

**EXPERIENCES OF GRADE 10 TEACHERS AND LEARNERS IN LEARNING
SEPEDI HOME LANGUAGE POETRY ASPECTS AT MAGATLE CIRCUIT,
CAPRICORN SOUTH, LIMPOPO PROVINCE, SOUTH AFRICA**

by

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Dedication

I dedicate this dissertation to my mother, Matshego Florence Maphalla. Thank you for instilling the culture of reading in my life. I will always treasure your teachings. I love you Puudi ya matladi matlaka.

To my husband, Malepu Collince Talane, thank you, my love, for believing in me and for your endless and enduring support.

Most importantly, I dedicate this piece of work to myself for not giving up, for being resilient, for working tirelessly through all the adversities, and for remaining optimistic.

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ABBREVIATION LIST

SEPHL – Sepedi Home Language

ICT – Information and Communications Technology

ATP – Annual Teaching Plan

SEPHOLEKE – Setatamente sa Pholisi sa Lenaneo le Kelo

DBE – Department of Basic Education

VMDT - Visual Memory Development Technique

FET – Further Education and Training

CAPS - Curriculum and Assessment Policy Statement

Abstract

This study aimed to investigate difficulties experienced during the teaching and learning of poetry in the Grade 10 Sepedi Home Language classroom at Magatle Circuit, Capricorn South, Limpopo Province, South Africa. Amongst other prescribed literary genres like plays, novels, folktales, and short stories, poetry is one genre that is deemed worthy of art rather than mere amusement. One of the key roles of educators is to integrate poetry skills from cultural practices with formal education, using relevant and effective teaching strategies. The study employed a qualitative case study design. Data were collected through non-participant observation, and semi-structured interviews and were analysed thematically by coding them into sections and subsections according to the themes that emerged. The findings of the study revealed that learners and teachers have negative attitudes towards the poetic nature of the language used in poetry. The study, therefore, recommends that teachers be upskilled with strategies to teach poetry and that learners should be motivated to appreciate poetry as one of the important genres taught in schools.

Keywords: Poetry, poetic language, poetry analysis, Sepedi Home Language.

Table of Contents

Declaration.....	ii
Dedication.....	iii
ABBREVIATION LIST.....	v
Abstract.....	vi
CHAPTER ONE: BACKGROUND AND MOTIVATION OF THE STUDY.....	1
1.1 INTRODUCTION.....	1
1.2 PROBLEM STATEMENT.....	2
1.3 LITERATURE REVIEW.....	3
1.3.1 Defining Poetry.....	3
1.3.2 Difficulties faced by teachers.....	4
1.3.3 Difficulties faced by learners.....	5
1.3.4 The value of poetry.....	5
1.3.5 Methods of teaching poetry.....	6
1.4 ROLE OF THEORY TO THE STUDY.....	7
1.5 AIM AND OBJECTIVES OF THE STUDY.....	8
1.5.1 Aim of the study.....	8
1.5.2. Objectives of the Study.....	8
1.6 RESEARCH METHODOLOGY.....	8
1.6.1 Research Design.....	8
1.6.2 Population and Sampling.....	9
Population.....	9
Sampling.....	10
1.6.3 Data Collection.....	10
1.6.3.1 Lesson Observations.....	10
1.6.3.2 Semi-Structured Interviews.....	10
1.6.4 Data Analysis.....	11
1.6.4.1 Semi-Structured Interviews.....	11
1.6.4.2 Lesson Observations.....	11
1.7 QUALITY CRITERIA.....	11
1.7.1 Credibility.....	11
1.7.2 Transferability.....	12
1.7.3 Confirmability.....	12
1.7.4 Dependability.....	12

1.8 SIGNIFICANCE OF THE STUDY	13
1.9 ETHICAL CONSIDERATION.....	13
1.9.1 Permission for the study	13
1.9.2 Consent form	13
1.9.3 Voluntary participation	13
1.9.4 Anonymity and Confidentiality	14
1.9.5 Protection from harm	14
1.10 OUTLINE OF THE STUDY.....	14
1.11 CONCLUSION.....	15
CHAPTER 2: LITERATURE REVIEW	16
2.1 Introduction	16
2.1.1 Defining Poetry	16
2.1.2 The CAPS policy on poetry learning.....	18
2.1.3 The importance of poetry	19
2.1.4 Reasons that Make Poetry unpopular to learners.....	21
2.1.5 Language Usage	22
2.1.6 Understanding Figurative Language	24
2.1.7 Method of teaching and learning poetry.....	27
2.1.8 The challenges in teaching and learning poetry	30
2.2 Role of Theory.....	31
2.3 Conclusion.....	36
CHAPTER 3: RESEARCH METHODOLOGY	37
3.1 Introduction	37
3.2 Research Methodology.....	37
3.3 Research Approach	37
3.4 Research Design.....	40
3.5 Research Paradigm	43
3.6 Population and Sampling	48
3.6.1 Population.....	48
3.6.2 Sampling.....	48
3.7 Data Collection.....	53
3.7.1 Observations.....	54
3.7.2 Interviews.....	56
3.8 Data Analysis.....	59

3.8.1 Non-Participant Lesson Observation	60
3.8.2 Semi-Structured Interviews	60
3.9 QUALITY CRITERIA.....	61
3.9.1 Credibility	61
3.9.2 Transferability	61
3.9.3 Confirmability.....	62
3.9.4 Dependability.....	62
3.10 ETHICAL CONSIDERATION.....	62
3.10.1 Permission for the study	63
3.10.2 Informed Consent	63
3.10.3 Voluntary Participation	64
3.10.4 Anonymity and Confidentiality	64
3.10.5 Protection from harm	64
3.11 Conclusion.....	64
CHAPTER 4: DATA PRESENTATION, ANALYSIS, AND DISCUSSIONS	66
4.1 Introduction	66
4.2 Data Analysis.....	66
4.2.1 Semi-Structured Interviews	67
4.2.2 Presentation of data from teachers’ interviews	68
4.2.2 Data presentation from the learners’ semi-structured interviews.....	80
4.3 Lesson Observation.....	89
4.3.1 Non-Participant Lesson Observations.....	89
4.3.2 Lesson Observations	89
4.4 Conclusion.....	91
CHAPTER 5: SUMMARY, DISCUSSION OF FINDINGS, AND CONCLUSION	92
5.1. Introduction	92
5.2 Discussing the findings.....	92
5.2.1 The difficulties that learners experience when learning poetry.....	92
5.2.2. Reasons why learners struggle to obtain better marks in poetry	93
5.2.3 Learners’ attitude towards learning poetry.....	93
5.2.4 Difficulties that teachers experienced when teaching poetry.....	93
5.3 Reinstatement of the aim and objectives of the study.....	94
5.4 Summary of the study.....	94
5.5 Limitations.....	95

5.6 Recommendations.....	96
5.7 Conclusion.....	97
APPENDIX C: LETTER TO THE PRINCIPAL.....	114
APPENDIX D: RESPONSE TO THE REQUEST LETTER	115
APPENDIX E: PARTICIPANTS' CONSENT FORM	116
APPENDIX F: CONSENT FORM FOR PARENTS/GUARDIANS	117
APPENDIX G: ASSENT FOR LEARNERS	118
APPENDIX H: LESSON OBSERVATION SCHEDULE.....	119
APPENDIX I: INTERVIEW SCHEDULE FOR LEARNERS.....	122
APPENDIX J: INTERVIEW SCHEDULE FOR TEACHERS	123

CHAPTER ONE: BACKGROUND AND MOTIVATION OF THE STUDY

1.1 INTRODUCTION

Literature is defined as a work of art for the person who creates it and the person who joins it to pursue pleasure. According to Creely (2018), literature is defined as imaginative and creative writing or speaking that fulfils specific social and cultural acceptable purposes. Department of Basic Education (2011) states that literary instruction should begin in the early grades of education. Literature includes plays, novels, poetry, and short tales, particularly those that are deemed worthy of art rather than mere amusement (Meiryasa & Ratu, 2021). Poetry is one of the literary forms that should be taught to learners in schools. Furthermore, Meiryasa and Ratau (2021) say a poem is a literary work that expresses the author's experiences, ideas, and feelings, using language in a self-referential manner, giving both the reader and the writer a fresh perspective on the ideas, experiences or feelings expressed in the poem.

A poem is a composition of words that are chosen not only for their obvious meanings but also for their sounds and the imagery they evoke. The words are put together in distinct lines, frequently with rhyming ends and a repeating cadence (Creely, 2018). A poem needs to be a piece of writing with a rigid or flexible framework that can incorporate content based on emotions or imagination. Poetry has a significant influence on politics, the economy, society, culture, and communication. The synergy between poetry and music is astounding. Poetry cannot be discussed without mentioning music. Poetry was only recited in the past; it was never written (Allan, 2020).

Many black people are gifted and talented in poetry. The researcher is stating this because when black people are happy or sad, they express their feelings, thoughts, and emotions by reciting poems and singing. When there is an event such as a wedding, an aunt from the paternal family will come and recite the family poem because each family has its own poem. During funerals, the family members render poems to give the deceased the last respect and a proper send-off. When young boys and girls graduate from initiation schools (*koma*), they recite poems. This demonstrates the significance of poetry in Black people's lives (Maake, 2017).

The researcher has realised that *Setatamente sa Pholisi sa Lenaneothuto le Kelo* (SEPHOLEKE, 2011), which is the CAPS document for Sepedi HL, does not give clear

guidance to teachers on the methods of teaching poetry. This causes a lack of skills among teachers to teach poetry. The CAPS document is one of the texts that must be followed in teaching reading and writing skills. It outlines that poetry can serve as a text for developing reading and writing skills.

Most teachers use the traditional method of teaching which requires them to give learners notes about the aspects of poetry and analysis of poems without explaining them thoroughly. Dymoke (2012) affirms that such an exercise will not encourage learner-centered interpretations and will deny learners exposure to authentic, distinctive, and immersive readings. This is not the impartation of knowledge, rather, it is spoon-feeding and channelling learners not to think out of the box or to express themselves.

Teachers and learners in schools lack interest in poetry because they find it as a difficult genre to teach and learn. Maake (2017) claims that teachers give learners poems to read instead of teaching them techniques of poetry. Poetry is an important tool for teaching language. Thus, most learners can learn various language skills from reading poems. Young (2016) states that poetry is like mathematics as it carries words that have hidden messages. Poetry needs teachers who can teach the techniques and explain their meaning to learners in detail. As such, teachers can use poetry as a way of welcoming learners' personalities and interests into the classroom.

As a Sepedi teacher, the researcher have realised that learners perform poorly in poetry. Poetry is a genre that should enable people to express themselves. Thus, seeing learners performing poorly because of the impact poetry has on their learning motivated me to conduct this study. The difficulties experienced by teachers and learners compelled me to conduct this investigation to identify their causes and explore various teaching and learning strategies that could be applied to address the challenges of teaching and learning poetry.

1.2 PROBLEM STATEMENT

Learners and teachers in Grade 10 at Magatle Circuit experience difficulties in teaching and learning Sepedi poetry. Poetry appears to be the most difficult genre of literature as learners perform poorly in its assessments. The Department of Education has seen a decline in Sepedi Home Language results due to learners' poor

performance in literature, with poetry being one of the major contributing factors to the poor performance (National Senior Certificate, diagnostic report, 2021).

1.3 LITERATURE REVIEW

The literature review is a collection of other scholars who have investigated the same topic. It provides information about previous studies conducted locally and internationally.

1.3.1 Defining Poetry

Mamabolo (2015:2) states that *“theto ke boikgopolelo bja mongwadi. Ka theto motho o kgona go tšweletša maikutlo ao a tibilego, maikutlo ao a lego boteng teng bja pelo ya gagwe. E ka ba maikutlo a lerato, lethabo, nyamo, pelobohloko, tlhakahlakano, bjalobjalo”*. That is, ‘poetry is the thoughts of the writer. With poetry, one can express their hidden feelings and express what is in their hearts. It can be feelings of love, joy, happiness, sadness, and empathy.

Poetry is said to be a genre characteristically rich with literary devices, sound, imagery, and diction highlighted for meaning; a language crystallised, and a language distilled (Certo et al., 2012). Masekoameng and Mothapo (2017:2) define poetry by saying that:

“Theto ke moela wa polelo wo o ngwadilwego go tšweletša maikutlo, dikgopolo le molaetša wo o itšego mabapi le seretwa”. That is to say, ‘poetry is a form of speech written to express emotions and feelings, thoughts and a message regarding what is recited’.

From the above definitions, one learns that there is a certain message that the poet wants to convey to people. Thus, poetry goes hand in hand with emotions and feelings. Hence, it is important to understand what the poet was feeling when writing or reciting a poem.

Curwood and Cowell (2011) define a poem as a literary text that presents the experiences, thoughts, and feelings of the writer through a self-referential use of language that creates a new understanding of the experience, thought, or feeling expressed in the text for the reader and writer. According to the above explanation, poetry is all about thoughts, feelings, and emotions that the writer wishes to express to readers or listeners to experience what the poet wants to convey from the poem. What is said by the above authors is also experienced in Sepedi poetry, where people

of different ages and genders express their thoughts, emotions, and feelings through poems. Poems are used to send messages to people about certain things. They are a self-referential language in which the poets are independent in their choice of words. In other words, the poets have the right to use words the way they want, to create a new and relatable meaning.

1.3.2 Difficulties faced by teachers

According to Hani (2010), the difficulties faced by teachers include: (a) those related to learners, such as using a content-based approach to teaching and learners' overall lack of competency; (b) those related to textbooks such as the abundance of far-fetched ideas in literary text; and (c) those related to teachers such as the lack of the visual aids employed by the teachers. It has been realised by Timothy and Obiekezie (2019) that teachers treat poetry as an inevitable bore, an abstract and mystifying kind of text. This is one of the crises that teachers are faced with because if they do not treat poetry the way it ought to be treated, learners will hate poetry. Other scholars found that teachers do not feel educated enough because they show a lack of foundational content knowledge (Meyer, 2013). Therefore, they feel ill-prepared to teach poetry.

Timothy and Obiekezie (2019) state that bad teaching kills learners' interest and makes most of them develop negative attitudes toward poetry before they can get to secondary education. If teachers do not have an interest in what they teach, it becomes difficult for learners to develop interest. The traditional method of teaching poetry is passive, and it does not work anymore. In the traditional methods of teaching poetry, the teacher talks, and learners listen. As such, learners are deprived of the opportunity to develop language proficiency as the length of talking does not guarantee quality teaching and successful learning.

One of the challenges that teachers are facing is that they do not respond positively to change and cannot move away from the traditional way of teaching poetry and follow the recent ones. People are now living in a new technological world, whereby learners are always on their phones and can learn well using technology. With the new digital age, teachers may find it complicated to master the use of digital technology in the classroom. Therefore, they may find it tough to learn new approaches for literacy teaching (Mahao & Gennrich, 2022)

1.3.3 Difficulties faced by learners

One of the major difficulties experienced by learners in learning poetry is the poetic language used in poetry and the technical devices thereof. Xerri (2014) defines poetic language as a subject to systematic and vigorous description that is subject to various degrees of deviation from the linguistic norm. It is a special and creative way of language used intensely. Most learners struggle with poetic language because it is figurative and difficult to interpret. They also find it difficult to answer poetry techniques. Most of the time, learners want to take the literal meaning of the words used in the poem without critiquing or thoroughly interpreting the message to get the hidden meaning of the poem. Hence, most learners lack interest in poetry, and this becomes a problem when writing literature assessments.

1.3.4 The value of poetry

Concerning the aim of teaching poetry, Sigvardsson (2017) states that when teaching poetry, the main aim of the syllabus is for learners to acquire skills to interpret written texts. Learners need to be able to interpret written texts on their own because poetry uses figurative language. One of the reasons learners perform poorly in poetry is that they cannot interpret the figurative language used in poetry. Sigvardsson (2017) further advises that when checking the experience of the teacher, the significance of teaching poetry should also be checked. I think checking the significance of teaching poetry is vital as it will help them to know the competence of their teachers in poetry.

Maahlamela (2017) argues that judging a poem based on its message or theme seamlessly leaks the judge's lack of poetic backbone because poetry is not restricted to words or messages. Poetry embodies feelings, it shapes intellectuality and the power of imagination that one needs to explore to understand the value of poetry. Maahlamela (2017) further states that a rounded poet treats words as if they were melody, colour, shape, and movement, which they are if one thinks poetically (Maahlamela, 2017). According to D'Abdon (2014), poetry, like all the arts, encompasses this kind of experiential knowledge. However, we miss its value if we think of its distinctive knowledge as consisting of "message," proclamations, and snippets of doctrine. Poetry is broad and it requires us to think out of the box and be creative. Al-Bakri (2019) adds that poetry enriches learners' skills of the language along with their personalities as they become more assertive in sharing their thoughts with others.

1.3.5 Methods of teaching poetry.

The methods that teachers employ when teaching play an important role. Using traditional methods such as teacher-centered and literature-oriented approaches in teaching poetry does not help learners develop their language skills. This is usually exemplified by practices in which the teacher analyses the form and content of the poem and discerns literary devices and hidden meanings for learners. Hence, this method offers little to no help to learners and may cause an imbalance and lack in their acquisition of language skills. In the case of learners whose competency is below the required level, they will find it difficult to cope with such a method of language teaching (Yusef, 2017).

To achieve the goal of teaching poetry and to make the lesson more interesting and effective in such a way that it will enhance the language skills of learners, teachers should employ different techniques such as playing a video or an audio of a certain poet. Aineah (2018) emphasises that teachers should adopt alternative methods such as brainstorming sessions, chain drills, splitting the poem, interactive reading, as well as the Visual Memory Development Technique (VMDT). Before teaching a poem, teachers must brainstorm with learners to assist them with expressing their thoughts about the themes or ideas of the poem. Chain drill is an alternative method that allows learners to improve their speaking skills. Chain drilling is a very useful method to help learners develop their speaking skills (Kundu, 2015). Splitting the poem into smaller parts and words may also offer learners ease in analysing the poem.

When the teacher lacks experience in teaching poetry, it becomes difficult for them to teach learners poetry the way it ought to be taught. Parr and Campbell (2012) affirm that when the teacher has a bad attitude and poor experience regarding poetry, they are likely to pass that experience to the next generation of learners. This means that learners will dislike poetry simply because they were taught by a teacher who does not like poetry. Weaven and Clark (2013) found that poetry intimidates teachers. Parr and Campbell (2012) assert that poetry is part of the syllabus that makes most teachers feel uncertain about their knowledge and teaching skills. Most teachers feel uncomfortable about their methods of teaching, while some feel guilty about their lack of knowledge and skills to apply different methods of teaching poetry. According to Gonen (2018), what is needed in teaching poetry is an approach that can attempt to integrate different elements that make poetry accessible to learners and beneficial for their linguistic development.

1.4 ROLE OF THEORY TO THE STUDY

The theoretical framework is a research model that provides the direction of influence to the research (Yunus & Tambi, 2013). The theoretical framework also helps to approve expectations and opinions that one has about a research topic. The study employed the constructivism theory. There are three major founders of the constructivism theory; Piaget (1972), who is the chief theorist among cognitive constructivists; Vygotsky (1978), who is a major in social constructivism, and Dewey's (1938), whose perspective merges Piaget's focus on the cognitive aspect of constructivism with Vygotsky's focus on social learning, according to (De Vries, 2000).

Constructivism is the theory founded on the observation and systematic study of how people learn. It maintains that people construct their understanding and knowledge of the world, by experiencing things and reflecting on those experiences to learn (Educational Broadcasting Corporation, 2004).

Constructivism is about constructing new knowledge, hence, the researcher employed this theory to observe how teachers take learners through poetry in class. The theory also helped in evaluating learners' ability to apply the knowledge. D'Angelo (2014) states that learners benefit from this type of teaching since they are allowed to make verdicts in their learning process and because they experience and address different standpoints. Learners get the opportunity to express their knowledge and experiences.

The study underpins Vygotsky's theory of sociocultural constructivism. Vygotsky's sociocultural constructivism theory focuses on language, social and cultural influences on a child's developing mind (Vygotsky, 1978). The theory states that culture, along with social interaction and language, has a direct impact on one another and, therefore, has an impact on cognitive development. This theory necessitates learners to use cognitive tools to comprehend their surroundings and the world.

Social interaction and mediated learning are fundamental to Vygotsky's theory, mainly to the role played by adults in coaching and guiding learners. The adult's role is to aid learners in developing the language of learning. In addition, the theory permits learners to acquire knowledge willingly (Vygotsky, 1978). Hence, there is a strong link between formal learning (which takes place within the school context) and informal learning (which takes place at home). This theory suits my study because it seeks to understand how learners integrate their social and cultural practices, and the formal education curriculum taught in schools. Poetry is a genre that we do not only find in

school, but it is something that learners grow up being exposed to in their homes and communities. It is their cultural way of life that needs to be nurtured in formal teaching and learning situations.

1.5 AIM AND OBJECTIVES OF THE STUDY

This section addresses the research's aim to pursue with the study. It outlines the objectives of the study as the guidelines that motivate the processes and focus of the study.

1.5.1 Aim of the study

This study aimed to investigate the experiences of Grade 10 teachers and learners in learning Sepedi Home Language poetry aspects at Magatle Circuit in Limpopo Province.

1.5.2. Objectives of the Study

- 1.5.2.1 To identify difficulties experienced by learners in learning poetry aspects.
- 1.5.2.2 To identify how poetry techniques are taught to learners.
- 1.5.2.3 To determine the teaching and learning approaches that will assist learners to understand poetry aspects well.

1.6 RESEARCH METHODOLOGY

Research methodology is the lens through which the researcher views and makes decisions about the study (Mills, 2014). The following research methodologies will be followed by the study:

1.6.1 Research Design

In this study, the researcher followed the qualitative research methodology. Phajane (2012) describes qualitative research as the method that derives data from people's spoken or written words and observable behaviour. This approach was relevant to the study because it offered the opportunity to investigate things in their normal situations, trying to make sense of and interpret the phenomena in terms of the significance that people conveyed to such phenomena.

Stake (2010) defines qualitative research as the interpretative approach in which the researcher needs to understand certain situations, settings, and the complexities of

the study. In terms of data, Dahlia and Gregg (2015) state that qualitative research involves various kinds of non-numeric observations of behaviour and case studies.

The study concentrated on investigating the difficulties of learning poetry in Sepedi HL. This was after the realisation that learners in the FET Phase, especially in Grade 10, struggle to answer poetry questions.

This research used a case study. Creswell (2014) refers to a case study design as an in-depth exploration of a confined system. In addition, McMillan and Schumacher (2010) say that a case study is about being confined to talk and being distinctive according to the place, time, and participants' characteristics. Yin (2014) further states that case studies are chosen when the "how" or "why" questions are being asked, when the researcher has no power over events, and when the emphasis is on contemporary phenomena within some real-life contexts.

The choice of this design was inspired by the realisation that a case study could give the researcher an in-depth exploration of systems and enable me to use a variety of data and research methods.

The study followed the interpretivist paradigm. This paradigm works well with the qualitative approach as it seeks to interpret things according to how participants interpret and make meaning in their world. Since poetry is a genre that has hidden messages, the interpretivism paradigm enabled the researcher to see how learners interpret and construct new meanings when learning poetry.

1.6.2 Population and Sampling

In research, population is the total number of a group, while sampling is the selected number from the group.

Population

Phajane (2012:57) defines population as "the whole group of people or set of objects and events an investigator wants to study". Samples are selected from the whole group. According to Yunus and Tambi (2013:34), "the process of selecting part of a group under study is known as sampling".

This study was conducted in Magatle Circuit, Limpopo Province. Magatle Circuit comprises 12 sparsely distributed secondary schools that teach Sepedi as a Home

Language. The targeted secondary school had a total of 489 learners and 14 teachers. Therefore, the targeted Grade 10 has 84 learners in the school, who are divided into two groups, Grade 10A and Grade 10B.

Sampling

The researcher used probability sampling, whereby simple random sampling was followed. With simple random sampling, the researcher sampled learners from both Grades 10A and 10B. The researcher wrote numbers from 1 up to 84 and put them in a bucket. Learners who picked numbers 1 up to 8 were allowed to participate in the study. By doing this, the researcher gave all learners an equal opportunity to participate in the study. Two (2) teachers were purposively sampled as they were responsible for teaching Sepedi HL poetry in Grade 10.

1.6.3 Data Collection

Data collection is defined by Phajane (2012) as a process of capturing evidence and information grounded on the characteristics and the nature of the problem studied. Creswell (2016) states that data collection stages encompass setting limitations for the study, gathering information through interviews and documents, and starting the procedure for recording the data. Data was collected from participants using the following qualitative data collection techniques: observations (lesson observations) and semi-structured interviews with learners and teachers.

1.6.3.1 Lesson Observations

The researcher formed part of the Grade 10 Sepedi class to observe how learners were taught poetry, as well as how they responded to the questions posed by the teacher. The researcher conducted three classroom observations. In that way, the researcher was able to observe the lesson and complete the lesson observation schedule.

1.6.3.2 Semi-Structured Interviews

The researcher conducted interviews with learners, asking them questions related to poetry. The researcher also had interviews with teachers to find out the challenges that they have experienced with learners. The interviews were recorded electronically with a voice recorder.

The reason for choosing different types of data collection methods was to enable triangulation of data and to ensure that both the teachers' and learners' perspectives on the difficulties experienced regarding learning and teaching poetry are elicited.

1.6.4 Data Analysis

Data analysis is when the investigator organises all the data collected to make it more comprehensible and controllable. Leedy and Ormord (2011) claim that data analysis focuses on the phenomenon that an investigator seeks to comprehend in-depth regardless of the sum of sites, participants, and documents for the study.

1.6.4.1 Semi-Structured Interviews

Data collected through semi-structured interviews, recorded using electronic recording, was transcribed before being arranged into themes and sub-themes that repeatedly emerged in the data.

1.6.4.2 Lesson Observations

Lesson observations were conducted using a lesson schedule and were recorded electronically. The data was also transcribed and analysed using content analysis. The researcher opted for this data analysis technique because it enabled her to analyse the poetry content delivered to learners.

1.7 QUALITY CRITERIA

In this study, issues of credibility, transferability, dependability, and conformability were taken into consideration.

1.7.1 Credibility

Cope (2014:89) refers to credibility as "the truth of the data or the participant views and interpretation and presentation of them by the researcher". This means that the researcher's findings and participants' experiences were verified through other approaches such as observations and audit trails. In the context of this study, credibility focused on assessing whether the findings of the study epitomised a credible interpretation of the participants' views with concern for the difficulties of teaching and learning poetry in Grade 10.

Korstjens and Moser (2018) state that member checking is a key element in ensuring the credibility of a study. Member checking involves allowing participants to read the

transcription of their interview to ensure that they have been accurately recorded. In this context, the researcher went back to the participants with the transcripts for them to verify that the researcher had correctly interpreted the findings, particularly the interview responses. The participants were also allowed to adjust their responses where needed. The researcher kept the recordings safe for verification purposes. This was done to ensure that the data is verified and to show that the findings were accurate.

1.7.2 Transferability

This is the degree to which the results of qualitative research can be transferred to other contexts or settings with other respondents. The researcher facilitates the transferability judgment by a potential user through thick description (Korstjens & Moser, 2018). O'Brien et al. (2014) describe transferability as the degree to which the findings of the study can be applied to other situations. Thus, the researcher ensured transferability by providing enough data in the study to the extent that other researchers could use the findings of this study when researching the same problem.

1.7.3 Confirmability

Cope (2014:89) refers to confirmability as the researcher's ability to demonstrate that the data represents the participants' responses and not the researcher's biases or viewpoints". Confirmability was more about the objectivity of this study. In the context of this study, it was more about how well the findings of the study were sustained by data generated (Creswell, 2014; Rubin & Rubin, 2012).

Keeping research tools and procedures changeable was part of minimising research bias (Maruster & Gijzenberg, 2013). The researcher kept both the recordings, schedules, and transcripts safe in case they were required for further confirmability.

1.7.4 Dependability

Dependability refers to the stability of findings over time. Dependability involves participants' evaluation of the findings, interpretation, and recommendations of the study such that all are supported by the data as received from participants (Korstjens & Moser, 2017). Dependability was allied to assessing the quality of the process of integrating data generation, analysis of data, and phenomenological framework, as the perspective behind this study. It was about the consistency of data over time and whether other researchers could agree with the findings and repeat the work.

1.8 SIGNIFICANCE OF THE STUDY

The findings will assist learners of Sepedi Home Language to better understand poetry and be able to interpret written texts on their own.

The findings will help Sepedi Home Language teachers to understand and effectively implement the methods of teaching poetry. Furthermore, these findings will help identify challenges faced by teachers in executing the new curriculum expectations with particular emphasis on poetry.

To some extent, the findings will assist other researchers and curriculum advisers to plan relevant content-based workshops to train teachers.

The findings will also be exploited by policymakers when amending new subjects' policies.

1.9 ETHICAL CONSIDERATION

1.9.1 Permission for the study

Before carrying out this study, the researcher applied for ethical clearance from the University of Limpopo to go out to schools. The researcher wrote a letter to the circuit and the selected school seeking permission to access the school. The acquired permission helped the investigator to contact the research participants, especially those sourced from schools such as Sepedi departmental heads, teachers, and learners. Permission of that nature was required from the school principal whose school was sampled in this study.

1.9.2 Consent form

The consent form was given to all participants before taking part in this study. For the underage learners, the researcher requested permission from their parents and guardians.

1.9.3 Voluntary participation

According to Gribich (2013), research subjects must actively consent to take part in a study. In this study, the agreement was based on full and open information provided to the participants in the language of their choice. The information provided to the participants indicated that participation was voluntary and that participants could withdraw from the study if they were no longer comfortable.

1.9.4 Anonymity and Confidentiality

To reassure the participants that the data acquired would not be disclosed to any unauthorised person, the researcher signed a confidentiality agreement with them (Creswell, 2014). Such data was strictly used for this research purpose only. The researcher did not use their names, but numbers and alphabet, e.g., Learner A or Teacher A, to ensure that all participants remain anonymous. The information about participants and schools was kept confidential and not reported in such a way that schools or teachers would be identifiable.

1.9.5 Protection from harm

The investigator ensured that the participants were safe in every aspect of their lives, including social, legal, psychological, and physical. To preserve the participants' mental health, the researcher ensured that she never asked questions that might upset the participants. The researcher also ensured that the environment used to conduct interviews was conducive and safe to avoid physical and psychological harm. The researcher did not report any sensitive data that may lead to legal risks or breach of privacy.

1.10 OUTLINE OF THE STUDY

This dissertation is structured in the following manner:

Chapter 1 introduced the research topic and explained the background of the study. It explained the rationale, aim, and objectives of the study, the methodology, and techniques applied to collect, record and analyse data.

Chapter 2 presents a review of literature relevant to the experiences of teachers and learners in teaching and learning Sepedi Home Language poetry in Grade 10. The theoretical framework of the study is also outlined in this chapter. Poetry teaching is discussed in terms of a constructivist approach. Thus, the following themes are discussed in chapter two: the definitions and discussion of poetry; the effects of the CAPS curriculum on poetry teaching; the importance of teaching poetry; literature on language use and understanding of figurative language; methods of teaching poetry and challenges of teaching and learning poetry.

Chapter 3 presents the research methodology and design used to collect data for this study. The research problem and research questions are articulated. Furthermore, the

research approach, population, sampling, data collection instruments, and the elements of quality criteria are discussed in this chapter. Lastly, the ethical considerations are discussed in this chapter.

Chapter 4 presents the collected data and discusses the findings of the study regarding the difficulties experienced during the learning of Sepedi Home Language poetry in the Grade 10 classroom.

Chapter 5 presents the main findings of this study regarding the difficulties experienced during the learning of Sepedi Home Language poetry in the Grade 10 classroom. Recommendations for improving the teaching and learning of poetry in Grade 10 classrooms are also provided, as well as an overall conclusion.

1.11 CONCLUSION

This chapter introduced the study, aims, and objectives of the study. The researcher presented a brief review of the literature and outlined the research methodology that this study used. The researcher briefly discussed quality criteria and the issues regarding ethical considerations. The outline of the study is presented in this chapter.

CHAPTER 2: LITERATURE REVIEW

2.1 Introduction

In this chapter, the researcher discusses the theoretical framework and reviews the literature in detail. The literature review is a collection of other scholars who have investigated the same topic. It provides information about previous studies conducted locally (South Africa) and internationally.

2.1.1 Defining Poetry

Poetry is an expression of the poet's emotions around events that may or not be physical (Nwakaego & Agwu 2023). It is also defined as a distinctive genre of writing or composition that combines creativity, emotions, and intelligence to convey scientific findings or to understand human consciousness and existence in a way that has a distinct structure and technical soundness. It has more to do with people's thoughts, imaginations, and expressions of feelings. Poetry is all about life activities and the use of figurative language because it has hidden messages.

Mamabolo (2015:2) says "Theto ke boikgopolelo bja mongwadi. Ka theto motho o kgona go tšweletša maikutlo ao a tibilego, maikutlo ao a lego botengteng bja pelo ya gagwe. E ka ba maikutlo a lerato, lethabo, nyamo, pelobohloko, tlhakahlakano". That is to say "poetry is the thoughts of the writer. With poetry, one can express their hidden feelings and express what is in their heart. It can be feelings of love, joy, happiness, sadness, empathy, etc.

A poem is a literary text that presents the experiences, thoughts, and feelings of the writer through a self-referential use of language that creates for the reader and writer a new understanding of the experience, thought, or feeling expressed in the text (Ngidi, 2020). Most of poem writers prefer to use self-referential language as it makes their poems unique from those of other writers. Poems are meant to deliver messages from the writer to the listeners or readers depending on the mode of presentation, i.e., reading or reciting.

Masekoameng and Mothapo (2017:2) say that *"Theto ke moela wa polelo wo o ngwadilwego go tšweletša maikutlo, dikgopolo le molaetša wo o itšego mabapi le*

seretwa". That is "Poetry is a form of speech written to express emotions, feelings, thoughts and message about something".

From the above explanation, one learns that there is a certain message that the poet wants to convey to people through poems. Poetry goes hand in hand with emotions and feelings. Thus, it is important to understand what the poet was feeling when writing the poem. Krone (2015: v) defines a poem as an expression of feelings or an idea in a highly crafted form. The poet will have chosen words with great care to create an effect that is original and fresh.

Poetry is a rich genre that works well together. Sonnets, lyrical, narrative, and descriptive poems are only a few of the numerous forms of poetry that can be utilised in the classroom (Syed & Wahas, 2020). To support the above assertion, Haraldsson (2011: 3) says, "A written poem is a text that creates its meaning through the poet's use and placement of words within the text". Poetry uses different techniques to create meaning in the poems. Thus, it may make listeners and readers perceive the world differently, understand themselves, improve others' lives, and confirm human experiences (Thango, 2017). It is one of the literary aesthetic styles that is prevalent in most societies. It is a verse composition that uses figurative language, rhyme, rhythm, and poetic devices to portray pictures (Lutrin & Pincus, 2013). Poetry's tone allows for a variety of performances in a range of situations and cultural contexts.

Kolawole (2018) states that poetry is a form of literature and a specific genre in literature. It is a record of the writer's feeling about events which could be physical or otherwise. The subject of poetry could be supernatural or simply natural. Poetry is a term that applies to many forms in which man expresses himself rhythmically. This is why poetry is a term of literary art that is easily distinguishable from prose by the predominance of rhythm. Rhythm is an integral part of nature and consequently existence, since everything in the world respond to rhythm. Poetry is a special form of writing or composition involving in the use of imagination, emotion and intellect in the communication of experiments or in the interpretation of human consciousness and existence with unique structure and technical fitness (Oluikpe, 2014).

Poetry is life because it deals with realities it has to do with man's imagination feelings, his impression on and around him and the relationship between the world and himself it is the most personal in all aspects of literature (Kolawole, 2018). Poetry is more completed in the use of language than that of the prose because it is usually short and

very direct to the point. A literary work is a form of a person's ideas through views of the social environment around him using beautiful language (Meirysa and Ratu, 2021). Literature exists as an author's reflection on existing phenomena.

2.1.2 The CAPS policy on poetry learning

The Sepedi Curriculum Assessment Policy Statement (CAPS: 2011), also referred to as *Setatamete sa Pholisi sa Lenaneothuto le Kelo* (SEPHOLEKE, 2011), clearly states that learners must be taught poetry from an early age. The stages of learning poetry are specified in the CAPS document under the reading and viewing skills for effective learning, being pre-reading (*Pele ga go bala*), during reading (*Ka nako ya go bala*), and post-reading (*Morago ga go bala*) (SEPHOLEKE, 2011). The pre-reading stage involves scanning and skimming the text, evaluating the background information of the text, pictures, headings, and paragraphs to introduce learners to the text.

During reading stage informs learners what they should look out for as they read the text, like reading through paragraphs in the text to get meaning (SEPHOLEKE, 2011). Learners will find the text understandable if the teacher can take them through this stage by assisting them where they encounter challenges.

Post-reading is when learners answer questions about the content of the text to assess their understanding. All content that needs to be taught is included in the Annual Teaching Plan (ATP) including the prescribed poems for each grade. The prescribed number of poems per FET band is as follows: Grade 10 is 6 poems; Grade 11 is 8 poems and Grade 12 is 10 poems.

The time for reading and viewing in the SEPHOLEKE (2011) document is allocated as follows: comprehension and literature are three (3) hours in Grade 10, and for Grades 11 and 12 is 4 hours per two-week cycle — which is the time allocated for the language skills to be learned. This permits teachers to have more time for literature. The document attempts to deliver a synopsis of what to do when teaching a poem.

SEPHOLEKE (2011) argues that poetry must be taught, not poems. This remarkable statement is worth noting when teaching poetry because most teachers have a habit of teaching different poems rather than teaching learners the techniques of analysing poetry. Maake (2017) claims that teachers give learners poems to read instead of teaching them techniques of poetry. Teaching poetry, not poems, will equip and empower learners with skills to read and analyse any poem they encounter.

Learning poetry is not only about learners having the ability to read, comprehend, and analyse poetry but also their ability to write their poems. In that way, learners learn to appreciate poetry much better because they develop a better understanding of poetry and how it helps them discover the target language and the world they live in (Hlabisa, 2020). Maake (2017) affirms that some teachers see poetry as only a recitation, which, according to them, is time-wasting. Resultantly, this attitude denies learners the opportunity to discover and love poetry.

2.1.3 The importance of poetry

Syed and Wahas (2020) state that Poetry is especially appropriate for language learning because it contains language used in its most beautiful forms. As a result, learners will be able to learn about the structure of language and elements of a sentence and distinguish the different methods for linking thoughts to improve their performance. In addition, they further alluded that “Poetry, as the finest literary genre, is a good source of teaching language”.

Teaching poetry may offer an exceptional chance for learners to learn the four basic language skills: reading, writing, listening, and speaking. It also aids learners in improving areas within their linguistic knowledge, including grammar, vocabulary, and pronunciation. Al-Bakri (2019) adds that Poetry develops learners’ language skills along with their personalities as they become more confident in sharing their thoughts with others. Poetry is one of the most useful spreaders of cultural knowledge of different nations (Syed & Wahas, 2020).

It works not only as a mirror that replicates the reality of people but also reflects its culture. Poetry assists learners in understanding different cultural ideologies and different social behaviours and widens their eyes towards a new world. Mamabolo (2015) mentioned the importance of poetry that “*ka theto sereti se kgona go abelana maikutlo a sona le babadi goba batheeletši. Ka theto re kgona go boloka setso le tlhago*”. That is to say, “With poetry, the poet can share thoughts with readers or listeners. With poetry we can preserve our heritage and roots”.

Poetry is significant because it provokes the thoughts and imagination of the readers. It opens a fresh door to learning about lifestyle practices in various cultural contexts in addition to cultural beliefs. According to Syed and Wahas (2020), learning a language means learning about a new culture, linguistic patterns, social habits, beliefs, and arts.

Poetry in general, may work to inspire the discourse of open-mindedness and alleviate cultural differences for both the learner and the teacher.

Nwakaego and Agwu (2023) argue that poetry can have a positive impact on the social and emotional aspects of learners. It can offer them a new way of thinking about something since it helps people comprehend and appreciate the world around them. Furthermore, it is a form of expression where the author speaks about their feelings and thoughts from their experiences. Thus, regarding the benefits of poetry to learners, Mustofa (2015) indicates that learners can appreciate the process of writing poetry and comprehend the arrangement and structure of composing poetry.

However, they should be sensitive to new words in the poem and make means of finding out their meanings for deeper interest and to be analytic readers. According to Kolawole (2018), poetry gives readers a fresh perspective on language use by utilising metaphorical language in addition to the conventional applications and rules of grammar, syntax, and vocabulary. Poetry piques readers' interest because it is so receptive to interpretation and inquiry. It also awakens emotions and thoughts in the heart and mind and introduces learners to rhetorical devices like personification, metaphor, imagery, and irony.

As learners familiarise themselves with poetry, they can widen their vocabulary and attach new meaning to the world around them. Learners will be able to express their feelings with confidence and explore some new words. Furthermore, poetry uses words to bring out the unique aspects of life and arouse readers' emotions. Since poetry contains so many cultural elements, such as allusions, vocabularies, idioms, and tones that are difficult to translate into other languages, it is one of the most potent and effective means of transmitting culture (Nwakaego & Agwu, 2023).

Motlhaka (2022) believes that among other literary genres, poetry is a valuable genre in language teaching as it introduces and practices language by exposing learners to authentic models and real language in a context that can develop their language skills. Furthermore, poetry, as noted, gives learners a chance to expand their vocabulary in novel ways by providing meaningful context that can be used and remembered. It stimulates their creativity so that they can simultaneously come up with intriguing ideas for creative writing, thus giving them a chance to project their feelings and emotions, which in turn promotes learners' involvement.

2.1.4 Reasons that Make Poetry unpopular to learners

Poetry has a difficult place in literature classes since teachers are reluctant to use it. Therefore, learners in many nations tend to view it negatively and find it confusing and disconnected from the modern world (Mavhiza & Nkealah, 2019). Lack of knowledge and skills among teachers is noted by Mavhiza as one of the reasons poetry is not popular with learners. This leads to learners not acquiring the right teachings and skills, as well as failure to answer poetic questions appropriately. Learners are hindered from reaching their potential level in the acquisition of language proficiency. The negative attitude of teachers towards poetry is another element that denies learners the love and zeal to learn poetry because for learning to take place, teachers must upgrade themselves with the right methods to teach poetry. The selection of poetry texts also seems to be detached from the contexts of the learners.

Mavhiza (2019) affirms that many teachers focus on the technical parts rather than the meaning of poetry. They make learners master the stiff figures of speech such as metaphors, oxymorons, and iambic pentameters, making the teaching and learning of poetry not only dull but also difficult. Poetry is sometimes perceived as dull or inaccessible, especially if learners have had negative experiences with it or if they encounter outdated and uninspiring poems in their studies.

Poetry intimidates and scares learners because they believe it is a complicated mystery for them to understand, leaving them in a position where they are unable to derive any meaning from it (Hlabisa, 2020). Poetry frequently uses metaphorical language, difficult vocabulary, and unclear meanings, which might be difficult for certain learners to comprehend. The perceived difficulty of analysing and interpreting poetry may deter learners from engaging with it. Learners may struggle to see the relevance of poetry to their own lives or interests. If they cannot relate to the themes, experiences, or cultural contexts depicted in the poetry, they may feel disconnected from the material. These are the reasons why most learners do not bother to study poetry. However, Ardeshir and Shirkhani (2015) argue that attitude is not a rigid phenomenon, meaning that if teachers use appropriate teaching methods and engage with learners, their attitudes towards poetry may change for the better.

Vala, Doubalova, Sladova, and Rerichova (2012) stress that learners consider their emotions and feelings aroused by a poem as vague and hardly graspable, and thus, find it difficult to verbalise poetry. This leads to a lack of motivation among learners to

understand their own emotions and those of the writer. As a result, most learners are unable to answer high-order questions, as those questions require them to engage emotionally with the text or express their feelings or those of the writer. Poetry is inherently subjective, and interpretations can vary widely among readers. Some learners may feel uncomfortable with this ambiguity and prefer texts with more straightforward meanings or objective truths.

One hindering factor might be the lack of language proficiency among learners where they end up being discouraged to discover more reading materials, especially when the texts provided are beyond their language competency (Nyembe, 2021). If learners are only exposed to a narrow selection of poets or poetic traditions that do not reflect their cultural backgrounds or identities, they may struggle to connect with the material. As such, most learners could encounter problems in comprehending the prescribed poems, resulting in negative attitudes toward the learning of poetry.

To address these challenges and make poetry more appealing to learners, teachers can select diverse and culturally relevant poems that reflect the experiences and identities of the learners. Teachers should provide opportunities for creative expression, such as writing poetry or engaging in performance poetry. They should also integrate multimedia resources, such as audio recordings, videos, and visual art, to enhance learners' engagement with the poetry. They should emphasize the enjoyment and personal enrichment that can come from reading and discussing poetry rather than solely focusing on analysis and interpretation (Wandera, 2016).

2.1.5 Language Usage

Learning a language takes a lot of effort, perseverance, and practice. It takes a few minutes of practice each day for individual students, but it cannot be completed only in a huge classroom setting at school. Thus, for language learners to acquire the necessary proficiency, they must practice their language skills during their free time (Theodore, 2011). Poetry is designed to be short but with strategic sentences. In that manner, poetry requires the reader or the writer to comprehend the importance of every single word and its placement. This is because if one misses a single word, the entire rhythm and meaning of the poem could change.

Nwakeago and Agwu (2023) state that writing poetry forces the individual to consider and reconsider each piece and length of their verse. This highlights the meticulous and deliberate nature of crafting poetry. Poets must carefully select each word and

structure each line, constantly refining their work to achieve the desired effect. Poetry demands attention to detail and the willingness to revise and refine until every element aligns harmoniously. In poetry, words are magic; they express moods in-depth and difficulty. Words in poetry transcend their literal meanings; they become vehicles for conveying magic, evoking moods, and exploring profound depths of emotion and thought. However, working with words in poetry is not easy, it requires skill, sensitivity, and a deep understanding of language and its nuances. One gains the utmost appreciation for them when handling delicate sentence structures provided in poetry pieces.

Johnson (2019) states that poetry frequently employs vivid imagery to appeal to the reader's senses and create a rich sensory experience. Poets use descriptive language to evoke visual, auditory, tactile, olfactory, and gustatory sensations, allowing readers to vividly imagine the scenes and emotions described in the poem. Figurative language is a mode of expression that creates new imagery by transforming literal images (Ventrone, 2017). Figurative language, such as metaphor, simile, personification, and symbolism, is commonly used in poetry to convey abstract ideas and emotions in concrete, imaginative terms. For example, Morena (2015) in Mamabolo (2015:81), his poetry book, says: *“Mereba le megabaru o na le tšona le ge o tswetšwe o se natšo, o itoketše”*. He used personification as if the gun were human and could be innocent like humans, without anger and being evil.

These literary devices help to create layers of meaning and invite readers to interpret the poem in multiple ways. Poetry often emphasizes the musicality and rhythm of language through sound devices such as rhyme, rhythm, alliteration, assonance, and consonance (Esquivel, 2020). These devices contribute to the poem's sonic texture, creating patterns of repetition and harmony that enhance its aesthetic appeal and emotional impact. For example, Mampuru (2015), in his poem in Mamabolo (2015:48) says:

“Ke tšere mašego a makgolokgolo,

Ke hlabile fase ka khuru;

Ke feditše masegare a masomesome,

Ke itimile tšohle ka thapelo;

Pelo ya ka e šulafetše šulafadifadi!”

Mampuru was accentuating that she took time praying and fasting as she was heartbroken. Mampuru used repetition of words and harmony to emphasize how she prayed. This reinforces the notion that poets carefully select words for their connotations, associations, and emotional resonance. They may use archaic or obscure vocabulary and words with multiple meanings to add depth and ambiguity to the poem. Each word contributes to the overall tone, mood, and theme of the poem. The arrangement of words and phrases in poetry often deviates from conventional grammatical structures to create rhythm, emphasis, and ambiguity. Poets may employ enjambment (the continuation of a sentence or phrase across line breaks) and caesura (a pause within a line) to control the pacing and flow of the poem.

Poetic language can range from formal and elevated to colloquial and vernacular, depending on the poet's stylistic preferences and the tone of the poem. Diction contributes to the poem's voice and persona, shaping the reader's perception of the speaker and the subject matter (Schmatz, 2019). According to Esquivel (2019), different poetic forms, such as sonnets, villanelles, haikus, and ballads, have their own conventions and language patterns.

Poets may adhere to traditional forms or experiment with new forms to explore themes and ideas in innovative ways. Furthermore, Wandera (2016) affirms that poetry often condenses complex ideas and emotions into concise and precise language. Poets strive to convey meaning and evoke imagery with the economy of words, using carefully crafted language to maximise impact and resonance. Overall, the language used in poetry is characterised by its artful use of imagery, figurative language, sound devices, word choice, syntax, diction, and poetic forms to create meaning, beauty, and emotional resonance.

2.1.6 Understanding Figurative Language

Due to its ambiguity and paradox, poetic language differs from the written and spoken language used in daily communication. According to Hasanah (2018), the function of figurative language is to add beauty and artwork to the poems and to make the poems more interesting and unique. Figurative language such as metaphors, similes, personification, and imagery, serves to enhance the aesthetic quality of poetry by adding depth, emotion, and vividness to the language. It allows poets to convey complex ideas and emotions in more engaging and imaginative ways, making the

poems more interesting and memorable to readers. By using figurative language, poets can evoke sensory experiences, create powerful imagery, and invite readers to interpret and connect with the text on a deeper level (Krone, 2015).

SEPHOLEKE (2011) elaborates on the choice and effectiveness of how elements support the message or theme in poetry. Elements may include figures of speech, imagery, structural elements, and sound devices such as rhyme, refrain, rhythm, and alliteration. This gives teachers the knowledge they need to prepare themselves and understand what is expected of them when instructing poetry. Poetry benefits from poetic expressions, which also highlight the poet's goals and the text's meaning(s). To get their points across, poets employ a variety of devices such as similes, metaphors, onomatopoeia, personification, allegory, metonymy, apostrophe, irony, under/overstatements, contradiction, and ambiguities.

However, for Sepedi learners to get poetry and start to value it as a mode of communication that necessitates careful consideration to grasp, they must be exposed to this variety of devices. Robertson and Prelutsky (2017) state that to effectively scaffold learners to this, teachers must be familiar with figurative language and include it in their regular teaching and learning activities. Before moving on to the most abstract metaphoric phrases, learners must be exposed to the simpler ones through scaffolding. This completes their competence in understanding the target language and its acquisition.

In Hasanah's (2018) assertion, the use of figurative language in poetry directs readers to focus on the connotations or the implied meanings and associations rather than the literal denotations of the words. By employing figurative devices, poets encourage readers to engage with the text on a deeper level, exploring the layers of meaning, emotion, and symbolism embedded within the language. For example, when a poet describes the sunset as "a golden blanket draped across the sky", they are not simply referring to the literal image of a blanket or the colour gold. Instead, they evoke a sense of warmth, comfort, and beauty associated with the setting sun, inviting readers to reflect on themes of serenity, transition, and the passage of time.

By drawing attention to the connotations of words and phrases through figurative language, poets invite readers to interpret and connect with the text in a more nuanced and subjective manner. This encourages a deeper level of engagement with the poem as readers explore the rich layers of meaning and imagery woven throughout the

language. Thus, using metaphorical language necessitates critical thinking, which improves learners' competency.

According to Ventrone (2017). For Sepedi language learners to integrate into society, they need to develop full communicative competence in many areas of expression, including figurative speech. Ventrone's (2017) suggestion underscores the importance of figurative speech in the process of Sepedi language learners' integration into society. Communicative competence refers to the ability to effectively use language in various social contexts to convey meaning and interact with others. While literal language may suffice for basic communication, mastering figurative speech is essential for fully participating in the nuances of language and culture.

Understanding and using figurative speech allows SEPHL learners to grasp subtleties, humour, and cultural references in conversations, literature, media, and other forms of communication. Moreover, proficiency in figurative speech enables language learners to express themselves more creatively, accurately convey emotions and experiences, and engage more fully in social interactions. It facilitates deeper connections with native speakers and fosters a sense of belonging within the community.

Krone (2015:2) states that a figure of speech "...is not a mere decorative device, a pretty or fancy way of saying something which might be better said literally". For most SEPHL learners, figurative language merely serves to "complicate" their lives by making poetry challenging. Therefore, an educator must ensure that learners are exposed to this kind of language for them to start to comprehend and value it as a language of communication.

By encouraging learners to engage with figurative language, teachers can help them develop not only their linguistic skills but also their critical thinking and interpretive abilities. If possible, the teacher must help learners to relate figurative language to their language so that they may begin to draw their languages to enhance their understanding of the figurative language. Overall, figurative language plays a crucial role in enriching the artistic expression of poetry and making it more captivating and unique.

Mavhiza (2019) highlighted that one approach to addressing this perception is to provide learners with ample examples of figurative language in context, along with

explanations of their meanings and functions. By demonstrating how figurative language enhances expression and fosters deeper understanding, teachers can help learners appreciate its importance and relevance. Additionally, teachers can create supportive learning environments where learners feel comfortable experimenting with and practicing figurative language themselves.

Through activities such as writing poetry, interpreting literature, and engaging in discussions, learners can gradually become more familiar and confident with figurative language, seeing it as a valuable tool for self-expression and communication rather than a mere obstacle to comprehension (Nyembe, 2021). Ultimately, by reframing figurative language as a source of enrichment and creativity rather than a source of difficulty, teachers can help learners develop a more positive and nuanced understanding of its role in language and literature.

2.1.7 Method of teaching and learning poetry

According to Al-Taai (2021), teaching methods are the collection of actions that an educator uses to make learners behave in a certain way. Al-Rawi (2013) defines teaching methods as how a teacher plans, coordinates, and carries out a variety of instructional strategies and activities to accomplish specific learning objectives. They are said to reflect the success of the learning process and the competencies of the teacher.

Al-Ghamdi (2018) regards instruction as a condensed kind of education that is linked to rules and activities that support learning. The learner and external circumstances work together to produce education. Therefore, it is the teacher's job to make these conditions understandable so that the learner can react and relate to them (Al-Qaisi, 2015). It is difficult or rather challenging to choose a good teaching method for poetry. When teaching poetry, using conventional techniques like teacher-centered and literature-oriented approaches does not aid learners in improving their language proficiency. In traditional teacher-centered techniques, learners are frequently subjected to lectures or informational dictations from the teacher. This passive learning model may not fully engage learners in active analysis and interpretation of poetry, which is crucial for developing language skills like critical thinking, analysis, and interpretation (Fenner, 2022).

Literature-oriented approaches that focus solely on studying the text as literature may limit learner interaction with the language. While literary analysis is valuable, it is

equally important for learners to actively engage with the language itself, exploring its nuances, rhythms, and figurative elements through interactive activities. Whatley et al. (2016) affirm that traditional methods may prioritise memorisation and regurgitation of information rather than fostering creativity and personal expression. Poetry offers a unique opportunity for learners to express themselves creatively through writing and interpreting poetry texts, which can greatly enhance their language skills by encouraging experimentation with language and form. Some traditional approaches may overlook the relevance of contemporary poetry and fail to connect it to learners' lived experiences and interests.

Integrating diverse and contemporary poems into the curriculum can help make poetry more relatable and engaging for learners, thus enhancing their language skills through meaningful connections to their own lives and cultures (Schmatz, 2019). Traditional methods may not adequately address the technical aspects of language, such as grammar, syntax, and vocabulary, which are essential for developing language proficiency. Integrating language-focused activities alongside literary analysis can provide learners with a well-rounded understanding of both the creative and technical aspects of poetry.

To enhance language skills effectively through poetry instruction, teachers may consider adopting more learner-centered and experiential learning approaches. These approaches could involve interactive discussions, collaborative analysis, creative writing exercises, performance-based activities, and the integration of multimedia resources to create a dynamic and immersive learning environment that fosters language development and appreciation for poetry. According to Syed and Wahas (2020), these methods involve the teacher analysing the form and content of the poem and discerning literary devices and hidden meanings to increase the learners' vocabulary.

The current researcher concurs with Syed and Wahas (2020) because, if it is the teacher who analyses and explains poetic devices to learners but does not offer learners anything to learn or help them understand poems, there may be an imbalance and lack in their acquisition of language skills. Learners will not be able to grasp any knowledge as such methods do not encourage learner-centered approach. Additionally, Yusef (2017) hinted that learners who do not meet the requisite level of ability may find it challenging to adapt to this type of language education. Educators

should employ various tools and techniques, such as multimedia resources, to accomplish the goals of teaching poetry in the classroom and to make poetry classes more engaging, productive, and empowering for learners to advance their language abilities.

When teaching poetry, teachers should incorporate multimedia resources such as audio recordings, videos, and visual art that complement the themes explored in the poetry. These resources provide additional context and sensory stimulation, making the learning experience more dynamic and engaging. Nowadays, there are many poets on online platforms such as YouTube and TikTok. Teachers may download the videos or audio and play them in the classroom for learners to listen. Translating or transcribing audio texts into written texts will enable learners to come up with their meaning and will help widen their vocabulary.

Alternative approaches like splitting the poem, brainstorming sessions, chain exercises, interactive reading, and the Visual Memory Development Technique (VMDT) should also be used by teachers. Before teaching a poem, teachers should, in the opinion of Aineah (2018), have the learners brainstorm to help them articulate their ideas regarding the poem's subjects. Another technique that helps learners get better at speaking is chain-drilling. Chain drill is seen by Kundu (2015) as a very helpful technique for assisting students in improving their speaking abilities. Dividing the poetry into manageable chunks and vocabulary could potentially facilitate learners' analysis of the poem.

Many African languages have a strong oral tradition where stories, poems, and songs are passed down verbally through generations (Maake, 2017). Teachers can leverage this tradition by inviting local poets or elders fluent in the language to share their work orally, allowing learners to experience the rhythm, intonation, and emotions inherent in the poetry. This could help learners to delve into the cultural, historical, and societal contexts that shape the poetry, and discuss the significance of specific themes, symbols, and metaphors within the cultural framework of the community where the language is spoken. With this, learners will appreciate the deeper layers of meaning embedded in the poetry. The teacher can encourage learners to actively participate in reciting poems aloud. This can be done individually, in pairs, or in groups to foster a sense of community and shared cultural experience.

Learners can take turns reciting lines or stanzas, mimicking the call-and-response pattern common in African oral traditions. Additionally, learners can be encouraged to write their poetry in the African language they are learning (Molele, 2013). Thus, teachers should provide prompts that draw inspiration from traditional themes, folklore, or everyday experiences within the community to stimulate learner's interest. This can also empower learners to express themselves creatively while honing their language skills. By integrating these methods, teachers can create a dynamic and culturally relevant learning environment that fosters a deeper appreciation and understanding of poetry in African languages.

2.1.8 The challenges in teaching and learning poetry

Killander (2011) describes four difficulties in teaching and learning poetry in classrooms, i.e., educators and learners not thinking overboard to get the meaning of poems that they read; challenges on the linguistic aspects that bore learners; lack of motivation to read and study poems; and lack of confidence. While these challenges are for ELT classrooms, they are also prevalent during Sepedi HL poetry classrooms. Learners have no love for poetry. They believe that poetry is boring and that studying it is a waste of time.

Learners come from diverse cultural, linguistic, and socio-economic backgrounds, which can impact their ability to relate to and understand the themes, language, and cultural references in poetry (Moea, 2021). Some of the learners struggle with understanding the structure of poems and the language used in poetry. Thus, it becomes difficult for them to get the meaning of some poetic language. Some learners may struggle with reading comprehension, vocabulary, or language barriers, and this makes it difficult for them to engage with and appreciate poetry. Teachers must provide additional support and scaffolding to help these learners access the material.

Literature reveals that teachers sometimes do not consider the cognitive levels of their learners. They give texts and other learning materials without going through the content to check their relevancy. Assessing a learner's understanding and mastery of poetry can be challenging, particularly when it comes to evaluating subjective interpretations and creative responses (Evans & Nthulana, 2018). Teachers must design assessments that allow learners to demonstrate their understanding through a variety of means, such as written analysis, oral presentations, and creative projects.

Furthermore, Cubukcu (2010) adduces that poems present a difficult cognitive task. It becomes difficult for learners to understand the meaning of a poem because they do not need to understand the basic concepts contained in a poem. Readers must first have a basic understanding of a concept or emotion before they can transform that understanding into meaningful creative expression by exploring and distilling complex ideas.

According to Tuvuzimpundu (2013), teachers' inadequate abilities and lack of competencies have a bearing on the difficulties experienced by learners when learning poetry. This implies that teachers who are not proficient in teaching poetry are incompetent poets themselves. Most learners have limited exposure to poetry outside the classroom and may lack interest or enthusiasm for the genre. Teachers must find ways to spark curiosity and passion for poetry through engaging activities, relevant content, and diverse voices.

According to Tuvuzimpundu (2013), educators who fail to contextualise poetry content do not tailor their instruction to the social experiences and surroundings of their learners and are uneasy with the abstract nature of poetry and its use of figures of speech. Because poetry interpretation is subjective by nature, some learners may feel uneasy or worried about "getting it right". Teachers must create a supportive environment where learners feel empowered to explore their interpretations without fear of judgment.

2.2 Role of Theory

According to Yunus and Tambi (2013), a theoretical framework is a research model that indicates the direction in which the study will be influenced. The theoretical framework also aids in validating preconceptions and viewpoints regarding a study issue. Using constructivism as a foundation, this study is based on socio-cultural theory. According to Vygotsky (1978), children's perspectives are shaped by their culture. Vygotsky's sociocultural theory of learning is pertinent to how young children build their understanding of the world. Conkbayir and Pascal (2014) state that social activity, including interactions with adults, children, and the environment, produces culture. Furthermore, according to Vygotsky (1978), culture is a byproduct of social interaction among humans.

In this study, the socio-cultural theory was used to explore how learners develop their understanding of the world through interactions with others and their cultural

surroundings. This theory emphasizes the importance of social interactions and collaborative learning in the construction of knowledge.

By applying socio-cultural principles in the study, the current researcher gained a deeper understanding of how learners learn and develop within their cultural context. This approach acknowledges the role of social interactions, language, and cultural tools in shaping children's cognitive development.

Through observations and interviews with young children, researchers can examine how they engage in social interactions, make meaning of their experiences, and construct their understanding of the world around them. By focusing on the social and cultural aspects of learning, this study was able to provide valuable insights into how young children develop their cognitive abilities and language skills.

Overall, by utilizing a socio-cultural theory, this study was able to shed light on the complex and dynamic process of learning and development in young children within their cultural contexts. In addition, the researcher gains a more holistic understanding of how children construct their knowledge and make sense of the world.

Vygotsky (1978) explains language development in three stages, being that; the development of external speech occurs because of response to the outside environment and interactions with it, which begins at infancy. The middle stage, known as "overt inner speech," begins at approximately three years of age and is characterised by the kid narrating events. At this point, the child can explain what they are doing and is quite fluent (Vygotsky, 1978). According to Vygotsky (1978), the last stage of language development happens at the age of seven and is known as internal speech. In this phase, kids start to use their internal thoughts instead of speaking aloud to solve problems. They can process information more quickly and independently.

The three stages of development by Vygotsky are presented in Table 2.1.

Table 2.1: Vygotsky's three stages of language development

Stage name	Behaviour	Age
External speech	The youngster interacts with the outside world.	From birth

Overt-inner speech (middle stage)	At this age, the youngster can speak and explain what they are doing.	Start at three years
Internal phase (final stage)	At this age, the child can plan and reflect on each action that has been taken, as well as ponder and act silently.	Start at the age of seven

Adopted from FYNN CZ.2019. Grade Three Teachers' Experiences in Teaching Poetry: A Case Study in Three Contextual Variations. UKZN.

Vygotsky (1978) believed that language plays a crucial role in cognitive development as it allows children to communicate with others, organize their thoughts, and solve problems. He also emphasised the importance of social interaction in language development by stating that children learn best through meaningful interactions with others.

Vygotsky's three stages of language development i.e., external speech, overt inner speech, and internal speech, demonstrate the importance of language in cognitive development and highlight the role of social interactions in shaping children's language abilities. By engaging in conversations and interactions with the More Knowledgeable Others (MKO), children can internalise language and use it to shape their thinking and understanding of the world.

Piaget's seven phases of language development and Vygotsky's stages are nearly identical. The foundation of Piaget's thesis is a child's cognitive development from birth. According to Piaget's constructivist methodology, children learn by actively contributing to the creation of knowledge. Vygotsky believed that language development is closely tied to social interactions with others, especially the More Knowledgeable Others (MKO) such as parents, teachers, and peers. Vygotsky's stages of language development emphasise the importance of social interaction in the learning process and highlight the role of language in cognitive development. While Piaget's stages of cognitive development focus more on the individual child's cognitive

processes, Vygotsky's stages highlight the social and cultural influences on language development (Fynn, 2022).

Vygotsky's view of human learning is that human intelligence originates in society or culture, and that learning is a social activity. The central idea of Vygotsky's theoretical system is the importance of social contact for cognitive growth. Vygotsky recognised that knowledge is acquired on two levels: first, through social contact, and as part of an individual's mental structure. Learners can interact with each other as they share their knowledge about certain poems. Sepedi poems were not written before but only recited orally (Kekana, 2005). This implies that learners can learn poetry from their homes and construct meaning according to their world.

Further, Vygotsky (1978) asserted that human learning is a process by which children develop the intellectual life of people around them and that this requires a certain social nature. By this Vygotsky was emphasising that children acquire the knowledge, beliefs, and skills of their culture through social interaction with the More Knowledgeable Others. This process aligns closely with the concept of enculturation, which refers to the process by which individuals learn and internalize the values, norms, and practices of their culture.

In Vygotsky's view, culture provides the tools, language, and social practices that shape cognitive development. Through interaction with parents, teachers, peers, and other members of the cultural community, children gradually internalise these cultural resources, which become integral to their thought processes and behaviour.

“Every function in the child's cultural development appears twice: first, on the social level, and later, on the individual level; first, between people (interpsychological) and then inside the child (intrapsychological). This applies equally to voluntary attention, to logical memory, and the formation of concepts. All the higher functions originate as actual relationships between individuals” (Vygotsky, 1978:57). The concept that the potential for cognitive development is restricted to a "Zone of Proximal Development" (ZPD) is a second feature of Vygotsky's theory.

The ZPD, in Vygotsky's definition, is the difference between what a learner can accomplish on their own and what they can accomplish with the help and direction of a more experienced person like a teacher or peer. This zone emphasizes the value of social contact and teamwork in learning and reflects the potential for cognitive

progress. The learner is intellectually ready for this "zone" of discovery, but to completely develop, they need help and social interaction (Briner, 1999). The learner can receive "scaffolding" from an educator or more seasoned peer to aid in the development of sophisticated abilities or a growing comprehension of various knowledge domains.

Piaget emphasises the creation of knowledge and intellectual-cognitive interactions. In addition to Vygotsky, Piaget describes the lower mental functions, such as intelligence between infancy and three years and as places where structural adjustments are tested. According to Piaget (1954), the subject or individual should consider the child's interests. Nevertheless, Vygotsky is a proponent of the dualistic theory linking language and intellectual growth to social and personal development. Vygotsky placed a strong focus on stimulus or content. In other words, Vygotsky's reaction to the stimuli is dependent.

Thus, it appears that Vygotsky and Piaget integrated themselves. They both identify as constructivists. The terms 'Zone of Proximal Development' and 'scaffolding' are derived from academic research and support Vygotsky's theory of language acquisition (Werstsch & Bivens (1992); De Vries & Sumara, 2000). These terms make it evident that children's differing worldviews are balanced by their cooperative, combined teacher-learner relationship. Behaviourists and constructivists differ in how they employ the concept of the "more capable adult" or competent adult. As so, the youngster does not receive adult direction or help passively.

According to an adult expert who employs rewards such as compliments, encouragement, and reinforcements through the Kamehameha Elementary Education Programme (KEEP) in reciprocal teaching, scaffolding is equivalent to "behavior shaping" (Brown & Campience (1997); De Vries & Sumara, 2000). Piaget asserts that communication transitions from the individual to the social. In other words, reasoning and progressive creation through stages are key components of understanding scientific notions. For Vygotsky, however, speech progresses from interpersonal communication to inward, i.e., egocentric speech. Vygotsky refers to this as a higher mental ability, which sets humans apart from other animals. Speech thus demonstrates that humans are social creatures leading social lives (De Vries, 2000).

2.3 Conclusion

This literature review has provided a critical overview of selected scholarship regarding teaching and learning poetry in Sepedi context. It is fascinating how scholars bring their unique perspectives and experiences to their definitions of poetry, yet there is a common thread emphasising its sophistication, ambiguity, and figurative richness. This acknowledgment of poetry's complexity underscores its value not just as a tool for education and information, but also as a means of expression and entertainment.

This literature review has looked at establishing a definition of poetry, the CAPS policy on poetry learning, the importance of poetry, reasons that make poetry unpopular to learners, language usage, understanding figurative language, method of teaching and learning poetry, and the theoretical framework.

CHAPTER 3: RESEARCH METHODOLOGY

3.1 Introduction

This chapter discusses a detailed discussion on the research methodology. The chapter also presents the research paradigm in which the study was approached, the research design, data collection methods, and the research sampling method. The issue of quality assurance and ethical considerations are also discussed in this chapter.

3.2 Research Methodology

Research methodology is the lens through which the researcher views and makes decisions about the study (Mills, 2014). Research methodology, according to Mohajan (2017:1), is the technique that is used to create the protocols and methods for data collection during the research process. In addition, research methodology includes the methods, techniques, instruments, and protocols that scientists employ to collect, analyse and draw conclusions from data (Orngreen & Levinsen, 2017). Thus, the research methodology employed in a study has a major influence on the correctness, dependability and reliability of the findings.

3.3 Research Approach

Research approaches are plans and the procedures for research that span the steps from broad assumptions to detailed methods of data collection, analysis, and interpretation. This plan involves several decisions, and they need not be taken in the order in which they make sense to me and the order of their presentation here. The overall decision involves which approach should be used to study a topic. Informing this decision should be the philosophical assumptions the researcher brings to the study; procedures of inquiry (called research designs); and specific research methods of data collection, analysis, and interpretation. The selection of a research approach is also based on the nature of the research problem or issue being addressed, the researchers' personal experiences, and the audiences for the study.

Research can be conducted using three general techniques or methods: qualitative methods, quantitative methods, and/or mixed methods (Akhtar, 2016). The present study employed qualitative research as its research methodology. Qualitative research enables researchers to thoroughly examine people's experiences using a specific set of research techniques, such as in-depth interviews, focus groups, observation,

content analysis, visual methods, life histories, and biographies (Hennink, Hutter & Bailey, 2011).

Additionally, according to Creswell (2022), qualitative research is a way to investigate and comprehend the significance that people or groups attribute to social or human problems. Qualitative research is a situated activity that locates the observer in the world. It is made up of a collection of material, interpretive acts that bring the world to life a naturalistic and interpretative perspective. Investigating and comprehending complex events with an emphasis on the underlying meanings, experiences, and viewpoints of individuals or groups is the primary goal of qualitative research (Aspers & Corte, 2019).

Quantitative Research

Quantitative Research Cakmak, Oztekin, Isci, Danisman, Uslu & Karadag (2015) Quantitative research is “Explaining phenomena by collecting numerical data that are analyzed using mathematically based methods (statistics). When we think of quantitative methods, we will probably have specific things in mind. We will probably be thinking of statistics, numbers, and all these thoughts capture some of the essence of quantitative methods.

The methodology of quantitative research maintains the assumption of an empiricist paradigm (Creswell, 2022). Quantitative Research is the systematic empirical investigation of observable phenomena via statistical, mathematical or computational techniques. The objective of quantitative research is to develop and employ mathematical models, theories, and/or hypotheses on phenomena. There are five broad classifications of quantitative research: survey research, descriptive research, experimental research, correlation research, and casual research.

Mixed Methods Research

A mixed methods research design is a procedure for collecting, analyzing, and “mixing” both quantitative and qualitative research and methods in a single study to understand a research problem. A mixed methods approach is one in which the researcher tends to base knowledge claims on pragmatic grounds (e.g., consequence-oriented, problem-centered, and pluralistic). It employs strategies of inquiry that involve collecting data either simultaneously or sequentially to best understand research problems (Taherdoost, 2018).

The data collection also involves gathering both numeric information (e.g., on instruments) as well as text information (e.g., on interviews) so that the final database represents both quantitative and qualitative information. Rashid, Rashid, Warraich, Sabir and Waseem (2019) hoped that the mixed methods approach to research provided researchers with an alternative to believing that the quantitative and qualitative research approaches are incompatible and, in turn, their associated methods “cannot and should not be mixed” with the mixed methods approach to research, researchers incorporate methods of collecting or analyzing data from the quantitative and qualitative research approaches in a single research study.

The researcher prefers the qualitative research approach because it enables researchers to study phenomena in their natural settings while attempting to comprehend or interpret them in terms of the meanings that people ascribe to them (Orngreen & Levinsen, 2017). Furthermore, according to Maruster and Gijzenberg (2013), the goal of qualitative research is to provide a comprehensive and interpreted picture of the social environment of research participants by finding out about their experiences, histories, and social and material conditions. To comprehend the subject under study within a naturalistic framework, Creswell (2014) states that qualitative research aims to gather comprehensive descriptive data about a phenomenon or environment.

The rationale behind the choice of this research approach was based on the nature of the problem being investigated. The study is about investigating the difficulties of learning poetry in Sepedi. This was after the realisation that learners in the FET Phase, especially in Grade 10, struggle to answer poetry questions the way they ought to. The researcher wanted to understand the challenges experienced during the learning of poetry because the inability to answer poetry questions is a cause of concern to the researcher.

In addition, the reason for this choice of approach was to interpret the way learners and teachers experience, construct, and interpret poetry texts. The researcher employed a qualitative research approach as a way of establishing the meaning of poetry from participants by using the interpretivism paradigm. In this way, the researcher used the qualitative approach to observe and interpret the world according to how the participants perceived their world.

Qualitative research is aimed at gaining a deep understanding of a specific organization or event, rather than a surface description of a large sample of a population. It aims to provide an explicit rendering of the structure, order and broad patterns found among a group of participants. It is also called ethnomethodology or field research (Jilcha, 2020).

Advantages and disadvantages of qualitative research

The table below shows the advantages and disadvantages of the qualitative research approach, adopted from Jilcha (2020).

Advantages	Disadvantages
<ul style="list-style-type: none"> • The possibility of achieving in-detail and in-depth information regarding feelings, events, etc. • Obtaining the real meanings of the actions. • Discovering individuals' experiences in different situations historically. • Ideographic research. • The possibility of interacting with the participants during the data collection procedures. • Addressing complex issues due to the flexible structures and giving freedom to the participants. 	<ul style="list-style-type: none"> • Lack of concentration on contextual sensitivities concentrated more on experiences and meanings. • Being based on phenomenological methods. • Low credibility is an important limit in some fields such as policy makers. • Findings are not generalizable since sample sizes are small. • Difficult interpretation and analysis processes. • Time-consuming data analysis processes.

3.4 Research Design

The processes used in research investigations for data collection, analysis, interpretation, and reporting are known as research design (Akhtar, 2016). Research design is a comprehensive strategy for tying the relevant (and doable) empirical research to the conceptual research challenges. There are six areas of qualitative research design: phenomenological study, grounded theory study, ethnography study, case study, narrative, and content analysis.

Phenomenological research is a design of inquiry from philosophy and psychology in which the researcher describes the lived experiences of individuals about a phenomenon as described by participants. This description culminates in the essence of the experiences for several individuals who have all experienced the phenomenon. This design has strong philosophical underpinnings and typically involves conducting interviews (Rashid et al., 2019).

Grounded theory is a design of inquiry from sociology in which the researcher derives a general, abstract theory of a process, action, or interaction grounded in the views of participants. This process involves using multiple stages of data collection and the refinement and interrelationship of categories of information (Bhardwaj, 2019). Ethnography is a design of inquiry from anthropology and sociology in which the researcher studies the shared patterns of behaviors, language, and actions of an intact cultural group in a natural setting over a prolonged time. Data collection often involves observations and interviews.

Case studies are a design of inquiry found in many fields, especially evaluation, in which the researcher develops an in-depth analysis of a case, often a program, event, activity, process, or one or more individuals. Cases are bounded by time and activity, and researchers collect detailed information using a variety of data collection procedures over a sustained period (Yin, 2012). These five areas are representative of research that is built upon inductive reasoning and associated methodologies.

Garg (2016) alluded that with narrative, the strategy considers the narrative or stories of individuals about themselves or a series of events. The narrative strategy focuses on discovering the stories sequentially by emphasizing the characters. It simply analyses people's lives based on their stories. People can explore two general questions about themselves which are: Who are they? And how do their lives change over time? Therefore, life experiences are used as data in this type.

Content Analysis is in the body of materials, content analyses use a detailed examination of the contents systematically to gain patterns, biases, or themes (Shukla, 2020). These materials are different forms of individuals' communications, such as books, movies, newspapers, etc. It is also a suitable method for analyzing open-ended questions. By reviewing these forms, researchers achieve specific characteristics from their content. This method is a high-objective approach encompassed in a two-step

data collection process: putting the mentioned qualities in the specific frequency tables and conducting statistical approaches to quantify the results.

The study adopted a case study as a research design. A case study is one of the tools that can be used when conducting qualitative research. Research design denotes the procedures for collecting, analyzing, interpreting, and reporting data in research studies (Creswell, 2022). It is the plan for connecting the conceptual research problems with the pertinent (and achievable) empirical research. A case study is a qualitative research approach that includes a comprehensive examination of a specific occurrence and circumstance, typically in the context of real-world situations (Schoch, 2020).

A case study research design is defined as the study of the particularity and complexity of a single case, coming to understand its activity within important circumstances (Stake, 2010). Yin (2014) states that case studies are chosen when the “how” and “why” questions are being asked, when the researcher has no power over events, and when the emphasis is on contemporary phenomena within some real-life contexts. By demonstrating the process through which a causal link develops, case studies provide a thorough knowledge of how and why specific things occur (Asenahabi, 2019).

A case study allows the researcher to focus on a case and retain a holistic and real-world perspective, such as studying individual life cycles, organisational and managerial processes, neighborhood change, school performance, international relations, and the maturation of industries (Yin, 2014). It provides a unique example of real people in real situations, enabling readers to understand ideas more clearly than simply presenting them with abstract theories or principles. To penetrate situations in ways that are not always susceptible to numerical analysis, case studies can be used. As Atko (2015) remarks, case studies opt for analytic rather than statistical generalization. That is, they develop a theory that can help researchers understand other similar cases, phenomena, or situations. They involve looking at a case or phenomenon in its real-life context, usually employing many types of data.

ADVANTAGES OF THE CASE STUDY DESIGN

The case study design offers several significant benefits, particularly its capacity to deliver a thorough and detailed examination of a specific case or a limited set of cases,

allowing for a deep exploration of complex issues. This approach allows for a thorough exploration of complex issues and offers rich contextual insights (Yin, 2024). By examining a specific instance within its actual environment, case studies reveal the interplay of various factors that influence outcomes, providing critical contextual analysis essential for interpretation (Stake, 2010).

Additionally, the flexibility inherent in case studies permits the integration of multiple data sources, such as interviews, observations, and documents, resulting in a multifaceted perspective on the research problem and enhancing the validity of findings through triangulation (Baxter & Jack, 2021). Moreover, case studies play a crucial role in theory development, particularly for exploring new or under-researched phenomena, as they can generate hypotheses and establish theoretical frameworks rooted in empirical evidence (Yin, 2024).

DISADVANTAGES OF THE CASE STUDY DESIGN

The case study design has several disadvantages, the most notable being its limited generalisability. Findings from case studies are often specific to the case in question and may not easily apply to other contexts due to the focus on a small number of cases (Baxter & Jack, 2021). Moreover, the in-depth nature of case studies can introduce potential biases, as the researcher's interpretations and perspectives might shape the findings, which could compromise the consistency and trustworthiness of the results (Finlay, 2020).

Case studies are also time-intensive, requiring extensive data collection and analysis, which can narrow the scope of the research and extend its duration (Yin, 2024). Moreover, the unique focus and context of each case can make replication challenging, as the specific circumstances of one case may not be easily reproduced in another study (Stake, 2010).

3.5 Research Paradigm

Paradigms are perspectives or ways of looking at reality, and they are frames of reference used to organise our observation and reasoning (Kivunja & Kuyini, 2017). In other words, paradigms are models or frameworks for observations and understanding that shape both what we see and how we understand it. A paradigm also provides the lens through which the researcher endeavors to understand, make

meaning, and interpret contexts and phenomena (Morgan, 2014). A research paradigm additionally sets the context for an investigator's study.

A paradigm is built upon four fundamental components: ontology, epistemology, methodology, and methods. A paradigm is a basic belief system and theoretical framework with assumptions about the four components.

Ontology

Ontology refers to “the nature of our beliefs about reality” (Shukla, 2016). Researchers have assumptions (sometimes implicit) about reality, how it exists, and what can be known about it. It is the ontological question that leads a researcher to inquire what kind of reality exists: “A singular, verifiable reality and truth socially constructed multiple realities” (Ponto, 2015).

Epistemology

Epistemology refers to “the branch of philosophy that studies the nature of knowledge and the process by which knowledge is acquired and validated” (Aspers & Corte, 2019). It is concerned with “the nature and forms [of knowledge], how it can be acquired and how communicated to other human beings” (Shulka, 2016). It is the epistemological question that leads a researcher to debate “the possibility and desirability of objectivity, subjectivity, causality, validity, generalisability” (Goertzen, 2017).

Adhering to an ontological belief system (explicitly or implicitly) guides one to certain epistemological assumptions. Therefore, if a singular verifiable truth is assumed, “then the posture of the knower must be one of objective detachment or value freedom to be able to discover ‘how things are’ and ‘how things work’” (Taherdoost, 2021). Conversely, belief in socially constructed multiple realities leads researchers to reject the notion that people should be studied like objects of natural sciences; they get involved with the subjects and try and understand phenomena in their contexts.

Methodology

Methodology is “an articulated, theoretically informed approach to the production of data” (Aspers and Corte, 2019). It refers to the study and critical analysis of data production techniques. It is the “strategy, plan of action, process or design” that informs one's choice of research methods (Plummer, 2017). It “is concerned with the

discussion of how a particular piece of research should be undertaken” (Ponto, 2015). It guides the researcher in deciding what type of data is required for a study and which data collection tools will be most appropriate for his/her study. It is the methodological question that leads the researcher to ask how the world should be studied.

Methods

Methods are specific means of collecting and analysing data, such as questionnaires and open-ended interviews (Shukla, 2020). What methods to use for a research project will depend on the design of that project and the researcher’s theoretical mindset. However, it must be noted that the use of particular methods does not entail ontological and epistemological assumptions.

There are three different approaches to educational research: positivism, Interpretivism, and Critical theory.

Positivism approach

The term positivism refers to a branch of philosophy that rose to prominence during the early nineteenth century because of the works of the French philosopher Auguste Comte (Goertzen, 2017). Positivism assumes that reality exists independently of humans. It is not mediated by our senses and it is governed by immutable laws. The ontological position of positivists is that of realism. Positivists strive to understand the social world like the natural world. In nature, there is a cause-effect relationship between phenomena, and once established, they can be predicted with certainty in the future.

For positivists, the same applies to the social world. Because reality is context-free, different researchers working in different times and places will converge to the same conclusions about a given phenomenon. The epistemological position of positivists is that of objectivism. Researchers come in as objective observers to study phenomena that exist independently of them, and they do not affect or disturb what is being observed. Positivist methodology relies heavily on experimentation. Hypotheses are put forward in propositional or question form about the causal relation between phenomena.

Interpretivism approach

Interpretivism is a “response to the over-dominance of positivism” (Plummer, 2017). Interpretivism rejects the notion that a single, verifiable reality exists independent of our senses. Interpretive ontology is anti-foundationalist. It refuses “to adopt any permanent, unvarying (or foundational) standards by which truth can be universally known” (Lee and Landers, 2022). Instead, interpretivists believe in socially constructed multiple realities.

Truth and reality are created, not discovered. It is not possible to know reality as it is because it is always mediated by our senses. Interpretive epistemology is subjective. External reality cannot be directly accessible to observers without being contaminated by their worldviews, concepts, backgrounds, etc. The goal of interpretive research is not to discover universal, context and value free knowledge and truth but to try to understand the interpretations of individuals about the social phenomena they interact with.

Interpretive methodology requires that social phenomena be understood “through the eyes of the participants rather than the researcher” (Loeb, Dynarski, McFarland, Morris, Reardon & Reber, 2017). The goal of interpretive methodology is to understand social phenomena in their context. Interpretivists collect mostly qualitative data from participants over an extended time, as in ethnography and case studies.

Interpretive researchers employ methods that generate qualitative data, and although numerical data could be involved, they are not relied upon. Examples of data collection methods that yield qualitative data include open-ended interviews with varying degrees of structure (standardized open-ended interviews, semi-standardized open-ended interviews, and informal conversational interviews), observations, field notes, personal notes, documents, etc. Data is mostly verbal instead of statistical, and it is usually audio/video recorded to “preserve the events in a fairly authentic manner for subsequent data analysis” (Aspers & Corte, 2019).

Critical Theory approach

Critical theory originates from the works of a group of twentieth-century authors who were affiliated with the Institute of Social Research at the University of Frankfurt, hence the name ‘the Frankfurt School. They include Herbert Marcuse, Theodor Adorno, Max Horkheimer, Erich Fromm and later Jürgen Habermas. The ontological position of

critical theorists is that of historical realism. It is assumed that a reality exists, but it has been shaped by cultural, political, ethnic, gender, and religious factors which interact with each other to create a social system.

Epistemologically, critical theory is subjective in that it assumes that no object can be researched without being affected by the researcher. Critical educational researchers try to be self-conscious of their epistemological presuppositions and communicate them clearly when entering an investigation so “no one is confused concerning the epistemological and political baggage they bring with them to the research site” (Aspers and Corte, 2019).

This study employed an interpretivism paradigm. The interpretivism paradigm, sometimes known as the "emic perspective" or the "inside perspective", aims to comprehend people's lived experiences from their point of view (Hennink et al., 2011). Male (2015) emphasises that the interpretive paradigm recognises that reality is socially constructed as people's experiences occur within social, cultural, historical, or personal contexts. The interpretive paradigm was chosen by the researcher because it highlights the value of observation and interpretation in comprehending the social world, which is a crucial aspect of qualitative research. Interpretivism is more concerned with detailed variables and contextual aspects (Alharahsheh & Pius, 2020).

In addition, Male (2015) states that the interpretivism paradigm recognises the importance of a broader context in people's lives. It questions whether the behaviour of people can be studied outside the context in which they live (Male, 2015). Furthermore, the interpretive paradigm recognises that individuals have subjective perceptions and experiences of reality, leading to the possibility of various viewpoints on reality as opposed to a single truth. Furthermore, Cohen, Manion, and Morrison (2011) conceive that in the interpretivism paradigm, there is no single truth, but there are multiple realities that exist. Therefore, people's actions are underpinned by their experiences. This paradigm focuses on the lived experiences of participants and reinforces the use of phenomenology as a theoretical framework.

The rationale behind the choice of the interpretivism paradigm was that it would enable me to investigate and interpret the difficulties that are faced by Grade 10 SEPHL learners when learning poetry. As an interpretive researcher, I wanted to understand the difficulties of learners when learning poetry through their perceptions, views, and experiences. The interpretive paradigm lets researchers perceive the world through

the views and experiences of the participants and allows the researcher to explore their world by interpreting their understanding of a phenomenon (Thanh & Thanh, 2015). The interpretive paradigm is cohesive with the qualitative research methodology, hence its importance in this study.

According to Thanh and Thanh (2015), the interpretivist paradigm and qualitative research approach are interrelated. This means that researchers interpret the experiences of the participants through lesson observations and interviews, which are the data collection methods of qualitative research. Thanh and Thanh (2015) further claim that the qualitative research approach provides interpretivist researchers with more information to fully understand the contexts. As an interpretivist researcher, this paradigm helped the current researcher discover the contributing factors to the difficulties experienced by Grade 10 learners when learning SEPHL poetry.

3.6 Population and Sampling

3.6.1 Population

In research, population is the total number of a group, while sampling is the selected number from the group. Phajane (2012:57) defines population as “the whole group of people or set of objects and events an investigator wants to study. It represents the complete set of elements that the researcher aims to study and draw conclusions about (Jilcha Sileyew, 2020; Garg, 2016). Defining the population is a critical step in research design as it sets the boundaries and scope of the study's findings. In teaching and learning research, the population could be any specific group of interest, such as students, teachers, schools, or educational programmes.

The research study took place at Magatle Circuit, Limpopo Province. Magatle Circuit comprises 12 sparsely distributed secondary schools that offer Sepedi as a Home Language. The school had a total of 489 learners and 14 teachers. The targeted population was Grade 10 learners, who were 84 in number. The classes were divided into two groups: Grade 10A and Grade 10B.

3.6.2 Sampling

In research, a sample refers to a subset of the population that is selected for study purposes. The sample represents a smaller, manageable group that researchers use to make inferences and draw conclusions about the entire population (Taherdoost, 2018, Bhardwaj, 2019). Sampling involves making decisions about which people,

settings, and behaviours one wishes to make use of for the research (Bartram, 2010). Samples are selected out from the total group". According to Yunus and Tambi (2013:34), "the process of selecting part of a group under study is known as sampling". Since studying the entire population can be impractical, time-consuming, and costly, researchers use samples to gather data and conduct analyses that provide insights into the characteristics and behaviours of the larger group (Ponto, 2015).

The main types of sampling in qualitative research are purposive sampling, snowball sampling, convenient sampling, volunteer sampling, non-probability, and random or probability sampling (Cohen et al., 2011).

Purposive sampling is also known as judgement sampling, purposive sampling is the intentional selection of a participant because of the characteristics and qualities the individual possesses (Etikan et al., 2016). The criteria for selecting the individual may vary, including seeking a specific narrative to explore, a common experience with a phenomenon, membership in a culture, or being in a position to assist in developing a theory (Creswell, 2013).

The common denominator is that everyone is selected because that individual is known to have a specific quality that is of interest to the investigator. Due to the nature of the sampling method, purposive sampling is most often seen within qualitative research designs (Patton, 2015). It bears repeating that purposive sampling methods do not contribute to generalizing results to the population of interest.

Snowball sampling is also known as chain sampling, chain-referral sampling, or network sampling, Snowball sampling describes the non-probability sampling method of study participants recruiting future subjects from amongst those within their sphere of influence (Sharma, 2017). Snowball sampling is effective at reaching populations that are hard-to-reach or hard-to-ask, allowing members of the hidden population to conduct the recruiting on the researcher's behalf. Snowball sampling is accomplished by the identification of one or more individuals that represent the population of interest. These individuals are then asked to seek participation from others who are like them. The snowball (or chain) continues as the second-generation participant recruits a third tier of participants meeting the criteria, and so forth, until data collection is complete.

Convenience sampling is characterized by selecting participants based upon their proximity to the researcher in which the researcher recruits from an opportune

sampling frame. An issue arising from the use of convenience sampling is that the sample rarely represents the population of interest, as it does not offer the randomness and diversity that exists within the population of interest. Convenience samples often are from the same geographic region, share similar socioeconomic characteristics, and regularly have similar racial or ethnic backgrounds (Emerson, 2015).

Volunteer sampling seeks out participants for a study based upon the participant's self-selection to provide data. Unlike convenience sampling, in which the localized sampling frame is proactively recruited by the researcher for participation, volunteer sampling occurs when the individual comes across the opportunity to participate in the research and opts into the study (Fricker, 2016). The characteristic of opting-in to a study is unique to volunteer sampling, as the participant chooses to provide data, often based upon an open advertisement or broad-based solicitation for participants. All other sampling methods select the participant to participate, and then the participant can opt out of the study either by non-response to the participation offer or by non-participation in part or in whole once included in the study. Volunteer sampling is associated with self-selection bias, which is a threat to the external validity of the study

Non-probability sampling is more suited to addressing these populations (Bacher et al., 2019). Such groups may include ethnic groups, sexual minorities, stigmatized populations, substance abusers, mobile populations, and others who do not readily identify themselves or do not present themselves as distinct or organized populations. To investigate these populations, non-probability sampling methods are more practical for finding and collecting data to complete research. The benefit of these sampling methods is that they afford access to the necessary groups of people, but this access is not without shortcomings, as the results of studies that utilize non-probability sampling methods are not generalizable to the broader population of interest.

Random (Probability Sampling) Before deciding on whom to select for the inquiry and how to select the sample, qualitative researchers must decide what the objective of the study is (Shringarpure and Xing, 2014). If the objective of the study is to generalise the interpretations to a population, then the researcher should attempt to select a sample that is both random and large (Shringarpure and Xing, 2014). There are five random sampling designs: simple random sampling, stratified random sampling, cluster random sampling, systematic random sampling, and multi-stage random sampling.

Bhardwaj (2019) postulated that with simple random sampling respondents are selected in such a way that every person in the population has the same probability of being selected for the study, and the selection of the individual does not affect the selection of any other individual (i.e., independence). Stratified random sampling represents a sampling design in which a population is divided into sub-populations such that members of each sub-population are relatively homogeneous concerning one or more characteristics and relatively heterogeneous from members of all other sub-groups concerning this/these characteristics. To obtain a stratified random sampling, the sampling frame is first divided into subpopulations, or strata. Next, a random sample is selected from each stratum. The goal of stratified random sampling is to select a sample in such a way that the target sub-groups are represented in the sample in the same proportion that they exist in the population (Lee and Landers, 2022).

Cluster random sampling is a method of randomly selecting clusters of individuals instead of randomly selecting individuals one at a time. Systematic random sampling is a sampling method in which an individual is selected from a list by choosing every k th sampling frame member, where k represents the population size divided by the desired sample size (Bhardwaj, 2019). Multi-stage random sampling involves selecting a sample in two or more stages because either the population is relatively large, or its members cannot easily be identified. In multi-stage random sampling, the first stage often involves cluster sampling, whereas subsequent stages involve simple random sampling, stratified random sampling, cluster random sampling, and/or systematic random sampling.

The researcher used probability sampling, whereby simple random sampling was followed. By simple random sampling, the researcher sampled learners from both Grades 10A and 10B. The researcher wrote numbers from 1 up to 84 on pieces of paper and put them in the bucket. The learners who picked numbers 1 to 8 participated in the study. By so doing, the researcher gave all learners an equal opportunity to participate in the study. The advantage of using a sample is that it allows researchers to study a smaller group while still making reasonable assumptions about the larger population (Andrade, 2020).

Two (2) teachers were sampled purposively. In purposive sampling, a particular case is chosen because it demonstrates some characteristics that are of interest to a

particular study (Strydom & Delpont, 2011). Purposive sampling simply means that participants are selected because of some defining characteristics that make them the holders of the data needed to answer the research questions (Nieuwenhuis, 2016). In this case, the two teachers were chosen by being Sepedi HL teachers in the school.

Sampling, in the realm of qualitative study, is primarily to “collect specific cases, events, or actions that can clarify or deepen the researcher’s understanding about the phenomenon under study” (Ishak & Bakar, 2014, p. 29). According to Ishak & Bakar (2014), qualitative researchers often opt for non-probability sampling for this reason. Flick (2009) avers that the individuals chosen for study in qualitative case studies such as these, are not chosen for their generalisability but instead for their relevance to the topic being researched. It is also, therefore, a practice that resides within.

The tables below illustrate the classification of the sample.

Table 1: Representation of learners

Gender	Age	No. of years in a grade
Male	15	1
Male	17	2
Male	17	2
Female	15	1
Female	16	1
Female	15	1
Female	18	2
Female	16	1

Table 2: Teachers

Gender	Age	No. of years teaching Sepedi	Qualifications
Male	53	10 years	Diploma in Education
Female	62	8	Diploma in Education

3.7 Data Collection

Creswell and Poth (2022) state that data collection is an essential aspect of any research process, and it determines the success of a study. This includes collecting data that will be analyzed to answer research questions, test hypotheses, and ultimately translate into research objectives. Since data collection methods have a direct impact on the quality and relevancy of the data obtained in a study, proper research methods need to be established.

Different types of data need different methods of collection, like quantitative, qualitative, primary, and secondary data. Each method, however, has its specific advantages and could be deemed the best based on the specific circumstances surrounding the research problem, objectives, data required, etc. Nevertheless, choosing between them can be tricky with their pros and cons.

Explanations of qualitative data is information that is not numeric and cannot be quantified, but rather communicated through words, descriptions, and observations. This type of data provides answers to the how and why questions that seek understanding of phenomena on feelings, perceptions, and emotions. Qualitative data is typically collected using semi-structured methods such as interviews, observation, document review, and in-depth interviews (Taherdoost, 2021). This kind of data is often collected using audiotapes, sketches, notes, and photographs.

There are two major types of data collection methods: Primary Data Collection Methods and secondary Data Collection Methods. Primary data is new, first-hand data collected by the researcher directly for their specific research purpose. Since this data has not been modified by others, primary data is usually more reliable, valid, and objective than secondary data. Excellent primary data needs are such that they cannot be met from the existing sources. Common methods of collecting primary data include experiments, surveys, interviews, and questionnaires.

Secondary data refers to data that has been collected by other sources that may not be related to the current research (Hupkens S, Goumans M, Derkx P et al., 2019). One place where this type of data is applied is in literature reviews to establish the basis of a study, to compare findings, or to gain some background information. Compared to primary data, secondary data has the advantage of being relatively cheaper and easier to acquire, but this does not mean that it is always accurate or useful for the current research. Researchers should always check the validity of the

secondary data source. Common methods of secondary data include records, books, research articles, and internet sources.

Creswell (2016:114) alluded that data collection steps involve setting boundaries for the study, collecting information through interviews and documents, and establishing the protocol for recording the information. Types of primary data collection methods are questionnaires, interviews, focus groups, observation, surveys, case studies, and experimental methods. Data was collected through lesson observations and semi-structured interviews. The researcher chose these two qualitative data collection tools because they enabled me to get more details about the identified problem.

3.7.1 Observations

Zohrabi (2013) defines observation as a research method that enables a researcher to systematically observe and record people's behaviour, actions, and interactions. The researcher chose this method of data collection as it allowed her to "obtain a detailed description of social settings or events to situate people's behaviour within their socio-cultural context (Hennink et al., 2011:170). Qualitative observation is important in identifying how people behave and what they do in reality as opposed to what they say they do. Qualitative observation is widely used where the research expects the data generated to be both rich (detailed and in-depth) and plentiful. In this sense, the researcher must act as a novice and assume that everything they see is important because by making detailed observations, they will allow the reality of what they are observing to emerge (Smit and Onwuegbuzie, 2018).

We have different types of observations, namely naturalistic observation, non-participant observation, and participant observation. Naturalistic observation, as the name suggests, naturalistic observation is observation that takes place in the natural environment of the observed subject. This does not mean that the observation takes place out in nature; rather, it takes place where the people being observed are naturally found. Such observations may be very informative on their own or might be used to prime future research, e.g., a quantitative enquiry (Creswell and Poth, 2017). Notably, naturalistic observation might involve the observers observing what is going on; however, their very presence can alter how people behave (Pope and Mays, 2020).

Non-participant observation observes without any involvement in human interaction in the field. This role may not seem to give a full understanding of the social reality, but the researchers adjust their roles depending on requirements of the specific case (Ciesielska, Boström, and Öhlander 2018). In non-participant observation, the observer takes a vantage position, from where he can observe in detail the behavior of the subjects, with least disturbance to group. When the observer is observing in such a manner that his presence may be unknown to the people he is observing, such observation is described as disguised observation.

Participant observation is a variation on the theme of naturalistic observation where the observer participates in the activity that they are observing. There are two main approaches to participant observation: overt and covert. In overt participant observation, the researcher makes it clear what they are doing, usually gains some form of consent, and may observe a group over some time or as a once-off or for a limited time. Observing over a while, even overtly, does mean that the people being observed become used to seeing the researcher and revert to their usual ways of behaving (Ellis, 2022). Covert observation is much less common in health and social care research because of issues with obtaining consent. In covert observation, the subjects/group being observed are not aware that they are being observed. Participant observation could be covert observation as the observer is a participant in the group and their activities.

The researcher chose participant observation because she became a part of the group under observation. The researcher shares the situation as an attentive listener, recording and interpreting the behavior of the group. The researcher gets a feel of the activities of the group like any member. After obtaining permission from the school principal and teachers, as well as consent from the learner's parents, the researcher became a participant observer. Adosi (2020) defines participant observation as the process of learning through exposure to or involvement in the day-to-day or routine activities of participants in the research setting. The researcher was able to participate in the lives of the participants to observe how they behaved according to their norms and standards. The researcher adopted certain social roles while maintaining sufficient distance to observe the participants in their natural context. The researcher used an observation schedule and voice recording to collect the data.

The researcher used lesson observations to look closely at the methods that teachers used to teach poetry. The observations were also used to study the interaction between teachers and learners during the lesson and the movement or actions of learners during poetry lessons. Observations were a powerful tool for gaining insight into classroom situations during poetry lessons. Thus, the observations were used to record and verify what was later expressed or emphasised in the interviews. Appendix G shows the lesson observation schedule.

Advantages of observations

Observational methods provide firsthand data about behaviors and interactions. Observers engage with participants in their natural environment, capturing genuine behaviors. Observations can be adapted to various settings and situations, providing a more natural atmosphere for data collection. By observing directly, researchers can minimize some biases associated with self-reported data. Large samples can be covered, potentially allowing findings to be generalized to broader populations. When conducted properly, observations can yield precise and reliable data (Hupken et al 2019).

Disadvantages of observations

Observational methods can require significant time and effort, making them less economical. Effective training is crucial to ensure that observers are skilled in data collection and analysis. Observers might selectively record data or introduce bias, which can distort findings. Qualitative data from observations may sometimes be unreliable due to misrepresentation or subjective interpretation. Observations may not account for processes and changes over time and may not be suitable for studying novel concepts (Kabir, 2016).

3.7.2 Interviews

According to Maruster and Gijzenberg (2013:140), an interview refers to a form of conversation between the researcher and participants. A basic way of gathering data is through interviews, which entail questioning participants and noting down their answers. One consequence of this is that interviews provide researchers the ability to gain more detailed and private information than questionnaires, which are completed indirectly. The ability to administer questionnaires does not necessitate the same level of skill as interviewing since that is not a critical element. Different types of interviews

can be conducted one-on-one or in a group and can take place in person, by telephone or through a computer. Each method has its own set of advantages and disadvantages.

Interviews can be divided into three main types we have structured, semi-structured, and unstructured interviews. Each type serves different research purposes and is suited to different stages of the research process. Participants are asked a predetermined set of standardized questions during structured interviews (Kabir, 2016). These questions are pre-written, and there are usually few open-ended options and a restricted range of possible answers. When a thorough understanding of the research issue is already established, as is the case with a large body of literature, structured interviews might be helpful. This kind of interview is frequently employed when the goal is to gather data that can be readily compared across various participants or to validate results from less organized approaches.

Pandey & Pandey (2015) alluded that unstructured interviews are informal and do not follow a specific format or guide. These interviews are more like casual conversations where the interviewer takes brief notes or tries to remember the responses. Furthermore, Pandey & Pandey (2015) state that unstructured interviews are particularly useful in exploratory research when there is limited literature available on the topic. They allow for the natural flow of conversation and are often used in field observations. Due to their informal nature, these interviews can help build trust between the interviewer and interviewee, which can lead to more open and honest responses. The data collected through unstructured interviews often provides deep insights into the participants' experiences and perspectives, which can be valuable for understanding new or complex phenomena.

Semi-structured interviews are formal and guided by a pre-determined set of questions, but they allow for flexibility. Interviewers can follow the guide but are also able to probe further based on the participants' responses, enabling the collection of additional relevant information (Taherdoost, 2021). This method is particularly useful when researchers need to gather clear, comparable, and reliable qualitative data in a single session. Semi-structured interviews are ideal when exploring complex topics like culture or personal experiences, or when setting the stage for more structured research methods, such as surveys.

Leedy and Ormrod (2015) refer to semi-structured interviews as types of interviews whereby a researcher directly asks invariable questions but also asks individually modified follow-up questions to accumulate clarity regarding specific responses. The researcher chose semi-structured interviews as they allow flexibility. The researcher conducted semi-structured interviews with eight learners to get a detailed description of the challenges they faced in learning poetry and answering poetry questions. The researcher also conducted interviews with two Sepedi HL teachers. All interviews were voice recorded using a digital device. A voice recorder was used during the interviews for the accurate collection of data and to ensure that all data were correctly captured from the participants. Appendix H and I show interview questions.

Advantages of interviews

Interviews are particularly useful for efficiently obtaining rich, detailed data. As Creswell and Poth (2022) highlight, interviews enable researchers to explore complex phenomena and gain valuable insights, making them a powerful tool in qualitative research. Their interactive nature encourages active engagement between the interviewer and participant, allowing for deeper exploration of the underlying meanings behind responses. Additionally, the researcher plays a pivotal role in interpreting the context of participants' answers, further enhancing the quality of the data collected (Jacob & Furgerson, 2023).

Disadvantages of interviews

Interviews can be time-intensive and challenging, necessitating careful management to maintain a balance between structure and flexibility (Yegidis et al., 2022). The personal nature of interviews necessitates participant cooperation, which can vary, and maintaining a neutral yet encouraging stance can be difficult (Creswell & Poth, 2022). To mitigate these challenges, the researcher made it a priority to create a welcoming atmosphere for the participants, ensuring the interviews were both structured and conducted within a 60-minute timeframe. This approach proved essential in facilitating an in-depth exploration of the experiences and viewpoints of the SEPHL teachers involved in the study.

3.8 Data Analysis

Data analysis is when the investigator organises all the collected data to make it more comprehensible and controllable (Modiba, 2018). It is also asserted by Leedy and Ormrod (2011) that data analysis focuses on the phenomenon that an investigator seeks to comprehend in-depth regardless of the sum of sites, participants, and documents for the study.

The first section of the data analysis tested whether the sample was representative enough in terms of age, grade, and gender. The second section of the data analysis established whether the lesson observed used appropriate texts. The third section explored the learners' overall credibility in their responses. Finally, the analysis discussed whether the methods teachers used in their poetry lessons had any effect on the learners' performance, motivation, and attitude toward poetry.

Maree (2020) emphasises the importance of a structured data analysis process that includes the stages of data preparation, coding, thematic analysis, and interpretation. During data preparation, the raw data from interviews, observations, and documents were organised and transcribed, making it easier for further analysis (Braun & Clarke, 2022). This process ensures that rich, detailed information is captured from the context (Maree, 2020), allowing the researcher to assemble and interpret the data coherently and insightfully. As Patton (2019) explains, qualitative data analysis entails observing patterns, gathering relevant details, and reflecting on significant themes to derive insights. This process includes observing, recording interviews, writing field notes, and gathering relevant documents. The researcher ensured meticulous organisation by keeping all data – such as field notes and interview recordings – separate and marked with identifying characteristics such as time, location, method, and purpose of collection.

This process involved recognising core themes and developing a structured framework to communicate the main insights from the findings. Data were broken down and sorted into manageable pieces and organised by types, classes, sequences, processes, patterns, or wholes. Audio recordings were transcribed verbatim to ensure accuracy, with thorough review of the data through repeated reading and listening. The researcher also employed “memoing”, which entails writing reflective notes about insights gained from the data by keeping a journal to capture my observations and facilitate deeper understanding (Braun & Clarke, 2022; Saldana,

2021). The researcher engaged in a meticulous process of carefully analysing the transcribed data by reading it thoroughly and organising it into meaningful analytical units. This involved defining and marking data segments with symbols, descriptive terms, or unique identifiers and assigning codes or labels to significant segments.

Data were analysed using an inductive thematic analysis approach, which includes data reduction through coding, categorisation, and theme identification (Braun & Clarke, 2022). The coding process began with colour coding the transcribed audio recordings. This method required a detailed, word-by-word examination of the text to ensure accuracy. Colour coding facilitated the efficient retrieval and collection of text segments, allowing me to examine and compare sorted data across different cases. This approach, known as open coding, is described by Saldana (2021) as time-consuming and meticulous but essential for developing a detailed and structured conceptual data model.

3.8.1 Non-Participant Lesson Observation

Lesson observations were done using a lesson schedule and they were recorded electronically. The data was transcribed and analysed using content analysis. The researcher used this analysis technique because it enabled her to analyse the poetry content delivered to learners.

3.8.2 Semi-Structured Interviews

Data was collected through electronic recording. The researcher used thematic analysis and content analysis to analyse data from the interviews. After conducting the interviews, the data was transcribed according to the themes that emerged.

Content analysis involved analysing the data gathered concerning content wherein the researcher looked for open-ended responses. Content analysis is defined as “a process that involves analysing text concerning content relating to meaning” (Neuendorf 2011). This means that through paraphrasing or interpretation and themes, the learners could make meaning of the content within a specific context. Such information would be transcribed as was undertaken through interviews with teachers, as reflected in the schedules.

3.9 QUALITY CRITERIA

In this study, issues of credibility, transferability, dependability, and conformability were taken into consideration.

3.9.1 Credibility

Cope (2014:89) refers to credibility as “the truth of the data or the participant views and interpretation and presentation of them by the researcher”. This means that the researcher’s findings and participants’ experiences should be verified by other approaches, for example, observations and audit trails. In the context of this study, credibility focused on assessing whether the findings of the study epitomised a credible interpretation of the participants’ views with concern for the difficulties of teaching and learning poetry in Grade 10.

Korstjens and Moser (2018) state that member checking is key in ensuring the credibility of a study. Member checking involves allowing participants to read the transcription of their interview to ensure that they have been accurately recorded. In this context, the researcher went back to the participants with the transcripts for them to confirm that the researcher had not misinterpreted their responses. The participants were also allowed to adjust their responses where needed. The researcher kept the recordings safe for verification purposes and to ensure that the data was verified to show that the findings were accurate.

3.9.2 Transferability

The degree to which the results of qualitative research can be transferred to other contexts or settings with other respondents is referred to as transferability. The researcher facilitates the transferability judgment by a potential user through thick description (Korstjens & Moser, 2018). According to O’Brien et al. (2014), transferability entails ensuring that the findings of the study can be applied to other similar situations. The researcher ensured transferability by providing enough data in the study, such as appendices, so that other researchers may use them when researching a similar or related topic. Other researchers can also use the study in the future when they are investigating the same topic.

3.9.3 Confirmability

Cope (2014:89) refers to confirmability as “the researcher’s ability to demonstrate that the data represents the participants’ responses and not the researcher’s biases or viewpoints”. Confirmability was more about the objectivity of this study. In this context, it was more about how well the study’s findings were sustained by the data generated (Creswell, 2014; Rubin & Rubin, 2012).

Keeping research tools such as observation schedules, voice records, and interview schedules was part of minimising research bias (Maruster & Gijsenberg 2013). The researcher kept the recordings, schedules, observation schedules, and transcripts safe in case they were required for further confirmability.

3.9.4 Dependability

Dependability is the stability of findings over time. It involves participants’ evaluation of the findings, interpretation, and recommendations of the study such that all are supported by the data collected from participants (Korstjens & Moser, 2017). Dependability was allied to assessing the quality of the process of integrating data generation, analysis of data, and phenomenological framework as the perspective behind this study. It is about the consistency of data over time and whether other researchers can agree on the findings and repeat the work.

Modiba (2018) recommended that dependability can be addressed by providing a rich description of the research procedures and instruments used so that other researchers may be able to collect data in similar ways. In addition, researchers may address dependability by conducting a new study on participants with similar demographic variables, asking similar questions, and similarly coding data to the original study (Cope, 2014). The researcher gave a detailed description of the research methodology used in this study. Furthermore, the researcher fully explained the data collection instruments used in this study, i.e., observations and interviews.

3.10 ETHICAL CONSIDERATION

According to Rani and Sharma (2012), ethics are principles of conduct that are considered correct, especially those of a given profession or group. The researcher saw it befitting to follow this code of conduct in the study as it ensures protection between the researcher and the participants. These principles of conduct ensure that no one is violated and that the research process is followed accordingly. Maree (2020)

defines ethics as a framework of widely recognised moral principles that govern the appropriate conduct towards experimental subjects, respondents, employers, sponsors, fellow researchers, assistants, and learners. In fieldwork, where research takes place in real-world settings with participants engaged in their everyday roles, strict adherence to these ethical principles is crucial. The following ethical considerations were deemed relevant to the study:

3.10.1 Permission for the study

Before carrying out this study, the researcher applied for ethical clearance from the University of Limpopo so that she could go out to school (see Appendix A). The researcher wrote a letter to the circuit (Appendix B) and school (Appendix D) seeking permission to access the school. The permission helped the researcher to access the research participants, especially those sourced from schools such as Sepedi Departmental Heads, teachers, and learners. This type of permission was obtained from the school principal whose school has been sampled for this study.

3.10.2 Informed Consent

- According to Akaranga and Makau (2016), a consent form implies that participants should know about the research in which they are requested to participate and have the option to refuse to take part. The consent form should provide adequate information on the goal of the study, the expected duration of participation, the study procedures and dangers that subjects may be exposed to, as well as the researcher's credibility (De Vos, Strydom and Delport, 2011). A consent form was given to all participants before taking part in this study. For underage learners, the researcher sought permission from their parents and guardians (see Appendix F).
- The consent form had all the information that participants needed to know beforehand. Learners were also given assent forms after the researcher received their signed consent forms from the parents (see Appendix G). Assent form is a form that is signed by learners also to agree to take part in the study.
- Participants were asked to provide permission to record the interviews and granted it, ensuring transparency and respect for their consent to be recorded.

3.10.3 Voluntary Participation

Gribich (2013) states that the subjects must agree to participate in research. In this study, the agreement was based on full and open information provided to the participants in the language of their choice. The information provided to the participants indicated that participation was voluntary and that participants could withdraw from the study if they felt uncomfortable. The researcher explained to learners that they were free to stop their participation when they no longer felt comfortable.

3.10.4 Anonymity and Confidentiality

According to Strydom (2011), confidentiality means that the researcher and a few other staff members or colleagues, having committed to the matter of confidentiality, will be aware of the participants' identities. On the other hand, implies that no one, including the researcher, will be able to identify the participants afterward. The researcher declared confidentiality with the participants to assure them that the data collected would not be made available to any other unauthorised person (Creswell, 2014). Such data was strictly used for this research purpose only. The researcher committed that she would not use the participants' names, but would use numbers or alphabet, e.g., Learner A and Teacher 1. The information about participants and schools was kept confidential and not reported in such a way that schools or teachers would be identifiable.

3.10.5 Protection from harm

The researcher ensured that participants were safe in all spheres of their lives, i.e., psychologically, physically, legally, and socially. The researcher also ensured that she did not ask questions that might trigger participants' emotions to protect their mental health. The researcher also ensured that the environment used to conduct interviews was conducive and safe to avoid any possible harm. Therefore, the researcher did not report any sensitive data that may lead to legal risks or breach of privacy.

3.11 Conclusion

Chapter three presented the research methodology. The focus was on the research methodology, the design, population and sampling, data collection methods, data analysis, quality assurance, and ethical considerations. The qualitative research, informed by interpretivists, was used to gain a deeper understanding of the difficulties

that learners experienced when learning poetry. The interpretivist paradigm enabled the researcher to interpret the context and the responses of the participants and to gain more understanding of their challenges. The researcher used observations and interviews to gain a deeper understanding.

CHAPTER 4: DATA PRESENTATION, ANALYSIS, AND DISCUSSIONS

4.1 Introduction

The previous chapter dealt with the research methodologies. In this chapter, the researcher analyses and discusses the findings of the data collected. The thematic data analysis method was followed to analyse data.

4.2 Data Analysis

Data analysis is the process of organising all the data collected to be more comprehensible and controllable (Modiba, 2018). This process focuses on the phenomenon that an investigator sought to comprehend in-depth regardless of the sum of sites, participants, and documents for the study (Leedy & Ormord, 2011). For this study, inductive coding was suitable because it allowed the researcher to make codes based on the responses received from interviews and observations. It allowed the researcher to break down collected data into smaller samples which will make it easy for readers to read and comprehend the findings. The data from semi-structured interviews were transcribed from the voice recorder and, together with data from observation reports were analysed thematically.

The researcher followed the following six phases of thematic data analysis to analyse data from both the semi-structured interviews and observations, as developed by Braun and Clarke (2019):

Phase 1: Understanding the data: The researcher first familiarised herself with the data by reading and re-reading the different interview responses and observation reports and writing down the ideas. The purpose of this step was to get engaged with the data and begin thinking about the prevalent topics discussed.

Phase 2: Creation of initial themes of the data: The researcher clustered the codes that are similar or have a relationship to one another. After the codes had been clustered together, the researcher labeled them based on the meaning or relationship shared among the codes. The labels then formed the themes.

Phase 3: Coding the data. The initial codes that were used to identify the different themes that emerged from reading the texts were generated. After familiarising with the data, the researcher began coding the data.

Phase 4: Review of initial themes: The researcher reviewed the themes against the data. This process made sure that all themes captured the meaningful aspects of the data without missing any important details. Once the themes were confirmed to represent the data, the researcher moved on to the next phase.

Phase 5: Naming and defining the themes. This process involves utilising the labels created for the themes. Each of the themes was named and defined as an ongoing process to enable the researcher to refine the themes.

Phase 6: Writing of report: After the themes were defined and named, the researcher began to write up the final report. The researcher presented the findings and interpretation during this phase.

Data analysed following these phases of thematic data analysis will make it easy for readers to relate to and understand the content of the research.

The first section of data analysis tested whether the sample was representative enough in terms of age, grade, and gender, hence the use of simple random sampling for the learners. The second section of the data analysis established whether the lesson observed used appropriate texts. The third section explored the learners' overall credibility in their responses. Finally, the analysis discussed whether the methods teachers used in their poetry lessons had any effect on the learners' performance, motivation, and attitude toward poetry.

4.2.1 Semi-Structured Interviews

Data was captured through an electronic recording device. The researcher used thematic analysis and content analysis to analyse the interview data. After conducting the interviews, the data was transcribed according to the themes that emerged from it.

Content analysis involves analysing the data gathered concerning content wherein the researcher was looking for open-ended responses. Content analysis is defined as a process that involves analysing text concerning content relating to meaning (Adams, 2015). This means that through paraphrasing or interpretation and themes, the learners could make meaning of the content within a specific context. Such information would be transcribed as was undertaken through focus group teacher interviews, as reflected in the schedules.

The interviews were divided into two parts: interviews for teachers and interviews for learners. The researcher reminded participants of the ethical considerations of

confidentiality, anonymity, privacy, voluntary participation, and freedom to withdraw from the study as per the consent letters issued to them and their parents. The participants were also guaranteed that their identities would be protected throughout the interviews with pseudonyms.

4.2.2 Presentation of data from teachers' interviews

Potšišo 1: *Ke eng seo se dirilego gore o be morutiši gona ke dithutwana dife tšeo o ithutetšego tšona?*

Translated: Question 1: What made you want to be a teacher, and what were your major subjects?

Expected response: Participants were expected to talk about what inspired them to become teachers and the subjects they majored in at the tertiary level. The researcher anticipated that all teachers have studied Sepedi as their major subject.

Teachers' responses to question 1

Morutiši A: *Ke bile morutiši wa Sepedi Leleme la Gae ka ge go be go na le tlhokego ya barutiši ba Sepedi. Hlogo ya sekolo wa pele o ile a mpha thuto ya Sepedi gore ke e rute, ya ba gona ke se ruta go ba go fihla le lehono.*

Morutiši B: *Go tloga bonnyaneng, ke gotše ke rata borutiši. Nka re borutiši ke pitšo ya ka. Ke rata go thuša bafsa gore e be batho ba bakaone. Ke nyaka go bona bafsa ba phegelela ebile ba eba batho ba maemo a godimo go mafapha a go fapana. Ke ithutetše go ruta Biology, Agricultural Sciences le Afrikaans. Go bolela nnete, Sepedi se be se tšeelwa fase ebile se sa tšeelwa fase le lehono. Se bonwa bjalo ka thutwana ye bonolo ka ge e le leleme la gae, ebile yo mongwe le yo mongwe a ka se ruta. Ke filwe Sepedi ka ge go be go na le tlhokego ya barutiši ba Sepedi ebile le lehono ke sa ruta Sepedi ka ge ba sa nyake barutiši ba Sepedi ba go lekana palo.*

English version of teachers' responses to question 1

Teacher A: "What made me a teacher is that I wanted to bring change in my community, even though teaching was not my first preference. I just thought of a better way to serve my community, then I decided to study education. My major subjects were geography and agricultural sciences."

The researcher asked a follow-up question after hearing that the teachers' major subjects did not include Sepedi. How did you become a SEPHL teacher? The teacher responded that:

“The former principal allocated me SEPHL as there was a shortage of language teachers. Since then, I became a SEPHL teacher though I do not have any Sepedi qualification”.

Teacher B: “I grew up loving teaching from a young age. I can say that teaching is my calling. I love helping young people become better versions of themselves. I wanted to see young people thriving and becoming professionals in different fields. I majored in biology, agricultural science, and Afrikaans.”

The researcher asked the same follow-up question. How did you become a SEPHL teacher?

The teacher said, “To tell the truth, SEPHL was undermined and is still undermined. It is seen as an easy subject because it is a mother tongue, and anyone can teach it. I was allocated SEPHL because of a shortage of SEPHL teachers, and even today the school does not have enough SEPHL teachers. That is why I am still teaching the subject.”

Both teachers have a passion for teaching. The only problem is that they did not study Sepedi as their major subject. They are currently teaching the subject because it was allocated to them when there was a shortage of Sepedi teachers. The researcher concurs with Teacher B that the Sepedi Home Language is undermined as they have not hired enough teachers who are qualified to teach Sepedi HL. The problem started long ago and is still going on to date. This explains why poetry is found to be a difficult genre for learners and teachers as they are not trained to teach Sepedi. Poetry is a complex genre; therefore, it is required for teachers to be well-trained and know the subject matter.

Potšišo 2: *Ke mekgwa efe yeo o e šomišago ge o ruta theto?*

Karabo yeo e letetšwego: *Potšišo ye e nyaka batšekarolo gore ba hlaloše mekgwa yeo ba e šomišago ka mehla ge ba ruta theto.*

Translated question 2: What methods do you use when teaching poetry?

Expected Response: This question asked the participants to state and elaborate on the methods they employ in their day-to-day teaching of poetry.

Dikarabo tša potšišo ya 2:

Morutiši A: *Ke šomiša puku tlhahlo go ruta barutwana ka lebaka la gore puku ya morutwana ga e na tshedimošo yeo e tseneletšego ya dithekiniki tša theto.*

Morutiši B: *Ke fa barutwana bao ba hlokago dipuku tša go bala maphaphe a direto gomme ka laela bao ba nago le dipuku gore ba bule dipuku ba bale ka setu. Lebaka la gore ba sware direto mo go bona ke gore ba kgone go dibona le gore ba kgone go tšea karolo le go botšiša dipotšišo. Le lengwe lebaka ke gore theto e wela ka fase ga mabokgoni a go bala le go boga. Ke thoma ka go botšiša barutwana dipotšišo pele ke ruta. Ke nyaka go bona gore ke eng seo ba se tsebago. Ke ba fa dinoutse ke fela ke ema ganyanne go ba hlalosešša goba ka fa morutwana yo mongwe sebaka sa go hlaloša.*

English version of teachers' responses to question 2:

Teacher A: "I make use of a study guide to teach learners because the textbook does not have much information on some poetry techniques."

Teacher B: "I give learners who do not have textbooks poetry pamphlets and instruct those who have textbooks to open the book so that they can see the poem and read in silence. The reason for them to have the poem in front of them is for them to see it so that later, during the lesson, I can engage them by asking them questions. I cannot teach poetry without giving them a poem to read. Poetry falls under viewing and reading skills. Therefore, I start by asking learners questions just to check their prior knowledge. I also give them notes and pause in between to explain to them, or I allow another learner to explain in the classroom."

According to the answers given, it seems like both teachers do not know much about methods of teaching. The researcher says this because both teachers cannot point out the methods that they use during poetry. According to Ahmed (2005), teaching methods are the procedures for the planned and organised formation of the processes of science and, therefore, methods of organising and implementing teaching and learning.

There are different types of teaching methods, such as the teacher-centered method, the learner-centered or constructivist approach, differentiated instruction, technology-based learning, project-based learning, group learning, inquiry-based learning, etc. These are the methods that teachers can employ in their lessons to enhance an effective learning environment where learners can learn and apply new concepts and skills. Therefore, teachers must familiarise themselves with teaching methods so that they can be able to know which method works best in their classroom.

In line with the observations, the researcher observed that teacher A uses the traditional method of teaching (teacher-centered method). The teacher dictates what learners learn by explaining everything without involving learners. This method deprives learners of the opportunity to express themselves and to learn on their own. On the other hand, it was observed that Teacher B used an interactive method. The teacher involved learners from the beginning of the lesson until the end. According to Hlabisa (2020), giving learners poems to read at the beginning of the lesson reinforces the idea of in-depth reading and close analysis of texts.

Potšišo 3: *Ke mekgwa efe yeo barutwana ba e kwešišago ka pela?*

Karabo yeo e letetšwego: *Potšišo ye e be e nyaka gore morutiši a fe mekgwa ye mmalwa yeo a bonago e thuša barutwana.*

Translated question 3: Which method/s do apply when teaching poetry that learners understand better?

Expected response: Teachers were expected to list at least two to three teaching methods that they find helpful to learners when learning poetry.

Dikarabo tša potšišo ya 3:

Morutiši A: *Ke šomiša tshwantšhanyo go ruta theto. Se se mpha monyetla wa gore ke kgone go tsenelela ka gare ga theto ke ntšhe le molaetša wa sereto.*

Morutiši B: *Ke ngwala letlapeng, ka sekaseka le go hlaloseša barutwana. Ke laela barutwana gore ba ele hloko le go theeletša ge ke ruta. Le ge e le gore ke lemogile gore ge o ka se ba laele gore ba theeletše, bontši bja barutwana ba raloka, ba ngwalolla seo se ngwadilwego letlapeng ntle le kwešišo. Ge barutwana ba theeletša, ba kgona go dira dinoutse tša bona tšeo ba tlogo kgona go di kwešiša gabotse.*

English version of teachers' responses to question 3

Teacher A: “I use metaphor and simile to teach poetry. This allows me to get to the core of the poem and the message of the poem.”

Teacher B: I write on the board to analyse and explain texts to learners. I instruct learners to pay attention and listen carefully to the lesson presented. However, I observed that if I did not instruct them to listen, most of them ended up playing and copying everything I wrote on the board without understanding. When learners listen to the presentation, they can write their notes and understand the lesson better. This method enables me to finish my lesson on time.”

“When I write on the board, I expect learners to do the same, and then when I stop writing, I give them a few minutes to also wrap up, (this is to accommodate learners who are slow when writing) so that I can further explain the texts and ask questions. This method is the one that is working for my learners.

This teacher put much emphasis on the fact that learners like to play, to copy what is written, and they never revisit their notes. The reason I came up with the strategy of instructing them to stop everything they are doing and listen to the presentation is that I have realised that this strategy enables them to point out what they have learned for the day. I engage my learners by giving them a chance to come and write on the board and explain whatever they have written to their peers. By doing so, learners may not forget the lesson as they were participating in it.”

Teacher A said that they use similes and metaphors as a teaching method. Simile and metaphor are not teaching methods but rather figurative language or figure speech. A metaphor is an implied comparison between two objects without the use of words like or as. A simile is the comparison between things essentially unlike. In simile, the comparison is expressed using some words such as: like, as, then, similar to, or resembles (Yusef, 2017).

Teacher B mentioned two teaching methods, which are teacher-centered and learner-centered. The teacher mentioned that she analyses, explains, and writes on the board (teacher-centered). and she allows learners to explain to the class. It is worth noting that she is the one who analyses the poem for the learners. The motive behind this may be to save time and to avoid prolonged discussions of the poem with learners as discussions consume time. The other reason may be that the teacher assumes the

role of being a teacher by teaching learners everything, which is approved by the teacher-centered approach.

This is in contrast with Vygotsky's theory, which emphasises that people learn to construct new knowledge by discovering new meaning. According to Ngidi (2020), providing learners with explanations and analysis of the poems taught in class obstructs learners' development of knowledge. Robertson and Prelutsky (2017) argue that another strategy that enhances poetry teaching is discussing the vocabulary that is used in different poems with the learners. This allows learners to engage in discussions and build their vocabulary.

Potšišo 4: Le itokišetša bjang thutwana ya lena?

Karabo yeo e letetšwego: *Ba letetšwe go bolela ka seo ba se dirago pele ba e ya phapošing.*

Translated question 4: How do you prepare for your lesson?

Expected response: Participants were expected to talk about what they do before they go to class.

Dikarabo tša potšišo ya 4:

Morutiši A: *Ke thoma ka go ngwala dinoutse tšeo ke di šomišago gomme ka ngwala gape le magato ao ke ilego go a tšea ge ke ruta.*

Morutiši B: *Ke dira dinoutse mo ke sekasekago sereto pele ke e ya phapošing ka gore tše dingwe di nyaka tlhalošo yeo e tseneletšego.*

English version of teachers' responses to question 4

Teacher A: "I prepare my lesson by writing down notes and all the steps that will be followed."

Teacher B: "I prepare my lesson by writing the lesson plan and then start to read and analyse the poem that she is going to teach. I analyse the poem before going to class because some contexts need deeper explanation."

It was found that both teachers prepared for their lessons before going to class. This is vital because learners must acquire the knowledge that they need. Preparing for

class is important as it enables the teacher to organise their lesson well and develop some strategy that will help learners to understand the lesson better.

Potšišo 5: Ke ditlhohlo dife tšeo le kopanago le tšona ge le ruta theto?

Karabo yeo e letetšwego: *Batšeakarolo ba letetšwe go bontšha ditlhohlo tšeo ba kopanago le tšona ge ba ruta theto, tše bjalo ka maikemišetšo a barutwana, mekgwaruta ya barutabana.*

Translated question 5: What challenges do you encounter when teaching poetry?

Expected response: The question expected participants to talk about the challenges they are facing teaching poetry or when assessing learners.

Dikarabo tša potšišo ya 5:

Morutiši A: *Barutwana ga ba bontšhe kgahlego ya go ithuta theto. Barutwana ga ba laetše go ba le šedi ka ge ba sa ele thutwana ya theto hloko, ba tšea nako yentši ba raloka, ebile ke ba kgalema makga a mmalwa. Se sengwe gape ke gore ba tlišitše dithekniki tše diswa tša theto tšeo ke sa di tsebego, e lego tša matšatši a.*

Morutiši B: *Barutwana baka ba tšea nako go kwešiša seo se ngwadilwego ka gare ga theto e ka moo ke palelwago ke go fetša mošomo waka ka nako. Ke palelwa ke go hlalosešša barutwana dikapolelo tšeo di tšwelelago seretong. Barutwana le bona ga ba a tshwenya ge ke ruta gomme ke dula ke ba kgalemela.*

English version of teachers' responses to question 5

Teacher A: "Learners do not show interest in learning poetry. My learners are ignorant because they do not take poetry lessons seriously; they play too much. I must call them to order more often. Again, there are newly introduced poetry techniques that I do not know; I just discovered them recently."

Teacher B: "My learners take time to understand poetry text. As a result, I cannot finish most of my work on time. I struggle to explain to learners the proverbs that are used in the poem. Learners interrupt the lesson as a result, and I keep on reprimanding them."

One of the major challenges that teachers experience is undisciplined learners. Both teachers said that learners make noise during the lesson. Noisemaking is a challenge as learners interrupt the lesson. The researcher has observed that both grades have

troublesome learners who tend to make noise when they do not have an interest in the lesson.

Teachers feel like they are not knowledgeable enough to teach poetry. The work of Fenner (2022) has shown that poetry is an area of the curriculum in which teachers feel most uncertain about their knowledge, most uncomfortable about their methods, and most guilty about both. The teacher's anxiety is then transferred to the learners, then the classroom environment of poetry becomes one of anxiety rather than one of enjoyment (Fenner, 2022).

Potšišo 6: Barutwana ba araba theto ka tsela ya maleba?

Karabo yeo e letetšwego: Barutiši ba letetšwe go bolela seo ba se bonago ge ba ngwadišitše barutwana mešomo ya theto. Ba swanetše go laetša gore barutwana ba bala theto ka kwešišo pele ba ka araba dipotšišo tša go fapana go ya ka maemo a kwešišo a go fapana.

Translated question 6: Do learners answer poetry questions appropriately?

Expected response: Teachers should state the way learners respond to poetry questions. They must state whether learners read poetry with understanding before answering the questions and whether they can answer questions of different cognitive levels.

Dikarabo tša potšišo ya 6:

Morutiši A: Barutwana ba palelwa ke go araba dipotšišo tša theto, kudu tšeo di nago le dikapolelo. Se segolo seo elego gore ke bothata ke gore ga se ba tlwaele ka mokgwa woo letlakalapotšišo le beilwego ka gona.

Morutiši B: Barutwana baka ba palelwa ke go araba theto ka tsela ya maleba, kudu dipotšišo tšeo di nyakago gore ba tšweletše maikutlo. Ba na le hlotlo e kgolo ge ba araba potšišo tša go nyaka tirišo mo go dithekniki tša theto. Ke nagana gore barutwana ka moka swanetše ba tsebe mehuta ya direto ka lebaka la gore ba bangwe ba barutwana ba paella ke go fa mohuta wa theto yeo ba e balago. Ke swanetše gore ke ba fe mešongwana ye mentši ya theto gore ba itlwaetše ka mokgwa woo dipotšišo di botšišiwago ka gona le gore ba tlwaele ka mokgwa wo letlakalapotšišo le lego ka gona.

Translated teachers' responses for question 6

Teacher A: "My learners are still struggling to answer poetry, especially figures of speech. One of their major challenges is that they are not familiar with the structure of the question paper."

Teacher B: "My learners cannot answer poetry properly especially questions that require them to express emotions and feelings. They experience difficulties when answering questions that require the application of poetic devices to the texts. I think all learners must know all types of poems because some learners fail to identify the type of poem that they are reading. I should give more assessment on poetry to familiarise them with the way poetry questions are set because they are also struggling to familiarise themselves with the structure of the question paper."

Poetic language is different from everyday verbal and transcribed language because of its paradox and obscurity. Poets use metaphors, personification, similes, irony, onomatopoeia, apostrophe, allegory, metonymy, paradox and ambiguities, understatements, and overstatements to make their intentions heard. "The function of figurative language is to add beauty and artwork to the poems and also to make the poems more interesting and unique" (Hasanah, 2018 p. v). Poetic expressions add value to poetry and improve the poet's purposes and message. For learners to be able to answer figurative questions in poetry, teachers need to scaffold them through the introduction of metaphoric expression in their everyday teaching.

It is worth noting that for learners to respond to the questions clearly, they need to get used to the way questions are set. In this way, learners will be able to attempt any question if they are familiar with the structure of the question paper. Both teachers have indicated that learners are not familiar with the structure of the question paper, which makes the researcher wonder how they assess learners. The researcher observed that both teachers gave learners page numbers from their poetry text to write an activity. This could explain why learners are not familiar with the structure of the poetry questions. Giving learners previous question papers helps them to familiarise themselves with the structure of the question paper.

Potšišo 7: Le hlohleletša barutwana bjang gore ba rate theto?

Karabo yeo e letetšwego: Barutiši ba letetšwe gore ba hlalose ditsela tšeo ba di šomišago gore barutwana ba be le kgahlego ya go ithuta theto.

Translated question 7: How do you encourage learners to love poetry?

Expected response: I expect teachers to explain the strategies that they use to make learners interested in poetry.

Dikarabo tša potšišo ya 7:

Morutiši A: *Ke ba hlohleletša gore ba bale direto.*

Morutiši B: *Ke rata go ba balela direto ka tsela yeo theto e swanetšwego go balwa ka gona. Ge ke bala sereto ke kwagala eke ke a reta. Ke na le tshepo ya gore ka tsela yeo barutwana ba ka rata theto.*

Translated teachers' responses for question 7:

Teacher A: "I encourage them by letting them read poems."

Teacher B: I love to read poems to them in a manner that the poem should be read. When I read a poem, I make it sound as if I am reciting it. I am confident that in that way learner may fall in love with poetry."

Both teachers love reading poems to learners. They believe that this strategy will make learners love poetry. The researcher has observed that learners lose interest when their teachers read for them. They only pay attention when teachers explain ambiguous words. Thus, teachers should encourage learners to read poems on their own, as this will also enhance their reading skills. Allowing learners to read in class boosts their confidence and fluency and develops their critical thinking as they learn new words.

Teachers should also introduce the use of ICT (Information Communication Technology) in their lessons. We are now living in the Fourth (4th) Industrial Revolution, and as a result, the methods of teaching need to change to move with time. Teachers can integrate ICT into a class by playing music or videos for learners. This can be done using laptops, projectors, Bluetooth speakers, etc. The current generation of learners is glued to cell phones. As such, teachers can channel their focus on downloading poetry lessons or poem audio and share them with learners so that learners can listen to them in their spare time. This could encourage learners to love poetry as they make it part of their lives.

Potšišo 8: Le fa mešongwana ya go ela theto gaka mo bekeng?

Karabo yeo e letetšwego: Barutiši ba letetšwe gore ba bolele gore ba fa barutwana mešomo ya theto ga kae go ya ka dinyakwa tša lenaneothuto.

Translated question 8: In a week, how often do you give learners poetry assessments?

Expected response: Teachers are expected to mention how they assess learners and how many times a week.

Dikarabo tša potšišo ya 8:

Morutiši A: Ke fa barutwana mešongwana yeo e sego ya semmušo bjalo ka mošomo wa phapoši le mošomo wa gae. Ke fa barutwana mošomo wa semmušo ga tee mo kotareng, efela ka kotare ya 1, ga se ke ba fe ka ge ATP e bontšhitše gore barutwana ba swanetše ba ngwale letlakala la pele le ditšweletšwa tša tirišano.

Morutiši B: Ke fa barutwana mešomo yeo e se go ya semmušo bjale ka mošomo wa phapošing le mošomo wa gae. Ke duma eke nka fa barutwana mešomo ye mentšhi efela ke na le go fala ke lebala ga ke feditše go ruta.

Translated teachers' responses for question 8

Teacher A: "I give learners more informal assessments, such as classwork and home activities. I only give learners formal tasks once in a term, but in term 1. I did not give them any test as the ATP indicated that learners must write Paper 1 test and transactional writing."

Teacher B: "I give learners informal tasks (class activities and home activities). I wish I could give them more tasks, but sometimes I forget to give them work after class."

Teacher A follows the ATP, meaning that he only gives learners a poetry test when the ATP says so. In term 1, for example, there was no literature test. Teacher B stated that she gives learners work, but it seems like it is not enough as she indicated that she wishes to give them more work. This statement makes the researcher wonder if the teacher ever reaches the given target for the informal task stated in the ATP each week. The researcher believes that these are the reasons why both teachers said learners are not familiar with the structure of the question paper in the previous question.

According to SEPHOLEKE (2011), Grade 10 learners must write a formal literature task in term two (2), which is poetry and novel. In term three (3), they should write poetry and drama, and in term four (4), or final examination, they should write poetry, novel and drama. In terms of SEPHOLEKE (2011), learners are expected to read, analyse the text and respond to the aesthetic aspects of literary texts. Learners should be able to identify the poet's intention and explain the effectiveness of how elements support the theme in the poem. There is a discrepancy between how learners ought to respond to aesthetic qualities and what is outlined as an emphasis on poetry (i.e., identifying and explaining the poet's intention and the effectiveness of how elements support the theme/message in the poem).

Potšišo 9: Le na le dipuku tša go le thuša go ruta theto?

Karabo yeo e letetšwego: *Barutiši ba letetšwe gore ba bolele gore ba na le dipuku tša go ba thuša go ruta, e lego tšeo go tšona go nago le mehuta ya direto yeo e kgethetšwego mphato, gammogo le mekgwaruta yeo e ka go šomišwago.*

Translated question 9: Do you have materials that assist you in poetry teaching?

Expected responses: Teachers are expected to state whether they have enough teaching materials to teach poetry.

Dikarabo tša potšišo ya 9:

Morutiši A: *Ga re na dipuku tšeo di lekanago barutwana ka moka. Barutwana ba swanelwa ke go hlakanela dipuku.*

Morutiši B: *Dipuku di gona le gee le gore di a šota [hlaelela].*

Translated teachers' responses:

Teacher A: "I do not have enough books for all learners. Learners must share their textbooks by pairing with other learners."

Teacher B: "Books are there, but not all learners have them."

The shortage of books is a major problem in many schools. This problem hinders other learners from studying poetry on their own when they are at home as they do not have books.

4.2.2 Data presentation from the learners' semi-structured interviews

Potšišo 1: Ke eng seo o se tsebago ka theto?

Karabo yeo e letetšwego: Batšeakarolo ba be ba letetšwe go bolela sengwe le sengwe seo ba se tsebago ka theto.

Translated question 1: What do you know about poetry?

Expected response: Participants were expected to say anything that they know about poetry, be it a song or a piece of writing that is recited to pass the message to others or give information to listeners and readers.

Dikarabo tša potšišo ya 1:

L1: Ke tseba mehuta ya theto le go dihlaloša.

L2: Ke tseba metara ka lebaka la gore o dira gore ke kwešiše ka mo dikgopolo tša sereto di sepelago ka gona.

L3: Ke tseba metara.

L4: Ke tseba mehuta ya direto bjale ka thetotumišo, thetolerato, sonete bjalo.

L5: Ke tseba sonete. Sonete ke sereto sa methalotheto ye lesomenne. Go na le mehuta ye mebedi ya sonete elego sonete ya seisimane le sonete ya setareana.

L6: Ke tseba thetotumišo. Thetotumišo ke sereto seo sereti se itumišago goba go tumiša ba bangwe goba a tumuša selo se sengwe.

L7: ke a tseba gore theto ke moela wa dikgopolo wa o tletšego ka maikutlo. Ke tseba gape mehuta ya direto bjalo ka sonete, thetotumišo, thetokanegelo bj.bj.

L8: Ke tseba mehuta ya go fapana ya direto.

Translated learners' responses to question 1

L1: "I know the types of poetry and their definitions."

L2: "I know about metres because it makes me understand the flow of ideas."

L3: "I know about metres."

L4: "I know the types of poetry, such as praise poems, love poems, sonnets, etc."

L5: “I know about sonnet. A sonnet is a poem that has fourteen lines (14). There are two types of sonnet poems, Shakespeare and setariana.”

L6: “I know praise poem. A praise poem is a poem in which the poet praises himself/herself or something.”

L7: “I know that poetry is a follow of ideas that are filled with emotions and feelings. I know types of poems such as sonnets, praise poems, narrative poems, etc.”

L8: “I know the type of poems.”

This study found that learners have basic knowledge about poetry. Learner 7 defines poetry as a flow of ideas filled with emotions and feelings. The learner is aware that poetry is about the expression of feelings. Others know the types of poems and their definitions. Learner 5 defined a sonnet as a poem with fourteen lines. On the other hand, Learner 6 said that a praise poem is a poem in which the poet praises. It was quite impressive to hear learners explaining what they learned about poetry.

Potšišo 2: Morutiši wa lena o le ruta bjang theto?

Karabo yeo e letetšwego: *Batšeakarolo ba letetšwe gore ba bolele mekgwa yeo barutiši ba bona ba e šomišago ge ba ruta theto.*

Translated question 2: How does your teacher teach you poetry?

Expected response: Participants were expected to mention and explain the methods that their teachers use to teach them poetry.

Dikarabo tša potšišo ya 2:

L1: *Morutiši wa rena o re laela gore re bule dipuku tša go bala, ke moka ra bala sereto gomme a re botšiša dipotšišo. O ngwala letlapeng ge a fetša a re hlaloseša.*

L2: *Morutiši w arena o re badiša sereto pele, ge a fetša a re hlaloseša gore se ra goring. Ke tsela ye ke kgona go kwešiša gore tehto e šoma bjang. Se sengwe gape ke gore o re botšiša dipotšišo ra di araba.*

L3: *Morutiši o re fa dinoutse, a di hlaloša ebile a ba a re botšiša dipotšišo.*

L4: *Morutiši o re fa sereto gore re se bale pele gomme a re botšiša dipotšišo ge a fetša a re hlaloseša.*

L5: *Morutiši o re fa dinoutse ge a fetša a re botšiša dipotšišo.*

L6: *Ga ke kwešiše ka tsela yeo morutiši a re rutago ka gona. O dira gore go be boima go ka kwešiša theto. O ngwala selo se tee letlapeng gomme go tloga moo a bolela le go dira metlae.*

L7: *Morutiši o ngwala letlapeng gomme a hlaloša mareo ao re sa a kwešišego.*

L8: *Morutiši o re fa maphephe a melekwana ya go feta.*

Translated Learners' responses to question 2.

L1: "My teacher instructs us to open textbooks, then we read the poem, and then she will ask questions. She writes on the board and explains to us."

L2: "My teacher makes us read the poem first and later explains to us the meaning of the poem. In this way, I understand how poetry works. We also answer questions."

L3: "My teacher gives us notes, explains them, and asks us questions."

L4: "My teacher gives us the poem to read first and asks us questions afterward. She also gives us further explanations of the poem."

L5: "My teacher gives us notes and asks us questions."

L6: "I do not understand how my teacher is teaching us. This makes things difficult for us to understand poetry. He just writes one thing on the board, and from there he will talk and sometimes he just makes jokes the whole period."

L7: "My teacher writes on the board and explains the terms that we do not understand."

L8: "My teacher gives us poetry texts where we read to learn about different types of poems. We refer to the text when answering questions."

Learners may not be able to identify the types of teaching methods but were able to explain the way their teachers deliver poetry lessons. Teacher B's learners mentioned that their teacher involved them by asking them questions during the lesson. They also stated that Teacher B writes notes on the board and explains where necessary. Three learners agreed that the teacher would give them poems to read first. This statement goes together with what their teacher mentioned in her interview. She mentioned, "I teach poems by letting learners see and read the poem that they are going to learn about".

The researcher observed that the teacher and learners like the interactive method of teaching. Teacher A's learners said that their teacher gives them notes and explains them. This could mean that their teacher used traditional teacher-centred methods, whereby he dictated what learners must learn. There was no interaction with learners, hence, Learner 6 said, "I do not understand how my teacher teaches us". The learner showed confusion, and as a result, the learner had a negative attitude towards poetry.

Findings also reveal that teachers provide learners with the analysis and interpretation prepared by the teacher alone. Teachers provide them with a lot of content and hardcopy material as the analysis of the poems in the syllabus. Eight learners revealed that their teachers read for them and explained the poems for them. Teacher intricately analyses the poems, and their perspectives are 'not much regarded or even taken into consideration.' As a result, they only take what their teacher has said as the only correct information. This is a challenge because learners are not allowed to explore their interpretations. As a result, they are unable to provide personal responses as necessitated (Wai and Abidin, 2020).

Potšišo 3: *Le rata direto tšeo le di abetšwego semmušo mphantong wa lena?*

Karabo yeo e letetšwego: *Batšekarolo ba letetšwe go bolela se sengwe ka direto tše ba di filwego mphantong. E ka ba boima bja tšona ge di balwa le ge di arabja.*

Translated question 3: **Do you like the poems that are prescribed for your grade?**

Expected response: Participants were expected to mention what they liked about the prescribed poems, like the length and the level of difficulty of the language used in the poems.

Dikarabo tša potšišo ya 3:

L1: *Ga ke di rate ka ge di le boima gore ke di kwešiše.*

L2: *Ke be ke sa di rate mathomong efela ke ile ka thoma go di rata ka ge morutiši a re hlalosešša gore di ra goreng ka phapošing. Ke ile ka thoma go di kwešiša ebile ka kwešiša le mantšu a boima ao a šomišitšwego ka seretong.*

L3: *Ke kwa eke direto tše ba re filego diboima gore re ithute ka ge di na le tlhalošo yeo e tseneletšego. Ga bjale ankare ke a di rata ka ge morutiši a re hlaloseditše tšona. Tše dingwe tša tšona ke kgona go itswalanya le tšona ka ge di re ruta ka bophelo, di re ruta gore re itshware bjang le gore ditiro tša rena di ama bjang maphelo a rena.*

L4: *Ee ke a di rata ka ge di re ruta ka bophelo.*

L5: *Aowa ga ke di rate ka lebaka la gore di na le mantšu a bothata.*

L6: *Direto tšeo di filwego di na le polelo ya go ikgetha yeo e lego boima go nna gore ke ikwešiše. Go iša nneteng, ga ke di rate ka lebaka la gore go na le direto tše dingwe tše bonolo ka gare ga puku efela ga re di dire ka labaka la gore ga se tšeo ba re filego tšona.*

L7: *Sa mathomo, nna ga ke rate theto, bjale tše di filwego tšona ga di bonolo mo go nna.*

L8: *Ga ke rate direto tše di filwego kage di le bothata.*

Translated learners' responses to question 3

L1: "I do not like the prescribed poems because they are difficult to understand."

L2: "I did not like them at first, but I started to enjoy them after my teacher explained their meaning to us in class. I started to understand what they mean and to understand some of the difficult words used in the poem."

L3: "I feel like prescribed poems are difficult to learn; they have a deeper meaning. For now, I can say I like them because my teacher explained their meaning to us. Some of the poems are relatable because they teach us about life, teach us how we should behave, and how our actions can impact our life."

L4: "Yes, I like the prescribed poems because they teach us about life."

L5: "No, I do not like them because they have difficult words in them."

L6: "Prescribed poems have a unique language that is so difficult for me to understand. To be quite honest, I do not like them because there are other poems in the book that are so easy when you read them, but we cannot do them simply because they are not prescribed."

L7: "I do not like poetry to start with as a result, prescribed poems are not easy for me."

L8: "I do not like prescribed poems; they are so difficult to understand."

This study revealed that learners experience difficulties in understanding prescribed poems. Most of them said that prescribed poems have a deeper meaning, and they use unique words that they do not understand. Only two learners like poems. The first learner said that at first, she did not like poems. However, when the teacher explained them, she then understood the poems better and fell in love with them. Teachers need to explain the poems to learners so that they may all understand the use of words in the poems. Fyyn (2019) stated that if the language of the text is simple, it may facilitate the comprehensibility of the poetry text because it benefits learners to cope with the linguistic obstacles that might be considered too great in less involved material. In that way, learners will have a better perception of prescribed poems. Poetry is tricky as it uses words that are too deep and words that are unknown to learners.

Potšišo 4: Ke ditlhohlo dife tšeo le kopanago le tšona ka theto?

Karabo yeo e letetšwego: *Batšeakarolo be ba letetšwe gore ba bolele seo se ba swenyago ka ga thuto ya theto. E ka ba boima bja polelo ya theto, sebopegogare, sebopegontle, morumokwano, le tše dingwe.*

Translated question 4: What challenges are you facing regarding poetry?

Expected response: Learners were expected to mention the difficulties that they experienced regarding poetry language, structure, repetition, and other elements.

Dikarabo tša potšišo ya 4:

L1: *Ga ke kwešiše mehuta ya sonete le morumokwano.*

L2: *Ke na le hlotlo ya polelo yeo e šomišitšwego diretong.*

L3: *Ke palelwa ke go hlaloša thetotumišo kudu ka tsela yeo e bopilwego ka gona.*

L4: *Ke palelwa kudu ka meduta ya ditemanatheto, ga ke tsebe gore di bitšwa eng. Ka nako ye nngwe potšišo e ba gona ka gare ga matlakaka e nyaka maina a ditemanatheto.*

L5: *Ke palelwa ka thetotumišo ya segologolo. Nna ke nna mofsa, ga se ka phela nako yela ya sekgale, ka gona ke palelwa ke tswalana le diteng tša sekgale. Gape ke nagana gore ke ka baka la gore ke sa tšwe komeng. Ka tsela yeo thetotumišo e bopilwego ka gona e that aka ge e thoma ke go ikgetha, ba re “kgomo e a tshwa!”.*

L6: *Ga ke kwešiše dikapolelo ka ge re se na morutiši yo a re thušago.*

L7: *Ke a tseba gore go na le mehuta ya sonete efela ke palelwa ke go e fapantšha. Yenngwe ke palelwa ke dikapolelo.*

L8: *Ke palelwa kudu ka theto, ga ke kwešiše dithekniki tša theto, gapegape le go fapantšha mehuta ya sonete.*

Translated Learners' responses to question 4:

L1: "I do not understand the sonnet poem, and I don't understand the rhythm."

L2: "I experience challenges when it comes to poetry language."

L3: "I struggle to explain the praise poems, especially the structure of praise."

L4: "I struggle a lot with the names of the paragraphs. I do not know what they are called and sometimes questions come in the exams that require the name of the paragraphs."

L5: "I struggle to understand praise poems, especially the ancient poems. This is because I am a youth. I did not exist in the olden days; I struggle to relate to the content as they are old. Again, I think it is because I did not go to initiation school (*koma*). The structure of praise poems is too difficult for me to comprehend because it has a unique introduction, for example, "*kgomo e a tshwa!*".

L6: "I do not understand figurative language because I do not have a teacher who can help."

L7: "I know that there are two types of sonnet poems, but I cannot distinguish them and their figures of speech."

L8: "I struggle a lot in poetry. I do not understand the poetic devices and differentiating types of sonnet poems."

The findings revealed that learners struggle with comprehending sonnet poems (their difference), praise poems (the structure), figurative language, and poetic devices. It is imperative to note that if learners cannot understand figurative language and poetic devices, they will not be able to learn poetry. Therefore, teachers should help learners understand these two elements (figurative language and poetic devices) as they are the main key points for one to understand any poem. Poetry is centred around figurative language and poetic devices. According to Syed and Wahas (2020), figurative language is a conspicuous departure from what users of a language

apprehend as the standard meaning of words that helps them achieve some special meaning or effect.

Figurative language is a challenge to learners because they cannot explain its relevance in poems. Therefore, they struggle to answer questions that are based on figures of speech or to explain the relevance of figures of speech in poems. Learners were found to struggle with understanding important literary terms that were used to analyse poems. Furthermore, the evidence revealed that learners struggle to identify terms that are used to analyse poems. For one to grasp the purpose and the meaning of the poem, one needs to know figurative language and poetic devices. Learners must learn these two tools so that they may be able to answer poetry appropriately. According to Daniel (2013), learners struggle to understand connotative language when they have not understood denotative language.

Another finding of this research is that the language used in poetry is a problem. From both the individual and focus group interviews, learners revealed that poetry's use of unconventional grammar hurts their syntactical comprehension. This is because it may 'affect sentence construction.' Apart from that, data reveals yet again that the vocabulary used appears too 'complicated' because of the heightened language employed by poets in their writing. This becomes 'too tricky' to make sense of and 'very difficult' to interpret and even understand (Moea, 2021).

Potšišo 5: *Morutiši wa lena o kgona go le thuša go efoga dihlotlo tšeo le kopanago le tšona thutong ya theto?*

Karabo yeo e letetšwego: *Batšeakarolo ba letetšwe go bolela ka thušo yeo ba e hwetšago go barutiši ba bona.*

Translated question 5: Does your teacher help you overcome the challenges that you face in poetry?

Expected response: Participants were expected to mention any form of help that they get from their teacher to overcome the difficulties they face.

Dikarabo tša potšišo ya 5:

L1: *Ee, morutiši o a re thuša ka go re hlalosešša moo re sa kwešišego,*

L2: *Ee, morutiši o a re thuša go lebana le dihlotlo tšeo re kopanago le tšona. Morutiši wa rena o re fa monyetla wa gore re botšiše ge re hloka lesedi. Ka nako ye nngwe, re mo latelela ka kantorong go botšiša dipotšišo ka ge a ikemišeditše go re thuša.*

L3: *Ee, re botšiša dipotšišo mo re sa kwešišego gomme morutiši a re hlalosešša ntle le go ngongorega.*

L4: *Ee, ka lebaka la gore re fša dinoutse ebile morutiši o a di hlaloša.*

L5: *Ee, morutiši o re fa dinoutse gore re bale.*

L6: *Aowa, morutiši ga a re thuše ka gobane ge re botšiša o re re a tshwenya bakeng sa gore a re arabe.*

L7: *Morutiši ga a re thuše ge re palelwa.*

L8: *Morutiši wa rena ga a re thuše ge re palelwa ka gore le yena o ka re ga a tsebe thuto ya theto.*

Translated Learners' responses to question 5:

L1: "Yes, the teacher explains to us when we do not understand."

L2: "Yes, the teacher helps us to face and deal with the challenges that we come across. Our teacher gives us a chance to ask questions when we seek clarity. Sometimes we can go to the office to ask questions because she is always willing to assist us."

L3: "Yes, we ask questions when we do not understand, and the teacher can explain to us without hesitation."

L4: "Yes, because we get notes, and the teacher explains them in detail."

L5: "Yes, the teacher gives us notes so that we can read."

L6: "No, the teacher does not assist us because when we ask questions, the teacher dismisses us instead of responding to our questions."

L7: "The teacher does not help us."

L8: "Our teacher is not helping us."

The study revealed that some learners were getting help from their teachers, while others did not get the help they needed to learn poetry. This could be an explanation for why learners have difficulties learning poetry. Teachers who do not clarify where learners are lost make learners lose interest in the topic or the subject. It is not only learners who experience fear of poetry but teachers, too. Fear is a challenge that teachers and learners encounter when teaching and learning poetry (Nyembe, 2021).

4.3 Lesson Observation

4.3.1 Non-Participant Lesson Observations

Lesson observations were conducted using a lesson schedule and were recorded electronically. The data was transcribed and analysed using content analysis. The researcher chose this analysis technique because it enabled them to analyse the poetry content delivered to learners.

The researcher observed three lessons to collect the data needed for this study.

4.3.2 Lesson Observations

Grade 10A (Teacher A)

The researcher observed that Teacher A was well prepared and had all the teaching materials needed for the lesson. The teacher taught poetry and the types of poems. The teacher read the textbook most of the time without explaining it to the learners. As such, learners became bored as the teacher was just reading what was written in the book. Further, learners started to make noise and play in the class. The teacher then stopped teaching, and he started to rebuke learners for their behaviour. This took time as learners were making noise and they lost interest in the lesson. Learners were not participating at all as their teacher did not engage them from the beginning of the lesson. The teacher ended up not finishing the topic for the day as it was interrupted by noise.

The teacher was not prepared. He was all over not knowing exactly what to teach. He repeated some of the content on types of poetry. The teacher was honouring the period and ATP on teaching poetry as he did not show interest in poetry. On the other hand, learners saw that he was not prepared and took advantage of that. They started making noise, being disruptive, and not paying attention to the lesson. The teacher

was just back chatting with learners as he was trying to keep them quiet and to listen to the lesson.

The teacher instructed learners to sit properly and take out their poetry textbooks. He then introduced the lesson topic, which was to analyse poems. He read the poem to the learners and analysed it alone as the learners were not participating. Most of the learners did not pay attention and were making noise. The teacher gave learners an activity even though he did not teach poetry devices. It is, therefore, the researcher's view that the reason learners did not participate was because they could not connect to the poem and did not know which poetic device the teacher was using. The teacher was observed to use a teacher-centered approach.

Grade 10B (Teacher B)

The teacher was prepared for the lesson, having all the necessary material that she was going to use. The teacher started by instructing learners to sit properly and to put away other books. "Please put those away books, I want to see only your '*Mahlogedi a theto*' (Poetry textbook for Grade 10) and notebook on your desk", she said. Learners did what she instructed. The teacher then introduced the lesson topic by asking learners what they knew about poetry. Learners responded to the question posed. Thus, the teacher engaged learners throughout the lesson. Some learners tried to interrupt the lesson, but the teacher was firm in disciplining them so that she could carry on with the lesson. The teacher was able to finish the lesson for the day and gave learners an activity.

According to the researcher, these teachers did not use the same teaching methods or strategies. They did not present their lessons the same way. Although teachers do not use the same strategies, the case of the two teachers in this study is unique as they used different methods even though they were teaching the same subject and topic.

Teacher B was prepared. She started the lesson by instructing learners to keep their voices low, to sit properly and to have only Sepedi HL books on their desks. The teacher taught metres as one of the poetry techniques. As she was teaching, she allowed learners to write on the board and explain what they had written to their peers. The teacher then clarified what the learners were teaching to other learners. After the lesson, the teacher asked the learners questions and gave them an activity.

The teacher instructed learners to sit well, clear their desks, and leave only Sepedi books. The teacher came with copies of the poem that they were going to read for those who did not have textbooks. The teacher read the poem to the learners. Then, she instructed two learners to read the poem before they could analyse it. The teacher, together with the learners, started to take out the techniques that they saw in the poem and discussed them. The teacher asked learners questions and gave them an activity.

Based on the observations, the teachers' methods of teaching poetry did not vary that much. They taught poetry like any other genre of literature. There were no differences in their methodology of teaching poetry among the two teachers. This could be because there is one method of teaching literature in the SEPHOLEKE document. Teachers seemed not to know all the methods of teaching poetry, and this shaped how learners learned poetry because of incomplete methods from SEPHOLEKE.

Both teachers read the poems and analysed them line by line. It was the teachers who read and provided a line-by-line analysis, thus working against the CAPS policy as it encourages learner-centeredness. In other words, learners must analyse the poems on their own. The learners' independence was discouraged during the observed poetry lessons. According to SEPHOLEKE (2011), the best way to teach literature is to make learners grow appreciation and sensitivity to the special language usage and teachers must limit their interpretation and allow as much participation of learners in the interpretations. Therefore, learners need to be taught and develop a skill to use their imagination and intelligence from their language in the study of literary texts.

4.4 Conclusion

The chapter dealt with the presentation and analysis of results. Data were analysed using thematic analysis. Both educators and learners were interviewed, and it was remarkable how educators were passionate about teaching poetry. However, it was revealed that the teachers conformed to the teacher-centered approach. They spent most of the lesson time explaining to learners what the poem intended instead of allowing learners to interpret the poem on their own. Learners were also interviewed and in the researcher's observation, learners had negative attitudes towards poetry. Some indicated that they do not like poetry; they were only doing it because it is part of the syllabus.

CHAPTER 5: SUMMARY, DISCUSSION OF FINDINGS, AND CONCLUSION

5.1. Introduction

The difficulties in the learning of poetry might seem like just difficulties. However, the difficulties that are experienced by Grade 10 learners were found to negatively affect them not only academically but also in their perception of poetry as a genre. Learners did not realise that poetry has always been part of the SEPHL curriculum. As a result, failure to understand poetry in Grade 10 implies that they will carry the challenges to the next grade. The methods used to collect data in this study presented the different angles from which difficulties in teaching and learning poetry arise. The study has discovered that the contents and the method of teaching poetry are some of the difficulties that both teachers and learners were faced with.

This chapter summarises the findings as they were presented in chapter four. The following paragraphs will answer the main research question presented in chapter one. The instruments that were used for data collection were interviews with teachers and learners and lesson observations. These methods enabled the researcher to generate the findings that are summarised in this chapter. The study aimed to investigate difficulties experienced during the learning of Sepedi Home Language poetry in a Grade 10 classroom at Magatle Circuit, in Limpopo province.

5.2 Discussing the findings

5.2.1 The difficulties that learners experience when learning poetry.

Most learners knew what poetry is, and some of them explained its meaning. Others knew types of poems even though other learners experienced some challenges when it came to types of poems. Learners seemed to be struggling with the praise song and sonnet poems. Some believed that the reason for their not understanding the structure of praise poems was that they did not go to initiation school.

They also said that they cannot differentiate types of sonnet poems. Some indicated that they struggle with poetic devices. In addition, learners seemed not to understand the poetic diction, they said poetry has a unique use of words that are deep and too difficult to understand. Hence, they also struggled with figurative language.

5.2.2. Reasons why learners struggle to obtain better marks in poetry

The language used in SEPHL poems was found to be too difficult for Grade 10 learners to comprehend. This explained why their performance in formal assessments was low. The questions that required the application of figures of speech in the analysis of poetry were also a difficult task because learners needed to understand figurative language first before they could discuss the relevance of figures of speech in the poems. Therefore, learners struggled to answer questions that were based on figures of speech and to explain the relevance of figures of speech in the poems. The questions that required the expression of feelings were also difficult for learners because they did not get the message of the poem.

The other difficulty was with understanding literal and denotative meanings in poetry language. Therefore, figurative and connotative language posed difficulties for SEPHL learners. The interview revealed that learners were not familiar with the structure of the question paper. This presented a huge challenge that learners experienced when in the formal assessments.

5.2.3 Learners' attitude towards learning poetry

Learners were found to have negative attitudes towards poetry. They deemed poetry as a difficult and boring genre. Based on the observations, learners were not interested in learning poetry as most of them did not pay attention to what was being taught in the classrooms. Instead, the learners became disruptive. The interviews also revealed that learners just studied poetry because it is part of the SEPHL curriculum. If poetry was not part of the curriculum, the learners would have preferred other genres besides poetry.

5.2.4 Difficulties that teachers experienced when teaching poetry

According to the findings from data collection, teaching methods, not being trained to teach SEPHL, and lack of interest were the contributing factors to learners' challenges.

The interviews showed that neither teacher studied Sepedi at their tertiary level. They were both allocated the subject because there was a shortage of SEPHL educators in the school. Due to this, both teachers found themselves teaching the subject to date. Both teachers shared their challenges in teaching poetry, the other one said she is unable to explain the proverbs used in the poem. It was also found that teachers lack interest in the subject (Sepedi) and in poetry. According to the observations, they both

teach poetry just to cover the content in the ATP, as one of them went to class not prepared. Some challenges faced by the teachers include a lack of skills to explain symbolism and poetic devices and a lack of preparation when presenting poetry lessons.

Teachers did not vary in their methods of teaching poetry. They both taught poetry like a short story or any other genre of literature. This could be because SEPHOLEKE does not have a specific method for teaching poetry. Hence, teachers did not know all the methods of teaching literature, especially poetry. As a result, learners had poor learning experiences of poetry because of the inadequate teaching methods from SEPHOLEKE used by teachers.

5.3 Reinstatement of the aim and objectives of the study

The researcher was interested in making changes to the Sepedi language literature, especially poetry, by identifying challenges experienced by learners when learning poetry.

The main aim of the study was to investigate difficulties experienced during the learning of poetry in the Grade 10 classroom of Sepedi Home Language. This aim was pursued through the following processes:

To identify difficulties experienced by learners in learning poetry in class.

To identify how poetry devices are taught to learners.

To determine the teaching and learning approaches that will assist learners to work well with poetry.

The objective was achieved in that the researcher was able to identify the difficulties that were faced by learners when learning poetry in class. Further, the researcher was able to identify how poetry devices were taught to learners. Thus, the researcher was able to suggest appropriate approaches that can help learners to work and perform well in poetry.

5.4 Summary of the study

Chapter One: The overall introduction of the research was taken into consideration in this chapter. The chapter also presented the research problem, supported by the role

played by other researchers and writers who worked on topics related to this research. The detailed research methodology was also outlined.

Chapter Two: To review other researchers' findings related to the subject of this study, the researcher looked through a variety of books and publications in this chapter. Here, a gap was found and a possible path for this investigation was noted by the researcher. The sources used were helpful in the planning of this study.

Chapter Three: This chapter describes the research methodology to indicate the plan that the researcher followed in her research. All the methods followed in the research were described. As a result, the chapter covered methodological topics such as research design, participant sampling, data collection techniques, quality control, and ethical considerations. The methods outlined in this chapter assisted the researcher in using the appropriate strategies that enabled data collection for this investigation.

Chapter Four: This chapter focused on data presentation and analysis. Following the collection of data through lesson observations and interviews, the data underwent analysis. Thematic data analysis was employed to examine the data. Thus, data were arranged thematically based on various subheadings.

Chapter Five: This chapter focused on the summary of findings. It showed an overview of the research chapters, together with a discussion of the findings. The findings were discussed with an emphasis on various facets of the data presented in chapter four. The chapter also emphasised the study's limitations as well as its conclusions and recommendations.

5.5 Limitations

According to Theofanidis and Fountouki (2018:156), "Limitations of any particular study concern potential weaknesses that are usually out of the researcher's control and are closely related with the chosen research design...". One of the limitations of this study was that it could not be generalised because its scope is for the South African learners who studied SEPHL in Limpopo Province at Magatle Circuit.

5.6 Recommendations

- Teachers should guide learners' interpretations. The interpretations should be those that would provide and empower learners with reading skills and the ability to understand poetry on their own.
- Learners' textbook "*Mahlogedi a theto*" should only consist of poems, questions, and literary terms for analysing poetry. It must not include answers or marking guidelines. There must be a separate teacher's guide that will have marking guidelines.
- SEPHOLEKE should be revised and amended to include specific methods of teaching each genre of literature. The document should have clear guidelines, aims, and objectives for each genre.
- Schools should be ICT compliant, meaning that teachers should have access to ICT. Teachers should incorporate the use of ICT in their teaching of poetry. They should introduce innovative ways of teaching poetry such as the integration of music and videos and connect them with a Bluetooth speaker to emphasise moods, tone, and atmosphere when teaching poetry. By playing audio and videos, teachers and learners will acknowledge music intelligence and linguistic intelligence. Music intelligence such as being able to produce and appreciate pitch, rhythm, tempo, and other musical expressions, and linguistic aspects such as being sensitive to sounds, rhythm, and meaning of words must be considered when teaching poetry.
- Activities in the textbook "*Mahlogedi a theto*" should have the same cognitive levels according to Bloom's taxonomy of assessment and it should also include the allocation of marks to guide learners. They should follow the same structure as examination papers and observe a 40/40/20 split of questions according to different cognitive levels of questions. This will help make learners to be familiar with the structure of the question papers, thus enabling them to answer all types of questions.
- Teachers can set their activities to be on par with examinations in terms of cognitive levels to prepare learners for examinations and other formal assessment tasks. They should also prepare and equip learners with skills to read and understand poetry on their own.

- The Department of Education or Curriculum Advisors should call teachers for content workshops in poetry, especially those who teach at lower grades such as Grade 10, not Grade 12 only. This kind of workshop will equip and empower teachers with skills to interpret the poems and with the approaches that will help them teach poetry.
- Teachers should communicate the aims and objectives of teaching poetry to learners before they read the set activities. In this way, learners will know why they are being taught poetry, and they might see the importance of poetry in their lives.
- Parents or guardians and teachers should work together to assist learners to embrace their language especially the language used in poetry and to be proud of their heritage as future custodians of their cultural practices.

5.7 Conclusion

Chapter five focused on the summary of the findings. The summary and discussion of findings were based on different aspects of the data presentation from chapter four. This chapter summarised the difficulties experienced by Grade 10 learners when learning poetry by answering the four research questions. The first summary was on the main question, which was about the difficulties experienced by learners when learning poetry. With this question, the study revealed that learners did not know how to differentiate the types of sonnets, and they did not understand the structure of praise poems.

Figurative language and poetic devices also seemed to be a problem because learners did not understand them. Among the contributing factors to the failure to obtain better marks in poetry tasks, the predominant factor was the difficulties of understanding the language used in poems, failure to differentiate between denotative and connotative languages (literal and figurative language), and figures of speech.

The summary of findings also outlined the difficulties experienced by teachers when teaching poetry. The difficulties experienced by teachers were discovered through observations and interviews. Some difficulties faced by the teachers included not being trained to be SEPHL teachers at the tertiary level, lack of clear methods of teaching poetry, lack of skills to explain poetic devices, and lack of preparedness when presenting poetry lessons.

Further research should be made, and it must investigate the heart of poetry pedagogy, especially how it can be effective and meaningful in the 21st-century South African educational landscape. Further studies could perhaps present the best methods in the digital age as we live in a digital world, especially with the kind of learners we have in schools. Learners are glued to their cell phones; therefore, the education system also needs to introduce methods and how training and professional development could be improved to expand these ideals.

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1.9 APPENDICES

APPENDIX A: REQUEST LETTER TO THE DEPARTMENT OF EDUCATION

PO BOX 269
DRIEKOP
1129
06 February 2023

Department of Education
The Circuit Manager
DEAR, MADAM/SIR

REQUEST FOR PERMISSION TO CONDUCT RESEARCH

My name is Maphalla F, a master's student at the University of Limpopo. I would like to conduct research in one of your schools in Magatle (Kgakala Secondary School). The title is 'Experiences of Grade 10 Teachers and Learners in Learning Sepedi Home Language Poetry Aspects at Magatle Circuit, in Limpopo province', under the supervision of Dr. Maledu in the Department of Language Education, Social Sciences Education, Economic and Management Sciences and Educational Management.

This research aims to understand the challenges faced by both learners and teachers when teaching or learning poetry, how they are dealing with the challenges, and to determine the teaching approaches that will assist them to better work with poetry.

I intend to conduct lesson observations and interviews with both teachers responsible for Sepedi HL in grade 10 and learners in Grade 10. Both lesson observations and interviews will be recorded. The data collected will be kept confidential and will be used for this research only. I promise to abide by the ethics of anonymity and confidentiality.

For further enquiries please reach me on 079 958 2673 or my email address buciemogaleadi@gmail.com

Yours truly

Maphalla F

University of Limpopo

APPENDIX B: RESPONSE TO THE REQUEST



LIMPOPO
PROVINCIAL GOVERNMENT
REPUBLIC OF SOUTH AFRICA

Private Bag X506
GOMPIES
0631
Tel: (015) 662 0024

DEPARTMENT OF EDUCATION

CAPRICORN SOUTH DISTRICT
MAGATLE CIRCUIT

ENQ: LETSOALO M.A

Cell: 082 954 3593

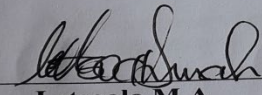
Date: 23/05/2023

CONFIDENTIAL

TO: MAPHALLA F

SUBJECT: PERMISSION TO CONDUCT A RESEARCH.

1. The above matter refers.
2. As a Circuit we hereby **grant you permission to conduct a research** at **Kgakala Secondary School**, EMIS No: **921230092**, Ntamatisi Village, which fall within the jurisdiction of **Magatle Circuit Office**, under **Capricorn South District**.
3. We therefore **wish you well in your research** and hope you will work well with the **School Management Team (SMT)**
4. For further **enquiries or clarifications**, please don't hesitate to contact us.


Letsoalo M.A
(Circuit Manager)

2023/05/23
Date

KHUT

"We Belong, We care, We Serve"
MAGATLE CIRCUIT

APPENDIX C: LETTER TO THE PRINCIPAL

PO BOX 269
DRIEKOP
1129
06 February 2023

DEPARTMENT OF EDUCATION

THE PRINCIPAL

DEAR, MADAM/SIR

REQUEST FOR PERMISSION TO CONDUCT RESEARCH

My name is Maphalla F, a master's student at the University of Limpopo. I would like to conduct research in your school, titled '**Experiences of Grade 10 teachers and learners in learning Sepedi Home Language poetry aspects at Magatle Circuit, in Limpopo province**', under the supervision of Dr. Maledu in the Department of Language Education, Social Sciences Education, Economic and Management Sciences and Educational Management.


This research aims to understand the challenges faced by both learners and teachers when teaching or learning poetry, how they are dealing with the challenges, and to determine the teaching approaches that will assist them to better work with poetry. I intend to conduct lesson observations and interviews with both teachers responsible for Sepedi HL in grade 10 and learners in grade 10. Both lesson observations and interviews will be recorded. The data collected will be kept confidential and will be used for this research only. I promise to abide by the ethics of anonymity and confidentiality.

For further inquiries, please reach me at 079 958 2673 or my email address buciemogaleadi@gmail.com

Yours truly

Maphalla F

APPENDIX D: RESPONSE TO THE REQUEST LETTER

 **KGAKALA SECONDARY SCHOOL**
EMIS NO: 923230092
PO BOX 833
GROOTHODK
0628
EMAIL: Kgakalasecondary@gmail.com
Better Unity to the Strength

ENQ:Kgwedi M.G
Cell:0826470786

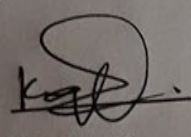
Maphalla F
P.O BOX 269
DRIEKOP
1129

PERMISSION TO CONDUCT A RESEARCH

Dear Madam

1.The above matters refers.
2.The request for conducting a research at our school is granted .
3.We wish you all the best in your academic journey and hope this will benefit our learners and our Sepedi educator educator.

Kind Regards

Kgwedi M.G  13 April 2023
Principal Signature Date

DEPARTMENT OF EDUCATION KGAKALA SECONDARY SCHOOL 13 APR 2023 P.O. BOX 833 GROOTHODK HOSPITAL 0628 PRINCIPAL: LIMPOPO PROVINCE
--

APPENDIX E: PARTICIPANTS' CONSENT FORM

(Lengwalo la kgopelo ya tumelelo)

Ke nna Fortune Maphalla, ke moithuti kgorong ya Maleme, Yunibesithi ya Limpopo. Ke dira nyakišišo ka ga "**Go nyakišiša mekgwa ya go ruta theto go tloga go mphato wa 10 go fihla go wa 12 (FET) Sedikothutong sa Magatle Phorofentsheng ya Limpopo.**" Ke kgopela gore le tšea karolo dinyakišišong tše. Ke tlo šomiša tsela tše pedi go hwetša tshedimošo ka moka yeo e hlokegago, e lego potšišotherišano le go lebelela thutwana ge le ruta. Mentšu a tlo gatišwa gore ke kgone go ngwala ka tsela yeo le boletšego ka gona.

Go tšea karolo dinyakišišong tše ke boithaopo, ga se kgapeletšo. Ka gona ge le se sa nyaka go kgatha tema o dumeletšwe gore o tlogele. Ge le dumela go tsenela dinyakišišo tse le ka bontsha ka go saena.

Foromo ya tumelelo

Nna _____ ke a dumela

go tšea karolo ka gare ga nyakišišo ya Maphalla F.

Mosaeno

Letšatšikgwedi

.....

APPENDIX F: CONSENT FORM FOR PARENTS/GUARDIANS

(Lengwalo la kgopelo ya tumelelo go motswadi goba mohlokomedi wa ngwana)

Ke nna Fortune Maphalla, ke moithuti kgorong ya Maleme, Yunibesithi ya Limpopo. Ke dira nyakišišo ka ga "**Go nyakišiša mekgwa ya go ruta theto go tloga go mphato wa 10 Sedikothutong sa Magatle Phorofentsheng ya Limpopo.**" Ke kgopela tumelelo ya gore ngwana a tšee karolo ka gare nyakišišo ye. Ke tlo šomiša potšišotherišano go morutwana go hwetša tshedimošo yeo e ka thušago nyakišišo ye. morutwana o tla hlalosešwa dilo ka moka pele a ka ithaopa go tšea karolo ka gare ga nyakišišo ye

Go tšea karolo dinyakišišong tše ke boithaopo, ga se kgapeletšo. Ka gona morutwana ge a se sa nyaka go kgatha tema o dumeletšwe gore a tlogele. Ge le dumelela morutwana go tsena dinyakišišo, di ka se ame dithuto tša gagwe tša sekolo gampe. Ge le efa ngwana tumelelo ya go tšea karolo bontšha ka go saena.

Foromo ya tumelelo

Nna, _____ motswadi goba
mohlokomedi wa _____ ke dumelela

_____ go tšea karolo ka gare ga nyakišišo ya Maphalla
F.

Motswadi goba mohlokomedi wa morutwana

.....

Letšatšikgwedi

.....

APPENDIX G: ASSENT FOR LEARNERS

Batswadi ba ka.....ba mpoditše gore ke dumeletšwe go tšea karolo mo nyakišišong ye ya “***Go nyakišiša mekgwa ya go ruta theto go tloga go Mphato wa 10 Sedikothutong sa Magatle, Phorobentsheng ya Limpopo.***” ke a tseba gore nka tlogela go tšea karolo ka gare ga nyakošišo ye g eke nyaka, ka ge e se kgapeletšo. Ke a tseba gore lentšu laka le tlo gatišwa ebile le maina aka a ka se šomišwe k age ke tlo fiwa nomoro.

Mosaeno

..... Morutwana

..... Letšatšikgweri

APPENDIX H: LESSON OBSERVATION SCHEDULE

Lesson: Sepedi theto Grade 10

Peakanyo ya thutwana	E gona	Ga e gona	molaetša
Tlhalošo ya theto			
Mehuta ya theto le ditlhalošo			
Phaphano magareng ga sonete le ditheto tše dingwe.			
Polelo ya theto e šomišitšwe gabotse?			
Tsebo ya sereto e a bonala?			
Polelo ya sereto e boima?			

Dithekni tša theto			
Dithekni tša theto di hlalošitšwe?			
Tshekatsheko ya sebopego sa ka gare le ka ntle sa sereto			
Mehuta ya morumokwano			

Tšhwantšhokgopolo e hlalošitšwe ka botlalo?			

Mokgwa wa go ruta theto			
Mekgwa ya go ruta theto e ya tšwelela			
Mabokgoni a hwetšagalago go thutwana ye ya theto.			
Gona le poledišano mafelolong a thutwana?			
Gona le dihlotlo tšeo di tšwelelago ge go rutwa theto			

Boiphetolelo bja barutwana			
Barutwana ba theeletša			
Ba ela hloko tshedimošo yeo ba e hwetšago			
Ba ngwala dinoutse			

Ba kgona go tšweletša maikutlo a bona ka gare ga thutwana			
Ba laetša go ipshina ka thutwana?			
Ba botšiša le go araba dipotšišo?			

APPENDIX I: INTERVIEW SCHEDULE FOR LEARNERS

Dipotšišo

1. Hlaloša ka mokgwa wo morutiši wa lena a le rutago theto ka gona.
2. Ke mokgwa ofe wo o ratago? Hlaloša.
3. Ke eng seo o se ratago ka theto? Hlaloša.
4. Ke dihlotlo dife tšeo o kopanago le tšona ge go etla go taba ya theto.
5. Morutiši o kgona go le thuša go efoga dihlotlo tšeo le kopanago le tšona?
Hlaloša.

APPENDIX J: INTERVIEW SCHEDULE FOR TEACHERS

Dipotšišo

1. Ke mekgwa efe yeo o e šomišago ge o ruta theto?
2. Ke mokgwa ofe wo barutwana ba o kwešišago gabonolo ka wona? Fahlela.
3. Le itokišetša thutwana ya lena bjang?
4. Ke dikarolwana dife tša theto tšeo o le ipshinago ka tšona ge o ruta? Fahlela.
5. Ke dihlotlo dife tšeo o kopanago le tšona ge o ruta theto.
6. Barutwana ba gago ba araba theto ka mokgwa mang?
7. Ke mokgwa ofe wo o o šomišago go hlohleletša barutwana gore ba rate theto?
8. Le fa barutwana melekwana ya ye mekae ka theto?
9. Nale na le ditlabelo dife tša go ruta theto?
10. Ba kgoro ya thuto ba le fa thekgo yeo e hlokagalago ge go etla go theto?
Hlaloša.

APPENDIX K: ETHICS CERTIFICATE



University of Limpopo
Department of Research Administration and Development
Private Bag X1106, Sovenga, 0727, South Africa
Tel: (015) 268 4713, Fax: (015) 268 2306, Email: moore.hutamo@ul.ac.za

TURFLOOP RESEARCH ETHICS COMMITTEE
ETHICS CLEARANCE CERTIFICATE

MEETING: 28 FEBRUARY 2023

PROJECT NUMBER: TREC/58/2023: PG

PROJECT:

Title: The difficulties experienced during the teaching and learning of poetry in grade 10 Sepedi home language classroom at Magatle Circuit, Limpopo Province.
Researcher: F Maphalla
Supervisor: Dr AD Maledu
Co-Supervisor/s: N/A
School: Education
Degree: Master of Education (Language Education)

PROF D MAPOSA
CHAIRPERSON: TURFLOOP RESEARCH ETHICS COMMITTEE

The Turfloop Research Ethics Committee (TREC) is registered with the National Health Research Ethics Council, Registration Number: **REC-0310111-031**

Note:

- i) This Ethics Clearance Certificate will be valid for one (1) year, as from the abovementioned date. Application for annual renewal (or annual review) need to be received by TREC one month before lapse of this period.
- ii) Should any departure be contemplated from the research procedure as approved, the researcher(s) must re-submit the protocol to the committee, together with the Application for Amendment form.
- iii) PLEASE QUOTE THE PROTOCOL NUMBER IN ALL ENQUIRIES.

Finding solutions for Africa