass media.

The education language policy in Kenya is that the language of a school's catchment area be used for instruction in the first three years of primary education. For towns, cities and municipalities Kiswahili is recommended. (Koech Report, 1999).
The same policy applies to pre-primary schools (Mbaabu, 1996). At the same time however, English is the language of instruction for the rest of the school system. It is also the language in which all examinations, except those of Kiswahili and Foreign languages such as French and German, are set. For this reason, English is introduced right from the Pre-primary level of education.

The children at this level have little mastery of English, even their first languages are not yet fully developed. An informal pre-survey before this research showed that there was a lot of code switching in the pre-primary schools.

This mode of speaking, however, has been looked at negatively. It is seen as interfering with the learning of a second language, in our case English. Some teachers revealed that they would like to instruct the children in English but found it difficult since most of the children could not understand. They therefore inevitably resort to use of Kiswahili or code switching. Code switching is described as an imaginative way of using alternative codes to communicate an intention (Muthwii, 1986). It serves important cognitive and communicative functions (Duran, 1994). This study was an investigation of such functions in Pre-primary schools of Kasarani Division, Nairobi.

Research on code switching in bilingual classrooms has been cross-disciplinary in nature reflecting different currents of influences: from educational research on classroom interaction and teacher talk styles, and from conversational analysis.
pragmatics and the ethnography of communication (Jones in Milroy & Muysken, 1995). In line with this nature, this study examined code switching within a discourse analysis model. It investigated patterns and functions of code switching in pre-primary classroom discourse Acts. Sinclair and Coulthard, (1975) provide a useful model for the analysis of classroom dialogue between teacher and pupils. In this model a lesson is broken down into Transactions, Exchanges, Moves and Acts. Sinclair & Coulthard, (1975) note that there are 22 possible Acts that can be performed by any utterance in the classroom. This study therefore sought to find out which of these Acts occur in the Pre-primary school classroom discourse, and which ones are most frequent. Further, we looked at how the different Acts relate to code switching, that is, which Act is performed in different languages and how often. Finally, a qualitative analysis was carried out to find out how code switching aids in teaching.

**1.2 Statement of the Problem and Research Questions**

Kenya is a multilingual nation. For this reason, the phenomenon of code switching is common. This mode of language use is found in schools, at home, in church and even in the mass media. It has however been looked at negatively; with some people seeing it as a sign of incompetence in the languages involved. In relation to learning/teaching it has been seen as hindering effective acquisition, learning and use of a second language. On the contrary, others have described code switching as an imaginative way of using alternative codes; available to the multilingual speaker, just as style switching is for monolingual speakers. It serves important communicative and cognitive functions.
Being the language of instruction in the better part of the Kenyan school system, English is introduced both as a subject and medium of instruction right at the pre-primary school. Most of the children at this level however, have had very little exposure to it. Therefore a lot of code switching is resorted to despite the negative effect to learning associated with it by some people. With this in mind, we sought to investigate code switching at this very important level of learning. It was hoped that the study would provide some insights into the functions of such code switching in the teaching process.

This study was guided by the following questions:

1. What are the languages involved in code switching in pre-primary classes in Kasarani Division?
2. Which acts, according to the Birmingham school model of classroom discourse occur most frequently in the pre-primary classroom talk?
3. Which of these acts are performed in what language and how frequently does this happen?
4. How does such code switching aid in teaching?

1.3 Research Objectives

1. To find out the codes/languages used in code switching in pre-primary classes in Kasarani Division?
2. To determine those acts, using the Birmingham school model of classroom discourse, that occur in the classroom discourse most frequently.
3. To investigate which of these acts are most frequently performed in what language.

4. To determine the extent to which code switching aids teaching.

1.4 Research Assumptions

1. Code switching involving specific languages does occur in pre-primary classes in Kasarani Division of Nairobi.

2. Specific discourse acts, in the Birmingham school model, occur in the pre-primary classroom discourse and some are more frequent than others.

3. Some of the discourse acts are frequently performed in different languages.

4. Such code switching aids teaching by having certain functions in the lesson.

1.5 Scope and Limitations of the Study

The study was limited to functions and patterns of code switching in the pre-primary classroom. Higher levels of the school system were not looked at as norms of language use here may be different and may not have provided sufficient data. The corpus for analysis was the classroom discourse between the teacher and the pupils in the course of a lesson. Discourse outside the classroom was not looked at as this is in an informal domain. In analyzing the discourse, the acts were the major focus of attention.
The acts relate directly to the objectives of this study. The analysis was limited to functions and patterns of code switching in relation to the acts. Grammatical and psychological issues related to the code switched elements were not dealt with. These are areas of research into code switching different from that of this study. This study falls under code switching in community and institutional settings (Milroy & Muysken, 1995) In addition, issues related to language development in children were beyond the scope of this study.

The study was confined to Nairobi. Being the capital city of Kenya, Nairobi is cosmopolitan and provides a representation of the complex language situation in the country. Specifically the study was carried out in Kasarani Division, because Nairobi, being a very large area, could not be covered within the available time, and resources. In addition, it has been shown that large samples are no longer necessary for linguistic studies (Milroy, 1987).

1.6 Rationale of the Study

This study falls within applied sociolinguistics. Code Switching itself is a sociolinguistic phenomenon involving the use of language between bilingual and multilingual speakers. Muthwii, (1986) notes that code switching is an imaginative way of using alternative codes and it communicates a speaker’s intention. Trudgil, (1974) also observes that code switching deserves more respect than contempt.
Duran. (1994) points out that code switching seems to serve important communicative and cognitive functions and needs to be understood better from a linguistic perspective. He further argues that in the majority of communities some social stigma has been attached to this mode of speaking. In addition, Duran (1994) also observes that there seems to be a misunderstanding of the phenomenon of code switching and how to handle it in the classroom. This study sought to provide information on code switching that can help people develop a positive attitude towards code switching and an understanding of its operation in a classroom setting. Stubbs, (1983:91) says that the teaching process has not been adequately described in sociolinguistic terms. This study thus hoped to contribute in filling this gap. It was hoped that our findings would provide some insights into code switching. On the basis of such insight the study would suggest and or make recommendations regarding language policy, teacher education and development and teaching, which hopefully would help dispel the negative attitude and encourage the exploitation of this mode of speaking for the teaching of language as well as other subjects.

According to Myers- Scotton, (1993) there has not been enough data from bilingual and multilingual settings from Africa to provide evidence on the socio-psychological motivation behind the use of code switching. Kachru. (1983) also notes that research in code switching has not been wide and thorough.
This study was therefore a widening in the scope of such research to the world of children in a formal classroom domain. It is also a contribution to the continuing classroom based research. The classroom is particularly important in our Kenyan context, because it is here that many people learn their L2 (English).

The work of psychologists, sociologists and linguists has drawn attention to the importance of the development of language in the early years of school. Emphasis on language at the nursery level is important because foundations for the acquisition and development of basic language skills are best laid in the early years. This study was an attempt to provide useful information for the improvement of language teaching/learning at this very important level.

1.7.0 METHODOLOGY

1.7.1 Area of Study and Study Population.

The study was carried out in Nairobi. Being the capital city of Kenya, Nairobi is cosmopolitan and representative of the complex language situation in the country. The population is highly multilingual hence widespread code switching. Specifically, the study was carried out in Kasarani Division, which was randomly selected out of 8 divisions of Nairobi. The study was conducted in City Council schools.
1.7.2 Sample Size

From nine pre-primary schools in the division, three were selected. These make up the 33.3% of the whole study population required for linguistic data. In addition, they were taken to be an adequate sample as Sociolinguistic studies like Labov’s, (1966) and Trudgil, (1974) have demonstrated that where linguistic data is concerned, large samples, especially of tape-recorded data are no longer necessary. The schools and classes selected and observed were as follows.

**Schools where data was collected**

<table>
<thead>
<tr>
<th>School</th>
<th>No. of pre-primary classes</th>
</tr>
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<tbody>
<tr>
<td>Kenyatta university Primary</td>
<td>1</td>
</tr>
<tr>
<td>Drive-in Primary</td>
<td>2</td>
</tr>
<tr>
<td>Mathare-North Primary</td>
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Lessons were tape-recorded in the six classes. This was believed to be a representative sample.

According to Guidelines for Early Childhood Development in Kenya, (1999), six subjects (known as activities) are taught at the pre-primary level. These are: Language, Number work (Maths), Environmental activities (Science), Music, Outdoor activities (PE), and Creative activities (Arts & Craft). From these subjects, three; Language, Maths and Science were selected for audio-recording in each school. These subjects are normally taught inside the classroom. Our interest was
on language inside the classroom. Two lessons for each of the selected subjects were audio recorded in each school. This was a total of 18 lessons. Informal interviews were then conducted with the ten teachers in the schools visited. This was to provide additional information to help in the analysis and description of the audio-recorded data.

### 1.7.3 Sampling Procedure

The schools were selected using systematic random sampling. Every second school on the list provided at the statistics sub-section was picked. Lessons were audio-recorded in the six classes. At least two lessons were recorded in every class for schools with two or more classes. The subjects were chosen using purposive sampling. Language, Science and Maths were chosen because they are normally taught inside the classroom, while others may take place outside. This study was limited to language inside the classroom. Besides these three subjects tackle the bulk of basic concepts such as numbers, letters, colours and things in the environment.

### 1.7.4 Data Collection Procedure

The study entailed audio-recording of lessons in the classroom, informal interviews with the teachers and actual classroom observation. Audio-recording was the major instrument of the study. It was not explained that the researcher was interested in code switching, as this would have influenced the teachers’ use of language. There was no tape-recording on each first visit, as this was a
familiarization visit. It was explained to the teachers that they would be tape-recorded as they taught. A day for another visit and tape-recording would then be agreed upon. The teachers were informed that the results of the research were to be used for descriptive purposes and not for evaluating them.

1.7.4.1 Actual Classroom Recording and Observation.
Audio-recording of lessons for the different subjects in the same school was done on the same day, but at different times. It was noted that two or more teachers participated in the lesson although one did the actual teaching. Participant observation was also done and notes made by the researcher. However, the researcher had to keep participation minimal in order not to disrupt the lesson and also to attend to the recording.

1.7.5 Data Analysis And Presentation.
The audio-recorded lessons were transcribed and nine chosen for analysis. Data analysis was both quantitative and qualitative. First, the languages used for code switching were identified. Acts occurring in the lesson were analysed using the 22 acts proposed by Sinclair & Coulthard (1975). Frequency distributions for each of the 22 acts in each of the nine lessons were drawn. A summary of these in terms of averages helped establish the acts that occur in the classrooms across the subjects, and those that are most frequent.
Once this was established, the frequency of code switching in relation to each of the frequent acts was tabulated. For each act we noted down how many times it exhibited intra-sentential switching, inter-sentential or tag-switching (see chapter 4). A summary and averages of these frequencies revealed a pattern of code switching in the acts (4.3). Functions of code switching were then analysed qualitatively.
CHAPTER 2
THEORETICAL FRAMEWORK AND LITERATURE REVIEW

2.1 THEORETICAL FRAMEWORK

Some of the theories advanced in Sociolinguistics and Discourse analysis are reviewed in this section.

Giles, (1973) developed the speech accommodation theory (hereafter SAT). It is a social psychological model used to account for three types of speech strategies in social interaction namely: speech convergence, speech maintenance (Bourhis, 1977) and speech divergence. According to the SAT, one can “converge” or “diverge” from one’s interlocutor. One can converge by using the language in which one’s interlocutor is most at ease. On the other hand, one can maintain his speech style or “diverge” by introducing elements from the code in which one’s interlocutor feels less at ease into one’s own discourse, so as to distance oneself from his/her interlocutor. One can also indulge in mixed discourse, where speakers and interlocutors are equally bilingual, in order to reinforce the sense of a shared mixed identity, and to maintain the status quo of the bilingual situation (Le Page & Tabouret-Keller, 1985)
The SAT looks at the social-psychological motivations of language switching. In a classroom setting however, the interaction between the teacher and pupils is not purely social. It has the major function of enhancing the teaching/learning process. Language use, including code switching is geared towards achieving academic goals and thus serves other functions in addition to those of a social dimension. The SAT would therefore not adequately cover the reasons for code switching in a classroom setting.

Gumperz (1982) advances the conversational functions approach. He studied three language situations that identified with Slovenian, Hindi and Spanish as the “we” code suitable with kin and close friends and German and English as “they” codes to be used with outsiders or for special types of formal discourse. He used extracts from these situations to show that switching from one code to another can serve various discourse functions. One is a distinction between direct versus reported speech or quotations. Often the speech of another person which may be reported in a conversation will be in a different language, normally that used by the initial speaker. Gumperz however points out that speakers are not always quoted in the language they normally use. Thus, a message is not always quoted in the code in which it is said or likely to be said. The second function is to specify the addressee. Here the switch serves to direct the message to one of several possible addressees. The switch draws attention to the fact that the
addressee is being invited to participate in the exchange. Thirdly, switching may mark interjections or serve as sentence fillers. This is similar to Poplack's (1980) notion of tag switching. Code switching sometimes reiterates what has been said. A message in one code is repeated in the other, either literally, or in somewhat modified form. Such repetition may serve to clarify, amplify or emphasize a message. Another group of switches may serve as qualifying constructions such as sentence and verb complements or predicates following a copula. This Gumperz terms "message qualification" For example: The oldest one, la grande fa de once anos (the big one who is eleven years old) (1982:79). This can be seen to relate to the notions of topic and comment. A topic will be introduced in one language and commented on or further qualified in the other.

Finally, switches have a function of marking personalization versus objectivization. Here code contrasts relate to such things as the distinction between talk about action and talk as action, the degree of involvement in or distance from, a message, whether a statement reflects personal opinion or knowledge, whether it refers to specific instances or has the authority of a generally known fact. This last function is a rough label for a large class of stylistic and semantic phenomena. Participants are likely to interpret "we" code passages as personalized or reflecting speaker involvement and "they" code passages as indicating objectification or speaker distance. But this does not mean that all "we" code passages are clearly identifiable as personalized on the basis of
In discourse analysis there is the speech act theory. This theory was launched by Austin in the 1930s and developed further by Searle (1969, 1979). The main tenet of the speech act theory is that all utterances, in addition to meaning whatever they mean, perform specific actions (or “do things”) through having specific forces. The speech act theory is a general theory, which may not adequately cover all the acts performed in a classroom setting. A more appropriate model is the Birmingham model of classroom discourse (Sinclair & Coulthard, 1975) because it is specific to the classroom, which was the focus of this study. The speech act theory however gives a background for the “acts” in the Birmingham school model of classroom discourse.

The main tenet of the Birmingham school model of classroom discourse by Sinclair and Coulthard (1975) is that the talk in a classroom is patterned/structured with teachers and pupils speaking according to very fixed perceptions of their roles. The talk conforms to a highly structured sequence. They gave the following as the structural model of classroom discourse:
The lesson is the highest unit of classroom discourse, made up of a series of transactions. Transactions are made up of several exchanges. Transactions will begin with a preliminary exchange and end with a final exchange. Within these boundaries medial exchanges occur. Transactions have clearly marked beginnings and endings, with such words as 'now then' and 'right'. Exchanges are made up of moves.

Sinclair & Coulthard (1975) identify five classes of moves. Framing moves are indications that one stage in the lesson is considered ended and another is beginning. A marker followed by silent stress realizes them. Focusing moves talk about the discourse and tell the children what is going to happen or what has happened. The opening move (also called initiating move) functions to cause others to participate in an exchange. The purpose of a given opening may be passing on information, directing an action, eliciting a fact. It does not only request for a reply or reaction, but is also used to decide who should reply. The answering move can be verbal or non-verbal depending on the opening move.
An informative may be acknowledged verbally or non-verbally, while doing as directed can react to a directive, or simply acknowledging verbally that the directive has been heard. The follow-up move functions to let the pupil know how well he has performed. It consists of accepting a pupil’s response, evaluating it and commenting on it.

Moves are made up of Acts. An Act refers to the function performed by an utterance. Sinclair & Coulthard (1975) note that there are three major Acts that occur in all forms of spoken discourse. These are: Elicitation, Directive and Informative. In the classroom these form the heads of initiating moves. An elicitation requests for a response, which may be verbal or non-verbal such as a nod. A Directive requests for a non-linguistic response like opening books, or looking at the black board. An informative functions to pass on ideas, facts, opinions, information to which the appropriate response is simply an acknowledgement that one is listening.

Sinclair and Coulthard suggested 22 possible acts that can be performed by different utterances in a classroom. A Marker functions to indicate a boundary in the discourse. It is realized by words such as well, okay, right, now. Starters are acts which function to provide information about or direct attention or thought towards an area in order to make a correct response to the initiation move more likely.
Some Starters begin as initiations and are then downgraded when the teacher receives their inadequacy for his purpose. React is the performance of whatever action required by a directive. Acknowledge is a verbal or non-verbal signal, which confirms that the pupil is listening and understanding. A Reply is an utterance in response to an elicitation. It can be followed by a Comment. Comments serve to exemplify, expand, justify, and provide additional information about the head of the move. A comment can occur in follow-up, focusing and answering moves. In Evaluate the teacher presents his estimation of the pupil’s response and creates a basis for proceeding. Evaluate is often preceded by Accept, an act which confirms that the teacher has heard or seen the response and that it was an appropriate one. Accept is realized by such words as yes, no, fine, good. It is also used when a child’s reply is wrong, but the teacher wants to encourage the child. In the classroom the teacher decides who talks by the act of Nomination. He can give them a “Cue” to bid like “hands up.” Cue is a command but not a directive. It is addressed to the class but they do not all raise their hands because the command is interpreted as “put your hand up if you know.” Sometimes a teacher can give pupils a Clue. This is a statement, question or command, which provides additional information to help the pupil answer the elicitation or comply with the directive.

Elicitations and directives can also be followed by a Prompt. A Prompt suggests that the teacher is not requesting but expecting or even demanding a response or
reaction. Prompts are realized by commands and a closed set at that such as: *go on, come on, hurry up, quickly, and guess*. A teacher will normally tell children what the discourse is going to be about. This is achieved through **Metastatement.** It is technically not part of the discourse but a commentary on the discourse. As the lesson progresses the teacher **Checks** how well the children are getting on, whether they are following, whether they can hear. At the end of a transaction a summary of what has been done occurs. This is the Act of **Conclusion,** and is marked by words such as *so, then* and a noticeable slowing in rate of speech. When a repetition of what has been said is required, the Act used is a **Loop.** It is realized by *pardon, you, what, eh, again.* **Asides** are speech acts not part of the discourse. They include remarks, which are unrelated to the discourse, though not to the situation. Often they are muttered under the breath.

This model provided the framework for the analysis of the classroom discourse. The 22 acts were used with a view to establishing those that occur in the classroom. From these acts those frequently performed in different languages were singled out, with a view to determining the function of such code switching. Gumperz’s model of conversational functions of code switching was useful in determining the functions.
2.2 LITERATURE REVIEW

This study looks at a sociolinguistic phenomenon; Code Switching, in discourse Acts in a classroom setting. Our literature focuses on some theories in sociolinguistics and discourse analysis and some studies on code switching in the classroom in Kenya and abroad.

2.2.1 Theoretical Review.

Gumperz (1982) studies code switching in a three-language situation. The first situation was the Austrian-Yugoslavian border, which identifies with Slovenian and German. Speakers here use Slovenian at home but they are educated in German. German is the exclusive language of most business and work relations. The second situation involved Indian college students from urban Delhi. All students are native speakers of Hindi who have had all their secondary education in English. The third situation involved a group of Chicano college students who speak Chicano Spanish especially at home with their elders but speak English in many of their work and friendship relations. Speakers in all three situations identified Slovenian, Hindi and Spanish respectively as the “we” code suitable with kin and close friends. German and English serve as “they” codes to be used with outsiders or for special types of formal discourse. The speakers however, frequently switched between the “we” and “they” codes in different situations, and this did not cause misunderstanding. Thus, Gumperz argued that there must be some sharing of codes and principles of interpretation that takes the form of tacit presuppositions that are normally taken for granted.
On the basis of these studies Gumperz (1982) has suggested that code switching needs to be looked at as a discourse mode, or a communicative option, which is available to a bilingual member of a speech community on much the same basis as switching between styles or dialects, is an option for the monolingual speaker. He proposed the conversational functions model in which he suggests a number of discourse functions, which shifts from one language to another can mark. These are: Distinction between direct versus reported speech or quotations, interjections, addressee specification, message qualification, reiteration, and personalization versus objectivization. Gumperz's approach was useful for identifying the functions of code switching in the discourse acts performed in pre-primary classrooms in this study.

Another sociolinguistic theory is the Speech Accommodation Theory developed by Giles (1973). It is a social psychological model used to account for three types of speech strategies in social interaction namely, speech convergence, speech maintenance and speech divergence. According to Giles (1977:28) speech convergence refers to "the process whereby individuals adopt to each other's speech on a number of linguistic levels and in a manner that is not easily explicable simply in terms of normative demands of the situation". In converging speakers often adopt the speech patterns of their interlocutors on a number of linguistic dimensions including speech rate, pause and utterance length, vocal
intensity, regional accent and language. (Giles & Powesland. 1975). Such speech shifts can occur in many types of social encounters and may reflect speakers’ conscious or unconscious needs for social integration with their interlocutors. Speech convergence can be accounted for by three social psychological processes, these are similarity attraction, social exchange and attribution.

In other circumstances, speakers may choose to consciously or unconsciously not to converge linguistically, but to maintain their own speech style (Bourhis, 1977). This is termed speech maintenance. In ethnic interactions, this can be a tactic for maintaining ethnic identity and cultural distinctiveness, in the presence of salient out-group interlocutors. On another level, speakers may also practice speech divergence. Here they not only maintain their ethnic aspect, but also accentuate it. In divergence a speaker modifies his speech away from his interlocutor’s in order to sound least like him. This may be a strategy to dissociate themselves from the listener’s real or apparent attributes. It may also reflect the speaker’s desire to assert their identity in intra-group or inter-group encounters.

This theory is more useful in a purely social interaction, whereas, interaction in a classroom is not purely social.

Scotton (1983) developed the negotiation principal, which is a central part of the markedness model. The negotiation principle states:
Choose the form of your conversation contribution such that it indexes the set of rights and obligations, which you wish to be in force between speaker and addressee for the current exchange (Scotton, 1993:113)

The markedness model of code switching rests on this principle and on the maxims following the principle. These are: the “unmarked choice maxim”, the “marked choice maxim”, the exploratory choice maxim, the virtuosity maxim, and the deference maxim. Scotton notes the importance of the maxims by observing that central to a conversation is the giving and receiving of information and influencing and being influenced by others. Participants therefore meet these goals of conduct in conversation.

Myers-Scotton,(1993) observes that choice of one code rather than another, will be seen as identity negotiation by participants in a conversation .Our study was focused on the more academic functions of code switching and not the social motivations of this linguistic behaviour.

Scotton & Azuma (1990) came up with the Matrix Language Frame Model of code switching (MLF) which could be useful in dealing with a structural or grammatical analysis of code switched elements. This is however beyond the scope of this study. This study sought to find out the functions of code switching regardless of whether it is intra-sentetial, inter-sentetial or tag switching.
In discourse analysis there is the Speech Act Theory by Austin and Searle. This theory rests on the claim that all utterances, in addition to meaning whatever they mean, perform specific actions (or "do things") through having specific forces. Austin isolates three kinds of acts that are simultaneously performed by an utterance: locutionary act, illocutionary act, perlocutionary act. The illocutionary act forms the central tenet of the theory. The illocutionary act is what is directly achieved by the conventional force associated with the issuance of a certain kind of utterance in accordance with conventional procedure, and is consequently determinate (Levinson, 1983). This is a general theory of speech acts. Our study focused on the classroom and therefore the Birmingham school model of classroom discourse (Sinclair & Coulthard, 1975) was found to be more appropriate.

Sinclair & Coulthard (1975) noted that the talk in a classroom is highly patterned. Teachers and pupils speak according to their perceived roles. The lesson being the largest piece of discourse in the classroom is made up of smaller parts namely: transactions, exchanges, moves and acts. Acts are the lowest in the lesson. An Act refers to the function performed by an utterance.

Sinclair & Coulthard (1975) proposed 22 possible acts that can be performed by an utterance in the classroom. These are: marker, starter, elicitation, check, directive, informative, prompt, clue, cue, bid, nomination, acknowledge, reply, react, comment, accept, evaluate, silent stress, metastatement,
Conclusion, Loop and Aside. These Acts formed the basis of analysis in this study.

2.2.2 Studies on Code Switching in the Classroom in Kenya and Outside

According to Jones (in Milroy & Muysken, 1995) research on code switching in bilingual classrooms has been going on for some time. It has been cross-disciplinary in nature, reflecting different currents of influences: from educational research on classroom interaction and teacher talk styles, and from conversational analysis, pragmatics and the ethnography of communication.

Milk, (1981) in Milroy & Muysken, (1995) carried out his study in America. He focused on a Spanish/English class. Milk adapted the original inventory of 22 classroom discourse Acts devised by Sinclair & Coulhard, (1975), so as to focus on the patterns of code switching in the data. Milk found that the only Act that was realized equally often in Spanish and English was Elicitation. English predominated in all other Acts. It was used most frequently in Directives and Metastatements. Milk argued that the predominance of English in Metastatements; this is the category of act whose main function is to “help the students to see the structure of the lesson, to help them understand the purpose of the subsequent exchange and see where they are going” (Sinclair & Coulthard, 1975); put Spanish-dominant students at a disadvantage.
This study provided a practical example for the use of the inventory of 22 acts devised by Sinclair & Coulthard, (1975). Those predominated by different languages were singled out with a view to determining the function of such predominance and subsequently the function of the code switching. Milk's study was however different from our study in that the contexts, physical and linguistic, are different. The current study was carried out in an African setting with English, Kiswahili, and local vernaculars being the languages involved.

Guthrie, (1984) in Milroy & Muysken, (1995) carried out a comparative study of two teachers, (one bilingual, one monolingual) working with Chinese learners in a Californian elementary school. He found that the bilingual teacher was very consistent in her use of language with groups of both higher and lower proficiency in English. However, the range of communicative acts in the discourse of the monolingual teacher varied according to the group he was working with. Guthrie reports that: "interaction with the lower group ----were characterized by a higher proportion of attention getters, requests for action, and protests" (1984:44) From these quantitative findings, Guthrie inferred that the monolingual teacher was less able to manage teaching/learning interactions with the group of Chinese children who were still at an earlier developmental stage in their English: Guthrie argued that this placed him at a disadvantage compared with the bilingual teacher.
Guthrie complemented his quantitative evidence with a qualitative analysis of the audio-recorded interaction between the two teachers and the two groups of learners. Focusing in on the bilingual teacher’s switches into Chinese, Guthrie identified five communicative functions. Chinese was used: for translation, as a “we code”, for procedures and directions, for clarification and to check for understanding (1984:45).

Our study also adopted a quantitative and qualitative analysis of data. Some of the functions of code switching identified in this study were similar to ours. Kiswahili acted as the “we” code and was used for clarification. This study, unlike Guthrie’s was not comparative.

It should be pointed out here that the above two studies mainly focused on teacher talk without taking into account learners’ talk. Jones (in Milroy&Muysken, 1995:94), however, points out that:

“in classroom contexts, teachers and learners exchange meanings with each other in intricate and highly routinised sequences of interaction. They attend to each other’s contributions to the interaction, and in a bilingual setting, they also attend to each other’s proficiency in the languages involved in the interaction.”

Researches that include the learners’ contribution in different types of bilingual teaching/learning events are reviewed below.
Zentella, (1981) in Milroy & Muysken, (1995) conducted a study in two bilingual classes in New York. One third-grade and one sixth-grade class. The learners and teachers were all of Puerto Rican origin. The languages involved were Spanish and English. Zentella focused on the Initiation-Response-Evaluation (IRE) sequence in her analysis of teacher-learner interaction. She identified three recurring patterns of language switching from one IRE exchange to another.

<table>
<thead>
<tr>
<th>Teacher initiation</th>
<th>student reply</th>
<th>teacher</th>
</tr>
</thead>
<tbody>
<tr>
<td>English</td>
<td>English</td>
<td>English</td>
</tr>
<tr>
<td>English</td>
<td>Spanish</td>
<td>Spanish</td>
</tr>
<tr>
<td>English/Spanish</td>
<td>Spanish/English</td>
<td>Codeswitching</td>
</tr>
</tbody>
</table>

Three rules were found to determine the pattern:

Teacher + students: “speak what you are spoken to” therefore the language of initiation would be the language of the whole IRE exchange.

Teacher: “follow the child” therefore the language of the learner’s response would be used to complete the exchange.

Teacher: “include the child’s choice and yours. Here code switching occurred.

Zentella also noted that the teachers code switched in the initiation for translation. Zentella further provided an account of the pragmatic functions of local switches between languages, which represented departures from the recurring patterns.
The two teachers in her study alternated between Spanish and English to mitigate the effect of admonitions, to make asides, and metalinguistic commentaries.

Our study focused on patterns of code switching at the level of Acts and not the IRE exchange. In addition, this study focused only on pre-primary classes not on classes of different levels.

Lin, (1988) in Milroy & Muysken, (1995) investigated patterns of code switching in English language lessons in Anglo-Chinese secondary schools in Hong Kong. There was frequent code switching between English and Cantonese because the learners had considerable difficulty understanding and using English. Lin observed that the teacher made ample use of Cantonese in teaching English vocabulary and grammar, and noted that they did so in highly ordered patterns of alternations between English and Cantonese (Lin, 1990:115). The teacher first introduced a grammar point in English, then repeated the point and/or elaborated it in Cantonese. The key elements were then reiterated in English. Lin also points out that in these Hong Kong classes, code switching was used to negotiate and renegotiate the tenor of teaching/learning event.

Through their persistent use of Cantonese most of the time, the students were trying to redefine the English language lesson as a less serious and more play-like situation (1988:79) At the pre-primary level, which was the focus of this study: specific aspects of grammar are not clearly discernible. Children here learn the
basics of language such as the letters of the alphabet and how to articulate them. The use of language in this study was therefore different. A similarity between the two studies is in the use of a "we" code to create a relaxed learning atmosphere.

Mattson and Burenhult, (1999) carried out a study in a classroom of Swedish students of French as a second language. Three instructors of French, two Swedish male teachers and one female French teacher were studied. All three used both French and Swedish as a teaching medium. Extensive code switching between Swedish and French in the teachers' interaction with their students was noted. Such code switching was seen to serve the following functions: topic switch, affective functions, socializing functions and repetitive functions.

Anderdoff in Bailey&Nunan, (1996) studied secondary school classes in South Africa. Switching between Zulu and English was noted in various lessons studied including English, Biology and Geography. Anderdoff observed that switches into Zulu served various functions. Clarification, translation and paraphrase, encouragement of learners, provocation, language of teacher-student unity, reiteration, listing. Zulu was also used to signal that a key technical term was being introduced into the discourse and to check for understanding. In addition, it was the language of authoritarianism and coercion, used to establish authority. Kiswahili served similar functions in our study.
Anderdoff goes further to give what he thinks are implications of such functions to language teacher education. He argues that teachers need to understand the role of code switching (as an interaction resource). Thus there is need for consciousness raising thereby developing sociolinguistic sensitivity in aspiring teachers. Such sensitivity would disabuse the idea that multilingualism is a curse, and encourage the view that multilingualism and code switching are communicative resources. It would discourage the view that codes in general and code switching in particular is dysfunctional and symptomatic of ignorance, that it is the product of insufficient target language resources and something to be embarrassed about. Anderdoff further argues that the teachers would have to be sensitized to the fact that, languages are carriers of social (symbolic) meaning and express the identity value systems of their users. This then gives a language power. Communicative power goes hand in hand with social power (and this would include an ability to code switch appropriately). Such understanding would help teachers understand code switching in their schools, as well as formulate language policies in the schools.

This study like ours looks at code switching across the subjects. The studies are different in their levels of focus, secondary school and pre-primary. Besides, the current study did not look at data outside the classroom. Anderdoff records the Principal addressing students at assembly. The linguistic contexts are also different.
Here in Kenya, a study on code switching in the classroom was carried out by Bunyi (1986). She studied code switching in standard four (4) in Kiswahili and Kikuyu medium classrooms. Hers was an exploratory study based in Dagoretti in Kiambu district. Bunyi came up with the following functions of code switching: Clarification, emphasis, technical vocabulary, private initiation, planned content, multilingual switches. The corpus was collected across three subjects: English, Maths, Geography, History and civics (GHC). This study relates to ours in as far as it looks at functions of code switching. They differ in their levels of focus, standard four and pre-primary. In addition Bunyi’s study had no specific theoretical leaning. Our study focused on classes where Kiswahili is supposed to be the mode of instruction, but where English is also used. Code switching was found to serve such functions as clarification, emphasis, and technical vocabulary in addition to others.

From the above review it is evident that a lot has been done on code switching in the classroom. However, the pre-primary level has not been studied. Given that at this level the children are being introduced to a second language, there is a lot of use of their first languages and code switching. Schimed, (1991) observes that where children are taught in a second language (in our case English), in the classroom a great deal of code mixing and unofficial use of mother tongue must take place until the pupils have acquired the minimum level of language that
enables them to follow the lesson. The pre-primary level may thus have more code switching than the higher levels of the school system.

To a great extent the learning at the pre-primary level is not as formal as that in the higher levels. Language use at this level can be said to be peculiar. Due to this peculiarity, the acts performed by different utterances, the patterns and functions of the abundant code switching may be different from those found in higher levels.
CHAPTER THREE
DATA ANALYSIS AND DISCUSSION

3.0 Introduction

This research sought to investigate code switching among pupils and teachers in pre-primary schools in Kasarani Division of Nairobi. The main concern was to find out how Code Switching relates to the various acts; according to the Birmingham school model of classroom discourse (Sinclair & Coulthard, 1975), occurring in the pre-primary school classroom discourse. The study further aimed at investigating if such code switching aids teaching. The information gathered is considered to be representative of code switching practices of teachers and pupils of pre-primary schools within the division as well as other cosmopolitan urban areas in Kenya.

In this and the next chapter we present an analysis and discussion of our data in the light of our objectives (see 1.3). Extracts from our data are presented here to show the codes used for code switching in the pre-primary school classroom discourse. Further, an analysis and discussion of the acts; according to the Birmingham model, occurring in the pre-primary school classroom discourse and their frequency distribution is presented. In the next chapter a discussion of linguistic patterns of code switching is given. This is then followed by an analysis of code switching patterns in the acts identified in chapter three. Finally a
discussion of the functions of the code switching in the pre-primary school classroom discourse acts is presented.

Below are the transcriptions conventions used in our data. These are followed by a detailed analysis and discussion of the data.

**Transcriptions conventions used.**

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>T</td>
<td>Teacher</td>
</tr>
<tr>
<td>P</td>
<td>Pupil(s)</td>
</tr>
<tr>
<td>Plain font</td>
<td>English</td>
</tr>
<tr>
<td>Italic</td>
<td>Kiswahili or Kikuyu</td>
</tr>
<tr>
<td>{anapika}</td>
<td>Overlapping speech</td>
</tr>
<tr>
<td>( )</td>
<td>Translation into English</td>
</tr>
<tr>
<td>[ ]</td>
<td>Commentary on what is happening.</td>
</tr>
<tr>
<td>&lt; &gt;</td>
<td>Act performed by an utterance</td>
</tr>
</tbody>
</table>

### 3.1 LANGUAGES USED FOR CODE SWITCHING

English and Kiswahili were found to be the major codes used for code switching. A local language, notably Kikuyu, was also noted. This was however used amongst teachers alone especially after the lesson ends. The following extracts from our data show the occurrence of the different codes.
Example 1: Kiswahili and English are used

T: *Kila mtu amekaa eh,* (has everybody sat down?) [Going back and pointing to the letters on the board.] This is number?

P: Number 1

T: Everybody. Number 1

P: Number 1

[They count and repeat up to number 5]

T: *Nani atakuja kutusomea hizo numbers?* (Who will come and read for us those numbers?)

P: [bidding with their hands up] Teacher, teacher

T: *Na asome kwa sauti* (and he/she should read loudly)

[Picking on a child] *eh, Kamau.* [He moves to the board with a ruler to point the letters]. *Tusome nyuma ya Kamau.* (We read after Kamau)

P: Number 1 [reads as they repeat. When he is finished]

T: Number 5, ah, well done.... [They sing for him "well done"]

Well done x 2

Keep it up x 2

A very good boy

A wonderful boy
**Example 2:** Kiswahili and English are used.

T: [Draws book on the board] Who can tell me what is the use of a book?

P: This is a book

T: eh

P: This is a book

T: again

P: This is a book

T: *Haya, kazi ya kitabu ni kufanya nini?* (Okay, the work of a book is to do what?)

P: *Kuandika* (to write)

T: *ni kufanya nini* (is to do what?)

P: *Kuandika* (to write)

T: *eeh, unaandikia wapi?* (Yes, where do you write?)

P: *Kwa kitabu* (in a book)

T: *Kwa kitabu* (in a book) Say, “This is a book”

---

**Example 3:** Two teachers are talking about the progress of a pupil. They use Kikuyu.

T1: [Drawing attention of T2 to a pupil’s work] *niurona Muthoni niaranyitire laini?* (can you see Muthoni is on the right track?)

T2: *Mmm, kwanja Muthoni athisite wega muno.* (Yes, infact Muthoni is moving on very well)
In examples 1 and 2 above, both English and Kiswahili are used in the development of the lesson. In example 3 Kikuyu is introduced. This conversation does not form part of the formal lesson. The teachers are conversing between themselves. The pupils are not involved.

### 3.2 ACTS PERFORMED IN THE PRE-PRIMARY SCHOOL CLASSROOM DISCOURSE

To find out the acts performed by the utterances occurring in the classroom discourse, the Birmingham School Model of Classroom Discourse (Sinclair & Coulthard, 1975) was used. Sinclair & Coulthard observed that in a classroom there is a pattern of language use. Teachers and pupils speak according to very fixed perceptions of their roles, and their talk can be seen to conform to a highly structured sequence. They gave a lesson as being made of transactions, exchanges, moves and acts in descending order. An extract from our data will be used to illustrate this structure.
### Structure of a lesson

#### Example 4

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>T:</td>
<td>[Moving towards a picture on the wall] Now, here I have a picture of... of the family and you can see mother here [pointing]. Can you see mother here... Can you see mother? <em>Unaona mami hapa?</em> Can you see mother? How many eyes does she have?</td>
</tr>
<tr>
<td>P:</td>
<td>Two...one</td>
</tr>
<tr>
<td>T:</td>
<td>Can you count.</td>
</tr>
<tr>
<td>T+P:</td>
<td>[Counting together] one, two</td>
</tr>
<tr>
<td>T:</td>
<td>How many heads?</td>
</tr>
<tr>
<td>P:</td>
<td>One</td>
</tr>
<tr>
<td>T:</td>
<td>One.</td>
</tr>
<tr>
<td>T:</td>
<td>How many hands?</td>
</tr>
<tr>
<td>T+ P:</td>
<td>Two</td>
</tr>
<tr>
<td>T:</td>
<td>How many legs?</td>
</tr>
<tr>
<td>P:</td>
<td>Two</td>
</tr>
<tr>
<td>T:</td>
<td>Okay, you can see mother is a very beautiful woman. Mother is a very beautiful....</td>
</tr>
<tr>
<td>T+ P:</td>
<td>Woman</td>
</tr>
<tr>
<td>T:</td>
<td>She takes care of us, she cooks for us, she washes our clothes, eeh... she washes our clothes, she cooks food for us...Okay, now I want us to sing a song about mother. And you will sing after me. [They sing and repeat the song severally]</td>
</tr>
<tr>
<td></td>
<td>Mother without you x2</td>
</tr>
<tr>
<td></td>
<td>Who will cook for us x2</td>
</tr>
</tbody>
</table>

According to the model, a transaction is marked by double lines and an exchange by a single line (Sinclair & Coulthard, 1975: 61). The extract above thus represents a transaction made up of five exchanges. This is only a short extract, but a pattern seems to emerge.
The first thing we notice is that although this is clearly part of a larger discourse (a lesson), in itself it seems to have completeness. A bit of business seems to commence with the teacher saying “Now, here...” and the same bit ends with the teacher saying “Okay, now...I want us...”. The sequence that falls between the opening “Now, here...” and “Okay, now...” is what Sinclair & Coulthard call a transaction. The interactions between the teacher and pupils in the transaction have a structure. For example, the teacher asks a question, the pupils’ answer, and the teacher repeats the answer as a sign of acceptance before she moves on to another question.

Example 5

T: How many heads?
P: One
T: One

Sinclair & Coulthard call such a unit an Exchange. Each of the parts making it up is called a move. There are three main moves in an exchange; an opening move, an answering move and a follow-up move. The function of an opening move is to cause others to participate in an exchange. A given opening move may be passing on information, directing an action or eliciting a fact. In the exchange above the teacher conducts an opening move in the utterance “How many heads?” The teacher is eliciting a fact. The pupils’ response “One” constitutes an answering
move. An answering move provides an appropriate response in the terms laid down by the opening move. The follow-up move lets the pupil know how well he has performed. In this case, by repeating “One” the teacher indicates that the answer has been heard and it is the appropriate one. This move completes the exchange.

Moves are made up of Acts. Act refers to the function performed by an utterance. In the exchange above the teacher’s first utterance “How many heads?” performs the act of elicit. The pupils’ response performs the act of reply, while the teacher’s second utterance “One” performs an Accept. Sinclair & Coulthard, (1975) suggested 22 possible acts that can be performed in the classroom discourse. Below is a summary [with some modifications for the purpose of this study] of these acts. (Sinclair & Coulthard, 1975:40-44). Illustrations are from our data.
<table>
<thead>
<tr>
<th>Label</th>
<th>Symbol</th>
<th>Realization and Definition</th>
<th>Illustration</th>
</tr>
</thead>
</table>
| marker  | m      | Realized by a closed class of items; *well, okay now, good, right, alright.* Its function is to mark boundaries in the discourse. | *Now, here... I have a picture...*  
*Okay, you can see mother*  
*Haya, put it down* |
| starter | s      | Realized by statements, question or command. Its function is to provide information about or direct attention to or thought towards an area in order to make a correct response to the initiation more likely. | "a for apple"  
"b" for ball  
This is father |
| elicitation | el  | Realized by question. Requests a linguistic response                                                                 | Now, how do we write number 10?  
What is this? |
| check   | ch     | Realized by polar questions like, *finished?, ready?, having problems?, being able to see or hear, together?*                                                                 | Are you ready?  
Is everybody ready?  
Have you finished? |
| directive | d   | Realized by a command. Requests a no-linguistic response                                                                 | Sit down, Stop making noise,  
We read after him. |
| informative | i   | Realized by statement. Its sole function is to provide information. The only response is an acknowledgement of attention and understanding. | I am going to sing for you a song  
Teacher huyu ako na udongo |
| prompt  | p      | Realized by a closed class of items; *go on, come on, hurry up, quickly, have a guess.* Functions to reinforce a directive or elicitation by suggesting that the teacher is no longer requesting a response but expecting or even demanding one. | Tengeneza haraka mami  
( make mother quickly) |
| clue    | cl     | Realized by statement, question, command, or moodless item. It provides additional information, which helps the pupil to answer the elicitation or comply with the directive. | You can see mother there on the picture.  
This is your mum? Where are the hands?  
Look at mine. Look at X's |
| cue     | cu     | Realized by a closed class of items such as, *hands up, don't call out, is Y the only one?* | Sitaki kusikia teacher, mkono juu  
( I don't want to hear teacher, hands up.) |
<table>
<thead>
<tr>
<th>Word</th>
<th>Symbol</th>
<th>Definition</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>bid</td>
<td>b</td>
<td>Its function is to evoke an (appropriate) bid.</td>
<td>A girl now</td>
</tr>
<tr>
<td>nomination</td>
<td>n</td>
<td>Realized by a closed class of verbal and non-verbal items; Sir, Miss, Teacher, Teacher’s name, raised hands, heavy breathing, finger clicking. Its function is to signal a desire to contribute to the discourse.</td>
<td>Kathure, Mwangi “You”</td>
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<tr>
<td>acknowledge</td>
<td>ack</td>
<td>Realized by a closed class consisting of names of all the pupils, “you” with contrastive stress, anybody, yes, idiosyncratic items such as “who hasn’t said anything yet?”. Its function is to call on or give permission to a pupil to contribute to the discourse.</td>
<td>Mmm “Yes”</td>
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<tr>
<td>reply</td>
<td>rep</td>
<td>Realized by yes, okay, mm, wow and certain non-verbal gestures and expressions. Functions to show the initiation has been understood and if it is a directive, that the pupil intends to react.</td>
<td>Kiti ni ya kukalia (a chair is for sitting on) Brotherengu anachunga mbuzi (My brother looks after goats)</td>
</tr>
<tr>
<td>react</td>
<td>rea</td>
<td>Realized by a non-linguistic action. Provides the appropriate non-linguistic response defined by the preceding directive.</td>
<td>I want you to make mother. A very beautiful mother</td>
</tr>
<tr>
<td>comment</td>
<td>com</td>
<td>Realized by statements and tag questions. Functions to exemplify, expand, justify, and provide additional information.</td>
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<tr>
<td>accept</td>
<td>acc</td>
<td>Realized by a closed class of items; yes, no, good, fine, and repetition of pupils reply all with a neutral low fall intonation. Functions to indicate that the teacher has heard or seen and that the informative, reply or react was appropriate.</td>
<td>Number one One A book Yes</td>
</tr>
<tr>
<td>evaluate</td>
<td>e</td>
<td>Realized by statements and tag questions including words and phrases such as good.</td>
<td>Hi, that is very good</td>
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<tr>
<td>Term</td>
<td>Description</td>
<td>Example</td>
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<tr>
<td>interesting</td>
<td>commenting on the quality of the reply, react, or initiation. Also by yes, no, good, fine with a high fall intonation, and repetition of the pupil’s reply with either high fall, (positive), or a rise of any kind, (negative evaluation)</td>
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<tr>
<td>Silent stress</td>
<td>Realized by a pause, of the duration of one or more beats, following a marker. Functions to highlight the marker when it is serving as the head of a boundary exchange indicating a transaction boundary.</td>
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<tr>
<td>metastatement</td>
<td>Realized by a statement, which refers to some future time, when what is described will occur. Helps the pupils to see the structure of the lesson to help them understand the purpose of the subsequent exchange, and see where they are going.</td>
<td>Now, we are going to learn about our classroom</td>
<td></td>
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<tr>
<td>conclusion</td>
<td>Realized by anaphoric statement, sometimes marked by slowing speech rate and usually the lexical items so, then. It helps the pupils to understand the structure of the lesson but this time by summarizing what the preceding chunk of discourse was about</td>
<td>She take care of us, she cooks for us, she washes our clothes, eh, she washes our clothes, she cooks food for us</td>
<td></td>
</tr>
<tr>
<td>loop</td>
<td>Realized by a closed class of items; pardon, you what, eh, again, with rising intonation and a few questions like did you say, do you mean. Functions to return the discourse to the stage it was before the pupil spoke.</td>
<td>Again Repeat</td>
<td></td>
</tr>
<tr>
<td>aside</td>
<td>Realized by statement, question, command, moodless statements, usually marked by lowering the tone of the voice, and not really addressed to the class.</td>
<td>Mary take kiria...chalk (Mary give me whatever...chalk)</td>
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</tbody>
</table>
As pointed out earlier, Acts are performed by utterances made by pupils and teachers. Different utterances can be in the opening, answering or follow-up moves. The occurrence and distribution of the Acts in the classroom discourse is random. Below is a sample lesson from our data. This lesson is then analysed into the three moves; opening, answering and follow-up move. The utterances under each move are also analysed into acts to show their occurrence and distribution.

Example 6

T: Okay, now today we are going to learn about our mother

P: Yes

T: What does she do to us?

[After attending to Misbehaviour]

T: Okay, now mother is good

T: Mother is...

P: good

T: What does she do to us?

She takes care of us... when we are coming to school she gives us tea to drink in the morning, is it?

P: Yes

T: Yes, mama anatupata nini?...(What does mother give us?) Chai asubuhi (Tea in the morning) Si ndiya? (Isn’t it?)
T: Yes, she prepares tea for us. we take tea... she brings us to school and then after lunch she comes to pick us home. So mother is so good. Mother is so...

P: Good

T: Now, here [moving towards a picture on the wall] I have a picture of... of the mother... family and you can see mother here can you see mother? Can you see mother?

T: *Unaona mami hapa?* (Can you see mother?) How many eyes does she have?

P: Two, one ....

T: Can you count. Can you count [Counting with the pupils] one, two.

T: How many heads?

P: One

T: One

T: How many hands?

T+P: Two

T: How many legs?

P: Two

T: Okay, you can see mother is a very beautiful woman. Mother is a very beautiful

P+T: woman
T: She take care of us, she cooks for us, she washes our clothes, eh. she washes our clothes, she cooks food for us

T: Okay, now I want us to sing a song about mother, and you sing after me. It goes like this [children start making noise]. Can you listen. Listen Faldosa don't know what you are doing there. Stop. Can you put your hands on the table. Can you say [singing] Mother without you

P: Mother without you

T: Mother without you

P: Mother without you

T: Who will cook for us

P: Who will cook for us

T: Again. let us start

T: Mother without you

P: Mother without you

T: Mother without you

T: Who will cook for us

P: Who will cook for us

T: If I say mother... you are going to say who will cook for us. Okay, mother

P: Who will cook for us [Repeated 3 times].

T: Okay. nani atatusemea poem ya mama?(Who will recite for us a poem about mother?)
P: Me
T: Eh, kuja utusemee poem moja ya mama (Yes, come and recite for us one poem about mother)
P: [coming forward] Mama alipika chakula ..... (Mother cooked food..) [trails off]
T: Mmmm mama anakufanya nini? Mm? (Mmm, what does mother do for you?)
P: ananifulia nguo (She washes my clothes)
T: anakufulia nguo? (She washes your clothes?)
P: mmmm
T: [To another pupil] aya. wewe kuja utusemee. (Okay, you come and say for us)
Na musikilize vile mama ni mzuri (and you listen to how mother is good)
P: Mama alipika ndengu, ndengu ikawa mbaya,.... [forgets] mama akapika....
P: [Another pupil raising up his hand] Teacher
T: aya come (okay)
P: Mama alipika ndengu, ndengu ikawa mbaya baba akapiga mama, mama akapiga mtoto, mtoto akapiga kuku, kuku akalia kwekwekwe (mother cooked ndengu, the ndengu became bad, father beat mother, mother beat the child, the child beat chicken, chicken cried kwe kwe kwe)
T: Hi, that is very good. Nani mwingine anajua? Munajua nyote? (Who else knows? You know all of you?)
PS: *Ndiyo* (Yes)

T: *Haya nataka mnisemee hiyo poem ya mama* (okay, I want you to say for me that poem about mother)

Mama (Mother)

[PS say the poem together]

T: Okay, again, again [they repeat]

T: Okay, *na kuna ingine tuncvema.* (There is another one we say) “This is mother who cooks for me”

P: This is mother who cooks for me

T: This is mother ...

P: Who cooks for me

T: This is mother, who buys bread for me [pupils unable to repeat. Repeats slowly word by word. Pupils repeat after her].

T: This is mother,

P: This is mother

T: Who washes my clothes

P: Who washes my clothes

T: Yes, so mother is a good .. woman

Mother is a good ...

P: Woman

T: and we have seen that mother has two eyes, one head. Mother has two hands and two legs to bring you to school. Mother has two hands which
cooks our food, washes our clothes...so mother is good. Can you say,
"Mother is good."

P: mother is good (repeat)

T: Okay now. I want you to ....I'll give you a plastacin you make for me
mother. A very beautiful mother. I want you to make your mother. You
understand?

P: Yes

T: [Giving Plastacin] Can you make for me mother. You can see mother
there on the picture. I want you to make mother with the plastacin.

[To a pupil who is behind the rest] Muthoni utengeneze mami (Muthoni,
you make mother)

[To all pupils] Tengeneza mami kila mtu haraka (make mother everybody
quickly)

[Children get down to work as teacher moves round checking]

T: I want to see your mother. She is a very beautiful woman

[To a pupil who seems not to be working]

Tengeneza haraka mami (make mother quickly)

[calling the children's attention to the picture on the wall] You can see
mother there on the picture... and don't make noise [over the din] ... can
you make mother quickly who takes care of us, who loves children...

P: Teacher, huyu hako na model ndogo (this one has a small model)

T: Yes
P: *Haya ako na model na anakataa hiyo nimempea* (this one has no model and he is refusing the one I have given him)

T: That one is enough. *Hiyo imetosha* (that one is enough) you make mother

[Moves round checking how children are modeling mothers. After sometime]

T: Who have finished?

[To a singing child] can you make mother first before you start singing.

[Moving to a group of pupils]

P: *Ninajenga mami* (I am building mother)

T: Eh, *tijenge mum* (you build mum) *utengeneze mami* (you make mother)

[Draws a picture for a pupil] Muthoni look at mum here. I want you to make mum with the plastacin. *Unaona mami?* (Can you see mother?) Start with the head [modeling] like this Muthoni, a round head like this ... can you make mum [Finishes the model] Look at mine. I want you to make yours. This is mine. I want you to make your mother. *Tengeneza mama yako* (make your mother)

[To another pupil] where is yours. Mubarak I want to see yours?

T: This is your mum, where are the hands? Look at mine. Looak at muthoni .Put the eyes like that, the nose......

[Goes round checking the modeled mothers]

T: The mother of Billy is very beautiful. Can you see?. [to all the pupils] Make your mum. I want to see a beautiful woman. Does your mum look like
me? *Anakaa kama nani?* (She looks like who?) *Kama teacher?* (Like teacher?) Then look at me and I want you to make your mother.*[the children continue working and they make noise].* *Wacheni kupiga kelele* (Stop making noise) *[calling attention to a pupil’s work]* Muthoni, this is your mother? Can you come and see Muthoni’s mother. Muthoni this is very good. Can you clap for Muthoni. *[After the clapping]*

Okay, now we are going to make the plastacin into a ball when singing about mother. There is a song that says, *mama nakupenda* (mother I love you…..) *[Cannot remember the song. The children roll the plastacin. The teacher suggests they sing “mother without you”].* They sing as they roll up. When finished

**T:** Okay, let us go out. *[They go out]*
Below is an analysis of this lesson into moves and Acts

**Table 2: A sample lesson analysed into moves and Acts**

<table>
<thead>
<tr>
<th>Opening move</th>
<th>Act</th>
<th>Answering move</th>
<th>Act</th>
<th>Follow-up move</th>
<th>Act</th>
</tr>
</thead>
<tbody>
<tr>
<td>Okay, now</td>
<td>m</td>
<td>Yes</td>
<td>rep</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Today we are going to learn about our mother</td>
<td>ms</td>
<td></td>
<td></td>
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<tr>
<td>Do you know who our mother is?</td>
<td>el</td>
<td></td>
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<tr>
<td>What does she do to us?</td>
<td>el</td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>(After attending to Misbehaviour)</td>
<td>m</td>
<td>Good</td>
<td>rep</td>
<td>She takes care of us when we are coming to school. She gives us tea to drink in the morning, Is it?</td>
<td></td>
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<tr>
<td>Okay^ now^</td>
<td>s</td>
<td>NV</td>
<td>rep</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mother is good</td>
<td>el</td>
<td></td>
<td></td>
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<tr>
<td>Mother is ......?</td>
<td>el</td>
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<tr>
<td>What does she do to us?</td>
<td>el</td>
<td></td>
<td></td>
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<tr>
<td>Mama anatupatia nini?</td>
<td>el</td>
<td>Yes</td>
<td>rep</td>
<td></td>
<td>acc</td>
</tr>
<tr>
<td>Sindiyro?</td>
<td>el</td>
<td>Chai asubuhi</td>
<td>rep</td>
<td>Yes</td>
<td>acc</td>
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</tbody>
</table>
Yes
she prepares tea for us, we take tea she brings us to
school and then after lunch she comes to pick us home.
So mother is so good.
Mother is so...?

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Now
Here (moving towards a picture on the wall) I have a
picture of... of the mother family
and you can see mother here
can you see mother?
Can you see mother?
Unaona mami hapa?
Can you see mother?
How many eyes does she have?
Can you count can you count

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<tbody>
<tr>
<td>m</td>
<td>s</td>
<td>s</td>
<td>el</td>
<td>d[p]</td>
<td>el</td>
<td>el</td>
<td>el</td>
</tr>
<tr>
<td>i</td>
<td>s</td>
<td>s</td>
<td>el</td>
<td>el</td>
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<td>el</td>
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How many heads?

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<td>el</td>
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<tr>
<td>How many hands?</td>
<td>el</td>
<td>Two</td>
<td>rep</td>
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<tr>
<td>How many legs?</td>
<td>el</td>
<td>Two</td>
<td>rep</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Okay</td>
<td>m</td>
<td>Two</td>
<td>rep</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>You can see mother is a very beautiful woman.</td>
<td>i</td>
<td>woman</td>
<td>rep</td>
<td></td>
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<td></td>
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<tr>
<td>Mother is a very beautiful...?</td>
<td>l</td>
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<tr>
<td>She take care of us, she cooks for us, she washes our clothes, eh, she washes our clothes, she cooks food for us</td>
<td>con</td>
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<td></td>
</tr>
<tr>
<td>Okay now</td>
<td>m</td>
<td>NV</td>
<td>rea</td>
<td></td>
<td></td>
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<tr>
<td>I want us to sing a song about mother.</td>
<td>i</td>
<td>NV</td>
<td>rea</td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>And you sing after me.</td>
<td>d</td>
<td>NV</td>
<td>rea</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>It goes like this (children start making noise).</td>
<td>i</td>
<td>NV</td>
<td>rea</td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>Can you listen.</td>
<td>d</td>
<td>NV</td>
<td>rea</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Listen</td>
<td>d</td>
<td>NV</td>
<td>rea</td>
<td></td>
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<tr>
<td>Faldoa don’t know what you are doing there.</td>
<td>d</td>
<td>NV</td>
<td>rea</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Stop.</td>
<td>d</td>
<td>NV</td>
<td>rea</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Can you put your hands on the table.</td>
<td>d</td>
<td>NV</td>
<td>rea</td>
<td></td>
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<tr>
<td>Can you say (singing)</td>
<td>d</td>
<td>NV</td>
<td>rea</td>
<td></td>
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<tr>
<td>“Mother without you”</td>
<td>s</td>
<td>(they sing the song three times)</td>
<td>rea [rep]</td>
<td></td>
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<td></td>
<td></td>
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<tr>
<td>Okay</td>
<td>m</td>
<td>b</td>
<td>rep</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nani atusemea poem ya mama?</td>
<td>el</td>
<td>Me</td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Eh, kuja utusemee poem moja ya mama</td>
<td>n</td>
<td>(coming forward)NV</td>
<td>rea</td>
<td></td>
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<td></td>
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<td></td>
<td></td>
<td>Mama alipika chakula(mother cooked food...)</td>
<td>rep</td>
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<tr>
<td>Mmh mama anakufanyia nini? (What does mother do for you?)</td>
<td>el</td>
<td>Ananifulia nguo</td>
<td>rep</td>
<td></td>
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<tr>
<td>Mm? Anakufunia nguo? (She washes your clothes?) NV(raised hand)</td>
<td>el</td>
<td>Mmm</td>
<td>rep</td>
<td></td>
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<tr>
<td>Aya, wehe kuja utuseme (Okay, you come and say for us) Na musikilize vile mama ni mzuri (And you listen to how mother is good)</td>
<td>b d</td>
<td>Mama alipika ndengu, ndengu ikawa mbaya,... (mother cooked ndengu, the ndengu became bad....)</td>
<td>rep</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>(Another pupil raising up his hand) Teacher Aya come (Okay, come)</td>
<td>b n</td>
<td>Mama alipika ndengu, ndengu ikawa mbaya baba akapiga mama, mama akapiga mtoto, mtoto akapiga kuku, kuku akalia kwckwekwe</td>
<td>rep</td>
<td></td>
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<tr>
<td>Nani mwingine anajua? (Who else knows?) Munajua nyote? (Do you know it all of you?)</td>
<td>el</td>
<td>NV(raised hands) Ndiyo (Yes)</td>
<td>rea rep</td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>Haya (Okay) Nataka mniseme hiyo poem ya mama (I want you to say for me that poem about mother) Mama (Mother..)</td>
<td>m d s</td>
<td>(they say the poem together)</td>
<td>rea[rep]</td>
<td></td>
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<tr>
<td>Again, again</td>
<td>l</td>
<td>(Pupils repeat the poem)</td>
<td>rep</td>
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</table>
| Na kuna ingine tunasema (There is another one we say...)
|---|
| “This is mother who cooks for me
This is mother ...
This is mother, who buys bread for me
This is mother
Who washes my clothes
So mother is a good .. woman
Mother is a good ...
And we have seen that mother has two eyes, one head, mother has two hands and two legs to bring you to school. Mother has two hands which cooks our food, washes our clothes.....so mother is good.
Can you say “mother is good.”
Again
Okay now
I want you to ......
I’ll give you a plastacin you make for me mother.
Yes
A very beautiful mother.
I want you to make your mother .
You understand? | s | This is mother who cooks for me
Who cooks for me
(Pupils repeat after her).
This is mother
Who washes my clothes
Woman | rep |
| | s | | rep |
| | s | | rep |
| | s | | rep |
| | con | Who washes my clothes | rep |
| | el | | rep |
| d | mother is good | rep[rep] |
| l | mother is good | rep |
| m | | | rep |
| | | | rep |
| | | | rep |
| | | | rep |
| | | | rep |
| | | | rep |
| | | | rep |
(Giving Plastacin) Can you make for me mother.  
You can see mother there on the picture.  
I want you to make mother with the plastacin.  
(To a pupil who is behind the rest) Muthoni utengeneze mami (Muthoni you make your mum)  

<p>| | | | | | | | | | | | |</p>
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<tbody>
<tr>
<td>s</td>
<td>cl</td>
<td>s[d]</td>
<td>NV</td>
<td>rea</td>
<td></td>
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</tr>
</tbody>
</table>

To all pupils) Tengeneza mami kila mtu haraka (Make mother everybody quickly).  
I want to see your mother.  
She is a very beautiful woman  
(To a pupil who seems not to be working) Tengeneza haraka mami (make quickly mother)  
(calling the children’s attention to the picture on the wall). You can see mother there on the picture...  
And don’t make noise  
(Over the din) Can you make mother quickly  
Who takes care of us, who loves children...  

Teacher, huyu ako na model ndogo (This one has got a small model)  
Huyu ako na model na anakataa hiyo nimempea (this one has a small model and he is refusing the one I have given him).  

You make mother  
(Moves round checking how children are modeling mothers)
| Who have finished? (To a singing child) Can you make mother first before you start singing. | ch | NV | rea |
| Ninajenga mami (I am building mother) | d | Eeh | ack |
| Ujenge mum utengeneze mami (Yes, you build mother) | i | NV | rea |
| (Draws a picture for a pupil) Muthoni look at mum here. I want you to make mum with the plastacin. Unaona mami? Unaona mami? Start with the head (modeling) like this Muthoni, a round head like this ... can you make mum (modelsmum). Look at mine. I want you to make yours. This is mine. I want you to make your mother. Tengeneza mama yako | com | NV | rea |
| (To another pupil) Where is yours. Mubarak? I want to see yours? | s[d] | NV | rea |
| This is your mum, where are the hands? Look at mine. Look at muthoni. Put the eyes like that. the nose...... | NV | rea |
| Can you see? (to all the pupils) Make your mum. | el | NV | rea |
| | d | The mother of Billy is very beautiful. | e |
I want to see a beautiful woman. Does your mum look like me? Anakaa kama nani? Kama teacher? Then look at me and I want you to make your mother. Wacheni kupiga kelele. (calling attention to a pupil’s work) Muthoni, this is your mother? Can you come and see muthoni’s mother. Can you clap for Muthoni

<table>
<thead>
<tr>
<th>I want to see a beautiful woman. Does your mum look like me? Anakaa kama nani? Kama teacher? Then look at me and I want you to make your mother. Wacheni kupiga kelele. (calling attention to a pupil’s work) Muthoni, this is your mother? Can you come and see muthoni’s mother. Can you clap for Muthoni</th>
</tr>
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<tr>
<td>NV</td>
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</table>

Okay, now We are going to make the plastacin into a ball when singing about mother. There is a song that says, mama nakupenda..... (cannot remember the song.) Let us sing “mother without you”.

<table>
<thead>
<tr>
<th>Okay, now We are going to make the plastacin into a ball when singing about mother. There is a song that says, mama nakupenda..... (cannot remember the song.) Let us sing “mother without you”.</th>
</tr>
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<tbody>
<tr>
<td>m</td>
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</table>

Okay, let us go out.

<table>
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<tr>
<th>Okay, let us go out.</th>
</tr>
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<tbody>
<tr>
<td>m</td>
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</tbody>
</table>

NV stands for non-verbal surrogates of discourse. Square brackets [ ] are used to show that one utterance may have two acts. Thus

We are going to make the plastacin into a ball while singing mother without you is ms [d]
3.2.1 Frequent Acts in the Pre-primary Classroom Discourse

As illustrated in the analyzed text above, the different Acts do occur in the Pre-primary classroom discourse. Some are however more frequent than others. The table below presents the average number of occurrences of each of the 22 acts in the nine lessons analysed.

Table 3: Average occurrence of each of the 22 acts

<table>
<thead>
<tr>
<th>Act</th>
<th>Average number of occurrences.</th>
<th>Act</th>
<th>Average number of occurrences.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reply</td>
<td>146</td>
<td>Metastatement</td>
<td>6</td>
</tr>
<tr>
<td>Elicitation</td>
<td>111</td>
<td>Prompt</td>
<td>5</td>
</tr>
<tr>
<td>Loop</td>
<td>70</td>
<td>Bid</td>
<td>4</td>
</tr>
<tr>
<td>Directive</td>
<td>69</td>
<td>Acknowledge</td>
<td>4</td>
</tr>
<tr>
<td>Starters</td>
<td>53</td>
<td>Silent stress</td>
<td>2</td>
</tr>
<tr>
<td>Informative</td>
<td>24</td>
<td>Clue</td>
<td>1</td>
</tr>
<tr>
<td>Comment</td>
<td>24</td>
<td>Cue</td>
<td>1</td>
</tr>
<tr>
<td>Marker</td>
<td>22</td>
<td>Conclusion</td>
<td>1</td>
</tr>
<tr>
<td>Accept</td>
<td>20</td>
<td>Asides</td>
<td>1</td>
</tr>
<tr>
<td>Check</td>
<td>19</td>
<td>Nomination</td>
<td>7</td>
</tr>
</tbody>
</table>
Any act with a frequency of 20 and above was taken to be frequent. From the table it is clear that Replies, Elicitations, Loops, Directives, Starters, Informatives, Comments, Markers, and Accepts are the most frequent.

**Replies** had an average occurrence of 146 times. A reply is realized by a statement, question, moodless and non-verbal surrogates such as nods. Its function is to provide linguistic response, which is appropriate to the elicitation. In our data, the replies in most cases were not answers to questions but repetitions to starters. These kinds of responses enhance memorization, which is quite common at this level of learning. This is especially so because they are given in a singsong manner. There are cases however where replies were to real elicitations and not to starters as illustrated in the extract below.

**Example 7**

T: ... *Na kazi ya mama ni gain kwa nyumba?* (And what is mother’s work in the house?)<el>

P: *Kupika* (cooking)<rep>

T: *Anapika halafu ana...* (She cooks and then she...)<el>

P: *anaosha nyumba* (she cleans the house) <rep>

<table>
<thead>
<tr>
<th>React</th>
<th>15</th>
</tr>
</thead>
<tbody>
<tr>
<td>Evaluate</td>
<td>8</td>
</tr>
</tbody>
</table>
T:  *anaosha nyumba halafu anafanya nini?* (She cleans the house and then she does what?)<el>

P:  *Anapanga nyumba* (she organizes the house)<rep>

T:  *Ingine gani?* (What other work?)<el>

P:  { *Analala* (she sleeps) <rep>

    { *Anapika ugali* (she cooks ugali)<rep>

    { *Anapika chai* (she cooks tea) <rep>

These kinds of questions and replies are frequent in that learners are encouraged to relate what they learn to their everyday experiences. By saying what their different family members do they can learn the concept of family members and their various roles in the family.

**Elicitations** were also found to be quite frequent with an average of 111 times.

An elicitation is realized by questions. Its function is to request a linguistic response. Unlike starters and replies, which sometimes displayed a pattern, elicitations, do not display a pattern. However, most questions were repeated many times in the same words or in a modified way. For example, in the extract above, all the elicitations relate to the mother and what she does at home.

Sometimes the questions are translated into a different language for understanding as illustrated in the transaction about a chair below.
Example 8

T: [pointing at a chair] who can tell me what is this?<el>

P: Chair

T: Eeeh?

P: Chair

T: Say, “This is a chair”

P: This is a chair

T: Yes, who can tell me what is the use of a chair? [Pupils don’t seem to understand what she is asking] .... Eeh? What is the use of a chair?<el>

P: Teacher *huyu anasema kiti* (Teacher this one is saying chair)

T: *Eee, ni kiti .... Ni ya kufanya nini?* (Yes, it is a chair. What is its work?)

P: *ya kukalia* (for sitting on)

Here pupils respond to the elicitation when it is put in a language they understand. Perhaps the high frequency of elicitations can be as a result of the teacher’s desire to involve the learners and draw their participation. At the same time it helps the teacher know if the learners are attentive and following the lesson.
Memorization is an important method of learning at the pre-primary level. To help the memory there is a lot of repetition. For this reason the Act of Loop was also found to be quite frequent. It had an average of 70 times. A Loop is realized by a closed class of items – ‘pardon’ ‘you what’ ‘eh’ “again” with rising intonation and a few questions like “did you say” “do you mean”. Its function is to return the discourse to the stage it was before the pupil spoke, from where it can proceed. This can be seen in the following extract.

Example 9

[The teacher moves to the blackboard and points to the numbers as they read]

P: Number one
T: again <I>
P: Number one
T: eh? <I>
P: Number one
T: Number two
P: Number two
T: Again <I>
P: Number two
T: eh? <I>
P: Number two
**Directives** were also found to be common. They had an average of 69 times. A directive is realized by commands. Its function is to request a non-linguistic response. It involves guiding learners into doing something. The high frequency of directives can be explained by the fact that at this level of learning learners learn better by doing. The teacher must guide all their activities by telling them what to do and say. It is also useful for classroom management – it helps the teachers control the classroom, because if left on their own the children would just play and not do much. Following are extracts illustrating Directives.

**Example 10**

T:  *Wee kila mtu aweke kitabu yake chini.* (Everybody to put his or her book down)  
*Kila mtu haya weka hapo chini.* (Everybody, okay put down there)  
*Umeweka hapo chini? Unaona pale umeweka red colour?* (Have you put it down? Can you see where you have put red colour?)  
*Haya* (Okay)[singing] colour red…. [They sing as they point to the red crayons]  
Colour red x 2  
Where are you x 2  
Here I am x 2  
And how do you do?  
*Haya weka chini tena.* (Okay put it down again)  
*Haya tuanze kuimba*  
<d>(Okay let us start singing) [they start singing] Everybody [when they
finish] Again [they sing] *Haya sasa nataka tuchukue vitabu* (Okay now I want us to take the books) <d>....

**Example 11**

T: Can you make for me mother. You can see mother there on the picture. I want to make mother with the plastacin. <d>  
[To a pupil who is behind the rest] *Muthoni utengeneze mami* (Muthoni you make mother)<d>  
[To all pupils] *Tengeneza mami kila mtu haraka* (Make mother everybody quickly)  
(Children get down to work as teacher moves round checking).  
I want to see your mother. She is a very beautiful woman

In example 10 above the teacher directs the pupils to put their books down and sing while pointing at the red crayons. Once they have finished singing she directs them to take their books in readiness for the next stage in the lesson, which is to shade a circle in their books with the red crayon. In example 11 the directives are about making mother.

With a high frequency of directives, a high frequency of *Reacts* is to be expected. Its function is to provide the appropriate non-linguistic response defined by the
preceding directive. In the classroom children always did what they were asked to do. Observation revealed that they were frequent.

In our data Starters had an average of 53 times. Starters occurred mostly in the form of statements that learners were expected to repeat for the purpose of learning a sound, for example, a number, or a concept like that of family members. Starters provide information about or direct attention or thought towards an area in order to make a correct response to the initiation more likely. Some starters begin as intended initiations and are then downgraded when their inadequacy for the intended purpose is received. The three extracts below illustrate Starters.

**Example 12**

T: “a” for apple <s>

P: “a” for apple

T: “a” for axe <s>

P: “a” for axe

T: “a” for ant <s>

P: “a” for ant

T: “a” for aero plane <s>

P: “a” for aero plane
Example 13

T: Numbers. <s> Everybody
P: Numbers
T: [Pointing at number one on the black board] Which number is that?
P: Number 1
T: Number 1 <s>
P: Number 1
T: Number 2 <s>
P: Number 2
T: Number 2
P: Number 2
T: Number 3 <s>
P: Number 3
T: Number 4 <s>
P: Number 4

Example 14

T: This is father <s>
P: This is father
T: This is father <s>
P: This is father
T: Who brings home bread <s>
In example 12 the teacher gives starters in the form of statements directing attention to letter “a” and the words that can be spelt starting with “a”. This was also done for other letters of the alphabet. The teacher articulated the sound of the letter and read the word, and the pupils repeated this. This way they could learn articulation as well as words. A similar pattern of starters was observed in number work as illustrated in example 13. The teacher would read out numbers, pointing them out on the black board, and the learners repeat. The learners would also lead their classmates in the same way. A similar pattern of starters and repetition was observed in environmental activities as shown in example 14.
The teacher gave statements directing attention to an aspect of each family member and pupils repeated the same.

**Informative**, the act whose function is to provide information was also found to be frequent. It had an average of 24 times. Statements realize it and the only response is an acknowledgement of attention and understanding.

**Example 15**

T: I am going to sing for you a song

**Example 16**

T: “You can write number 10 because it’s very easy ... a stick and a ball

**Example 17**

P: *Teacher huyu hajapata. Umempita* (this one has not got. You have skipped him)

In these examples the teacher gives information to pupils to which they just listen. In example 15 they just sit back and wait for the teacher to sing as they listen. while in example 16 they store up that information and will use it when writing number 10. Informatives provided information directly related to the activity of the moment and pupils were just expected to acknowledge non-verbally. Pupils
also gave information to teachers. For example they reported one another, or reported if some material, like plastacin had not been given to them or to their colleagues as shown in example 17.

Comments were also found to occur frequently. They had an average of 24. Comments are realized by statements and tag questions. Their function is to expand, exemplify, justify and provide additional information. Sinclair & Coulthard, (1975) note that it is difficult to distinguish comments from informatives in writing. Informatives are however signaled paralinguistically, by a pause, while comments are not. We can sight examples of comments from our data.

Example 18

T: Okay now I want you to... I'll give you a plastacin you make for me mother. A very beautiful mother.<com>

Example 19

P: Teacher, huyu hajapata ... umempita (Teacher, this one doesn't have... you've passed him.

T: Mgan? (Who)

P: Na hana mdomo aseme (and he has no mouth to say) <com>
Example 20

T: Kiti ni ya kufanya nini? (What is the use of a chair)

P: ya kukalia (for sitting on)

T: eeh, ni ya kukalia. Unakuja kwa darasa, unakalia kwa kiti, si ndiyo? Ama unakalia miguu? Nani amekalia miguu? (yes, it is for sitting on. You come to class and sit on a chair, isn’t it? Or do you sit on your legs? Who is seated on his legs?) <com>

“A very beautiful mother” in example 18 is a comment in that it adds more information on to what the children are expected to do with the plastacIn. They are not only to make their mothers, but the mother should be beautiful.

In example 19 a pupil makes a comment about another one during a language lesson. Here the pupil’s second statement; “na hana mdomo aseme” is seen as a comment in that it expounds on what he had said earlier. He tries to justify why the other pupil has been by-passed by the teacher without reporting it. He purports that “he has no mouth to report”

In example 20 the teacher’s last 3 statements make up comments that exemplify how the chair is for sitting on. They are seated on chairs right there in the classroom. This helps them relate what they are learning to their immediate environment and experiences.
Another act found to be frequent in the discourse was the Marker. It had an average of 22 times. A marker is realized by closed class of items - “well!” “Okay” “now” “good” “right”, “alright”. Its function is to mark boundaries in the discourse. It is markers that show when one transaction has ended and another one beginning. In our data, marker’s mostly took the form of okay, now, yes and “haya”. The examples below illustrate the use of markers

Example 21

T: Now here [moving towards a picture on the wall] I have a picture of ... of the family and you can see mother here. Can you see mother? *Unaona mami hapa?* Can you see mother? How many eyes does she have?

P: Two...... one...

T: Can you count [counting with the pupils] one...... two...

T: How many heads?

P: One

T: One. How many hands?

T + P Two

T: How many legs?

P: Two

T: Okay, you can see mother is a very beautiful woman. She takes care of us. she washes our clothes. she cooks food for us.
Okay, now <m> I want us to sing a song about mother. And you sing after me.

Here the teacher marks the beginning of one phase of a lesson with “Now” while showing the picture of the family. When that transaction is finished she marks it with okay .... Now”... I want us ....

Example 22

Here they are singing about “colour red” holding a red crayon

T:  *Haya* (okay) <m> put it down. Now we start to sing. [They sing together pointing at and lifting the red crayon]

*Haya* (okay) <m> *tuiweke chini tena.* (Let us place it down again)

*Tumeiweka chini?* (Have we placed it down?) *Wengine ni kucheka wanacheka nayo tu.* (Others are just laughing with it)

P:  Teacher *huyu anaiwacha chini* (teacher this one is leaving it down)

T:  *Sikiliza* (Listen), everybody, *unainua yako jiu* (you lift yours up) [singing]

here I am .... [the children join in and they sing together]

Colour red x 2

Where are you x 2

Here I am x 2

And how do you do x 2
T: *Haya (okay) <m> .... Sasa, kwa kitabu yako utartiwekea hiyo colour*  
(Now, in your book you will put for me that colour).

The teacher here marks when they start singing and when they move on to the business of colouring in the books by use of *okay ... and now...* The marking out of beginnings and endings of transactions in the lessons helps the smooth flow of the lesson as the learners are explicitly aware of when they are moving from one activity to the another.

**Accept**, an act whose function is to indicate that the teacher has heard or seen and that the information, reply or react was appropriate also occurred severally especially in number work and environmental activities. It had an average of 20 times. Accept is realized by a closed class of items - 'yes' 'no', 'good' fine and repetition of pupil’s reply with a neutral low fall intonation. It’s high frequency can be explained by the fact that there is need to show learners that their contributions are appropriate. *This gives them motivation to participate more in the lesson and that way they may learn more.* When the Accept is negative it alerts the learner to listen to the appropriate response.

**Example 23**

[They are counting pencils as the teacher adds and removes them.]

T: How many are these?
P: Two
T: eeh?
P: Two
T: *Nkiongeza ingine moja* (when I add one more)
P: Three
T: eeh?
P: Three
T: Three.<acc> And these ones? [Adding one]
P: Four
T: eeh?
P: Four
T: Yeah? [Adding another]
P: Five
T: How many are they?
P: Five
T: They are five <acc> They are...........
P: Five
T: Five <acc> Yes, which number is this one (pointing on the board)

Example 24

T: Family members are .... *sema mmoja ni nani* (say one of them) *Inua mkono uniambie* (raise up your hand and tell me)
Peter mmoja ni nani? (Peter one of them is who?)

P: Mother
T: Mother – mmmh <acc.
P: Baba (father)
T: Father <acc> Anaitwa father (he is called father)
P: Sister
T: Sister <acc>
P: Children
T: Children ni watoto wote. (Children are all the children). Hata hao ni family members (even them they are family members).
P: Brother
T: Brother ni nani? Who is a brother?
P: Sister
T: aaa (no) <acc> Brother ni sister? (Is brother the sister?) Who is a brother?
P: Sister ni msichana (sister is a girl)
T: Brother ni msichana? (Is a brother a girl)? No, who is a brother?
P: Brother ni ... Mvulana. (A brother is a boy)
T: Mvulana (a boy) kijana. (a boy) boys, mmh wale wanaume wadogo. (Those small men) Those are brothers.

In this extract we have examples of both negative and positive accepts. For example when a pupil gives “Sister” as one of the family members, the teacher
repeats this with a falling intonation as a sign of positive accept. When she asks “Brother ni nani?” (Who is a brother?) and the answer “Sister” is given she gives a negative accept “Aa (No) and reformulates the question. The pupils keep trying until they give an answer that the teacher accepts positively.

3.2.2 Less Frequent Acts

Checks, Prompt, Clue, Cue, Bid, Nomination, Acknowledge, Evaluate, Silent stress, Metastatements, Asides and Conclusions were not very frequent though instances could be picked out. The low occurrence of some Acts like Bid, Cue and Nominations can be explained by the fact that most learning at this level is done in chorus. The whole class in chorus answers questions posed to the class. Repetitions to starters are also done in chorus. This perhaps helps the children feel they are all participating and it also aids memorisation. The low frequency of Clues, whose function is to provide additional information, which helps the directive, could be due to the fact that at this level, the children have not developed the ability to discern complex things. Clues may not be necessary since the children are learning the basics, which are normally simple and straightforward and the teacher does not need to give a clue.

At this level of learning, theoretical explanations and commentaries on what is being learnt are hard to understand. Learning here is more practical, related to what the children can see and do.
At every stage the teacher has to direct the activity and learners may not necessarily discern a structure in the lesson. This may explain the low occurrence of metastatements. These are statements which refer to some future time when what is described will occur. Its function is to help the pupils to see the structure of the lesson, to help them understand the purpose of the subsequent exchange and see where they are going. (Sinclair & Coulthard 1975, 43).

Instances of Evaluate were also low. This Act was mostly subsumed in the Accept Act. The teacher’s acceptance of an answer either positively or negatively indicated how it is rated, hence no need for further evaluation. However, there were cases where direct evaluations such as ‘good’, ‘very good’ and ‘well done’ were given.

An interesting observation was that there was little or no conclusion of all the lessons. An anaphoric statement, sometimes marked by slowing of speech rate and usually the lexical items ‘so’ or ‘then’, realizes Conclusion. Its function is to help the pupils understand the structure of the lessons but this time by summarizing what the preceding chunk of discourse was about. (Sinclair & Coulthard, 1975:43). In most cases, conclusions especially at the end of the lesson were in form of songs and poems related to what had been learnt. Below is an illustration of a poem used at the end of a number work lesson. The teacher leads and pupils repeat. It is done as they gather materials in readiness to go out.
Example 25

One, one, one God is one
Two, two, two my eyes are two
Three, three, three Nairobi is a province
Four, four, four the weather is sunny
Five, five, five, my senses are five
Hearing, seeing, smelling, tasting and touching

This chapter started with extracts from our data showing that English, Kiswahili and Kikuyu are the languages used for code switching in the classrooms observed. A discussion of the Acts found in the classroom discourse was then presented. We have shown those Acts that were found to be frequent and those less frequent. Possible explanations for variations in the frequency of occurrence have been offered. In the next chapter we present an analysis of these Acts in relation to the languages used for code switching and the functions of code switching.
CHAPTER FOUR
PATTERNS AND FUNCTIONS OF CODE SWITCHING

In this chapter an analysis and discussion of patterns and functions of code switching in relation to the Acts identified in chapter three is presented. The chapter first discusses the linguistic patterns of code switching, namely inter-sentential, intra-sentential and tag switching (Milroy & Muysken, 1995) Using these patterns we then go on to identify patterns of code switching portrayed by the Acts identified as frequent in the previous chapter. A discussion of the functions of this code switching and how it aids teaching then follows.

4.1 LINGUISTIC PATTERNS OF CODE SWITCHING

Three types of switching have been identified. These are Intra-sentential, inter-sentential and tag switching also called emblematic or extra sentential switching. (Milroy and Muysken, 1995, Poplack, 1980). We discuss these linguistic patterns below, before relating them to the acts identified above to show patterns that emerged within the acts.

4.1.1 Inter-Sentential Switching

These switches occur between sentences. They involve a switch at clause or sentence boundary, where each sentence or clause is in one language or another
(Appel and Muysken, 1987). Such switching was observed in the different lessons as illustrated in the examples below:

**Example 26**

T1: Who is that making noise? *Nani huyo anaongea?* (Who is that making noise?)

P: Teta

T1: *Si Teta ni Maina anaongea. Maina utaachwa hapa peke yako* (Its not Teta, it is Maina who is talking. Maina you will be left here alone)

[To T2] *ma Maina ni mulazy na kwandika* (yes. Maina is very lazy with writing)


T1: [to a pupil] *Hebu usishikanishe hizi* (hey. don’t join these ones)

[To another pupil] Mohammed you are laughing with Mubarak. Mubarak has not finished his work

T2: [to a pupil] *Teremsha mpaka hapa chini* (bring them down up to this point)

In this example, several utterances are made with one speaker sometimes uttering different clauses in different languages. Clauses are in English, Kiswahili.
Kikuyu even a mixture of more than one language. T1 in checking who is making noise makes two utterances; one in English, “Who is that making noise?” and another in Kiswahili, “Nani huyo anaongea?” Both utterances comprise of complete clauses, hence the switch is inter-sentetial. T2 also makes three utterances in different languages. The first, “Guideline yakwa” (my guideline) is a mixture of English and Kikuyu. The second, “Kale kakitabu kadogo ka green” consists of Kiswahili and English. The third, “Kena mwalimu ungi ndatigiire” is fully in Kikuyu. Each of these utterances is made up of a complete clause. The fact that they are in different languages demonstrates inter-sentetial switching.

Example 27

[The pupils are leading others in reading numbers on the black board].

T: *Nani utakuja kutusomea hiso numbers?* (Who will come and read for us those numbers?)

P: Teacher, teacher [with raised hands]

T: *Na usome kwa sauti.* Eh Mutiso. (And you read loudly. Yes Mutiso)

[The child moves to the blackboard with a ruler to point the letters]

*Tusome nyuma ya Mutiso* (We read after Mutiso)

P: Number 1. [He reads up to Number 5 as the other pupils repeat after him]

T: Number 5. Aaah well done...

P: [Singing] well done x 2

Keep it up x 2
A very good boy
A wonderful boy.

P: Teacher, teacher [with hands up]

T: A girl, a girl [nominates a girl and she leads the reading] ah, well done ....
[they sing]
Well done x 2
Keep it up x 2
A very good girl
A wonderful girl.

P: Teacher, teacher

T: *Sasa ni nini?* (Now what is it?) Everybody, everybody now [she moves to
the board and points to the numbers as they read together]

Here both teachers and pupils utter several clauses which are either in English or
Kiswahili. For Example when giving directions ‘*na tusome nyuma yake*’ (and we
read after him), when defining who is to be nominated ‘a girl, a girl’.

**Example 28**

1. T:  [Draws a book on the board] Who can tell me what is the use of a
   book?
2. P:  This is a book
3. T:  Again
4. P:  This is a book
5. T: *Haya, kazi ya kitabu ni kufanya nini?* (Okay, what is the work of a book?)

6. P: *Kuandika* (to write)

7. T: *Ni kufanya nini?* (Is to do what?)

8. P: *Kuandika* (to write)

9. T: *Eeeh unaandikia wapi?* (Yes, where do you write?)

10. P: *Kwa kitabu* (In a book)

11. T: *Kwa kitabu.* (In a book) Say, this is a book

12. P: This is a book

13. T: Everybody

14. P: This is a book

In this extract, utterances 1-5 are performed in English then utterances 5-11 are in Kiswahili. Each of the utterances is made of a complete clause. Having different clauses in different languages demonstrates inter-sentential switching.

### 4.1.2 Intra-Sentential Switching

In intra-sentential switching, switches occur within the sentence. Romaine (1989) claims that intra-sentential switching poses a great syntactic risk and may be avoided by all but the most fluent bilingual or multilingual speakers. In this kind of switching, different types of switches occur within a clause or the sentence. It also includes mixing within a word: giving a word an inflection from
another language. In this study, instances of both a combination of morphemes from different languages and switches consisting of entire words from respective languages were observed. The examples below illustrate this:

**Example 29**

[Children are colouring and writing letters]

T1: [to T2] *Hapa ndani hatakikani kucolour si ndiya?* (Here inside he is not required to colour isn’t it?)

T2: *Mmm, hapa ndani hatakikani kucolour* (yes, here inside he is not required to colour)

[To pupil] *Unasikia?* (Do you hear?)

P: Teacher, *ona mimi nimecolour.* (See me I have coloured)

The dominant language in this extract is Kiswahili. There are switches, which comprise of two elements. From English “colour”, a word that is inflected with the Kiswahili morpheme *ku-* meaning ‘to’ and ‘*nime*’ meaning ‘I have’ to indicate present simple and present perfect respectively.

**Example 30**

[The teacher is commenting about a pupil]

T: *Ma Maina ni mulazy na kwandika* (Yes Maina is very lazy in writing)
Here the dominant language is Kikuyu with one switch, which comprises of English, “lazy” with a Kikuyu morpheme “mu” used to refer to the person.

**Example 31**

T: *Yule anataka kusoma mpaka .... Aende standard eight na aende high school usifanye kitu kama teacher hajakwambia.* (Anyone who wants to learn until he goes to standard eight and he goes to high school, don’t do something if the teacher has not told you to).

This example shows switching involving whole words. Here there are three switches into English “standard eight” “high school” “teacher” while the rest of the sentence is in Kiswahili.

**Example 32**

T1: *Joyce alikuwa hapa last year?* (Joyce was here last year)

T2: *Aa, last Friday... alishinda hapa one day* (No, last Friday, she stayed here for one day).

In this example where the two teachers are discussing about a pupil who is absent, the first teacher’s utterance has one switch into English “last year”, while the second teacher’s utterance has two switches to English. “last Friday” and “one day”
4.1.3 Tag Switching

The use of the term “tag” here is technical. It refers to interjections as well as insertion of words from a different language into a statement in an entirely different language. Tag switching involves the insertion of a tag from one language into an utterance, which is entirely in another language. It involves switching between an utterance and the tag or an interjection. This kind of switching has also been referred to as “emblematic code switching” or extra-sentential switching (Poplack, 1980), Milroy & Muysken, 1995, Appel and Muysken, (1987). The boundary between tag switching and intra-sentential switching is merely technical. In some instances tag switching also becomes intra-sentential switching. An example of tag switching is illustrated below.

Example 33

[The children are talking as they work.]

T:  *Wee! Wee! Wee!* .. You are making a lot of noise

Here the interjections “wee, wee wee”(you, you, you) are in Kiswahili while the rest of the utterance is in English.
Sometimes more than two types of switches may be found in the same discourse as illustrated in the example below.

**Example 34**

[They are learning about the colour red]

T: *Wengine havainui yao juu. Kwa nini? Wengine wanaiweka tu inakaa hapo chini, wanaiimbia ikiwa hapo chini na inataka kusema kule iko, si ndiyo? (Others are not lifting theirs up, why? Others are just placing theirs down, it stays down, they sing to it when it is down and it wants to say where it is doesn’t it?)*

*Haya. put it down, (okay, put it down)*

Now we start to sing

[They sing together pointing at and lifting the red crayon]

*Haya, tuiweke chini tena* (okay, let us place it down again) *wengine ni kucheka wanacheka nayo tu.* (Others are just laughing with it)

P: *Teacher, huyu anaiwacha chini* (teacher this one is leaving it down)

T: *Everybody unainua yako juu* (everybody, you lift your up). [They sing]

Colour red x 2

Where are you?

Here I am x 2

And how do you do?
In this extract there are the three types of switching. To start with, the dominant language is Kiswahili. There is inter-sentential switching in the teacher’s second turn. *Haya (okay) put it down.* There is tag switching in the pupil’s turn “teacher” and there is intra-sentential switching in the teacher’s last turn. *Utaniwekea hiyo colour.*

**4.2 PATTERNS OF CODE SWITCHING IN THE ACTS**

In relation to the acts identified in chapter three, it was noted that each was prone to one or the other type of switching; that is: an act like directive could display inter-sentential, intra-sentential switching. Every time an act displayed inter-sentential switching it was counted as being performed in either English or Kiswahili. When it displayed intra-sentential or tag switching it was counted as mixed. These frequencies were tabulated and an average worked out. This helped identify certain patterns of code switching in relation to the acts. The table four (4) below provides a summary of the acts and the average number of times they were subject to different patterns of switching.
Table 4: Average number of times each of the frequent Acts displayed different linguistic patterns of code switching

<table>
<thead>
<tr>
<th>Act</th>
<th>English</th>
<th>Kiswahili</th>
<th>Mixed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marker</td>
<td>12</td>
<td>4</td>
<td>0</td>
</tr>
<tr>
<td>Elicitation</td>
<td>23</td>
<td>28</td>
<td>6</td>
</tr>
<tr>
<td>Starter</td>
<td>36</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>Directive</td>
<td>31</td>
<td>21</td>
<td>4</td>
</tr>
<tr>
<td>Informative</td>
<td>7</td>
<td>9</td>
<td>5</td>
</tr>
<tr>
<td>Reply</td>
<td>90</td>
<td>20</td>
<td>5</td>
</tr>
<tr>
<td>Comment</td>
<td>6</td>
<td>10</td>
<td>2</td>
</tr>
<tr>
<td>Accept</td>
<td>5</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>Loop</td>
<td>39</td>
<td>1</td>
<td>0</td>
</tr>
</tbody>
</table>

From the table above, it is clear that markers are often performed in English other than in Kiswahili or mixed statements. They have an average of 12 times in English, 4 times in Kiswahili. When performed in English they involved the use of words like ‘okay’, ‘now’, ‘yes’. In Kiswahili, markers used the words ‘haya’. There were no instances of tag or intra-sentential switching for markers. This is perhaps because markers belong to a closed class of words. The words are simple and easy to understand.
Elicitations exhibited a more inclusive pattern of code switching, being performed in either language and displaying intra-sentential switching. This is unlike Milk’s (1981) findings. In Milk’s study elicitations were realized only in Spanish. In our study elicitations were, however more in Kiswahili with an average of 28 times. This is perhaps because being an act that seeks a reply from the pupils; it has to be put in a language that they understand. In several instances a teacher who put their elicitation in English, had to rephrase it in Kiswahili because the answer was not forthcoming. Examples below illustrates this.

Example 35

T: Yes, who can tell me what is the use of a chair? <Elicitation> [Pupils don’t seem to understand what she is asking] .... Eeh? What is the use of a chair? <Elicitation>

P: Teacher *huyu anasema kiti* (Teacher this one is saying chair) <Reply>

T: *Eee, ni kiti* <Accept> .... *Ni ya kufanya nini?* <Elicitation> (Yes, it is a chair. What is its work?)

P: *Ya kukalia* (for sitting on) <Reply>

Example 36

T: [Picking a book] Who can tell me what is this? <EI>

P: Book, book <Rep>

T: Say, “This is a book” <d>
P: This is a book<Rep>
T: Who can tell me what is the use of a book? <El>
P: This is a book<Rep>
T: Eeeh? <I>
P: This is a book<Rep>
T: Haya, kazi ya kitabu ni kufanya nini? (Okay, the work of a book is to do what?)<El>
P: Kuandika (to write)<Rep>
T: Ni kufanya nini? (Is to do what?)<El>
P: Kuandika (to write)<Rep>

In example 35 when the teacher asks, "What is the use of a chair?" she gets a wrong reply, "It is a chair", but when she puts it in Kiswahili, "Ni ya kufanya nini?" (What is its work?) she gets the right answer which is also given in Kiswahili "Ni ya kukalia" (It is for sitting on). Similarly in example 36 the teacher is not given the use of a book until she puts the question in Kiswahili.

There are cases however where elicitations were in English. They had an average of 23 times. In such cases, the questions mostly concerned something they could see like "What is this?" showing an object like a book or a table, or a number or a picture on the black board. That way they could easily understand what the teacher was asking and respond appropriately.
Starters were found to be mostly in English. They had an average of 36 times. This is because they formed part of the gist of the lesson, which in most cases was in English. In most cases they are sentences or words uttered by the teacher and repeated by the pupils. They could be about letters, numbers or names of family members as illustrated in Examples 12, 13, and 14 above.

Directives seemed to display the different linguistic patterns of code switching. However, they have a higher frequency in English with a frequency of 31. This can be explained by the fact that simple English words easily understood by pupils are used. Such words include: jump, sing, say, colour, sit down, count, let us count, come here.

Milk (1981) made a similar observation, that directives were dominated by English in a study where Spanish and English were involved. In our study however, where more complex directives are given, they are either fully in Kiswahili or mixed as in the following extracts.

Example 37

T: *Haya, wewe kuja utusemee poem moja ya mama.....Na musikilize vile mama ni mzuri.* (Okay, you come and say for us one poem about mother......and you listen to how mother is good)
Example 38

T: [After giving red crayons]. *Haya, weka hapo mbele........ Tukisema "here I am" unaimua juu.* (Okay place it there infront.......when we say “here I am” you lift it up)

Replies on their part had a higher occurrence in English with a frequency of 90 times. This is due to the fact that most of them are repetitions of starters by the teacher. Such are the pupils’ utterances in examples 13, 14 and 15 above. In other cases, they are simple answers involving one word like *chair, book, number one, brother, sister, mother* etc or simple sentences like “*This is a book*”, as illustrated in example 36. Like Directives, more complex replies tended to be given in Kiswahili or mixed statements as shown below.

Example 39

T: *Kazi ya baba ni gani kwa nyumba?* (What is the work of father in the house?)

P: { *Ya kwenda kazi* (to go to work) }  
  { *Ya kupiga simiti* (to beat cement) }  
  { *Ya kwenda kuchunga mbuzi* (to go and look after goats) }  
  { *Babangu anaenda kutengeneza gari* (my father goes to make cars) }

Loop, a highly frequent act was almost exclusively performed in English. It had an average of 39 times. It involved the use of “again”, “repeat”. Or repeating the
pupils’ reply and leaving out one word for them to fill in. The fact that loops are realized by a closed class of items, could explain why English dominated the Act. The words used are also simple and easily understood. Loops are illustrated in example 9.

Other acts such as check, informative, comment, and accept did not exhibit any distinct patterns of code switching. An interesting observation is that all those acts identified as being performed by a closed class of words, such as Loops, Markers and Evaluations, tended to be dominated by English even if they were not frequent. This was the case with evaluations, for example, which, though not frequent, appeared always as good, very good, nice or well done.

### 4.3 FUNCTIONS OF CODE SWITCHING IN THE CLASSROOM

From the foregoing discussion, it is clear that there are certain discourse acts, according to the Birmingham School Model of classroom discourse that can be discerned as being frequent in the pre-primary school classroom discourse. Such Acts include Markers, Starters, Directives, Elicitations and Replies. It is also clear that these acts exhibit a certain pattern of code switching. Markers and Starters for example are dominated by English, while Elicitations, Directives and Replies portrayed more inclusive patterns. These three were performed in English, Kiswahili and mixed statements. This means they portrayed inter-sentential
switching as well as intra-sentential and tag switching. Following is a discussion of the functions of this code switching and how it aids teaching.

Code switching is viewed, as a communicative option available in a multilingual community just as switching between dialects or styles is an option for monolingual speakers (Poplack 1980). Switching serves an expressive and cognitive function and has its meaning (Duran, 1994). A distinction has been made between “metaphorical” and “situational” switching (Gumperz & Hymes, 1972). Situational switching refers to switches where a particular distinct language is employed to particular clusters of topics, persons or purpose and certain settings. In situational switching, the languages and their place is predetermined and the speakers are socialized to use them as such. Metaphorical switching, also called conversational switching, shows a much more complex relationship of language use and context. Participants in the interaction are not necessarily aware of what code is used at any time. Selection among the linguistic alternants is automatic and not readily subject to conscious recall. The main concern is communicative effectiveness. This is the kind of code switching that seems to be manifest in the pre-primary classroom.

Gumperz, (1982), developed the conversational functions model. He distinguishes between a “we” code suitable with kin and close friends and a “they” code used with outsiders or for special types of formal discourse. He suggests the following
discourse functions which code switching may serve. Quotations, Addressee specification, Reiteration, Message qualification. Personalization versus objectification, interjection. We shall attempt to identify some of these functions evident in our data using this model.

In the Kenyan context English is the “they” code. It is normally used in formal situations and is a symbol of status and learning. It is the language of instruction from primary 4 up to the highest levels of the education system. Kiswahili, and local languages could be considered “we” codes. Kiswahili is a lingua franca, and is the language of every day interactions in urban areas. It is therefore supposed to be the language of instruction, but as pointed out earlier (see 1.1) English inevitably comes into the picture because of its very important position in the education system. At the pre-primary level the children’s competence in English is low and code switching in the course of the lesson seems inevitable. Such code switching serves various functions. Using Gumperz’s, (1982) conversational functions model we identified the following functions of code switching in the pre-primary school classroom discourse.

Quotations

Gumperz (1982) notes that in quoting what other speakers have said, participants often switch codes from the language they were using to the language used by the original speakers.
He however points out that speakers are not always quoted in the language they normally use. Thus a message is not always quoted in the code in which it is said or likely to be said. In our data, quotations involved mostly songs and poems, which were always performed in different languages. Songs and poems form a major part of the lessons in pre-primary schools. This is because they are enjoyable and also aid memorization, a major mode of learning at this level. Quotations appeared mostly in directives and as starters. Starters and Directives help the learner to focus attention on a concept such as a number, a letter or a colour. The songs and poems reinforce these concepts. These songs and poems are mostly made up to teach the specific concepts and are learnt in different languages. Learners at this level cannot translate them. Any attempt to change them would cause them to lose their rhythm. The meaning may also change slightly since there is no one to one translation of words between English and Kiswahili, for example. The rhythm and content are very important. The rhythm gives them a specific beat so they can easily be learnt, memorized and performed. The content is aimed at reinforcing specific aspects of the lesson content.

Example 40

T: *Kwa hivyo tutaimba “baby hare, baby hare where are you”*(so we will sing, “baby hare, baby hare where are you”) [they sing the song in English. After they finish] *Tuanze tena… “Baby hare…”* (Let’s start again, “baby hare…”)
In this example, the teacher switches from Kiswahili to quote the title of a song that she would like the class to sing. In the second instance the quotation is a starter, directing the learners' attention back to the song. Another example of a quoted song is in example 10 above where the teacher gives a starter as the first line of the song. *Unaona pale umeweka red colour? Haya* [Singing] "Red colour....."

An interesting observation about the songs is that one song could be used in different subjects. However, the content was varied slightly depending on the concept being focused on. For example, the Song

--------where are you? X 2

Here I am x 2

And how do you do?

In this song that first gap was filled by such concepts as "colour red", "baby hare", "number one", "number two" depending on what the focus of the lesson was.

**Example 41**

[They are singing about colour red. The teacher in giving a directive quotes a line from the song.]

T: *Tukisema “here I am” unaimua juu.* (When we say, "here I am" you lift it up)
Example 42

[One poem about mother is said in Kiswahili, then the teacher switches to English to quote and direct the class to an English poem about mother].

T: *Nani atatusemea poem ya mama?* (Who will recite for us a poem about mother?)

P: *Mama alipika ndengu, ndengu ikawa mbaya, baba akapiga mama, mama akapiga mtoto, mtoto akapiga kuku, kuku akalia kwe kwe kwe.*

T: *Na kuna ingine tunasema “this is mother who cooks for me”. (and there is another one we say, “this is mother who cooks for me”)*

By being used for quotations, code switching helps the teacher guide learners to appropriate songs and poems. These songs and poems are very useful in helping learners grasp the content of the lesson, such as letters, numbers or family members and their various roles. Reciting and singing also makes learning an interesting activity and keeps the children awake. At their age, the children need to be engaged in something interesting, otherwise they lose concentration. The songs and poems are not only sang and recited, but also acted out turning learning into play. They also aid memorization.
Addressee specification.

Code switching can be used to specify the addressee. Here the switch serves to direct the message to one of several possible addressees. The switch acts as a directive device because the speaker hopes to exclude certain person(s) present from a portion of the conversation. It also draws attention to the fact that an addressee is being invited to participate in the exchange.

In the example below, the switch serves to direct the message to one particular pupil. This pupil rushes out of the class before the teacher finishes her instructions.

Example 43

T: *Weee*, listen. *Unaenda wapi Karanja?* (You, listen. Where are you going Karanja?)

In another example, one teacher indicates that she is directing her message to the second teacher by switching to a mixture of Kikuyu and English. She is requesting her to show a pupil how to colour. The second teacher switches to Kiswahili to address the pupil and give directions for colouring.

Example 44

T1: *Tamudescribere colouring haha* (describe for him how to colour here)
T2: [to pupil] Unaona? *Unacolour hapa ndani lakini usiweke hapa.* (You see?) You colour here inside but don’t put here)

Example 45

T1: [Drawing attention of T2 to a pupil’s work]...*Niurona Muthoni niaranyitire laini?* (Can you see Muthoni is on the right track?)

T2: *Mmm, kwanja Muthoni athiite wega muno.* (Yes, infact Muthoni is moving on very well) [To the pupil she had shown how to colour] *Unasikia? Na uwache kukula hiyo.* (You hear? And you stop eating that one)

In this example, T1 switches to Kikuyu to make a comment about a pupil’s work. The choice of Kikuyu is an indication that it is addressed to her colleague who is also Kikuyu. It could also be to exclude other people (pupils) who are around from the conversation. It also helps show the teachers’ satisfaction with the pupil’s progress given that she is the youngest in the class and has not been to school before. Normally, in urban areas, pupils in Pre-primary schools have been to other nursery schools so have learnt a bit.

By using code switching for addressee specification, the teacher is able to control the class, and uphold discipline as with the pupil in example 43. The teacher is also able to make polite directives as seen in example 44, and also seek an
approval for evaluations as seen in this last example (45). This approval from the second teacher is very important since they both teach the class. It is important that at any one time they are in agreement, especially where a pupil is concerned.

Reiteration

Gumperz (1982) also points out that code switching sometimes reiterates what has been said. A message in one code is repeated in the other, either literally or in a somewhat modified form. Such repetition may serve to clarify, amplify or emphasize a message. This was the most recurrent function of code switching in our data. Reiterations were made in directives as well as elicitations to make them clearer.

Example 46

T:  [Giving instructions to a pupil] *Unaona vile utaandika? Unaruka hii laini unaandika hii.* You jump this line and write this one. *Unasikia? Uende ufuatanishe na zangu. Anza hivi. Hebu andika hapa nione.* Write letter “B” here. (You see how you will write? You jump this line and write on this one. Do you hear? You go and follow mine. Start like this. You write here I see.)

In this example the teacher switches from Kiswahili to English to emphasize the fact that the pupil should skip a line when she writes. In the second instance she
drives the point further home by requiring the pupil to write so that she can see if she has understood and therefore able to follow the directive.

**Example 47**

[The teacher has just given plastacin for modeling. One pupil feels that another has been given a small piece.]

P: *Teacher, huyu ako na model ndogo.* (Teacher, this one has a small model)

T: Yes

P: *Huyu hako na model na anakataa hiyo nimempea.* (This one has no model and he is refusing the one I have given him)

T: That one is enough. *Hiyo imetosha.* You make mother.

In this last turn, the teacher switches to Kiswahili to emphasize the fact that the plastacin she has given the pupil is enough. She then switches to English to emphasize what the pupils are supposed to be doing; modeling mother, not talking.

**Example 48**

T: *Brother ni nani?* Who is a brother?

P: Sister

T: *Aaa, brother ni sister?* (no, is brother sister?) Who is a brother?

P: *Sister ni msichana* (sister is a girl)
T: *Brother ni msichana?* (is brother a girl?) Nooo, who is a brother?
P: *Brother ni mvulana* (brother is a boy)
T: *Mvulana, Kijana, boys...mmm, wale wanaume wadogo.* Those are brothers *(Boy..., boy,...those small men)*

In this extract the teacher repeats the question “who is brother?” severally including the pupil’s answers which are in Kiswahili, as the pupils continue guessing at the right answer. When the right answer is given, in the last turn the teacher repeats it in different codes to clarify different terms that can be used to define a brother; “Mvulana, Kijana, boys, wanaume wadogo”

Code switching was also done for translation. A question, directive or informative given in English would be reiterated in Kiswahili when pupils showed lack of understanding.

**Example 49**

[The teacher is picking out boys and lining them up at the front of the class. After she has picked out four of them.]

T: How many are they now?

[No answer]

*Ni wangapi?* (how many are they?)

P: Four.
Another instance of code switching for translation is seen in example 8. In this example, when the teacher asks for the use of a chair in English, the right answer is not given until she translates her question into Kiswahili.

We observed that those teachers who insisted on using English alone did not seem to get through to the children until they changed to Kiswahili or mixed codes. When interviewed, teachers gave the function of reiteration as one in which they found code switching most useful. They pointed out that it was difficult for them to instruct the children purely in English, as they could not understand many things. They were therefore forced to switch back and forth to emphasize, clarify and amplify points all the time. Our data revealed that what needed to be emphasized or clarified were not only issues related to the topics being learnt, but also on such matters as how to write and how to behave in general. This builds an organized and well-behaved class, something very useful in the teaching process. Guthrie, (1984) made a similar observation. His was a comparative study of a monolingual and bilingual teachers of children. He notes that the monolingual teacher was less able to manage teaching/learning interactions with the group of Chinese children who were still at an earlier developmental stage in their English. Guthrie argued that this placed the monolingual teacher at a disadvantage compared to the bilingual teacher.
Message qualification.

Gumperz, (1982) gives this as another discourse function of code switching. He says this can be seen to relate to the notions of topic and comment. A topic is introduced in one language and commented on or further qualified in the other. From our data, this is looked at from a wider perspective, looking at the topic of the lesson as a whole and how it is developed. We observed that the topics for the lessons were always in English: numbers, *colour red, family members, our classroom* etc. However, as the lesson progressed code switching was employed to develop and clarify the different concepts being learnt. That is, the topics were introduced in English and expounded on by use of code switching.

The best illustration from our data is from an Environmental activities lesson about family members. Here, the topic is given in English, but the lesson is expounded mostly in Kiswahili with switches to English. This way even the children participate and say what they know about various family members, making it a more inclusive lesson, than one where learners just repeat what the teacher says. In this particular lesson more roles of the different family members are brought up, than in another lesson in which the focus is on mother and the teacher gives the mother’s roles alone and in English. In the lesson where learners are allowed to participate for example, they give the duties of mother as washing clothes, cleaning the house, organizing the house, cooking tea, cooking Ugali, cleaning utensils, preparing them to go to school. Compared to the other one
where the duties given are giving children tea, preparing and taking children to and from school, cooking.

We can therefore say that code switching helps draw pupils' participation. This way a diversity of ideas are brought into the topic and both children and teachers learn from one another. The teacher does not have to be a "know-it-all". Code switching allows the pupils to express their ideas without fear as they are saying it in the language they know best. This is also a language that is easily understood by others in the class. Due to their low mastery of English, they cannot express themselves as well and as easily in it.

**Interjection**

Code switching may mark interjections or serve as sentence fillers. The use of the term interjection here has a special meaning. It is used to refer to elements, which are either phrases or words from other languages interjected between utterances where one code is used. Interjections are comprised of both tag-switching and intra-sentential switching. Sometimes the interjections and tags are of technical words that do not come readily to mind in one or the other language.

**Example 50**

T: *Okay, nani ata*sume*ea poem ya mama?* (who will recite for us a poem about mother?)
In this extract, the teacher interjects two English words, *okay*, and *poem* into utterances that are wholly in Kiswahili. *Okay* is a marker indicating to the pupils that a new phase in the lesson is beginning. *Poem* is a technical term in English. Although it has an equivalent, *shairi* in Kiswahili, *poem* comes to mind much faster and is easily understood by the children.

**Example 51**

The teacher's elicitation here includes an interjection of an English word *numbers*, which is a technical word and in more common use than its Kiswahili equivalent *nambari*.

T:  
*Nani atakuja kutusomea hizo numbers?* (Who will come and read for us those numbers?)

Another example of interjection is seen in all the pupils' address to the teacher in which the word *teacher* is always used. When used for interjections, especially of technical words, code switching helps informally teach these technical terms. Children pick up these terms and discern their meanings from the context. The teacher doesn’t have to explain each and every technical term. For example in the
case of *poem* above, when a child volunteers and recites a poem, anyone who did not know the meaning of the term gets to learn from that.

**Personalization versus objectification**

Speakers in many instances code switch to show objectivity or personalization of the message put across. They contrast codes to show the degree of involvement in or distance from a message, whether a message reflects personal opinion or knowledge, whether it refers to specific instances or it has the authority of a generally known fact. Here “we” code passages are interpreted as personalized reflecting speaker involvement and “they” code passages as indicating objectification or speaker distance (Gumperz, 1982).

In our data, Kiswahili and the local languages are the “we” codes, while English could be seen as the “they” code. Kiswahili was used to show the teacher’s involvement with the pupils especially if what was being discussed touched on the child personally.

**Example 52**

[The teacher is addressing a boy who seems in pain. He had had his tooth extracted].

T: Inauma hiyo meno? (Is that tooth aching?)

(The boy shakes his head)
T: Umejishika hivi (you are holding yourself like this-holding her cheek).

In this extract the teacher shows her concern for the child by addressing him in a language he understands and in a falling tone. In so doing she is not only playing the role of a teacher, but that of a mother. She is worried that he may be in pain.

Example 53

T: Umelala Peter? Kwa nini? (You are asleep Peter? Why?) Hkulala vizuri? (You didn't sleep well?)

[addressing another teacher who has walked in to pick something] Huyu mtoto huwa analala hivyo kila siku. Sijui shinda ni nini. (This child sleeps like this all the days. I don't know what the problem is) Peter ukienda nyumbani uambie mami akuje anione. (Peter when you go home tell your mother to come and see me)

Here again by use of the “we” code; the teacher demonstrates her concern for the child. This kind of concern, voiced in a language that the child understands helps to boost their spirits, and lower their affective filters in turn helping them to learn better. In the two instances above, both pupils start working immediately. The affective filter hypothesis is part of Krashen’s monitor model. (Krashen, 1982). This hypothesis deals with how affective factors relate to second language acquisition. The filter controls how much input is converted into intake. It is
affective in that the factors, which determine its strength, have to do with the learner’s motivation, self-confidence or anxiety state. Learners with high motivation and self-confidence and with low anxiety have low filters and so obtain and let in plenty of input. Learners with low motivation, little self-confidence and high anxiety have high filters and so receive little input and allow even less in (Ellis, 1985). In our case, although we are not dealing specifically with second language acquisition, the affective factors still affect learning. The child in pain and the other one feeling sleepy are both not well motivated to learn, their filters are high. A word of concern from the teacher in a friendly language helps lower the filter and raise their motivation to work in the lesson.

Code switching is also used to encourage learners. We observed that in most cases when learners were working at something, the teachers walked around and talked to them in Kiswahili guiding and encouraging them.

**Example 54:**

[The teacher is talking to a pupil who seems not to be doing well but is trying. She has not been to any school before. Before this the teacher had observed that children from a particular tribe (from which this child comes) normally have problems with learning, as ordinarily they do not go to school. She therefore commends the pupil’s effort and encourages her to keep working hard, though this is not done directly. This exchange is in a low friendly tone.]
T: *Rehema wee unafanya?* Where is number 2? (Rehema are you working?)

[The pupil shows number 2]

Good. *Unaona utajua?* (Can you see you will know?) *Ulikuwa kwa shule ingine wacha hii yetu?* (Were you in another school apart from this one of ours?)

P: Aa (No)

T: *Aa...ya huyu...hii ya huku hapa kwa huyu teacher?* (No....for this...this one there for that teacher?)

P: Aa (No)

[The teacher laughs and moves on to another pupil. She goes back sometimes later to see this pupil’s work and encourage her some more]

Another instance of involvement or personalization is illustrated in example 45 above where teachers use Kikuyu to comment and evaluate a particular pupil’s work. The choice of that language shows a more direct concern and satisfaction with the pupil’s progress. The child is also Kikuyu. Before joining pre-primary most children here in Nairobi will have been to a nursery school of some sort. Few children will come straight from home to pre-primary. This can explain the teachers’ excitement when children who have not been to school before show progress.
Gumperz (1982) notes that not all “we” code passages are clearly identifiable as personalized. Sometimes they could indicate distance. This is so in the case of rebuke or reprimand as illustrated below.

**Example 55.**

[Pupils have been given plastacin to model the numbers and they start banging it on the table to shape it. The teacher reprimands them.]

T: *Sitaki kusikia hivi* (I don’t want to hear this) [-banging the table] *Unasikia?* Tengeneza na *mkono hiyo udongo si ngumu.* (Do you hear? Make it using your hand, that plastacin is not hard)

(This is delivered with a raised voice and intonation)

**Example 56**

[They are singing but then one pupil starts talking. The teacher rebukes him]

T: *Wewe ni mjinga. Kwa nini unaongea?* (You are a fool. Why are you talking?)

The teacher’s utterance may look like an elicitation but it is a directive to the pupil to stop talking. The situation allows for it to be interpreted as a directive because at that particular moment talking is a proscribed activity. The prescribed activity is singing.
In reprimanding the children, the teachers distance themselves from the bad behaviour and that way bring some order in the classes. We noted that rebuke was also delivered in the “they” code. There were several instances of “Stop making noise”, “Who is that talking?” Order is necessary for teaching and learning to go on smoothly.

The function of code switching for objectification versus personalization is mostly reflected in elicitations, comments and directives as illustrated in the examples above. We can therefore see that code switching here is being used to create a conducive learning environment. It helps lower the affective filter (Krashen, 1985) when used for encouragement and to show concern. This boosts the pupils’ motivation as shown in examples 52 and 53. A motivated learner is easier to teach. Code switching is also used to rebuke and reprimand. This is vital in classroom management. A class that is out of control cannot be taught effectively.

4.4 Conclusion

In conclusion, we can say that code switching, whether inter-sentential, intra- or tag-switching does play various discourse functions in the classroom. These functions are within the framework of the various Acts performed in class. There is code switching in directives, elicitations, informatives. These back and forth switches help the teaching process in many ways. They help clarify directives and questions, they emphasize points, they help encourage learners, and they are
useful for classroom management and are a source of learning in themselves. By code switching effectively the teachers also display a style of language use that only the very fluent multilinguals are able to do. Since ours is a multilingual society, and code switching is a style of language use that makes communication more effective, the learners can also learn how to use this style.
CHAPTER FIVE

SUMMARY AND CONCLUSIONS

5.1 Summary

This study, which was carried out in Kasarani Division of Nairobi was an investigation of the patterns and functions of code switching in pre-primary school classroom discourse Acts. The main tool of research was audio-recording. Lessons were audio-recorded and transcribed. The transcribed lessons were then analysed.

It was found that code switching is a normal practice in the schools. The languages involved were found to be English, Kiswahili and Kikuyu. English and Kiswahili were the dominant languages in the lesson. Both teachers and pupils were found to shift constantly from English to Kiswahili or vice versa as the lesson progressed. In the informal interview teachers revealed that they were aware that they code switched in the lesson. They explained this code switching to be out of necessity. They argued that since the children could barely understand English, a fact exacerbated by the fact that this was first term and the children were just beginning to learn, they had to use language in such a way that they would be understood. The use of either language by the pupils and teachers was however different. It was observed that teachers used either English or Kiswahili in the lesson and in interactions with pupils.
When addressing individual pupils however, Kiswahili was used more than English. Outside the lesson and with other teachers, the teachers used Kikuyu (99% of the teachers in the classes involved in this study were Kikuyus). It was noted that Kikuyu was not used with the pupils at all even with those known to speak it. This could be out of the recognition of the Government education language policy. The policy, though not clearly stated for this level, requires that Kiswahili be the language of instruction for the first three years of schooling in towns, cities and municipalities. Teachers interviewed were aware of this policy.

Pupils on their part mostly used Kiswahili. This was especially so when talking amongst themselves. They also mostly addressed the teacher in Kiswahili. Whenever a pupil initiated talk, they would do so in Kiswahili like when reporting something. Instances where pupils used English included when repeating something uttered by the teacher, giving simple one-word answers like “a book” and asking for permission to go out. An interesting observation was that all pupils asked for permission using the same English statement; “Please teacher may I go out?” It seemed that this statement was simply memorized and reproduced whenever necessary.

Having established the languages used for code switching, we went on to establish which of the 22 Acts proposed by Sinclair & Coulthard, (1975) occurred in the classroom discourse, and their frequency. It was found that the 22 Acts do
actually occur in the pre-primary school classroom discourse. Markers, Starters, Elicitations, Directives, Replies, Comments, Accepts and Loops were found to be highly frequent compared to the others. This was attributed to the fact that these Acts relate closely to the content of the lesson or to classroom management. Starters, for example, served to direct pupils' attention to specific areas of lesson content like a number, a letter of the alphabet, a family member, or an item in the classroom. Elicitations and Replies helped draw pupils' participation and indicated to the teacher whether or not the pupils were following the lesson. Accepts served to show the learners that the teacher was listening to them and that their replies were appropriate or inappropriate. Where the Accept was negative pupils kept trying until they got the right response. Directives on their part aided classroom management and guided practice of the lesson content.

Other Acts like, Cue, Bid, Nomination, Metastatements, Conclusions, Clue, Check, Prompt Acknowledge, Evaluate, Silent stress and Asides, though occurring in the discourse were not frequent. The low occurrence of Cue, Bid, and Nomination was attributed to the fact that at the pre-primary level most learning is done by chorus. Questions posed to the class are answered in chorus. Teachers' utterances are also repeated in chorus. Metastatements and Conclusions were also not common because at this level of learning formal commentaries on what is being learnt are rarely necessary. What is taught is simple and mostly based on basic concepts like letters and numbers and what the pupils can see and relate to
in their day-to-day life; like family members or things in their classroom. Closely related to this fact is the low occurrence of Clues, which provide additional information, which helps pupils obey Directives. Learners at this level can only interpret simple and straightforward facts, which do not need Clues. Checks and Prompts were infrequent because pupils always responded to what the teacher said. The high occurrence of Loops subsumed the occurrence of Prompts.

In relation to the Acts identified as being frequent, patterns of code switching were investigated. There are three main patterns of code switching namely: inter-sentential, intra-sentential, and tag switching (Poplack, 1980, Milroy & Muysken, 1995). The Acts were closely examined to see if they displayed any or all of these patterns. Different Acts were found to behave differently in relation to the different languages used for code switching. Those Acts that required pupils to use language such as Replies, Elicitations and Directives displayed the three patterns of code switching. They were performed in English, Kiswahili and Mixed statements with varying frequencies (see table 4). These Acts form a major part of the lesson. How well Elicitations and Directives are understood determines the kind of replies and reacts given. This in turn determines how well the lesson flows. Directives and Elicitations not understood were either not responded to or responded to wrongly. In such situations the teacher had to switch to Kiswahili for the learners to understand. However, sometimes the shift could be from Kiswahili to English. This was mostly for emphasis and a pointer to the teacher’s authority.
This is important for classroom management. The other Acts that displayed the three patterns of code switching were Informatives and Comments. These too call upon the pupil to use language. The learners at this level are not very competent in English, so they use Kiswahili or mixed statements.

On the other hand, those Acts that did not involve so much of learner language were in English. This is explained by the fact that they are performed by use of simple English words, which are easily memorized by pupils at this level. Such words include *okay, now, again, repeat.* These included Markers and Loops. These Acts also belong to a closed class. Starters were also found to be mostly in English. This is because they directed attention to the gist of the lesson and were simple statements that learners repeated verbatim from the teacher.

This study went on to find out the functions of the patterns of code switching found in the Acts. Using Gumperz' (1982) conversational functions model, the code switching was found to be used for quotations, addressee specification, and reiteration. Reiteration was for translation, emphasis and clarification. Code switching was also used for message qualification. In this study this was looked at from a broader perspective than that provided by Gumperz. The lesson topics were always introduced in English, but as the topic developed code switching came into play. Another function of code switching was found to be what Gumperz terms personalization versus objectification. Here code contrasts are
taken as portraying the degree of involvement in or distance from a message, whether a message reflects personal opinion or knowledge, whether it refers to specific instances or it has the authority of a generally known fact. "We" code passages are interpreted as personalized reflecting speaker involvement and "they" codes passages as indicating objectification or speaker distance. Gumperz also notes that not all "we" code passages indicate speaker involvement, they can also show distance. (Gumperz, 1982). This particular use of code switching was very useful for classroom management. The "we" code, Kiswahili was used to encourage learners and rebuke them at the same time. English, the "they" code was also used to rebuke and exert the teacher's authority.

5.2 Implications of the Findings

This study has revealed that code switching can be used as a resource to aid teaching. It can be used in classroom management to focus or regain pupils' attention. It can also be used to clarify, enhance, and reinforce the lesson material. The teachers concerned admit that they code switch but see it as negative. They would wish to instruct the children fully in English. In recent times the standards of English language performance in the Kenya Certificate of Primary Education (K. C. P. E) examination have been declining. One reason given for this is the use of code switching, local languages and "sheng" in schools. However, we can argue that instead of blaming these other languages, we can use them to our advantage. For instance by drawing contrasts and parallels between them and
English we can create language awareness and avoid some of the errors made by learners, such as direct translations.

Code switching need not be seen as negative. There is need for consciousness raising not only in teachers, but also trainee teachers, education language policy makers, education administrators and the public in general, to the fact that code switching can and does have positive contributions to make in education as demonstrated by the findings of this study. It is useful to know that code switching is a sociolinguistic contextualizing behaviour. Schools are social institutions that operate within certain social contexts. The Kenyan society is multilingual and code switching is an upshot of the same. We can therefore expect that the language use practice in our society, one of which is code switching, will be reflected in our schools. We should therefore strive to make the best out of our multilingual situation but not sit back and grumble about it. We should teach our young ones both local languages and English as they are all useful and give them more communicative power.

Communicative power in a multilingual setting would include an ability to code switch appropriately. If one can do this, one has a voice, one is listened to, and one can argue one's case and persuade others. We should therefore not be embarrassed to code switch, but strive to do so appropriately by developing high levels of competence in the different languages used.
If teachers did this, it would certainly be passed on to learners, making them more effective communicators in school and outside.

This study has demonstrated that both English and other languages can co-exist and be utilized to achieve various ends in the classroom. English is the chosen medium of instruction in the better part of our school system. It should therefore be promoted. Our local languages too should be promoted for different reasons. They are the solidarity codes, the link languages mediating between pupils’ knowledge of the world (which is presented to them at home in their first languages), and the preferred mode of representing that knowledge at school, which is English. Code switching brings a balance between the two; English and local languages. The mixing of the two helps in explaining ideas faster and clearer than when presented in English only. This is especially so at the pre-primary level where the learner’s competence in English is still very low.

The informal interview revealed that in their training the teachers are not prepared to handle a two-language situation. They are taught in English and trained in methods of teaching language. Their levels of competence in other languages, Kiswahili or mother-tongues are not assessed. The fact that these other languages have been found to be useful to the teaching process seems to suggest that the training programmes include courses in the various local languages and Kiswahili
to raise their competence. This would enable the teachers to use different languages and code switch appropriately.

5.3 Conclusion

Multilingualism and multiculturalism are more of the norm than the exception in Africa. A resultant language use practice from this multilingual situation is code switching. This study was an investigation of the contribution of this important sociolinguistic phenomenon to education. The level of focus was the pre-primary level, which is very important, as this is where the foundation for future learning is laid. Basic concepts such as letters of the alphabet, numbers, colours, family members and things in our environment are learnt here. The effective teaching of these ideas depends on many factors, one of which is language and the way it is used.

This study has demonstrated that code switching can be used for the effective teaching of these ideas. It helps the children link the ideas from their first language to the second language, in this case English, much more easily than when they are presented in English. In addition, code switching enables the pupils learn the new language much more easily and faster. Code switching is an effective tool for classroom management. Order is a necessary ingredient in the teaching process. Effective classroom management is very important at this level, as these children, if left on their own, would not do what is required of them. The
teacher must constantly direct them and bring them back to line, if the lesson is to progress. This must be done in a language they understand.

These children’s competence in English is very low, yet they need to communicate to the teacher. At the same time they need to put into practice the ideas learnt in the new language. Code switching gives them this opportunity without unduly pressurizing them. They say what they can in English and anything else in the language they are more comfortable with, in this case Kiswahili. This way the lesson can progress smoothly. Additionally, the use of two or more languages in the same discourse enriches the children’s inventory of linguistic expressions. It improves his multilingual competence.

Having demonstrated that code switching is a communicative resource that can be utilized in the education process, this study therefore calls for a change in the negative attitude towards multilingualism in general and code switching in particular. In the African context the negative attitude towards multilingualism particularly when involving indigenous African languages often rests at least implicitly or subconsciously, on the idea of the superiority of colonial languages and cultures and the general inferiority of the languages and cultures of the colonized populations. There is need to bear in mind that learning to speak a language in a natural setting involves the acquisition of a wider socio-cultural and communicative competence. Part of this competence in a multilingual setting
includes the ability to code switch appropriately. School and classrooms in particular are major sources of language learning for many children in Kenya. Therefore, language should be used in a way that it helps develop their multilingual competence. At the pre-primary level children are learning language in general, and the more they are exposed to different languages, the better their opportunities for learning. Being multilingual is a point of strength and not weakness. Multilingualism gives them power, as they can express themselves in many different situations. We should therefore not look at multilingualism and code switching as negative, but see it as a resource and utilize it to our advantage.

5.4 Suggestions for Further Research

This study focused on patterns and functions of code switching in the pre-primary classroom discourse. It was mainly concerned with how code switching aids the teaching process. Multilingualism and code switching are common phenomenon that need to be looked at from various angles. There are certain areas that were beyond the scope of this study, but in which research would shed more light.

Some of these include:

An investigation into the effect of code switching on learning at the pre-primary level. This study focused on the functions of code switching in teaching. This study focused on preprimary schools in an urban setting. It would be interesting to find out the code switching practices in pre-primary schools in a rural setting.
A comparative study of code switching practices in public and private primary schools and their effect on teaching and learning would also provide some useful insights. This study concentrated on public schools. Language use practices in private schools may be different with more insistence on the use of English alone. It would be interesting to find out if teachers and pupils in such schools code switch and what effect this has on both teaching and learning.

A study of code switching at higher levels of the school system, such as class eight, and secondary schools would also be useful. In these levels the learners' levels of competence in English is expected to have grown considerably. In fact the language of instruction here is supposed to be English. However this is not always the practice on the ground. It would be worthwhile to find out why this is so.
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APPENDICES

Appendix 1: Transcribed Lessons

Lesson 1

T: Knock knock knock who is that?
P: Knock knock knock who is that?
T: Who is that?
T: Grandmother pussy cat (repeat)
P: Grandmother pussy cat
T: What do you want? Na kita mmoja afungue mdomo
T: What do you want?
P: What do you want?
T: A packet of milk
P: A packet of milk
T: Where is your money?
P: Where is your money
T: In my pocket ... I want you to touch your pocket
P: In my pocket
T: Kila mtu auze mfuko wake
P: In my pocket
T: Can I have it?
P: Can I have it?
T: Oh! I lost it
P: Oh! I lost it
T: You silly pussy cat
P: You silly pussy cat
T: Go away, go away
P: Go away, go away
T: Sema vile nasema ... go away go away
P: Go away, go away
T: Miaawow
P: Miaawow
T: Okay, mama alipika ndengu
P: Mama alipika ndengu, ndengu ikawa mbaya, baba akapiga mama, mama akapiga motto, motto akapiga kuku, kuku akalia kwekwekwe x2
T: Okay, elephant, elephant
P: Elephant, elephant go to the bus, NO! NO! NO! why why why? because I am too big
T: Because I am
P: Too big
T: Okay Giraffe, Giraffe
P: Giraffe Giraffe go to the bus, NO, NO, No, why why why
T+P: because I am too tall
T: Okay rat, rat... [A pupil asks for permission to go to the toilet] ukienda unakimbia. Rat, rat, rat
P: Rat, rat, rat...
T: [to a pupil] acha kugusa maji
T: Rat, rat, rat
P: Rat, rat, rat
T: Go to the bus
P: Go to the bus
T: No, No, No
P: No, No, No
T: Why, why why
P: Why, Why, why
T: Because I am too small
P: Because I am too small
T: We are going to hop where we are. Kwa hivyo tutaimba baby have baby
T: Okay, we start all of us..... Baby Hare.
T+P: Baby hare, baby hare, where are you
Here I am here I am, and how do you do?
T: Tuanze tena, baby hare
P: Baby hare, Baby hare, Where are you?
T: Here I am sitting alone and how do you do?
T+P: Hope baby hare... [hoping around the classroom]
T: Okay Sit, [Singing] I am sitting
P: [goes to sit while singing] I am sitting x2
Look at me x2
Can you do as I do x2
Sit sit sit x2
T: I am clapping ....
P: [Pupils pick it up and clap as they sing] I am clapping x2
Look at me x2
Can you do as I do x2
Clap, clap, clap x2
T: [To a pupil who is talking] weve ni mjinga kwa nini unaongea. I am crying ...
P: [pupils sing and pretend to cry] I am crying x2
Look at me x2
Can you do as I do x2
Cry, cry, cry x2
Jump ... [Singing] I am jumping ...

[Pick up the song and sing as they jump]

Tula wewel Teta anaangusha kiti. That is very bad Teta

Okay, [Singing] I am sitting ...

[Pick up the song and sing as they sit. After they settle down]

Can we read the letters on the blackboard

[Reading the letters as the teacher points at them on the blackboard] a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v,

[the teacher notices that W is missing]

(To T2) Teacher hukuandika W

Hi

Hata sikuwa nimeona. Hata ni vizuri tumesoma

[Writing + reading] W. X. Y. ... from Y we go to

Z

Okay, letter a...

[Sound the letters a........p]

Muturi [looking at a misbehaving child sternly]

[Repeats letter P and gives correct sound. Pupils repeat and continue sounding the rest of the letters of alphabet ]

[When pupils finish] Okay, jana tulianjika letter F, tulianjika letter ...

[pupils repeat] F

Everybody say letter F sound “f”

Letter F sounds “f”...

[This is repeated severally]

Letter G sounds “g”...

Letter G sounds “g”

Letter H sounds “h”

Letter H sounds “h”

Good, okay, najua si wengi wameshika H, kwa hivyo nataka tuimbie letter a up to h

[Reciting....]

[Wacha kupiga meza] [When they sing up to h]

Sasa nataka twende break, twende wapi?
P: Break

T: Tukirudi tutaandika[Pupils start rushing out]

T: Wee listen. Uningendra wapi Abubakar. Tukitoka break tutaenda na huko nyuma. Huko chini mmasikia unajua si hapa nyuma, sikuna mahali nyasi imekatwa hapo?

P: Ndiyo

T: Sitaki kuona watu hapa [pointing behind the class]. Utatoka polepole na usiongee na mtu vende pale nyasi imekatwa.

[After break. Pupils are writing and being shown how to write]


T2: [To another pupil who is shading]. Usicole hapa ndani

T1: [To another pupil]... Unalala kitabu chako sana. Mtu anaandika akiwa amekaa vile nemeka. Unashikilia kitabu na mkono mmoja hivi halafu unaaandika sawa?eek? [pupils are pushing one another around the teacher. One complains but it's inaudible].


T2: [To another pupil] letter g sounds...[the pupil gave the sound]

T2: [To a diff pupil] letter g sounds.....

T2: Ni msichana?

T2: Hapana

T: Alisema ....mimi hata sikuelewa [to another pupil] enda uulize huyo... [shouting] Wee Amina huyo kijana anaitwo nani?

T1: Clydo

T1+T2: [Repeating the name but do not quite get it]

T2: Clydo nani?

P: Masayi


T1: [To another pupil] wacha nione mtu akitalia kitabu...

T1: [To another pupil whose book she has marked] And remember to write your name


T2: [To another pupil playing near her] Mubarak umekuja kucheza hapa karibu na mimi. Unajua tutakosana?

T2: [Turning to another pupil whose book she is marking] na huyo ni mwingine

T2: [To pupils] Tushindane kuandika.Hata mimi naandika zangu, si ndiyo
T2: [Addressing T1, while holding books for pupils who are absent] Hawa wako wapi? Who are these?
T1: [Looking at the names on the books] Si ni hayu mmoja ako pale
T2: Na si ako na ingine
T1: Pengine ulimpatia ya wenyewe
T2: [Calls out the name on the book] Nuru Habib ni nani? [A pupil raises her hand]
T2: [Goes to check the book of the pupil who has raised her hand] Nani wewe? Hebu nione hiyo kitabu
T1: [To another pupil] Na hayu ni nani. Enda uandike hizo haraka
T2: [Reads the name on the book aloud] Doris Omugalla
T1: Eeeh Doris hayuko
T2: [Picking the wrong book back and giving the correct one to the pupil] Unajua nimeitana hivyo akacuza. Ni vile siwajui
T1: Haya hata sidhani atarudi
T2: Doris alienda? Alikuwa hapa last year?
T1: Ahaa last Friday... alishinda hapa one day
[Children start making noise]
T1: Who is that making noise?
P: Muhammed
T1: [To another pupil] Na nimesema ucole. Sitaki uchukue kama, enda ulete nione umecotour
T1: Joyce kwa nini umekwambia ucole hapa?
T1: [To T2] Tamudescribe colouring haha
T2: Nilikwa nafoiki inserting... (unclear)
T1: Hapana .... Athoma .... (unclear)
T2: [To a pupil] Unaoza, unacolour hapa ndani lakini usiweke hapa [showing the pupil where not to colour]
T1: Hapa ndani hatakikani kucolour. si ndiyo?
P: Teacher ona mi nimecolour [she looks]
T2: Muthoni enda ucole letter h
T1: [Drawing attention of T2 to a pupil’s work] Muthoni. Niturona Muthoni niaranyiti lai ni?
T2: mmm, kwanja Muthoni athiite wega muno. [To another pupil] unasikia? Na uwache kukula hivo
T1: [Addressing T2] Hapa ndani hatakikoni kucolour. si ndiyo?
T2: mmm hapa ndani hatakikani kucolour. [to a pupil] unasikia? Eh angalia[Shows him where to shade]
P: Mimi nataka kukula crisps
T2: Hapana, kwa nini haukukula saa ya break? Utaicula mukikunywa chai. Mmm, siyo saa hii.
P: Teacher ona mi nimecolour [she looks]
T2: Muthoni enda ucole letter h
T1: [To a pupil] Joyce nataka uwe unaruka laini moja. Tutakosana na wewe
T2: [To T1 drawing a letter for a pupil] Na tutatoa wapi hizi cut outs?
T1: Wacha tuongee na Jack. Sijui kama atakubali kutuletea
Lesson 2

Let us count the numbers together.

T: Let us count the numbers together.
P: [Counting], 0, 1, 2 - -
T: No, lets us do it together.

[TThey count numbers 1-10 together].

T: Okay, Now [singing] Zero like a ball...
P: Zero like a ball
T: Zero like a ball
P: Zero like a ball
T: One like a stick
P: One like a stick
T: Two like a duck
P: Two like a duck
T: Three like a butterfly
P: Three like a butterfly

[After organizing and sitting pupils properly.]

T: Eeh, hebu twende tenta [restarts the song]

T: Jana, tulihesabu... we counted up to nine, yesterday we counted up to number nine. Today we are going to learn about no 10

P: No. 10

T: No. 10

T: And I am going to sing for you a song [picks out boys and stands them on a line]

T: How many boys do I have here? This is [counts together with the pupils]

P: 1, 2, 3, [A girl attempts to go to the line]

T: I want only boys. How many are they now? [No answer]

T: Ni wangapi?

T: I want 10 of them [after gettung 10 boys on a line]. Let us count the boys who are here. [They count 10 boys together with pupils]

T: Okay now, we are going to sing this song. I am going to teach you a song. [singing] one little boy... Oh sorry... ten little boys, all in a row, one fall down and there were nine.

(The song is repeated until all the ten boys fall down)

T: There were zero. Are you happy?

T: There were how many boys

Ten

And they all fell down

(10 boys) Okay, sit down

T: Okay, now. [singing] No. 10, where are you....

P: [Pupils join in] No. 10 x 2

Where are you? X 2

Here I am x 2

And how do you do? X 2

T: [When finished the teacher starts a new song] Mabata kumi wanaogelea... wanafanya... [pupils don't seem to know this song] Hamjui hiyo. Si ndiyo?

P: Ndiyo

T: Okay, can you stand up? [They stand. Over the din of chairs] Wee! Don't move the chairs! [when the noise subsides] Okay; I want us to jump as we count 10. Okay, now are you ready. [They jump as they count up to 10. Some go on to eleven. When they get to ten]

T: Okay, now we are going to count our fingers. To count our... [pupils don't respond]
T: Our fingers. Okay now, can we count our fingers we see they are how many
[They count fingers. Repeat this 3 times]
T: Now, we are going to clap 10 times. Are you ready?
PS: Yes
T: Let us clap [They clap as they count]
T: Okay, that is enough
T: Now, how do we write number 10? [pointing at 10 on the board]. Look at 10. Can you say ten.
You can write 10 because it's very easy a stick and a ball
T+P: A stick and a ball x 3
Okay now, can you sit down
Now, we are going to write no. 10
[Books are given out and pupils start writing as they talk. The conversations are in Kiswahili.
When noise becomes too much]
T: Wewe, can you finish your work first. Don't talk
[The teacher moves round checking pupils' work. She talks to them in Kiswahili though most of
what she says is inaudible.]

Lesson 3

T: Everybody say, "Today is Thursday"
P: Today is Thursday
T: Again
P: Today is Thursday
T: Again
P: Today is Thursday
T: Today is Thursday [emphatically]
P: Today is Thursday
T: Everybody
P: Today is Thursday
T: Look at the Blackboard everybody
P: Today is Thursday
T: Last time, yesterday we learned about which colour?
P: Red
T: Eh, which colour?
P: Red
T: Again
P: Red
T: [showing a plate] what is this?
P: Red, plate
T: This is a plate, isn’t it? Everybody say, “That is a red plate”
P: That is a red plate
T: That is a red plate
P: That is a red plate
T: [showing a red lunchbox] What is this?
P: Tin, red
T: Lunch box. Everybody
P: Lunch box
T: What colour is it?
P: Red lunch box
T: A red …
P: Red lunch box
T: Red lunch box
P: Red lunch box
T: [picking a lunch bottle] And what is this?
P: Red lunch box
T: Everybody
P: Red lunch box
T: Again
P: Red lunch box
T: [Picking a red tin] And what is this?
P: Red tin
T: Again
P: Red tin
T: Eh?
P: Red tin
T: Who will show me something red in our classroom? Something red in our classroom?
[Pupils raise up their hands. The teacher nominates one]
Yes. [The pupil points at a red plate]
Okay that one, that is… what is that colour?
P: Plate, red
T: Eh, what colour?
P: Red
T: Okay, now I want us to sing a song of colour red, isn’t it? [Gives them pieces of red crayons] And you put it there [placing on the table]

P: Teacher huyu hajapata Umempita (This one has not got. You have passed him)

T: Mgani? (Who?)

P: Na hana mdomo aseme (And he has no mouth to say)

T: Si naona ako nayo (But I can see he has it)

P: Teacher huyu mwingine hana (This other one doesn’t have)

T: Mgani? (Who?)

P: Huyu, tena ni mkubwa (This one. Yet he is big)

P: Hii ni ya nani? (Whose is this?) [Asking about a red crayon]

T: Ni ya nani hiyo? (Whose is that?) [Some pupils say they don’t have]

T: Nani huyo hana? (Who is that who doesn’t have?) [After ensuring everybody has] Haya, weka hapo mbele, (Okay, put it there infront), Weka wapi? (Keep it where?) Weka hapo mbele ya…(Put it in front of….) mbele yako. (In front of you) Haya (Okay) [singing] Red colour red colour where are you?

P: Red colour, red colour, where are you? [Some pupils are arguing about colours]

T: Weee. (You) [Singing] red colour, red colour, where are you?

P: Red colour, red colour, where are you?

T: Again

P: Red colour, red colour, where are you?

T: Everybody

P: Red colour, red colour, where are you?

T: [As they continue singing] Put it down

T: Okay, look [Pointing at crayon] red colour, red colour, where are you?

T: [Lifting it] Here I am, here I am and how do you do?

P: [Lifting their crayons] Here I am, here I am, and how do you do?

T: Again

P: Here I am, here I am, and how do you do?

T: Tukisema (When we say) “Here I am” unaimua juu. (You lift up) Unaimua nini? (You lift what?)

P: Unaimua juu (You lift up)

T: Unaimua juu (You lift up). Haya, (Okay) put it down [starts singing] Red colour, red colour, where are you?
P: Red colour, red colour, where are you?
T: Again
P: Red colour, red colour, where are you?
T: Again
P: Red colour, red colour, where are you?
T: Red colour, red colour where are you?
P: Red colour, red colour where are you?
T: Again
P: Red colour, red colour where are you?
T: Here I am, here I am and how do you do?
P: Here I am, here I am and how do you do?
T: Here I am, here I am and how do you do?
P: Here I am, here I am and how do you do?
T: *Wengine hawaini yao juu.* (Some are not lifting theirs up) *Kwa nini?* (Why?) *Wengine wanaiweka tu inaka hapo chini.* (Some are just keeping it down there) *Wanaiimbia ikiwa hapo chini.* (They sing to it while it is down there), *na inataka kusema kule iko.* (And it wants to say where it is) *Si ndiyo?* (Isn’t it?) *Haya.* (Okay), put it down. Now you start to sing. [They sing together, pointing at and lifting the red crayon]
Red colour, red colour, where are you x 2
Here I am, here I am and how do you do? X 2
T: *Haya, tuiweke chini tena* (Okay, we place it down again) *Tumeiweka chini?* (Have we put it down?) *Wengine ni kucheka wanacheka nayo tu.* (Others are just laughing with it)
P: Teacher huyu anaiwacha chini (This one is leaving it down)
T: Sikiliza (Listen) [singing as pupils repeat]
Red colour, red colour, where are you x 2
Here I am, here I am and how do you do? X 2
T: Everybody, unainua yako juu (You lift yours up)... here I am, here I am and how do you do? [Singing together]
T: Again [they repeat the song]
T: *Haya... sasa kwa kitabu yako utaniwekei hiyo colour.* (Okay, now in your book, you will put for me that colour) In your book...
P: *Teacher huyu anaandika kwa meza.* (This one is writing on the table)[many pupils are talking]
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T: *Wee angalia hapa.* (You, look here) *Nani huyo anafanya makelele?* (Who is that making noise?) *Kwa kitabu yako uta...* (In your book you will...) What is that? [As she draws a circle on the board]

P: Circle

T: What is that?

P: Circle

T: *Ninataka unipakie huyo rangi ya red... colour red hapo ndani hivyo* (I want you to apply for me that colour red like this) [demonstrating how to shade]

Unaona? Do you see?

P: Yes

T: *Kila mtu ako na colour yake?* (Everyone has his/her colour?)

[Some pupils are singing, “colour red” others are talking. Books are given out. They have circles drawn in them. The pupils shade the circles red as the teachers move around checking. Conversations are not audible enough, though they are in Kiswahili. After marking most of the books]

T: *Wee kila mtu aweke kitabu yake chini.* (You, everybody to put their book down) *Kila mtu* (Everybody) *Haya weka hapo chini?* (Okay, put down there?) *Umeweka hapo chini?* (Have you put it down there?) *Unaona pale umeweka red colour?* (Can you see where you have put red colour?) *Hayo* (Okay) [singing] “Colour red... [They sing as they point to the red crayons]

Red colour, red colour, where are you X 2

Here I am, here I am and how do you do? X 2

*Haya weka chini tena.* (Okay put it down again) *Haya tuanze kuimba* (Okay, let us start singing) [they start singing]

T: Everybody [they sing the song “Red colour”]

T: Again [they sing] *Haya sasa nataka tuchukue vitabu* (Okay, now I want us to take the books) [the other teacher comes in to help. Books are collected. The lesson comes to an end. Most conversation at this time is in Kiswahili)

T: Okay, let us go out for break

Conversation between teachers after this is in Kikuyu

**Lesson 4**

[Numbers 1-5 are written on the board]

T: “Numbers”. Everybody

P: Numbers
T: Repeat
P: Numbers
T: Repeat
P: Numbers
T: [Pointing at No.1] which number is that?
P: No. 1
T: No. 1
P: No. 1
T: [Pointing at No. 2] No. 2
P: No. 2
T: No. 2
P: No. 2
T: No. 2
P: No. 2
T: Repeat
P: No. 2
T: [Pointing at No. 3] No. 3
P: No. 3
T: Repeat
P: No. 3
T: No. 4
P: No. 4
T: Repeat
P: No. 4
T: [Pointing at No. 5] No. 5
P: No. 5
T: Eh, [singing] I am No. 1
I have come to dance.
Dance in the middle.
And then I run away.
[Pupils repeat every sentence after her]
T: Haya, tuanze (Okay, let's start) No. 1 up to No. 5. Up to No....
P: Five
T: Let's start together. [They sing and count their fingers for the numbers.
At number 3 they start to falter]
Tuendelee (Let’s go on) [They go on singing for Nos. 4-5]
Haya,(Okay) let’s clap for 1-5. 1 up to....

P: 5

T: Are you ready?
P: Yes

T: Is everybody ready?
P: Yes

T: Let’s start [They clap as they count. Some go on to six] Ah, ah up to no. 5. Up to no. 5. Okay, let’s start. [They clap and count again] Again [They repeat. Some go on to six] Ah, ah, up to no. 5 [they repeat] Very good, clap for yourself and sit down

P: [Singing & Clapping] Well done, well done me

T: Kila mtu amekaa (Has everybody sat?) Eh? [Going back and pointing to the numbers on the board). This is no.?
P: No 1

T: Everybody. “No. 1”
P: No 1

[They repeat the numbers after the teacher from no. 1 up to no. 5)

T: Nani atakuja kutusomea hizo nos? (Who will come and read for us those numbers?)
P: [Bidding with their hands up] Teacher, teacher

T: Na asome kwa sauti (And he should read loudly)

[Picking on a child] Eh, Mutuku. [He moves to the board with a ruler to point the numbers] Tusome nyuma ya Mutuku. (We read after Mutuku)

P: No 1 [Reads Nos. 1-5 as they repeat. When he is finished]

T: No 5. Eh, well done.... [They sing for him]
P: Well done x 2

Keep it up x 2

A very good boy, a wonderful boy

[Another bidding] Teacher, teacher

T: A girl, a girl [picks on a girl]

[She moves to the blackboard points and reads the numbers as others repeat after her] Very good, well done...

P: [They sing for her] Well done x2

Keep it up x 2

A very good girl, a wonderful girl

[Another bidding)] Teacher, teacher
[A boy is picked and the process repeated]

T: Very good, well done....[they sing]
P: [More bidding] Teacher, teacher
T: A girl now. Kathure. Na msemi nyuma yake. (And you say after her) [The girl reads as they repeat]
T: Eh, well done .... [They sing]
P: [More bidding] Teacher, teacher
T: Sasa ni nini? (Now what is it?) Everybody. Everybody now [She moves to the board and points to the numbers as they read]
P: No 1
T: Again
P: No. 1
T: [Pointing at No. 2] Eh?
P: No. 2
T: Again
P: No. 2
T: [Pointing at no. 3] Eh?
P: No 3
T: Again
P: No.3
T: Next one
P: No 4
T: Again
P: No. 4
T: Next one
P: No 5
T: Again
P: No. 5
T: Sasa, nataka kuwapatia plastacin. (Now, I want to give you plastacin) Nataka kuwapatia nini? (I want to give you what?)
P: Plastacin
T: I want you to model No. 1-5. You model no. 1 up to....
P: 5
T: Yes [she distributes plastacin] No. 1 up to 5 [ Notices a pupil who is not comfortable]
Veronica kaa vizuri(Sit properly) [moves her chair and sits her properly. Addressing the whole class.] You are going to model no. 1 up to 5. No 1 up to ....
P: 5
T: 1 up to ....
P: 5
T: And then you read. And then you...
P: Read
P: Teacher huyu anapewa yake halafu anachukua yangu (This one has been given his but he is taking mine) [Pupil converse amongst themselves in Kiswahili. This is not audible.
Some try to silence others)
P: Shhshshshshh
T: Can you start, start, start [Pupils start working. Some are reporting others. Some have not started] Can you start. No. 1 up to 5 [A pupil is not comfortable. The teacher moves close to him] You don’t have a chair? Come here [moves him where there is a chair] No. 1 up to 5. You finish and then you read. Na usinyonge no. 2 [to a pupil] Mwangi. move.
[Pupils talk and report one another).
P: Teacher huyu anakataa kusonga huko (This one is refusing to move that side)
T: Who?
P: Huyu (This one)
T: [Moving there and arranging them] Hebu mpatie na fasati amodel (Ca you give him space to model)
[To another pupil] Kwa nini hauna uniform? (Why don’t you have uniform?)
[To another pupil] Eddy you start with no. 1 and then no. 2, okay, [demonstrating] no. 1, 2, and then 3
P: [from another table] Teacher huyu anacheza Banu(This one is playing Banu”)
T: Ati banu?Saa hizi na banu? (You said Banu? This time with Banu?)
P: Saa hizi ni Banu? (This time with Banu?)
[A worker walks in and enquires something in Kiswahili. Teacher gestures to the tape recorder and the other class. the worker leaves. The teacher moves round checking pupils’ work.]
T: Kathomi no. 1 and then no. 2 then no. 3
Salome no. 1 & no.……
No 1 up to 5 and then you read
[To another pupil] Where is no. 4? Where is your no. 4? [Moves to another pupil who has finished prompting her to read and show the nos. she has modeled.)

P: No 1, No 2,
T: Eh,
P: No. 3,
T: Good,
P: No.4,
T: Good
P: No. 5

[The teacher moves to another pupil] Where is your no. 2? [Another pupil rolls up the plastacin] ah, ah, usome siyo kuroll up (No, no, You read, not roll up) Eh, who else [checks around] Veronica which no. is this? [The girl reads]

P: No. 1
T: And this one?
P: 2
T: And this one?
P: 3
T: This one?
P: No. 5
T: This one? Ah, ah. This is no. 4
T: And this one?
P: 5
T: Eee, five

[Moves to another pupil. Surprised] Mwangi, where is no. 3? [The pupil shows no. 3]
Eee, this is no. 3 [to another pupil] Hii ni no ...(This is number...) No. 1, no...
[The pupil repeats and the teacher leads her in reading the nos.To another one] Kevin where is your work? [The boy shows and reads his work]. Doreen [she reads] Mmmh. Boniface read.... Na uongee kwa sauti (And you talk loudly) [He reads] Mmmh, unasoma unagusa si ndiyo? (You read and touch. isn’t it?) Mmmh, endelea, guza no. 1 (Go on touch no. 1) [the boy reads 1-5] Mmmh, good. (The teacher moves to others] Denis read... soma (read) [he reads]

P: Teacher nimemaliza(I have finished)
T: Umemaliza?Eee soma (You have finished? Yes, read)

[Others are calling out to say they have finished. One pupil reports another]

P: Teacher huyu amejenga gari(This one has made a car)
T: Ati gari? (A car?) Badala ya kutengeneza numbers (Instead of making numbers?)

[Moving on to another pupil] Mmmh where is your no. 3? You don’t have no. 3
tengeneza no. 3 (Make no. 3) [moves around with pupils reading their numbers. One pupil
is sleeping] Peter. Umelala Peter? Kwa nini? (You are asleep Peter? Why?) [To another
teacher who has walked in to pick something] Huyu mtoto hulala kila siku. Sijui shinda ni
nini. Peter ukienda nyumbani uambie mami akuje anione. (This child sleeps everyday. I
don’t what the problem is. Peter when you go home tell your mother to come and see me)

[ Turning attention to class. Haya, kila mtu asome kazi yake sasa. Kila mtu. (Okay,
everybody to read their work. Everybody)

[Pupils read in chorus 1-5]

T: Again

P [They read]

T: Eeh...roll up. [As they roll up the teacher leads them in a sing song. They repeat every line
after her.

T: One, one, one God is one
Two, two, two my eyes are two
Three, three, three Nairobi is a province
Four, four, four the weather is sunny
Five, five, five, my senses are five
Hearing, seeing, smelling, tasting and touching

[She collects the plastacin. Pupils report one another]

P: Teacher huyu ajaweka (This one has not put)

T: Wee, usifiche (You, don't hide)

[She ensures that all the pupils have handed back the plastacin. The lesson ends and
pupils go out.]

Lesson 5

[The children have plastacin picked from the container.]

T: Udongo ni wa nini Jane? Umekuwa mhaya hivyo? Unataka tukosane? (What is plastacin
for Jane? You have become that bad? Do you want us to be enemies?) [To another pupil
who has a piece of cloth] Na weve hiyo kitambaa rudisha pale. (And you take that cloth
back there)

T: [Addressing the whole class] Yule anataka kusoma mpaka.... Aende standard eight na
aende high school usifanye kitu kama teacher hajakwambi.... Hajakwambia. (Anyone
who wants to learn until... he goes to standard eight and he goes to high school, don’t do
something if the teacher has not told... told you to) *Hebu sema* family members. (Say “family members”)  

P: Family members  
T: Family members  
P: Family members  
T: *Hivyo ni kusemajia?* (That is to say what?) [No answer] Who are family members?  

P: *Teacher...teacher...teacher*  
T: Eee[nominating a pupil]  
P: *Baba na mama* (Father and mother)  
T: *Baba na mama ndiyo* family members? (Father and mother are the family members?)  

P: *Ndiyo* (Yes)  
T: Peke vao? (Alone?)  
P: *Na mtoto* (And the baby)  
T: Eee.  

P: *Na mtoto* (And the baby)  
T: *Baba na mama na nani mwingine?* (Father and mother and who else?)  

P: *Na mtoto, na uncle na watoto wawili* (And baby and uncle and two children)  
*Na baby, na sister* (And baby and sister)  
*Na mother* (And mother)  

T: Family members are... *sema mmoja ni nani* (Say one of them is who)... *inua mkono uniambie.* (Raise up your hand and tell me.) *Wambui mmoja ni nani?* (Wambui one is who?) [This pupil does not answer]  

P: *Teacher......teacher......teacher*  
[The teacher nominates a pupil]  

P: *Mother*  
T: *Mother, mmmh*  
P: *Baba* (Father)  
T: *Father, anain’ka* (he is called) father. Father  

P: *Sister*  
T: *Sister*  
P: *Baby*  
T: *Baby*  
P: *Children*  
T: *Children ni watoto wote.* (these are all the children) *Hata hao ni wa* family members  
(Even them the are family members)
P: Brother
T: Brother ni nani? (Brother is who?) Who is a brother?
P: Sister
T: Aa. Brother ni sister? (No. Is brother sister?) Who is a brother?
P: Sister ni msichana? (Sister is a girl)
T: Brother ni msichana? (Is brother a girl?) No. Who is a brother?
P: Brother ni mvulana? (Brother is a boy)
T: Mvulana. Kijana boy, boys, mmm, wale wanaume wadogo. (A boy, a young man... boys... those small men) Those are brothers. Hao ni? (Those are?)
P: Brothers
T: Family members we have father
P: Father
T: Mother
P: Mother
T: Brother
P: Brother
T: Sister
P: Sister
T: Baby
P: Baby
T: Hata uncles na aunts, grandmother. (Even uncles and aunts, grandmother) Grandmother ni nani? (Grandmother is who?)
P: Cucu (Grandmother)
P: Teacher... teacher... na uncle (And uncle)
T: Lakini hawa father, mother, brother and sister hawa ni watu tunakaa na wao nyumbani kwa... (But these ones father, mother, brother and sister, these are people we stay with them in our home?)
P: Kwetu (Our home)
T: Nyumbani kwetu (Our home)
P: Teacher...
T: Mmmm?
P: Watu wa ushagru (People from rural areas)
T: Watu wa ushagru. (People from rural areas) [Laughs] Hata wao ni (even them they)... hata hao ni mtu wa familia yetu, si ndiyo? (Even them they are a person of our family. Isn't
it?) Kina cucu, akina...... aunt, akina......uncle...(the likes of grandmother...aunt...uncle). 
P: Uncle... Cucu...., Guka (Uncle...Grandmother..... Grandfather) 
T: Guka.(Grandfather) Anaitwa grandfather. (He is called) Hao wote ni wa family ye......?(All those belong to our fa...?)

[many pupils are talking. Some calling out to the teacher] 
Hebu sikiliza kwanza. Kwanza tuone wale tunakaa nao nyumbani. Nyumbani kwetu tunakaa na nani na nani?(Just listen first. First we see whom we stay with at home. At home we stay with whom and whom?)
P: Aunt [several others are calling out to the teacher] 
T: Nyumbani kwetu? (In or home?)
P: Tunakaa na wote (We stay with all of them) 
T: Aa wale tunakaa nao kwa nyumba yetu ni nani? (No. Those we stay with in our house are who?)
P: {Teacher......teacher......teacher
{Teacher huyu ako na udongo (This one has got plastacin)
T: Tunakaa na nani kwa nyumba yetu? ( We stay with whom in our houses?)
P: Brother 
T: Na nani mwingine tunakaa na yeeye kwa nyumba yetu? (And whom else do we stay with in our house?)
P: Sister
T: Sister. Nani mwingine tunakaa na yeeye? (Whom else do we stay with?)
P: Father
T: Father. Nani mwingine? (Who else?)
P: Mama (Mother)
T: Mama.... Mother. Baba .... Kazi ya baba ni gain kwa nyumba? (Father... What is father’s work in the house?)
P: {Kupika (To cook)
{Ya kwenda kazi (To go to work)
{Ya kupiga simiti (To beat cement)
{Kwenda kuchunga mbuzi (To go and look after goats)
{Teacher......teacher......teacher
T: Baba anafanya kazi gani? (What work does father do?)
P: {Teacher......teacher......
{Kuchunga mbuzi (Looking after goats)
{ Kwenda kazi (To go to work)
{ Babangu anaenda kazi kutengeneza gari (My father goes to make cars)

T: Kutengeneza gari halafu anafanya nini? Akipata pesa anafanya nini kwa nyumba? (He makes cars and then he does what? When he gets money what does he do in the house?)

P: { Anakuja (He comes)
{ Ananumia mkate (He buys bread)
{ Anafukuza mwizi (He chases thief)

T: Anamletea nini? (What does he bring you?)

P: { Anamuletea mkate (He brings us bread)
{ Anafukuza mwizi (He chases thief)

T: Anamletea nini? (What does he bring you?)

P: { Anamuletea mkate (He brings us bread)
{ Anafukuza mwizi (He chases thief)

T: Anamiletia shule, si ndyio? (He pays school for you. Isn’t it?)

P: Eee

T: Nani anamiletia shule? (Who pays school for you?)

P: { Babangu (My father)
{ Hata babangu (Even my father)


P: { Ni mama (It is mother)
{ Ni baba (It is father)
{ Babangu (My father)
{ Baba (Father)

T: Ni mama? Na kazi ya mama ni gani kwa nyumba? (It’s mother? And what is mother’s work in the house?)

P: { Kuipika (To cook)

T: Anapika halafu anar...? (She cooks and then..?)

P: { Anaosha nyumba (She washes the house)

T: Anaosha nyumba halafu anafanya nini? (she washes the house and then she does what?)

P: { Anapanga nyumba (She arranges the house)

T: Ingine gani? (What else?)

P: { Analala (She sleeps)
{ Anapika ugali (She cooks Ugali)
{ Anapika chai (She cooks tea)

P: Mama (Mother)
T: Mmmh?
P: Mama (Mother)
T: Nani anafagia huko kwa nyumba na kuosha? (Who sweeps the house and washes?)
P: Mama (Mother)
T: Nani anaoshà vyombo? (Who washes utensils?)
P: Mama (Mother)
T: Nani anakutayarisha wewe ukija kwa shule? (Who prepares you when you are coming to school?)
P: Mama.....aunt
T: Nani anakupikia? (Who cooks for you) Eeeh? Si unaona kazi ya mama ni mingi pia? (Can you see mother’s work is also a lot?) Eeeh? Halafu kazi ya brother ni gani? (Then what is the work of your brother?)
P: {Kucheza mpira (Playing ball)
{Ku (to )
T: Brother yako ancfanya kazi gani kwa nyumba? Hebu niambie (Your brother does what work in the house? Just tell me)
P: Teacher huyu anachuka...(this one is taking...)
T: Wacha kushtaki.....unaona kuna mgeni pale?/ Stop reporting... Can you see there is a visitor there?.....Kazi ya brother ni kufanya nini? (The work of brother is to do what?)....Nani ako na brother mkubwa?/Who has a big brother)
P: Kuchunga mbuzi (Looking after goats)
T: Hluxu brother yake anachunga mbuzi. Mwingine?/This one’s brother looks after goats. Another one?)
P: Brotcrnngu anafanya homework (My brother does homework)
T: Anafanya homework. (He does homework) Good. Brother mwingine anafanya nini? (Another brother does what?)
P: Anachunga ng’ombe (He looks after cows)
T: Anachunga ng’ombe. Brother mwingine? (He looks after cows. Another brother?)
P: Teacher mi niko na sister pekee (I only have a sister)
T: Na sisters wanafanya kazi gain wale wakubwa na wadogo? (And what do sisters do, both the big and small ones?)
P: Kuosha vyombo (Washing utensils)
T: Wanaosha vyombo. Kazi ingine ya sisters? (They wash utensils. Some other work of sisters?)
P: Wanaosha nyumba (Cleaning the house)
T: Wanaosha nyumba. Ingine? (They wash the house. Another one?)
P: Wanaafagia (They sweep)
Wanafl/a nguo (They wash clothes)
T: Mmm, wanafl/a nguo (they wash clothes)
P: Kufagia (Sweeping)
T: Wanaafagta. Hao ni kazi ya wasichana. Masisters, si ndiyo? (They sweep. Those are the work of girls. Sisters. Isn’t it?)
P: Ndiyo
T: Na babies? Mito anafanya kazi gani kwa nyumba huyo mdogo? (And babies? What work does the small baby do in the house?)
P: Anapatiwa nyonyo (He is breastfed)
T: [Laughing] Hakuna kitu ingine anafanya baby? (There is nothing else the baby does?)
P: Anakunywa uji (He drinks porridge)
T: Anakunywa uji? (He drinks porridge?)
P: { Eee
{Anakaa chini (He sits down)
{Anakunywa maziwa (He drinks milk)
T: Anakunywa maziwa? Kwa hivyo kazi ya mtoto ni kukula na kunywa? Hachezi hatsa? (He drinks milk? So baby’s work is to eat and drink only? He doesn’t even play?)
P: Ule mtoto mdogo anabebwa... anatembea (The small baby is carried... He walks)
T: Hammfunzi kutembea? ....na kuche:a? ... na kazi yake ni kukunyua tu, na nini... na kunyonya. si ndiyo? (You don’t teach him to walk? ....and play? His work is to drink and whatever.... suckle. Isn’t it?)
P: Na kulala (And to sleep)
T: Na kulala? ... (And sleeping?) Hebu sema hivi (Say this) [singing] Father in the family
P: Father in the family
T: Happy happy, oooh
P: Happy, happy oooh
T: Happy, happy happy oooh
P: Happy, happy oooh
[The song is repeated for the five members of the family. When finished the teacher leads another sing song with the pupils repeating every line]
T: This is father
P: This is father
T: This is father
P: This is father
T: This is father
P: This is father
T: Who brings home bread
P: Who brings home bread
T: This is father who brings home bread
P: This is father who brings home bread
T: This is mother who cooks our food
P: This is mother who cooks our food
T: This is mother who cooks our food
P+T: This is mother who cooks our food
T: This is brother, who plays with the ball
P: This is brother who plays with the ball
T: This is sister who goes to school
P+T: This is sister who goes to school
T: This is baby the smallest of all
T+P: This is baby the smallest of all
T: And this is my family [showing the five fingers]
P: And this is my family
T: And this is my family
P: And this is my family
T: [Pointing one finger at a time] Father
P: Father
T: Mother
P: Mother
T: Brother
P: Brother
T: Sister
P: Sister
T: And baby
P: And baby
[the series is repeated]
T: This is my family
P: This is my family
They repeat the sing song on what each member of the family does. When finished:

T: Angalia kwa chart uone vile father anakaa. (Look at the chart and see how father looks like) Tumesema kazi ya baba ni kuleta mkate, kutumunilia chakula, sindiyo? Kutulpia shule, ndiye mkubwa kwa nyumba ye... si baba ndiye mkubwa? Ama mama ndiye mkubwa? (We have said father’s work is to bring bread, to buy us food, isn’t it? To pay school for us, he is the boss in our house... isn’t father the boss? Or mother is the boss?)

[She is drawing pictures of family members on the black board]

P: Baba (Father)
T: Si ni baba? Si akiongea sisi zote tunafanya vile anasema? (Isn’t it father? When he talks don’t we all do what he says?)

P: Ndiyo (Yes)
T: Baba ndiye mkubwa. (Father is the boss) [Showing pictures of the family she has drawn on the board] Huyo ndiye baba ambaye anakuletea kila kitu. Hapa wanaongea na mama vile watalipia mtoto shule. Mama anakuwanga ameshuka nywele ama amefungu kitambaa. i ndiyo? (That is the father who brings you everything. Here they are talking with mother how they pay school for the child. Mother always has her hair plaited or she ties a head scarf, isn’t it?)

P: Eee
T: Wanajadiliana vile watalipia mtoto shule, si ndiyo? (They are discussing how they will pay school for the child, isn’t it?)

P: Eee

[A pupil from the primary school comes in to borrow a broom]

T: Hapa hakuna kifagio, ama unasema yetu? Hapa hakuna kifagio hata moja. (Here there is no broom. Or are you saying ours? Here there is not a single broom) [turning to the class] Si unaona hapanaonega vile watalipia shule? (Can you see here they are talking how they will pay school for you?)

P: Mmmmm
T: Saa hiyo brother ako hapaa anacheza mpira. Si hata wewe ndivyo unasanya uitoka kwa shule? Unaenda kucheka? (That time brother is here playing ball. Even you isn’t that what you do when you leave school? You go and play?)

P: {Nacheza na doli (I play with a doll)}

{T: That is brother who plays with the.....}
P: Ball
T: Ball. This is sister, who goes to ....
P: School
T: Who goes to school. And this is baby
P: Hana macho (He has no eyes)
T: Hana macho? (He has no eyes?) [puts eyes]
P: Na masikio (And ears)
T: Ako na ma ikio. Ndio hayo. Mtoto ndiye huyo amekaa chini. Si u mesema kazi yake ni kunyonya va kukula, na kupewa uji na maziwa? (He has ears. There they are. The baby is ther seated down. Haven't you said his work is to suckle and eat and be given porridge and milk?)
P: Eeee
T: Mmmmh?
P: Eeee
T: That is baby the smallest of.....
P: All
T: [Pointing at the pictures]This is father who brings home bread
P: This is father who brings home bread
T: Wengine hawana sauti. Wataenda nyumbani kunyonya hata wao. (Others don't have a voice. They will go home and suckle even them) This is father who brings home bread.
P: This is father who brings home bread
T: This is mother who cooks our food

[The roles for the family members are repeated. When finished]
T: Unajua sa: a vile utafanya? Nitakupatia udongo unitengenezee baba, na mama, na sister yako, na bi other yako uwaweke hapo kwa meza ninakuja kwaona, si ndiyo? Kila mtu nione ule ajui ba... watu wao vile wanakaa. Unitengenezee baba yako, mama yako, na mtoto, na sister yako. (Do you know now what you will do? I will give you plastacin you make for me father, and mother and your sister and your brother, you place them on the table iam coming to see,isn't it? Everybody. I see the one who doesn't know fa... how their people look like. You make for me your father, your mother, and baby and your sister)
P: Na cucu (And grandmother)
T: Hata cucu ukitaka. Unitengenezee vizuri. (Even grandmother if you want. You make for me nicely. [Distributes plastacin with the help of the other teacher]
P: Teacher huyu ameiba kalamu (this one has stolen a pencil)
T: Makelele ryingi ni mbaya, si ndiyo? (A lot of noise is bad, isn’t it?)
P: Teacher huyu ako na kubwa sana (this one has a very big one)
T: Utengeneza: wakiwa wazuri, si ndiyo? Ama wenu ni wabaya? Ukitengeneza wabaya utakosa. Uvatengeneze wakiwa wazuri. (You make them good, isn’t it? Or yours are bad. If you make bad ones you will make a mistake. Make them good)
P: Teacher mwingine anatengeneza samaki (another one is making fish)

[They talk loudly]

T2: Wee wee wee, you are making a lot of noise

[Some call out to be given plastacin]
P: Teacher mi sijapata (I have not got)
T: Anayedanganya ni mtoto wa nani? (The one who lies is whose child?)
P: Wa shetan (The devil’s)
T: Na anayefanya makelele? (And the one who makes noise?)
P: Teacher... Teacher... [calling for plastacin]
T: Aaaaa, wa:ha kita teacher, teacher anaona huna. (No. stop calling teacher. The teacher can see you don’t have.)
P: shhhhhhhh
[to children who are talking]
T: Wewe nitamfuku:a nje sasa. Tengene:a kama umekimya (You I will send you out now. Make while quiet)
P: Teacher
T: Nikikwamb.a utoke nje uende nje. Hebu nione wale mmetengeneza sasa. Hamjaanza? (If I tell to go out you go out. Let me see the ones you have made now. You haven’t started?) [Pupils are talking] Hata teacher atatengeneza wake tuone nani atashinda mwingine, sindiyo? (Even teacher will make hers we see who will defeat the other)
P: Teacher mi nakushinda (I am defeating you)
T: Tengeneza nzuri kabisa. Hebu nyamaza nionyeshe wako. Umemaliza na unapiga makelele h:pa? Wewe.(Make a very good one. Shut up and show me yours. You have finished and you are making noise here? You) [pupils go on talking] Weewe. Hebu nione ukiongea waenda nje. (You. Let me see you talking you will go out) [the second teacher comes to help check]

T1: Ukitengenza mbaya unaonyesha babba yako ni mbaya. Ukipigia makelele inaonyesha unapigia babba yako makelele. Hiyo si ni mbaya? Mtu anatengeneza kama umekimya. (If you make a bad one you are showing that your father is bad. If you make noise it shows
you make noise to your father. Isn’t that bad? One should make while they are quiet.)

[Some are still talking]

T2: Who is that talking? Who is that talking?

T1: Atoke nje (Let him go out) [They keep quiet and continue working. The teacher also models family members. The second teacher checks around]

T2: Unajenga nani na nani? (You are building who and who?)

P: Father, Mama (Mother)

T2: Na brother na nani? (And brother and who?)

P: Na sister (And sister)

T2: Na sister ni nani? (And sister and who?)

P: Na mtoto (And baby)

T2: Teacher awasema hao wanaitwa nani? (Teacher has said those are called who?)......Family members

P: Family members

T1: Unaona mimi nimetengeneza wangu? Ukitengeneza wako mbaya unaonyesha baba yako ni mbaya ama mama yako. (Can you see I have made mine. If you make bad ones it shows your father is bad or your mother.) [they continue working]

T: Have you finished?

[When they finish, teachers go round checking. The lesson is concluded with a song “Father in the family”]

Lesson 6

[The lesson starts with a song]

T: One like a stick

P: One like a stick

T: One like a stick

P: One like a stick

T: Straight, straight, straight

P: Straight, straight, straight

T: Two like a duck

P: Two like a duck

T: Two like a duck

P: Two like a duck

T: Kwe, kwe, kwe

P: Kwe, kwe, kwe
T: Three like a butterfly
P: Three like a butterfly
T: Three like a butterfly
P: Three like a butterfly
T: Fly, fly, fly
P: Fly, fly, fly
T: Four like a chair
P: Four like a chair
T: Four like a chair
P: Four like a chair
T: Sit, sit, sit
P: Sit, sit, sit
T: Five like a pussy cat
P: Five like a pussy cat
T: Five like a pussy cat
P: Five like a pussy cat
T: Miaaow, miaaow...
P: Miaaow, miaaow
T: Again, one like a stick... [the song is repeated, with the pupils singing after the teacher]
T: Okay, everybody look here [pointing on numbers on the board] No. 1
P: No. 1
T: No. 1
P: No. 1
T: No. 2
P: No. 2
T: Again
P: No. 2
T: No. 2
P: No. 2
T: No. 3
P: No. 3
T: No. 4
P: No. 4
T: No. 5
P: No. 5
T: *Mbogo hu omi* (Mbogo you are not reading)

T: No. 1

P: No. 1

T: No. 1

[Repeats reading the nos up to five. When finished starts counting fingers]

T: One finger

P: One finger

T: One finger

P: One finger

T: One finger

P: One finger

T: Two fingers

P: Two fingers

T: Two fingers

P: Two fingers

T: Two fingers

P: Two fingers

T: 3 fingers

P: 3 fingers

T: 3 fingers

P: 3 fingers

T: 4 fingers

P: 4 fingers

T: 4 fingers

P: 4 fingers

T: 5 fingers

P: 5 fingers

T: 5 fingers

P: 5 fingers

T: Yes, here one ..... [showing pencils]

P: One .... Finger

T: Is this one finger?

P: No

T: One what?

P: Finger

T: No, one pencil

P: One pencil
T: One pencil
P: One pencil
T: Two pencils
P: Two pencils
T: Two pencils
P: Two pencils
T: Three pencils
P: Three pencils
T: Four pencils
P: Four pencils
T: Five pencils

P: Five pencils
T: Let us count. Tutahesabu (We will count) [They count five pencils together. When finished the teacher removes some and lets them count]. How many are these?

P: Two
T: Eh
P: Two
T: Nikiongeza ingine moja? (When I add one more?)
P: Three
T: Eh
P: Three
T: Three. And these ones?
Ps: Four
T: Eh
P: Four
T: [Adding another one] Yeah?
P: Five
T: How many are they?
P: Five
T: Eh?
P: Five
T: They are...
P: Five
T: They are five. They are...
P: Five
T: Five, yes, which number is this one? [pointing on the board]
P: No. 3
T: No?
P: No. 3
T: No. 3, Malvin tell us No.... which no is this one Malvin?
P: [A different pupil] 4
T: Weee, Malvin
P: No. 4
T: No. 4. And this one Mugo[Pointing at No.2]
P: No.2
T: No.....
P: 2
T: Shirlene Wanjiru
P: No. 3
T: No. 3
T: Muteti
P: No. 5
T: No. 5
T: Magombe, No....
P: No. 3
T: No. 3, Hadija No......
P: 4
T: This is not No. 4, is this no 4?
P: No
T: This is no......
P: 1
T: No
P: 1
T: Jackline, No...
P: No. 4
T: No. 4. And this one is no....
P: 5
T: eh
T: Wanjohi
P: 5
T: No
P: 5
T: *Tujipigie makoji.* (We clap for ourselves) Well done.....
[They clap and sing well done]
Well done x2
Keep it up x 2
[the teacher completes the song for them] Very good boys & girls
T: Who can write for us no. 4 on the blackboard
P: [bidding] teacher, teacher, teacher
T: Ongeta [the pupil moves to the bb to write] No. 4 [He takes time] Ongeta hurry up
write No. 4 *Amebata?* (Has he got it?)
Ps: Ndiyo (Yes)
T: Apigiwe well done (Sing for him well done)
[they sing] Well done x 2
Keep it up x 2
A very good boy
A wonderful boy
T: Who can write for us no. 5
Ps: [bidding] teacher, teacher, teacher
T: Omondi, Omondi, Omondi... No. 3
[He writes the wrong no] Is that no. 3?
Ps: No
T: That is no.
Ps: 2
T: That is no 2. *Kellen msaidie.* (Kellen help him) Write for us no. 3 [To omondi] *Ama utajaribu?* (Or you will try?) Write
[he writes] No. 3. Good *Amebata?* (Has he got it?)
Ps: Yes
T: *Mpigie* well done (Sing for him well done)
[they sing for him]
T: Who can write no. 2 for us?
Ps: [Bidding] Teacher, teacher
Munyithia, Munyithia... Sitaki kusikia teacher, mkono jua (I don't want to hear teacher, hand up)... write no.2
Yes, good, well done.... [they sing]
Brian shake No. 5 [He writes]
Good, well done [they sing]

[To researcher] Now, let them write. Sijui kama itakuwa very long (I don't know if it will be very long)

[To pupils] Ukipata udongo, utatengeneza nos. 1, 2, 3, 4 (When you get plastacin you will make Nos. 1 2 3 4 [counts with the pupils] na tutatengeneza hivi (And we will make like this) [demonstrating on the board] tena, kwa laini ingine (Again on another line) 1, 2, 3, 4, 5 [draws dots on the board to show how the modeled numbers should be arranged].

Mpaka hapo .. amali:e [Up to there you finish] [gives out plastacin. The pupils start banging tables to shape plastacin]. Sitaki kusikia hivi (I don't want to hear this) [Banging]. UnasikiarTengene:a na mkono hiyo udongo si ngumu. (Do you hear? Make with the hands, that plastacin is not hard) [pupils start working]

P: Teacher mi sijapata (I have not got)
P: Teacher huyu anakula udongo (this one is eating plastacin)

Kazi mzuri nataka kuona vile umefanya (Good work I want to see how you have done) [Talking to a boy who is unwell] inauma hiyo meno? Eeh, Ochieng inauma? (Is it painful that tooth? Eeeh? Ochieng, is it painful?)

Umejishiko hivi? (You have held yourself like this) [to other pupils. Sitaki nonono. Ukitengeneza nonono Ongeta hiyo udongo haitatosha. (I don't want thick ones. If you make thick one Ongeta that plastacin will not be enough) [moving round talking to particular children. Tengeneza udongo kabisa. Ufanye kazi mzuri.(make your plastacin completely, you do good work) Hadija, wee unaafanya? (Hadija are you doing?) Where is no 2 ....

Hadija unaona utajua? Ulikuwa kwa shule, ingine wacha hii yetu. Hadija ulikuwa kwa shule ingine huko Kiamaiko.? (Hadija you see you will know? Were you in another school leave this one of ours? Hadija were you in another school in Kiamaiko?)

P: Aa (No)
P: Aa Hii ya huku hapa kwa huyu teacher? [Indicating the teacher in the next class.] (No. This one here for this teacher?)
P: Aa
T: [Laughs, moves to another pupil]
Lesson 7

T: Yesterday we learnt about our school. It is in which school? It is in which school?

P: It is in Drive in Primary

T: Now we are going to learn about our classroom. Say, Our classroom

P: Our classroom

T: Our classroom

P: Our classroom

T: I taught you a poem, which tells us what is a pre-unit [She leads them in saying the poem. They repeat every line after her.]

A pre-unit is a place

P: A pre-unit is a place

T: A pre-unit is a place. Speak louder
P: A pre-unit is a place
T: Where children like us
P: Where children like us
T: Are taken to be taught
P: Are taken to be taught
T: Good manners
P: Good manners
T: Good learning
P: Good learning
T: Good characteristics
P: Good characteristics
T: Start again

Pre-unit is a place [to a sleeping pupil] wee unalala amka.(You. You are asleep. Wake up
[goes on] pré-unit is a place.
P: Pre-unit is a place
T: Everybody to open her mouth and his mouth
Pre-unit is a place
P: Pre-unit is a place
[They repeat the whole poem. When finished]
T: Now I want us to say louder than that. [They repeat the poem more loudly. When
finished]
Very good can you clap for yourself. Well done.
P: [Clapping and singing] well done, well done me
T: Good and we say we are going to learn about our classroom. We are going to learn about
our?
P: Classroom
T: Say, Classroom
P: Classroom
T: Our Classroom
P: Our Classroom
T: Yes, who can tell me what is this? [Holding a chair]
P: [After hesitation] chair
T: Eh?
P: Chair
T: Say, This is a chair
P: This is a chair
T: Everybody
P: This is a chair
T: Again
P: This is a chair
T: Who can tell me what is the use of a chair [pupils don't seem to understand what she is asking] Eh, what is the use of a chair?
P: Teacher naye anasema kiti (this one is saying chair)
T: Ee, ni kiti, ni ya kufanya nini? (Yes it is a chair. It is for doing what?)
P: Ya kukalia (For sitting on)
T: Eh, kiti ni ya kufanya nini? (Eh, a chair is for doing what?)
T: Ya kukalia (For sitting on)
T: Ee ne ya kukalia. Unakuya kwa darasa, unakalia kwa kiti si ndiyo? Ama unakalia miguu? Nani amekalia miguu? (Yes it is for sitting on. You come to class you sit on a chair, isn't it? Or you sit on your legs? Who is seated on his legs? Haya, (Okay) we sit on our .... [They don't answer] chair
P: Chair
T: We sit on our?
P: Chair
T: Say after me. This is a chair
P: This is a chair
T: Again
P: This is a chair
T: Yes, this is a chair and I can draw it here on the blackboard [draws a chair. when finished.] Say it again, This is a chair
P: This is a chair
T: This is a ....
P: Chair
T: Na kazi ya chair ni nini? (And what is the work of a chair?)
P: Kukalia (To sit on)
T: Ee ni ya kukalia, ukikisya kwa darasa hukai... hukai kama umesimama, hukai kwa miguu, unakalia wapi? (Yes it is for sitting on. When you come to class you don't ... you don't remain standing. You don't sit on your legs. Where do you sit?) On a..
P: [Murmuring] *kiti* (Chair)
T: *Kwa wapi?* (On what?)
P: Chair
T: On a chair, on a ....
P: Chair
T: Good
T: [Picking a book]. Who can tell me what this is?
P: Book, book
T: What is this?
P: Book
T: Say, this is a book
P: This is a book
T: This is a book
P: This is a book
T: Everybody
P: This is a book
T: Again
P: This is a book
T: Good. [Draws book on the board] Who can tell me what is the use of a book?
P: This is a book
T: Eh?
P: This is a book
T: Again
P: This is a book
T: *Haya, kazi ya kitabu ni kufanya nini?* (Okay. The work of a book is to do what?)
P: *Kuandika* (To write)
T: *Ni kufanya nini?* (Is to do what?)
P: *Kuandika* (To write)
T: *Eh, unaandikia wapi?* (Where do you write?)
P: *Kwa kitabu* (In a book)
T: *Kwa kitabu* (In a book) Say, this is a book
P: This is a book
T: Everybody
P: This is a book
T: Again
P: This is a book
T: [Moving to a group seated around one table] this group
P: This is a book
T: Louder than that
P: This is a book
T: Again
P: This is a book
T: Good [picking a pencil] and who can tell one what is this?
P: Pencil
T: Eh?
P: Pencil
T: What is this?
P: Pencil
T: Say, This is a pencil
P: This is a pencil
T: This is a pencil
P: This is a pencil
T: This is a pencil
P: This is a pencil
T: Hi kazi gani? (This is for what work?)
P: Kuandika (To write)
T: Eh?
P: Kuandika (To write)
T: tunaandika na nini? (We write with what?)
P: Kalamu (Pencil)
T: Ee, kalamu. (Yes, a pencil) This is a pencil
P: This is a pencil
T: Again
P: This is a pencil
T: Good [draws a pencil on the blackboard. Pointing at a table] And what is this?
P: Table
P: Table
T: Again
P: Table
T: again
P: Table
T: say, this is a table
P: This is a table
T: And you point your table. Si uko na table hapo? (You have a table there, don't you?)
P: Ee
T: This is a table
P: This is a table
T: This is a table
P: This is a table.[beating the tables]
T: Don't make that noise. This is a table
P: This is a table
T: Again
P: This is a table
P: Huyu ndiye anagongagonga (This is the one banging)
T: Again
P: This is a table
T: Good and you can see. Look at the blackboard how you can draw a table. [She draws a table on the board] You see?
P: Yes
T: Say, This is a table
Ps: This is a table
T: Again
P: This is a table
T: Yes. [Pupils start talking] Everybody to look at the blackboard now. All eyes here. Are you seeing here? [Pointing at the pictures drawn on the blackboard]
T: A chair
P: A chair
T: A chair
P: A chair
T: A book
P: A book
T: A book
P: A book
T: A pencil
P: A pencil
T: A pencil
P: A pencil
T: A pencil
P: A pencil
T: A table
P: A table
T: Everybody, a table
P: A table
T: Again
P: A table
T: Again
P: A table
T: Can you clap for yourself, well done...
P: [Clapping and singing] Well done, well done me
T: Again
P: Well done, well done me
T: Now. I want to give you some work, are you going to do it for me?
P: Yes,
T: Eeh?
P: Yes
T: You know a chair, you know a book, you know a pencil and you know a ta..
P: A table
T: You are going to make all these things for me. Okay? Without making noise [with the help of the other teacher they distribute plastacin]
P: Teacher umepatia huyu mbili (You have given this one two)
T: Wee. [Pupils report each other and talk in Kiswahili as they model. The teachers move round checking. When they are finished.]
T: Everybody to look at the blackboard. In our classroom we learn there is a
P: Chair
T: There is a
P: Book
T: In our classroom you can see a pencil
P: Pencil
T: In our classroom you can see .... Table
P: Table
T: [pointing at the pictures on the board] Chair. Everybody
P: Chair
P: Book
T: Again
P: Book
T: Again
P: Book
T: Again
P: Book
T: Pencil
P: Pencil
T: Again
P: Pencil
T: Again
P: Pencil
T: Table
P: Table
T: Again
P: Table
T: Again
P: Table
T: You have made a chair you have made a table you have made a pencil. Now I want you to say the… unapoint zile umetengeneza. Si ndiyo? (You point at the ones you have made. Isn’t it?) Say… this is a chair — unaguzo yako. (You touch yours) This is a chair
P: This is a chair
T: Everybody
P: This is a chair
T: Again
P: This is a chair
T: Yah, the next one is a book. This is a book
P: This is a book
T: This is a book
T: This is a book. You point to the one that you have made. This is a book
P: This is a book
T: Again
P: This is a book
T: Everybody
P: This is a book
T: Good, the other one is a pencil. This is a pencil
P: This is a pencil
T: Again
P: This is a pencil
T: Again
P: This is a pencil
T: The last one is a table. This is a table.
P: This is a table.
T: This is a table
P: This is a table.
T: This is a table.
P: This is a table.
T: Yes, you have done a very good work, can you clap for yourself. Well done.
P: [Clapping and singing] Well done, well done me
T: Again
P: Well done, well done me
T: Now we are going to make a very very good ball eh? Ee utengeneze ball mzuri. (Yes you make a very good ball) [Singing] We are collecting x 2
Our materials x 2
Can you do as I do x 2
Collect, collect, collect x 2
[Pupils repeat every line after the teacher. The plastacin is collected and put together in a container. The 2nd teacher helps to collect. The lesson ends and pupils go out.]
Appendix 2: INTERVIEW GUIDING QUESTIONS

1. Which language(s) do you and the learners use in the lessons?

2. When do you feel more inclined to use the different languages? Why?

3. In your opinion what is the influence of mixing languages on teaching and or learning?

4. In your training were you prepared to deal with the use of more than one language in the classroom?

5. Are you aware of the government's policy on the language of instruction at this level? What is your opinion about this policy?