

**THE ROLE OF SEPEDI POETRY IN TEACHING AND LEARNING GRADE 10
GRAMMAR ASPECTS AT KGAKOTLOU CIRCUIT, CAPRICORN SOUTH
DISTRICT, LIMPOPO PROVINCE, SOUTH AFRICA**

by

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“Dissertation”

“Submitted in fulfillment of the requirements for the degree of”

“MASTER IN EDUCATION”

In

LANGUAGE EDUCATION

In the

FACULTY OF HUMANITIES

(School of Education)

at the

UNIVERSITY OF LIMPOPO

(Turfloop Campus)

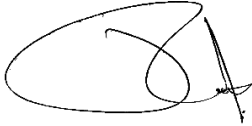
SUPERVISOR: Dr A.D. Maledu

2024

DECLARATION

I, Rabore Mahlatse Daniel, declare that The Role of Sepedi Poetry in Teaching and Learning Grade 10 Grammar Aspects at Kgakotlou Circuit, Capricorn South District, Limpopo Province, South Africa, is my work and that all the sources that I have used or quoted have been indicated and acknowledged using complete references. This work has not been submitted before for any other degree at any other institution.

STUDENT: RABORE MAHLATSE DANIEL



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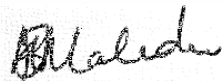
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SUPERVISOR'S SIGNATURE



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DEDICATION

I dedicate this study to my Parents, Moloko Cathrine, and Matome Jeffrey Rabore. Sacrifices you have made for me to be where I am, thank you for believing in me. I would still choose you repeatedly to be my parents in the next life. I further dedicate my studies to my wife Flower and my Siblings, Thapelo, Elisabeth, and Tšhegofatšo, please take this as a challenge.

ACKNOWLEDGEMENTS

I thank the Almighty God for giving me wisdom, understanding, and strength during the process of this thesis.

Let me thank my Supervisor Dr AD Maledu for her unwavering support throughout the study, may almighty shower you with blessings.

Heartfelt gratitude to my wife Mantsha Rabore for being a pillar of strength when I feel discouraged to continue with the study, May the lord Keep you for me I cannot make it without you Flower.

I acknowledge my Principal, Mr Mphekgoana MJ for his support and encouraging me to further my studies.

I sincerely thank Dr. Sehlapelo and Dr. Maepa, Dr Sepuru, Dr. Sefara, Prof Molotja, Prof Maoto, Prof Sebola, and Malatjie N where I draw inspiration to further my studies.

Sincere appreciation to Mr Seanego my Mentor contributed immensely to my academic journey.

I appreciate the following pastors for catering to spiritual my well-being Ps Lebese, Ps Seko, Ps Makgahlela, Ps Lethulachipi, Ps Malema

Thanks to Mr Raphahlelo who helped me with technical clichés

I acknowledge Rabore J, Moraba T, Hlayisi N, Nyathi N, Ramakgolo K, Lekgothoane D, and Ramatshisa for always checking up on me.

ABSTRACT

The study aimed to explore the role of Sepedi poetry in teaching and learning Grade 10 grammar aspects. Poetry is deemed an efficacious resource tool for language teaching in the classroom as it teaches language skills: reading, writing, speaking, and listening. Reader response theory served as the lens to underpin the study, and the phenomena are viewed through the interpretivism paradigm. The study adopted a qualitative approach and a case study design. Data were collected through document analysis, observation, and semi-structured interviews, with purposively sampled teacher and learner participants. Data were analysed through the didactic method of the thematic data analysis approach. The findings revealed that teaching grammar aspects through poetry is advantageous as learners interact and relate well with poetry as part of their daily cultural practices, therefore having it in their formal education makes teaching and learning of language grammar effective. The study will benefit learners, teachers, and curriculum developers on the importance of poetry texts in teaching grammar aspects.

Key Words: poetry, grammar aspects, role of poetry in teaching

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LIST OF ACRONYMS OR ABBREVIATIONS

CAPS:	CURRICULUM ASSESSMENT POLICY STATEMENTS
DBE:	DEPARTMENT OF BASIC EDUCATION
EFL:	ENGLISH FOREIGN LANGUAGE
RTT:	READER RESPONSE THEORY
ATP:	ANNUAL TEACHING PLAN
FET:	FURTHER EDUCATION TRAINING
LBA:	LANGUAGE-BASED APPROACH
HOD:	HEAD OF DEPARTMENT
CA:	CURRICULUM ADVISOR
HL:	HOME LANGUAGE
DOE:	DEPARTMENT OF EDUCATION
ELT:	ENGLISH LANGUAGE TEACHING
EFS:	EDUCATION FOR SUSTAINABILITY

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OUTLINE OF THE CHAPTERS

Chapter one

This chapter discusses the background of the study, the problem statement, the literature review, the purpose of the research, and the research questions. It also outlines the methodologies, data collection methods and analysis, research design.

Chapter two

These chapters discuss and analyses literature in line with theories, show the literary gap identified in the study and critically analyse other scholarly work concerning the topic of this study.

Chapter three

This chapter describes the research approach, methodologies, the research design, paradigm, data collection procedures, data analysis methods, and ethical considerations

Chapter four

This chapter displays data presentation collected from research participants and the analysis of this data.

Chapter five

This chapter provides reports on the key findings, recommendations of the study, limitations, and the conclusion of the study.

CHAPTER ONE: BACKGROUND AND MOTIVATION

1.1 INTRODUCTION

Literary texts are characterised by the careful use of language, often distinguished by features such as creative metaphors, well-turned phrases, elegant syntax, rhyme, alliteration, and meters, among others. These features are notable across literary genres, e.g., poetry, prose fiction, and drama. They should be read aesthetically and critically as intended by the author in search of the implicit meanings (Meyer, 2018). Literature may increase learners' cultural knowledge, which is an important aspect of language acquisition since it assists learners in learning the four language skills (writing, reading, listening, and speaking). Notably, after the demise of the grammar-translation technique, language instruction has shifted dramatically toward the use of literature (Antika, 2016). Furthermore, Antika (2016) claims that early approaches to language instruction concentrated on the contextual use of language, teaching language directly without actual materials, and that there was no room for innovation in language teaching. The advent of communicative teaching and the learner-centered approach promoted the study of literature and the possibility of incorporating it into language programs.

There are debates about the efficacy of literature as a resource in language teaching, with certain scholars claiming that literary texts divert attention away from actual language teaching and make language teaching and learning challenging due to their complexity, i.e., stylistic, lexical, structural, and cultural density (Xerri, 2018). As a result, poetry rarely receives attention in language classrooms because of its perceived complexity and possibly even due to the lack of methodologies to present it to language learners (Štulajterová, 2010).

On the contrary, this study argues for the use of poetry as an effective approach to teaching and learning aspects of grammar in the Sepedi Home Language. Beyond its value as an art and entertainment tool, Antika (2016) says that poetry encapsulates the potential to develop learners' competence in literacy skills. This hypothesis proposes that poetry can be a successful approach to language training that opens

opportunities to strengthen many language constructs. Its writing style, for example, is ideal for teaching vocabulary, pronunciation, and grammar.

According to the Curriculum Assessment Policy Statement (DBE, 2011), poetry is one of the texts prescribed to teach reading skills. After intensive scientific research studies, the use of literature, particularly poetry, is acknowledged in ELT classrooms as an effective approach (Panavelli, 2011, cited in Antika, 2016). The study intends to reflect on the extent to which poetry as a literary genre can be used to support language learning, particularly grammar. The Sepedi curriculum as clearly outlined in the (DBE, 2011) document, emphasises the use of texts in teaching. Sepedi Grammar should be integrated within the four basic skills prescribed for the learners, being reading, writing, listening, and speaking.

As a result, teachers must contextualize their course content and incorporate language-teaching skills into grammar. According to DBE (2011), the primary goal of teaching literature is to instill in students a sensitivity to a specific use of language that is more polished, literary, metaphorical, symbolic, and profoundly important than much of what they may read. Teachers encounter a variety of challenges when teaching grammar, including learners' competence levels, teaching methods, and poetry texts.

As a secondary school educator, the researcher discovered that grammar is difficult for most teachers and students since it is not taught separately from language skills. Furthermore, it appears that the professors are ignorant that poetry might be a useful and dependable tool for teaching and studying grammar. Poetry provides an excellent opportunity to improve reading, writing, speaking, and listening skills. The suggested study aims to explain how this can be done.

1.2 RESEARCH PROBLEM

The secondary school teachers and learners in the Kgakotlou Circuit struggle to integrate Sepedi grammar aspects with the three skills prescribed in the curriculum in the CAPS (2011) document using poetry. Some learners struggle with grammar aspects, which are the foundation for learning language skills such as speaking, reading, and writing, even though Sepedi is their mother tongue. Such learners

become passive during lessons and subsequently develop a negative attitude toward the language. The Basic Education Diagnostic Report (2020) proffers that most Grade 10 learners do not perform well when assessed on language structures and conventions (grammar).

This poor performance is ascribable to their lack of knowledge and skills in grammar. However, if poetry is accorded enough attention in the teaching of grammar aspects, as opposed to being associated with difficulty and therefore worthy of being ignored, it proves itself to be a vital resource for language teaching (Xerri, 2018). Hence, this study intends to show that integrating poetry in the language classroom can develop learners' vocabulary and pronunciation and further enhance their motivation to learn grammar aspects, as poetry can make the learning process more enjoyable.

1.3. LITERATURE REVIEW

1.3.1 Defining poetry

"Poetry is a literary genre that is characteristically rich with literary devices, sound, imagery, and diction carefully chosen for meaning (Certo et al., 2012). Masekoameng and Mothapo (2017) define poetry as":

"Moela wa polelo wo o ngwadilwego go tšweletša maikutlo,
dikgopolo le molaetša wo o itšego mabapi le seretwa."

Translation: Poetry is a form of language speech that is written to express emotions, thoughts, and feelings about something.

Poetry is the language used in its most creative, distilled, and elemental form, that is steeped in emotion and thought. It is built on a tight description and careful artistic creation and carries a rich vein of meanings associated with individual words and the nuances of those words (Creely, 2019). It is also defined by Curwood and Cowell (2011) as 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 experiences, thoughts, or feelings expressed in the text. Many scholars define poetry in different ways as evidence that it has no concrete definition as it means different but related things to different people. However, various

scholars and researchers have attempted to define it based on its complex structure and function.

In his study, Mamphoku (2016) defines poetry as:

Segagabomotho ka ge a tswalwa le yona, ke mokgwa woo
motho a rego go tswalwa lefaseng le, bakgekolo le
bakgalabje ba thoma go uwauwetša le go hlakela e le ge go
retwa yoo a gorošitšwego.

Translation: Poetry is defined as a cultural practice and custom of people because they are born with it. She further strengthens by saying that after birth, elders gather and begin to ululate as they render poems and praises to welcome the baby.

Masekoameng (2017) explains poetry by saying that:

Ke moela wa polelo wo o ngwadilwego go tšweletša
maikutlo, dikgopolo le molaetša woo itšeng mabapi le
seretwa. Sereto seo sengwadilwego se tšweletša peakanyo
ye e tlišago tlhalošo ya moswananoši.

Translation: Poetry is a continuous flow of narration to express emotions, messages, and meaning related to what is being praised.

Theto ke mohuta wa sengwalo wo o fapanago le mehuta ye
mengwe ya dingwalo. Moreti goba mongwadi ga a anege
fela o a hlaloša goba a re utollela maikutlo a gagwe ka selo
seo a se ratago, fela o dira se gantši ka go šomiša polelo
yeo e khuthileng goba ya dika. Theto e ile ka mehutahuta,
go na le theto ya segologolo yeo go yona go hlolegilego
thetotumišo theto ya sebjalebja yeo e akaretšago mehuta
ya go fapanafapana (Mashabela, 2012).

Translation: Poetry is a genre unique to other literatures. The poet or the writer does not only narrate but expresses his or her feelings under the title of their choice using an indirect message. Poetry is categorised according to its different types.

1.3.2 Poetry as a tool for language teaching and learning

The use of poetry in language lessons aids in finding a way to actively and creatively engage learners to use their language skills, thereby contributing to the development of their communicative competence (Ahmad, 2020) he further emphasises that Poetry encourages teachers to teach a language bearing in mind the four basic language skills: listening, reading, speaking, and writing Antika (2016). argues that most learners who show no interest in poetry perform poorly in language assessment. In support of the significance of poetry in language teaching, Almaktary (2022) states that using poetry encourages fluency and allows learners to freely express their feelings. Thus, incorporating poetry in language teaching promotes learners' fluency.

Kong (2010) believes that poetry can be a beneficial source for extensive reading and teaching because it can stimulate learners' imagination, broaden their experience, and improve their self-cultivation. Kong focuses mainly on writing and reading but affirmed that reading English poetry stimulates learners' attention and interest in learning a language. This is because the aesthetic features, mainly linguistic, of poetry, propel learners to investigate the power of language and arouse their appreciation of the language. According to Saad et al, (2023), poetry plays an important role in the development of students' pronunciation and vocabulary.

It serves as a good tool for teaching and learning vocabulary, which helps students understand the meanings of sentences and their semantic and linguistic functions. Furthermore, reading poetry helps learners to learn about other aspects of language, such as semantics, syntax, and pragmatics. Moreover, it helps learners to improve their cultural awareness, self-expression, and motivation. Poetry essentially serves as a tool for teaching and learning aspects of grammar.

1.3.3 Suggestions for the selection of poetry texts in the classroom

The process of choosing poetry texts is an important element in teaching language. The teacher should select appropriate poetry texts that will assist him or her in meeting the learning objectives. It is a very difficult task for teachers to select appropriate poetry texts, as the choice necessitates the consideration of numerous factors. Antika (2016)

says the teacher should be extremely meticulous when selecting poems to teach in the classroom. Teachers should bear in mind the following when selecting poetry texts: the needs of the learners, their motivation, interests, and cultural background. They should also consider other criteria such as clarity of topic, simplicity of language, and contextual aspects, and the grammatical aspect/s that will be integrated within the lesson.

1.4. ROLE OF THE THEORY IN THE STUDY

Rosenblatt's (1995) Reader-Response Theory (RRT) served as the study's theoretical framework. RRT has dramatically changed the landscape of literary education, especially in the use of poetry to teach grammar. It establishes the relationship between the reader and the text and assumes that a literary work occurs in a mutual relationship between the reader and the text. It holds that meaning is constructed through a transaction between the reader and the text within a specific context. When responding to various forms of literature, readers take on multiple roles. The theory is suitable for this study because it has provided the researcher with a means of understanding what linguistic features poetry has and their significance in teaching language.

1.5 PURPOSE OF THE STUDY

The purpose of the study was to explore the role of Sepedi poetry in teaching and learning Sepedi grammar aspects in a Grade 10 classroom.

1.5.1 Research questions

The main research question of the study is:

To what extent does poetry address grammar aspects of the Sepedi language?

The sub-questions of the study are:

What teaching approaches can be used to teach learners grammar aspects through poetry?

What are the teachers' attitudes towards integrating poetry into the teaching and learning of grammar aspects?

Which remedial measures can be applied to assist with the implementation of poetry during the teaching and learning of grammar aspects?

1.6. RESEARCH METHODOLOGY AND DESIGN

Research methodology is the procedure that a researcher follows to meet the aim of the study as well as address the research problem (Mills, 2014). It entails aspects such as the research approach, design, paradigm, population, sampling, data collection and analysis, quality criteria, and even ethical considerations.

1.6.1 Research Approach, Design, and Paradigm

1.6.1.1 Research Approach

The study employed the qualitative research approach. The qualitative approach enabled a researcher to understand human behaviour from the participant's perspective and it covers a dynamic and negotiated reality (Bhandari, 2020). The approach has made it easy for the researcher to interpret different experiences and views from teachers and learners concerning the role of Sepedi poetry in the teaching and learning of Sepedi grammar aspects. The researcher visited the participants in their natural setting, which in this case was a school where they performed their daily activities of teaching and learning.

1.6.1.2 Research Design

A qualitative case study design was adopted for this study. Welman (2010), cited by Blair, Coppock, A, and Humphreys (2023), defines research design as a plan according to which research participants are obtained for data collection purposes. A case study is a detailed and intensive analysis of a particular event, situation, organisation, or social unit with space and time (Miles et al., 2014). According to Yin (2018), when there is no clear boundary between a phenomenon and its context, a case study employs various or multiple data sources for evidence; hence, this study employed interviews, observations, and document analysis (learners' written work). A case study is relevant, as it assisted the study in focusing on research issues within a

confined space and time, as well as allowing the researcher to use multiple ways to collect data. For this study, the participants are Sepedi language teachers and learners within the school context who can use poetry in language teaching and learning.

1.6.1.3 Research paradigm

Research paradigm is defined as the underlying philosophical view of groups of people about the world they live in (Treagust and Won, 2023). Kuyini (2017) and Thanh (2015) explain the paradigm as how the researcher views the world and how meaning can be constructed based on the data collected. The study adopted the interpretivism paradigm as the lens through which the phenomenon is viewed and generates the meaning of the study. The interpretivism paradigm is relevant to the study because it enabled the researcher to gain insight into the experiences and perceptions of a particular social context and interpret the findings from the participants' responses to having a clear analysis.

In this study, teaching poetry in the classroom was used as the context in which the phenomena are interpreted to better show how poetry can assist teachers in facilitating grammar skills and learners' responses to that. Data for this study was collected through interactions with the participants using interviews and observation, as the interpretivism paradigm uses qualitative research methods that focus on individuals' beliefs, motivations, and reasoning to gain an understanding of social interactions. It guided the study through the data collection and analysis processes.

1.6.2 Population and Sampling

1.6.2.1 Population

Population is defined as the whole group of people or set of objects and events an investigator wants to study (Hossan, et al, 2023). The population for the study is from Kgakotlou Circuit, which comprises twelve (12) secondary schools. The selected school has 21 teachers and 700 learners, with 120 Grade 10 learners who are arranged into 3 classrooms of 45, 40, and 35 according to their different streams.

1.6.2.2 Sampling

Sampling is the process of selecting a statistically representative sample of individuals from the population of interest (Majid, 2018). The study used purposive sampling. One secondary school has been sampled for the study mainly because it has been identified as having many learners with grammar challenges. The researcher randomly sampled one classroom of 45 learners because it would have been difficult to conduct a study that included every affected participant. Five (5) learners from the sampled classroom were randomly sampled. Learners were given pieces of paper written 'yes' or 'no', with only 5 pieces of paper having a 'yes'. Learners who picked 'yes' papers formed part of the study. Two Sepedi teachers also formed part of the selected sample because they are the only two responsible for teaching Sepedi in Grade 10 classrooms.

1.6.3 Data collection

Data collection is the process of gathering and measuring information on targeted variables in an established system, which then enables one to answer relevant questions and evaluate outcomes (Collins, 2020). This study employed qualitative data collection instruments, which are interviews, observations, and document analysis (learners' written assessments).

Interview

Kobus (2013) defines an interview as a two-way conversation in which the interviewer asks the participant questions to gather data and learn about the participant's thoughts, interests, perspectives, viewpoints, and behaviors.

Data was collected through semi-structured interviews with the participants to reveal the participants' experiences of using poetry to teach and learn language grammar aspects. Interview questions will be short and well-structured in line with interview protocol, as explained by Rubin (2011) cited by Roberts (2020). Tools to support interviews in data collection were a voice recorder and an interview schedule.

Observation

Observation is a process of collecting data about the participants' behaviour or phenomena in their natural settings (Bertram & Christiansen, 2017). Observation assisted in providing primary information about the learners and teachers in the classroom context. Non-participant observation was followed, and an observation schedule was used as a tool for the data collection method. The researcher has visited the classroom to observe learners' behaviour towards poetry and how an educator uses it to enhance grammar skills.

Document analysis (Learners' written assessments)

According to Davie and Wyatt (2021), document analysis refers to official documents that are collected in the organisation; they describe the experiences from the participants' perspectives. In this study, the researcher has analysed the learners' written assessments as documents to understand how they interact with poetry as they learn grammar skills. The assessment was in the form of a poetry text where questions focused on their understanding of grammar aspects.

1.6.4 Data analysis

Data analysis entails the process of selecting, focusing, simplifying, abstracting, and transforming data that appear in written field notes and transcriptions, which are then displayed in an organised and compressed manner to guide the researcher to draw conclusions and act (Bertram & Christiansen, 2017). This researcher has used the thematic data analysis method to analyse the data. The data from interviews were transcribed from the recordings and field notes and then analysed according to the emergent themes. Data collected through observations was gathered from the observation schedules, analysed according to the themes of the study, and arranged in a way that will make them easy to understand.

Data from learners' written works were analysed according to themes that emerged from their written works and analysed according to the related themes. Analysis of data has followed the Tashakkori and Teddlie's (2003) cited by Onwuegbuzie and Hitchcock (2022) guidelines as highlighted below:

Data reduction - refers to decreasing the amount of data generated by sorting and arranging them in a way that allows conclusions to be drawn from it.

Data display - includes organising or categorising them and sorting data accordingly

Data transformation - is the process of transferring or converting data into information that can be readable and presentable.

Data integration - This leads to data interpretation, which considers the conclusions drawn from qualitative data as well as the inferential relationship between them.

1.6.5 Quality Criteria

The following quality criteria were followed:

Credibility

The researcher's capacity to deal with qualitative data from the perspective of the participants is crucial to the study's credibility. This requires determining if the qualitative research findings are realistic or believable from the study subject's perspective (Cope, 2014). The researcher has taken the entire research document to the participants for corroboration to ensure that the data used in the document are precisely what the researcher obtained from the research participants. Any contribution to the study has been acknowledged.

Confirmability

The degree to which the findings may be replicated or corroborated by others is referred to as conformability (Ahmed, 2024). To ensure transparency, the researcher reordered the procedures for checking and rechecking qualitative data during the study.

Transferability

Transferability refers to the extent to which the findings of one study can be applied in other situations (Pandey and Pandey, 2015, cited in Stahl and King, 2020). The researcher has ensured that sufficient information is provided to the readers. This

included providing detailed information regarding the research population, number of participants sampled, time and methods of data collection, and situations. The findings are clearly explained and made understandable to readers and other researchers so that they can use the study as a reference to their studies.

Dependability

Dependability ensures that the research findings are consistent and can be repeated, which could be measured through the standard by which the research is conducted, analysed, and presented (Bertram and Christiansen, 2017). The researcher has achieved this by having a peer reviewer of the study audit the study. Relevant data collection instruments were used for the study, namely, semi-structured interviews, non-participant observation, and document analysis.

1.7 SIGNIFICANCE OF THE STUDY

1.7.1 Curriculum developers

The findings of this study will help curriculum planners and developers to use poetry to enrich learners' vocabulary and to use poetry for learning language purposes, not only for creativity and entertainment but to improve learners' ability to learn language broadly.

It will also assist them in devising various strategies to assess learners' language proficiency. Since the analysis of Sepedi poetry primarily focuses on the external structure of poems, a comprehensive reading of this poetry by the learners in harmony with the CAPS prescriptions will enable the learners to become proficient in reading.

It will help them in developing language-teaching aids through the use of poetry. Curriculum developers will also benefit or draw insight from the information provided to develop better strategies for the implementation and enhancement of learning language through poetry.

1.7.2 Learners

It will help learners to use poetry as resourceful material in learning language. This research will propose strategies for learning poetry and its significance. It will reveal to the learners the essence of studying poetry, which will contribute to their language competency through critical analyses of poems. It will also equip them with the language skills necessary for academic writing.

1.7.3 Teachers

It will assist teachers in knowing how to use poetry to teach language skills in one lesson. Teachers will be able to use poetry as a language-teaching resource, particularly in schools where there are insufficient language-teaching materials. It will encourage teachers to use poetry effectively as most find it redundant and boring because of its complex nature, as it will show that poetry is rich with language constructs that can enable effective language teaching.

1.8 ETHICAL CONSIDERATIONS

Ethics refers to moral principles and values that govern the behaviour or conduct of people (Sagitova et al., 2024). The researcher has the responsibility to protect the respondents or participants during the investigations.

Permission

The researcher abided by the University of Limpopo's research ethics. The researcher applied for ethical clearance from the Turfloop Research Ethics Committee before the commencement of the study and was issued. The researcher also applied for ethical approval from the Limpopo Department of Education and the Schools' Governing Body through written requests to the Department of Education District manager, the school principal and consent letters to teachers and learners' parents.

Informed consent and voluntary participation

Consent of the participants was obtained before the data collection could commence. In this case, voluntary participation was encouraged as it ensured that participants were not subjected to harm in any way. In addition, the researcher respected the privacy and dignity of the participants, and the participants were not forced in any way to participate in the study. The participants who were not comfortable answering some of the questions were advised to skip them without interrogation. All the information collected was of the participants' volition.

Privacy and confidentiality

Confidentiality is described as a situation in which the researcher is aware of a research subject's identity but takes precautions to prevent that identity from being revealed to others (Pandey & Pandey, 2015). The teachers' and learners' identities were protected and remain confidential throughout the study. During the data collection process, the participants were not required to provide personal information.

Protection from harm

The researcher ensured that the participants were safe and were not harmed psychologically, physically, legally, or socially. The researcher did not ask questions that triggered the participants' emotions to protect their mental health. The researcher has ensured that the environment in which the data is collected is conducive and safe so that no one would be injured. The researcher did not report any sensitive data that could lead to legal risks or breach of privacy. Participants were treated with dignity and respect by the researcher during the research process. The participants' feelings were respected by not forcing them to participate when they were not comfortable doing so.

1.9 DEMARCATION OF THE STUDY

This study was conducted in one of the secondary schools in the Kgakotlou Circuit in the Capricorn District of the Limpopo Province. The participants of the study were five learners and three teachers. The purpose of the study was to investigate the role of Sepedi poetry in teaching and learning grammar aspects.

1.10 LIMITATIONS OF THE STUDY

The study was demarcated into one District of the Limpopo Department of Education, namely Capricorn South District, amongst five districts. This demarcation limited the generalisation of the study findings to other districts.

Only one circuit of the Capricorn South District of the Limpopo Province, called Kgakotlou Circuit, was the site for the study. Capricorn South comprises 42 circuits. It would have been ideal if the study were extended to more circuits.

The study was limited to learners who are learning the Sepedi Home language, as it focused on the role of Sepedi poetry in the teaching and learning of grammar aspects.

However, the above-mentioned limitations have not impacted the significance of the study or interfered with the findings.

1.11 CONCLUSION

This chapter dealt with the main introduction of the study. The background and motivation were clearly explained in this chapter. The researcher explained the problem statement, the theory for the study, and the sampling methods. The research methodology and designs were presented. The following chapter will deal with a detailed literature review whereby the researcher will consult sources of different researchers and scholars to find guidance on their findings, recommendations, and the gap left to direct the current study.

CHAPTER TWO: LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.1. INTRODUCTION

The first chapter has allotted the introduction, background and motivation, purpose, theory underpinning, paradigm, research questions, and research problem of the study. The chapter unravels the role that poetry plays in language teaching and learning grammar aspects in Sepedi HL Grade 10. This chapter focused on the analysis of works of literature and theoretical framework which serve as the lens through which phenomena are viewed or critiqued. The chapter explores the literature review, which comprises the scholarly work done by other researchers, as well as checking the relevance of a theoretical framework. The writing of this research emerges out of pieces of evidence presented by various schools that poetry teaching is declining in classroom pedagogy.

2.2 LITERATURE AS A TOOL FOR LANGUAGE TEACHING

The significance of literature has been over-emphasized by various scholars and writers throughout history. Since the beginning of the twentieth century, there has been an increasing awareness of using literature to teach language as mostly considered an authentic source (Gonen, 2018). In most of the study, the position of literature as a medium or tool for the language of teaching language skills is gaining more attention in the field of teaching and learning foreign language in EFL classes. Most researchers believe that literature can be used to teach language in foreign classes.

Novianti (2016) emphasises that most recent researchers have called for using literature in four corners of the language classroom pedagogy as it has prominent or important effects on learning a language. Furthermore, argues that the suggestion or insights of using literature as a tool for language teaching is not a new thing. He further points out that during the 1980s, numerous journals, editorials, dissertations, books, and theses encouraged the use of literature in the classroom.

Literature is considered a promising tool for language learning purposes (Gonen, 2018). In a similar view. Using literature as a tool or authentic material in classroom pedagogy can be explored to enhance the efficiency of language learning programs. Though the study was not focused on a specific genre, it acknowledges literature as an essential tool for language teaching (Rahman, 2018). Furthermore, Rahman supports the effectiveness of literature by emphasising that poetry infuses teachers to teach a language as it requires learners to have four basic language skills, listening, reading, reading, and writing skills. From a significance point of view, Panavelli (2011) and Antika (2016) say poetry promotes language learning even though it is revealed that most of the learners who show no interest in poetry perform poorly in language assessments.

2.3 THE CONCEPT OF POETRY

Poetry is defined by Creely (2019) as the language used in its most creative, distilled, and elemental form, that is steeped in emotion and thought. It is built on tight description and careful artistic creation and carries a rich vein of meanings associated with individual words and the nuances of those words. Curwood and Cowell (2011) say that 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.

Poetry is said to be a genre characteristically rich with literary devices, sound, imagery, and diction highlighted for meaning (Ismail, 2021). Masekoameng and Mothapo (2017) define Northern Sotho written poetry by saying that “Theto ke moela wa polelo, wo o ngwadilwego go tšweletša maikutlo, dikgopolo le molaetša wo o itšego mabapi le seretwa”.

Translation: It is a form of language speech written to express emotions, thoughts, and feelings about something.

There is no concrete definition of the term poetry as it means different but related things to different people. However, various scholars and researchers have attempted to define it based on its complex structure and function.

Poetry is a one of literature genres that uses the sounds, rhythms, and meanings of words to describe the world through imagination. Poetry has so many elements: line, stanzas, sound devices, and poetic language (Taylor, 2020).

Elements of Poetry

Lines and Stanzas

A poem is divided into lines, or groups of words, and these lines are organized into paragraphs called stanzas in poetic language. They are used together to express a particular meaning or idea. in units of meaning called stanzas.

Sound Devices

Rhythm is a beat created by stressed and unstressed syllables in words. Meter a pattern of rhythm. Feet units of stressed.

Rhyme, the repetition of vowel and consonant sounds at the ends of words.

Alliteration is the repetition of consonant sounds in the beginnings of words, as in slippery slope.

Repetition is the use of any element of language – a sound, word, or phrase – more than once.

Onomatopoeia is the use of words that imitate sounds.

Poetic language

Poetry uses figurative language. According Laimena and Que (2022) defines figurative language as the use of words or phrases that depart from their literal meaning to express a more intricate concept, conjure up a striking image, or arouse a certain feeling; frequently, this is done by making analogies or comparisons that go beyond the words' typical meaning. In other words, this language should not be interpreted literally, meaning the words are hidden with words. This encourages learners to be acquisitive and have an interest in unfolding meaning; on the other hand, others view it as tedious work.

Simile

(Altuntas and Sever, 2021). The simile compares two things that are not the same using words like or as. It helps in creating a vivid picture of what the poet is talking about in a poem. Fahas and Husaini (2021) also view similes as rhetorical devices used to compare two different things.

Metaphor

Metaphor describes by calling two things compared as one and with similar characteristics; they also create vivid expression (Glicksohn and Goodblatt, 2021). The poet uses this comparison using words to create a picture in the mind reader or listener.

Personification

Glicksohn and Goodblatt (2021) define personification as human qualities given to nonhuman objects. In most cases, the poet uses this to express the situation in a poem.

2.4 THE POLICY FRAMEWORK (CAPS: 2011) REGARDING POETRY TEACHING

CAPS (2011) is the education policy amended and implemented by the Department of Basic Education (Ajani, 2021). It is introduced to schools to redress some of the challenges of teaching and learning to achieve at least half a percentage pass in all subjects following the National Development Plan (NDP) of 2030. The policy serves as a guideline or a path that Teachers should follow when teaching, meaning that every lesson should be structured in line with the CAPS document. In the study, the policy document will outline methodologies to be used in poetry teaching and the facilitation of assessments.

According to CAPS (2011), teaching poetry cannot be treated or taught single-handedly in the classroom. should be authentic sources used as texts for the lessons. In other words, CAPS does regard poetry as an important genre. The teaching and learning of poetry in secondary schools in the Further Education and Training (FET) in the FET phase in high school is a requirement in fulfilling the curriculum requirement

of Paper 2 of the formative and summative assessment. The CAPS document (2011) stipulates that poetry should intensively be taught within the three years of the FET phase. In addition, this genre assists in enhancing learners' special acquisition and usage of language skills. In other words, poetry teaching in classroom pedagogy is in line with curriculum objectives, though it does not specify poetry but various literature genres.

However, in matric, which is a secondary exiting grade, the Curriculum and Assessment Policy Statement (CAPS) document offers learners an opportunity to choose two genres from the four (4) that are available, namely, drama, novel, short stories, and poetry. According to Thela (2021), most schools are reluctant to select poetry due to various factors. Department of Education (DoE, 2011) designed the FET assessment for Sepedi HL into three (3) papers, with poetry falling under paper 2 for literature genres. Poetry constitutes 30% of Paper 2 and it is written by learners in both midyear as well as end-of-the-year examinations, forming part of the learners' pass requirements, contributing to a third of the learners' annual mark. Despite the role that poetry plays in language teaching, only a few teachers support the inclusion of poetry in their curriculum.

2.5 METHODOLOGIES OF TEACHING POETRY IN SCHOOL

McRae (2014) states that reading a poem aloud is effective because learners can grasp words and learn the correct sounds of words. It also allows struggling learners to learn from others. Aineah (2018) discusses the effectiveness of teaching poetry through group discussions, and the findings of the study show that teaching poetry through group discussions is effective because most learners can learn from others, and discussions enhance learning quickly. Gonen (2018) contradicts Aineah by saying that group discussions consume time because some learners hide behind others during the activities. Furthermore, Gönen broadens this by advancing novice and expert teachers regarding the implementation of micro-teaching practice in the classroom. Darwish and Sadeqi (2016) regard micro-teaching as a teaching encounter that provides a setting for instruction in which the complexities of a normal classroom are scaled down and in which the teacher receives extensive and comprehensive feedback on learners' performance.

Micro-teaching is a process in the teacher training program that is primarily aimed at teaching student teachers specific skills or teaching behaviors by requiring them to practice teaching a specific topic to a small group of learners. In other words, this means that teachers should reduce content into segments before presenting it to learners. This includes a conducive learning environment; it will assist teachers to have more clarity and confidence in teaching poetry.

In line with the above discussions, when teaching language through poetry the most preferred method is learner-centered methods of teaching through an Interactive approach that encourages learners to be active participants (Freyn, 2017).

2.6 CHALLENGES EXPERIENCED BY TEACHERS IN TEACHING POETRY

In the analysis of teaching and learning poetry in Nigeria, Ucheoma (2007) cited by Ismail (2021) says teaching and learning poetry in Nigeria is problematic for learners to comprehend because of its complex structure. The study discovered that most learners do not have an interest in poetry. Beach (2016) has the same perspective that learners' negative attitude towards poetry contributes to their poor performance. Their views make sense because poetry uses figurative language, and if the learner is not inquisitive, it will be difficult for them to comprehend its meaning. The driving force behind the successful learning of poetry is interest.

Dewi, (2018) emphasises that the lack of poetry teaching skills on the side of teachers affects learners in their comprehension of poetry. This means that teachers who lack teaching skills when teaching poetry negatively affect learners' interest in learning poetry. Okonkwo (2016) asserts that it is the responsibility of teachers to ensure that learners can read and interpret poetry. In other words, the performance of learners in poetry rests on the teacher's competence in teaching poetry.

Masbuhin and Liao (2017) argue that teachers experience challenges when teaching poetry. Most of the teachers experience challenges with the methodology of teaching. They do not know suitable approaches to poetry teaching because of its diverse and complex nature. The issue of methodology depends on individuals having the skills to

present content. Gönen (2018) infuses that the only challenge in poetry is that it is not afforded adequate or ample time as it seems to be the least on the curriculum priorities. Indeed, this could have an impact on teaching as poetry teaching requires time. Teachers have to start the lesson by identifying complex words as well as explaining figurative language to ensure that learners have comprehension.

2.7 FACTORS CONTRIBUTING NEGATIVELY TO POETRY LEARNING

Murunga, Indoshi, and Okwach (2019) researched the factors influencing learners' poor performance in poetry by looking at the Kiswahili language. The study revealed that most poems are written in the Swahili dialect, and that makes it difficult for learners to understand the poems because they are not written in the standardised language; therefore that confuses the learners because the Swahili dialects differ. To support the above statement, Msanjila (2005), cited by Yusuf (2021), says that dialects have a negative impact when teaching literature, particularly poetry, because poems written in particular dialects negatively influence the learners' understanding of the standardised language within the poetry. This means if a learner struggles or fails to get the meaning of a particular word, it will then be difficult to comprehend that poem.

Teachers' attitude towards subject matter has a great impact on learners, and if the teacher is compassionate in teaching poetry, the learning environment becomes conducive for teaching and learning. Antika (2016) further alludes that learners are sensitive beings; if the teacher lacks interest, the learner also develops a negative attitude towards the subject matter.

The study emphasises that when teaching poems, language is key. Most learners struggle with language, and this problem acts as a barrier to poetry teaching and learning. Poetry infuses teachers to teach language because it requires learners to have four basic language skills being listening, reading, speaking, and writing, hence the integration of language skills with grammar. When language skills are not taken into consideration learners will fall behind either with writing, listening, speaking, or reading. In other words, poetry needs adequate time of preparation for learners to embark on the right track.

2.8 REASON FOR TEACHING POETRY

A brief background of poetry teaching in schools is that linguists were against the inclusion of literature in the syllabi for language teaching. They ignored literature as it was not relevant to language curricula, and it gave an impression of flying in fancy and imagination. They believed that poetry is about creativity and the manipulation of formal writing styles (Suwastini & Dewi, 2023). This is regrettable that literature was banished from the language curriculum. Afterward, the same linguists gradually began to acknowledge the use and worth of literature as it could provide a resource for enhancing the ability of language learners to learn the language. Furthermore, they say poetry in schools does not only serve as a model of literature but also as a model for teaching skills of language skills such as reading and writing. They view Poetry as an effective way of language teaching. It helps the learners have in-depth knowledge of them to know of their culture and assists learners in mastering language, also giving pleasure to the readers equipping them with new models in their lives to follow.

Poetry is regarded as one of the enticing areas in literature that can awaken or raise senses and promote literature as it forms part of every curriculum universally (Deepa and LankumaranIn, 2018). The main objective of teaching literature is to develop learners' sensitivity to a special use of language that is more refined, literary, figurative, symbolic, and deeply meaningful than much of what else they may read (CAPS, 2011). Some of the difficulties that teachers experience while teaching poetry are the learners' proficiency level, the teachers' methods of teaching, and the chosen poetry texts. Concerning the reasons for teaching poetry, Mellgren (2022) says the key aim of poetry curricula is to develop learners' interpretations. Teaching and learning should be learner-centered (Basic Department of Education, 2012), in other words, learning should revolve around learners rather than teachers, whereby learners should play a major role in the classroom. Learner-centered approach needs the full engagement and participation of learners.

Teachers should teach poetry, not poems, simply meaning that teachers should teach learners literary elements and techniques that learners will use to analyse poems on their own rather than a mere recitation. It also urges teachers to use authentic

materials in the classroom (Department of Basic Education, 2006). As amended, poetry can, therefore, be seen as an authentic tool to help learners identify features of language. Antika (2016) says that poetry can be utilised as a valuable resource to introduce and practice the language by exposing learners to authentic models and real language in a context that can develop their language skills.

He further explains that poetry provides learners with an opportunity to enrich their vocabulary in a new way by offering meaningful context that can be used and remembered effectively. Poetry encourages students to develop their creativity whereby they can discover interesting ideas for creative writing, also generates strong emotional reactions that provide learners with an insight into developing cross-cultural awareness, which helps them acquire fluency in the target language. It also deals with universal themes and human concerns, which offer opportunities to project learners' feelings and emotions, thus fostering personal involvement in learners (Antika, 2016).

2.9 POETRY TEACHING AND LEARNING IN THE CLASSROOM.

In connection with teaching and learning the English language (The Northern Territory Department of Employment, Education and Training in Australia, 2006), many teachers have attempted to deal with poetry in the EFL classroom, and it is proposed that poetry should be used as a resource for language teaching. To support that, the findings in the study of Mellgren (2022) state that internationally and in Australia, poetry teaching in secondary schools has been and continues to decline due to a lack of effective methodology and coherent pedagogical version.

This negative assessment of the status of poetry is perceived from the educational conferences about literature, particularly poetry in education. The outcomes of those public forums assume that most teachers view poetry as dull and complex to facilitate, whereas other things are irrelevant in this dispensation (Creely, 2019). It is argued that the language used in poetry is in a particular way that involves rhyme and rhythm and is limited to expressing feelings and a way of sharing stories. Poems can paint powerful, sharp pictures using images and emotive language that stimulate the senses.

Among all the literary genres used in language teaching, poetry is the most appealing genre because poems have become a favourite tool for language teachers due to their

short length and perfectly suitable for a single classroom lesson, their peculiar structure, and their linguistic characteristic features. The nature of poetry, its imagery, and its appeal to feelings make it interesting and enjoyable for language learners (Gabrielsen, Blikstad-Balas & Tengberg, 2019). Language teachers, both foreign and native should make use of poetry as a source of authentic material for the teaching and learning of language skills (Jabsheh, 2019).

Cooper (2020) argues that though the significance of literature in language teaching is explored, instead of exploiting these benefits both locally and internationally, particularly in South Africa, research on teaching poetry at schools has shown that the educational potential of poetry is not always realised. Timothy and Obiekezi (2019) claim that most teachers overlook the benefits of poetry teaching because they believe that everything about poetry is difficult. The structure is complex to break, and this negative perception leads to neglecting poetry teaching that plays a role in the dread of poetry.

Ardesbir and Shirkhani (2015) state that there has been a return to the integration of literature, including poetry, into the language teaching practice. However, there are still people opposing it as they demystify it. Fithriani (2021) distinguishes poetry from other literary genres emphasising its uniqueness, as it uses metaphorical language to convey the intended message, which makes it difficult for learners to understand. The study argues that it cannot be used to facilitate language teaching because of its complex structure, which elapses learners' attention span. Rachmatia (2015) and Almakary (2022) disapprove of Fithriani (2021) as his findings disregard the interaction that poetry sparks in the classroom and argue that using poetry in the language classroom improves interaction among learners. It encourages fluency and allows them to freely express their feelings. However, incorporating poetry promotes learners' fluency. Using poetry in language teaching is the way to go, as it supports language skills.

Ahmad et al., (2020) and Rachmatia (2015) share similar views on the fact that the purpose of using poetry in language lessons is to find a way to actively and creatively engage learners in using their language skills, thereby contributing to the development of their communicative competence. Ahmad et al., (2020) embark on a different approach, stating that poetry can be a beneficial source in extensive reading and

teaching for the following reasons: stimulating learners' imagination, broadening learners' experience, and improving learners' self-cultivation. The study only focused on non-academic skills such as writing and reading but affirms that reading poetry stimulates learners' attention and interest in learning the language because of its aesthetic features, which evoke students' interest to investigate the power of language and arouse their appreciation of the language.

Poetry promotes creativity as it stirs learners' senses and comprehension, and it enriches their imagination with its aesthetic forms (Rachmatia, 2015). Furthermore, Rachmatia indicates that reading poetry broadens learners' experience, giving them a better understanding of life and expanding their experiences, as poets deal with different human themes to help learners gain a deep awareness of life. Finally, marks that the aesthetic features of poetry improve learners' self-cultivation and help them to become more cultivated as poetry gives learners the chance to edify their personalities as they are influenced by the poets' feelings.

Creative writing is an aesthetically motivated, highly disciplined, and personal activity that deals less with facts than with the imaginative representation of emotions, events, characters, and experiences. The inclusion of creative writing in language teaching practices is justified for several reasons: First, creative writing aids language development at the level of grammar, vocabulary, and discourse. As learners manipulate the language in interesting ways to express uniquely personal meanings, they necessarily engage with the language at a deeper level of processing, which leads to significant gains in grammatical accuracy and originality of lexical choice (Bailey & Bizzaro, 2017).

Rosenhan and Galloway (2019) consider the foremost characteristics of creative students as those who can put things together in new ways, construct more novel products, use more unconventional imagery to make points, observe ordinary things, and find in them an area to wonder about.

Poetry plays an important role in the development of learners' pronunciation and vocabulary, as well as helping them to learn about other aspects of language, such as semantics, syntax, and pragmatics. Furthermore, it helps learners improve their cultural awareness, self-expression, and motivation. It also serves as a good tool for

teaching and learning vocabulary because learning it in context helps learners understand the meanings of sentences and their semantic and linguistic functions (Cooper, 2020).

2.10 CONSIDERATIONS AND PRINCIPLES IN CHOOSING AN EDUCATIONAL POETRY

The process of choosing poetry texts is an important element in the process of teaching language. The teacher should select appropriate poetry texts that will assist him or her in meeting the learning objectives. It is a very difficult task for teachers to select appropriate poetry texts as it requires numerous factors to consider so that it can be easily integrated with language teaching skills. It is a mountain to climb because the poem that the teacher selects should reach the learner's comprehension.

Antika (2016) also affirms that selecting poetry is challenging for teachers and denotes that teachers should be attentive and precise while choosing poems for their learners. For example, teachers must consider students' level of understanding and the length of poems. Poems should be challenging, but at the same time, poems should not hinder or prevent learners from interacting. According to Sigvardsson (2020), teaching poetry has evolved, and new principles of poetry teaching and choosing poetry have emerged. The shifting of pedagogy, methodologies, or style of teaching moved from literary to reader response. In other words, the core principle considered when teaching people is learners. This discusses that the educators have to consider learners. The following are factors to be considered: level of understanding,

2.10.1 Level of understanding

According to Vygotsky (1974) cited by Rubtsov (2020), when teaching learners, teachers should consider their cognitive levels. It is paramount because if the content to be delivered to learners is above their cognitive levels, it can discourage the effectiveness of learning. Knowledge builds upon knowledge; if there is a greater gap between their prior knowledge and new content or knowledge, learners suffer. In other words, knowledge is built from existing knowledge. The cognitive level is essential in this case, moving from known to unknown or simple to complex. The educator should teach learners poems that are on their level. As guided in Bloom's

taxonomy and Barrett's taxonomy, learners' cognitive levels should be given paramount attention. According to Maroukias, Troussas, Krouska, and Sgouropoulou (2023), cognitive level refers to different levels of thinking and understanding. The following cognitive levels should be applied to the poetry questions when assessing learners: it means that when a teacher facilitates should not bombard learners with a lot of information, learners should be taught content in small sacraments for comprehension. The consideration of cognitive levels is important in this case.

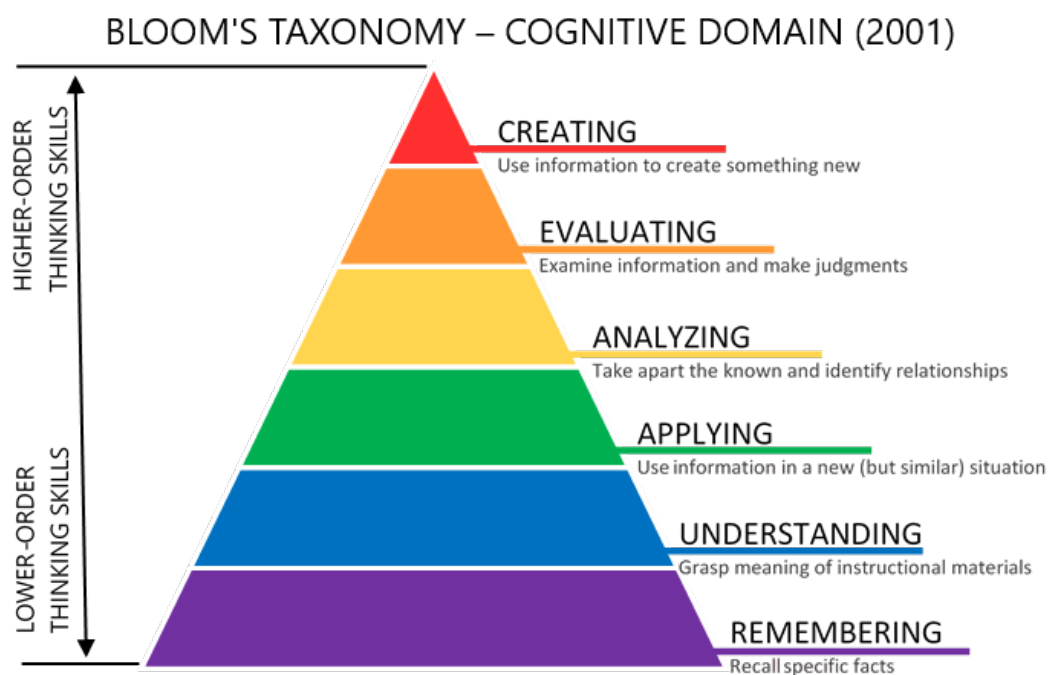


Figure 2.1: Bloom's taxonomies > From Ink Saving Eco- (Accessed: 20/06/2024)

Barrett's Taxonomy Levels

Barrett's Taxonomy is organised into five progressive levels, each targeting a specific cognitive skill:

1. Literal Comprehension Focuses on understanding exactly what the text states.
Example: "What did the character say?"

2. Reorganisation: Involves sorting or organising information differently.
Example: “Can you group the animals in the story into wild and domestic categories?”
3. Inferential Comprehension: Requires reading between the lines and concluding.
Example: “Why do you think the character felt frightened?”
4. Evaluation: Encourages learners to assess and judge the quality or fairness of the text.
Example: “Do you agree with the character’s decision? Why?”
5. Appreciation: Invites emotional and creative responses to the text.
Example: “What did you enjoy most about the author’s style?”

The above-stated Barrett’s Taxonomy levels guide teachers in creating lessons that progress from simple recall to critical and creative thinking.

Teaching learner poetry while moving from simple to complex. Concerning poetry in the classroom, a teacher can start teaching poetry literary techniques, ensuring that learners have comprehended them before analysing poetry. For instance, the way a teacher facilitates lessons in lower grades cannot be the same in higher grades because cognitive level differs. In lower grades, the understanding of recitation should be considered, while in higher grades, the diagnostic assessment could be used.

2.10.2 Length of the poem

Antika (2018) says that authentic material should not be lengthy because learners could lose interest; it must be short and simple. Caps (2011) as amended, also attests that when teaching with authentic sources, they must not be too lengthy because you may lose your learner along the way. The purpose of the authenticity of sources is to aid the learners’ comprehension. Therefore, their length must be short and easier to use. When the teacher uses a very long poem, learners lose interest during the process of teaching and learning. When the poem is short, it grasps the attention of learners, and it becomes easier to analyse.

Literary work should be relevant, interesting, and appealing to the target learners and address the needs of learners who also should be familiar with cultural backgrounds. This means that teachers, when designing lessons, should not only focus on content but also consider how lessons will be delivered and received (Collie & Slater, 1987). The ability to make lessons enjoyable arouses learners' interest to engage and learn effectively.

It is suggested by Novianti (2016) that the critical factor that language instructors should consider before integrating poetry with language for teaching in class is the length of the poem. Authentic material should not be lengthy as learners could lose focus and interest. In addition to length, language difficulty, such as lexicon and syntax are also essential factors to note. Learners feel demotivated when the text language is difficult to comprehend.

According to Panavelil (2011), a teacher should be extremely meticulous while selecting poems to teach in the classroom, and the following should be taken into consideration: The needs of the students, their motivation, interests, and cultural background. They should also consider other criteria such as clarity of topic, simplicity of language, and contextual aspects.

Through critical analysis of the literature, most researchers' findings share similar views with factors to be taken into consideration when selecting a poem in the classroom. They highlighted critical elements such as background and language complexity. Their standpoint is that the educator should choose a poem that interests learners.

2.10.3 Perceptions of Poetry Teaching and Learning

2.10.3.1 Perceptions of Scholars

There are ongoing debates among learners and teachers regarding teaching poetry in schools. Poetry is one of the heavily debated issues in teaching pedagogy. This controversy is centered on whether poetry is difficult or easy. Some scholars advocate for poetry teaching. There are those advocating for the inclusion of poetry in ELT because poetry is a valuable and educational tool, but those opposing it perceive poetry as difficult and qualify exclusion.

The positive perceptions of Alqahtani (2020) and Ivanova (2021) say that poetry should be used as a teaching tool to help develop students' language skills, which enable them to use language fluently. Xerri (2019) supports the view that for learners to master language skills it requires an attractive medium like poetry that will stimulate their thinking due to its authentic and fascinating nature. Using poetry in classrooms is a way of developing learners' productive skills by adjusting to their level of comprehension (Beymer & Jarvie, 2022).

Literature is regarded by Jabsheh (2019) as an effective tool for language teaching because it is the most chosen media to be integrated into language teaching English to expose students to the target language. This is in line with Tomak (2021) that exposure to the target language in poetry can improve students' sub-skills such as grammar, vocabulary, and pronunciation. This is supported by the fact that creativity and sounds found in poetry enable students to enjoy the learning process (Golzar and Miri 2022).

In their study, Kusmana, Wilsa, and Astiwati (2020) attest that poetry is the most approachable literary genre because of its structure, and short length as compared to other literature genres. Short stories, He further articulated it is enjoyable for teaching language because are immersed with language constructs. Poetry is an asset for language teachers as its benefits contribute to learners' acquiring language constructs. This means learners can adapt some reading and writing strategies.

However, others scholar contrasts positive perceptions of poetry in classroom teaching. Khan and Jang (2020) say that poetry discourages teachers because of its complexity and the lack of methodologies to teach it to language learners. Even though poetry writing instruction is shown to be beneficial in language classrooms, Beymer and Jarvie (2022) indicate that most teachers are skeptical about using poetry in their writing class because it is popularly known that poetry is more likely to be taught as part of the reading curriculum rather than as part of the writing curriculum.

2.10.3.2. Perceptions of Teachers

Teachers lack the desire to teach poetry and this could be caused by educational experiences that teachers have, such as the level of exposure and experience in

writing poetry in both their personal and academic lives, and this results in numerous reluctance to teach poetry, as it is disclosed in Liao (2018) that a large number of primary and secondary teachers are not comfortable teaching poetry and prefer to teach other forms of literature. Xerri (2017) argues that if there is no resolve regarding the inclusion of poetry it means that poetry could lose its place in the study of literature in schools. This reluctance of educators could harm the teaching of poetry in high schools and influence in choice of another genre of literature over poetry as it is a lot of work and difficult.

According to Liao (2018), Poetry is seen as a very complicated authentic material to devalue because of its tight structure; teachers may find it difficult to understand its meaning, which discourages them and fosters disengagement. In other words, most teachers are left in frustration and unwilling to proceed with teaching that particular poem. It has also been seen as an outdated material to teach because education has changed its landscape; emphasis is placed on science and economic language, which is so-called English (Suwastini and Dewi, 2023). Hence, most educators do not want to be associated with it.

Teaching poetry by teachers is considered to be time-consuming because its analysis requires one to explore deeply, and this delays teaching and learning because of time constraints. According to CAPS (2011), teachers are guided by the Annual Teaching Plan (ATP), which outlines time for teaching a particular topic; in other words, educators who struggle to divulge or teach poetry are left behind in terms of catching up with ATP as a result, learners experience injustice. It becomes even more difficult because learners are unique some are taught once and understand while other requires the teacher to repeat a lesson many times.

According to Farrah (2016), there is the view that engaging learners when teaching poetry is a mountain to climb because others do not show interest as they dislike it makes teachers struggle when teaching. Indeed, the lesson cannot be effective when there is no interest amongst learners and teachers relating to the subject matter because this encourages lessons to be linear instead of transactional, where learners play a critical role in their lesson. Lessons must be learner-centered for teaching and learning to be effective. Farrah (2016) further explains the issue of subjectivity, that there is always confusion caused by poetry because its interpretation varies as every

learner possesses a unique schema, and interpretations vary because of their prior knowledge. In other words, poetry does not have definite answers, and this makes it even harder to assess learners because it is not straightforward.

2.10.3.3. Perceptions of Learners

In line with the learners' perceptions of the teaching and learning of poetry, Gazu and Mncwango (2020) state that incorporating or integrating poetry in a language classroom can make the students feel lively and motivated. It provides an interactive circumstance that can prove the communication competence of the learners. Learners can get more confidence to speak the language in public and pronunciation can also be improved. To sum up, poetry is the tool with which students can achieve their language proficiency.

Comparing poetry with other genres completely gives cheerfulness to learners who come to the classroom with attached different conceptions towards poetry teaching which developed through socialising with other learners. It is not only viewed positively in the classroom, others highlighted their negative perception. They find the teaching and learning of poetry intimidating because of its unique language, which makes it difficult to comprehend; this complex language requires one to consult a dictionary constantly (Suwastini and Dewi, 2023).

This means that when dealing with poetry there are too many stops and go hence one must check meaning of difficult language as a result you lose touch with the poem. Poetry analysis frequently necessitates attentive reading and rereading in addition to critical evaluation of literary devices and themes. Some students think this is time-consuming or boring, particularly if they don't understand why they should devote so much time to studying a single text (Syamsia and Ismail, 2021).

This refers to misconceptions of other people and contributes to building negative attitudes around poetry as a result, this impedes effective learning (Suwastini and Dewi, 2023).

2.11 THE BENEFITS OF USING LITERATURE IN CLASSROOM

Akbar (2020) regards poetry as the finest literary genre that can incapacitate learners with language skills. It is an excellent source of language instruction. The use of poetry

in language teaching may provide an ideal opportunity for students to develop the four core language skills: reading, writing, listening, and speaking. According to Van (2009), teaching literature is essential for students because it provides a challenging and relevant environment in which to acquire the language efficiently. Rachmatia (2015) supports this view by identifying some of the benefits of employing poetry in the classroom: Incorporating poetry in the classroom allows teachers to encourage students' creativity; secondly, including poetry in the teaching process enlivens and revitalizes the classroom environment by influencing students' attitudes.

Creely (2019) notes that poetry does not only benefit learners academically but it also assists in the psychological and therapeutic domains. Poetry is a unique genre in which the poet uses creative language that sparks interest in learners. Therefore, most learners use it for pleasure reading as a result, it refreshes them.

2.11.1. Culture Enrichment

Literature can bring learners closer to their culture. Abuzahra and Farrah (2016) state that culture is embedded in literature. When learners are taught various literature genres, they can explore culture, norms, values, and beliefs. In other words, studying poetry allows learners and teachers to know about the cultural background, lifestyles, customs, and traditions of other communities, and this makes the learning process enticing and fascinating, also assisting them to broaden or widen their language acquisition effectively. In Sepedi, praise poetry is known as 'thetothumišo', a type of poetry that reflects the cultural customs, norms, and values of the culture. This poetry has cultural effects and can be seen by its structure. The following is an excerpt from a Sepedi praise poem:

Kgomoa' tshwa

E gangwa ke mang?

E gangwa ke nna Morewane 'a phala tša Matladi,

Sefuana 'a Marota, ba re a ka nna nkwe Manganeng

Ba re ka nna wa bo lekgolane

Ke nna kodinkopše 'a kgang, Maphereke

A o kgang o nnoši, morwa' Modiše

Kgang di tletše marago a go fela

Ke hlolo **manyakobidiwa**, ke modimo o tšwago Malele
Tlopeng

Naga 'a Ntsipana 'a Digolo tša Ngwato,

E sa le ge a ntswala, sekwati, ga nke ke sa reme hlogo ya
motho;

Ke itše 'too' le go rema dihlogo tša batho

Morwa' kgobotlela 'a metlaka,

Ke fetša batho ka lerumo, phediši, Tsola 'a Magarole,

Tsola 'a morwedi 'a Lobang.

Ke tšhaba mediti!

Figure: 2.2. Kgomo e a tshwa: by Phala D.M

The cultural effects are immersed in the special structure that the poetry possesses. The poem has a unique introduction, body, and ending that make it different from other types of poems. The content contains the history that guides learners about where they come from and the cultural practices of their people. There is also grammar embedded in it.

Poem Introduction

Kgomo ya tshwa! > The introductory sentence by the reciter of the poem calls for attention from the people so that they can listen to them as they recite the poem.

E gangwa ke mang? > This kind of response by the listeners or viewers, shows that they will give attention to the poet.

The body

Sepedi praise poems contain content that has unique elements such as the praise name 'Mainatheto' e.g. Phaahla, Ngwato, Morewane, Tsorotsope. People are named after their elders, and this nomenclature shows the generation lineage and can be used to know the relationships among people's ancestral lineage. Such poems are also characterised using created words, for example, 'monyakobidiwa'.

The poet uses personal nouns in this praise poetry to express and demonstrate his power by using the word '**ke**,' which means 'I. ' ke tšhaba le dinale, ke tšhaba le Mogababa' Phahlane

Poem ending

The poem always ends with a unique expression of 'ke tšhaba baditi', which means 'I submit to my elders'.

It is important to have praise poetry in the Sepedi language because it inculcates cultural aspects or features. It uses clan names which help younger generations to trace back their roots and relations to other groups. It also preserves culture as it is embedded within and is a vital tool to preserve their heritage.

2.11.2 Using authentic and enriched language

Using Poetry as a text in the classroom is beneficial when learning a language because it assists learners in creating a strong connection between the language and its use. Poetry offers astounding opportunities to learners with various language skills, registers, and styles. Muthmainnah et al. (2020) indicate that integrating literature kindles learners' eagerness to learn a language effectively. Learners become familiar with different sentence structures and enhance their comprehension of language usage. Using poetry to teach language motivates interaction among the learners and expands their awareness of language learning.

Using authentic materials aligns with the research problem of this study as it seeks to unfold the role that poetry plays in language teaching. Abuzahra and Farrah (2016) emphasise that literature makes the learning process more enjoyable, memorable, and lasting for long-term. Reading literary texts gives learners a chance to expand their vocabulary and get familiar with different characteristics of written language as

they learn different methods of linking thoughts, which later develops their writing skills. Using literature in the language classroom helps learners develop their language proficiency (Kaowiwattanakul, 2020). Furthermore, Kaowiwattanakul asserts that poetry has a significant role in developing students' pronunciation and vocabulary. Reading poetry assists learners in exploring language avenues such as semantics and syntax. Moreover, it helps learners to have a comprehensive understanding of their culture and self-expression.

2.11.3. Critical Thinking

Literature is one of the most critical ways to enhance learners' ability to infer and interpret meaning since its meaning goes beyond the surface. Integrating literature evolves learners' interpretative ability (Ennis, 2018). Literature is a very valuable way to teach learners to analyse, interpret meaning, synthesize, and evaluate contents because it does not use daily language; the writer uses figurative language and hidden meaning. Therefore, learners must have the skills to deeply analyse literature. (Creely, 2018) also supports that reading poetry has an effective impact on learners' critical thinking because it requires students to infer and interpret to grasp the intended meaning of the poem. Learners learn the ability to deduce the meaning of the text. This critical analysis of poetry improves learners' cognitive level as well as their interpretation of a text. Creely (2018), furthermore, supports that poetry pushes learners to think outside of the box as it requires them to interpret poems using their understanding rather than rearguing what is said. In other words, it requires learners to apply their understanding when answering questions. This skill will assist them in problem-solving in their lives.

2.11.4 Learning grammar aspects through poetry

There is a reluctance to use poetry as authentic material in the language classroom without acknowledging its role in teaching language. Poetry has always been a challenge, and its resistance created a negative attitude towards it. Language teachers prefer delaying the introduction of poetry in lower grades as they reserve it for advanced levels of language teaching. Poetry, nonetheless, is a literary genre rich with content that can be used as an ideal tool for teaching language grammar aspects and assisting learners in improving vocabulary (Mart, 2021).

As a catalyst for the improvement of pronunciation, the educator recites a poem to learners and engages them in meaningful constructions of text (Mart, 2021). In other words, when learners interact with a poem, knowledge is constructed, and grammar aspects are identified. Furthermore, the researcher advocates for the inclusion of poetry in language teaching as it allows learners to make huge leaps in language learning.

Poetry helps students refine their pronunciation and intonation because it helps them focus on sound structures and rhythms, which helps them build their ears for the new language. Levine and Roots (2015) highlight this benefit of employing poetry in language instruction too. Without hesitating, he asserts with confidence that studying poetry fosters a creative and intensive use of language.

These inputs from researchers emphasise the importance of teaching poetry in language curricula so that learners can pronounce the words correctly. Using poetry more widely can help learners pay attention to grammatical and lexical patterns. Furthermore, teaching poetry promotes linguistic awareness and improves written and communicative skills as it assists learners in recognising linguistic elements to improve their language skills. Syamsia and Ismail (2021) have similar views to Mart (2021) in that, poetry fosters and revives learners' motivation to read and write, which can improve their reading and writing proficiency to serve their academic needs. Syamsia and Ismail (2021) state that poetry can be used to educate and master basic language abilities. Poetry can help students improve their language ability and motivation, particularly for those who struggle with textbook learning.

Reading poetry can broaden learners' understanding of other language characteristics, including semantics and grammar. Poetry can be an effective technique for teaching and learning vocabulary since knowing vocabulary in context allows students to understand sentence meanings as well as their semantic and linguistic functions. Otherwise, teaching vocabulary in isolation as lists to be remembered causes pupils to become passive, and they will forget these words when they go on to the next class (Roebuck, 2015).

The following is an extract from a poem that shows examples of grammar aspects that teachers and learners may get when using poems as texts.

Sello sa mmagobona – Mokaba M.J.

- 1 Lapa le go gakile gobane e fedile,
- 2 Swikatšhipilaboramošweu mogopolo le go fahlile.
- 3 Merwalo o e rwele ka go šele e ya go rolwa.
- 4 Bao o ba gopotšego ke bomabinagosolwa.
- 5 Lapeng ga re bo bone.
- 6 Ga re go bone gobane ga re go bone.
- 7 Sellathekeng sa lla se a betelwa.
- 8 Gobane o sa nyake go hlodiwa
- 9 Ga batho lekepekepe o išitše
- 10 A gago matsuane o itebaditše
- 11 A gago matswuwane a letetše,
- 12 Bomathabelagothuba ba kwakwaletše
- 13 Ka le lengwe kgotlelelo e tla fela,
- 14 Ga gešo ka ikela. [Letl.112]

Figure: 2.3. Sello sa mmagobona: by Mokaba MJ

Teaching **verbs** using the above-mentioned poem

Line 2: The word ‘gakile’ derives from the verb “gaka” which means confused. Sepedi is a unique language in which different verbs can be made using different affixes. When teaching learners word formation and semantics, the teacher can apply the affixation rule to create new words or verbs to get different meanings.

Example: The verbal root ‘gaka’ may change into ‘gakile’ (past tense) by adding the prefix -ile. It may change into ‘ikgaka’ (reflexive) by adding the prefix i- and applying the strengthening rule of changing g > kg due to i- (reflexive prefix) preceding the word root -gak-.

Teaching compound **nouns** using the poems

Line 2: The compound word ‘**Swikatšhipilaboramošweu**’ is made up of the following words = leswika + tšhipi + la + boramošweu. In simple terms, the word means money.

The structure of the compound word:

- 'swika' originally is 'leswika', and the 'le' for the noun class 5 has been deleted.

The prefix 'le' qualifies the word to refer to objects under the noun class 5.

- Leswika > means 'stone' in English.
- 'tšhipi' means 'iron' > is a noun under the noun class 7
- 'la' is the possession concord for noun class 5
- 'Bo-' the prefix for the nouns in noun class 2
- Ramošweu > means a white person

The historical background of the word is that in the past, money was considered to belong to white people because most of the black communities had to work in farms and mines. At farms and mines, black workers got money from their employers who were white people, and that is how the word was formed and coined as a compound noun. It mainly said that money is as strong as an iron stone belonging to the white people.

Line 4: **Bomabinagosolwa** = bo +mabina + gosolwa

The word is coined using different parts of speech, 'go bina' (to dance) and 'go solwa' (to dish up), being the name given to people or opportunists who come into one's life when their things are blooming.

'Bo'- is the prefix for the nouns under class 2, which is about the plurality of the names of the people. The presence of 'bo'- on the word qualifies the word to refer to people; hence 'bomabinagosolwa' means people who practice opportunistic behavior – being those who want to benefit from others without contributing anything. They do not show a mutualistic kind of lifestyle.

Line 7: **Sellathekeng** = Sella+thekeng

- Se-lla > Because of the prefix 'se', the word qualifies to be in the noun class 7.
- Lla > It is a verbal stem meaning 'ringing' in English.
- The two 'se'+ 'lla'+ thekeng, combined form a noun 'sellathekeng' being something that rings on the waist.
- 'Thekeng' is a body waist.

The compound noun 'sellathekeng' was coined with three words derived from the action of an object. In the Sepedi language and culture, the names of objects coming from other cultures are mostly based on the behaviour or functions of the objects. In this case, '**Sellathekeng**' means a cellphone. The word "sella" means making a sound, while 'thekeng' is the waist. In the past, before the invasion of smartphones, people used to hang pouch cell phones on their waists.

Teaching figurative language

Figurative language is the kind of language that can only be understood by the first speakers of the language or those who have had an intensive study of the language (Maledu, 2021). It is based on idioms, phrases, metaphors, and other attributes that depend on how creative the poet is. The following are examples of figurative language from the poem above:

Line 10 & 11: '**A gago matsuane a letetše**' In this line, the writer manipulates language to bring different meanings.

- 'A gago' means 'yours' as the possessor.
- 'Matsuane' literally refers to chicks that are baby chickens. In the context of this poem, the word 'Matsuane' refers to "children".
- 'a letetše', meaning they are longing and waiting: Someone who has left home and gone for a long time ends up being waited for.

The poem expresses the chicks that are longing for their long-gone parent, wishing to meet them again. Figuratively, it means that the father has neglected his children who are patiently waiting with eagerness to see him. This teaches learners to know that some words can be manipulated to bring meaning to the reader, and they should not use direct interpretation. It also equips them with critical thinking to go deeper with their language skills to grasp or show their capabilities in interpreting written text with comprehension.

2.12 ROLE OF THEORY FOR THE STUDY

This section discusses the lens through which phenomena are viewed in the study, it will give a broader definition of a theoretical framework that guides the study. This

study is informed by Reader Response Theory (RRT), which was propounded in 1930 by Rosenblatt and relevant subordinate theory text-based approach. It will also explore the Sepedi role of poetry in language teaching grammar aspects through reader response theory.

The Reader-Response Theory of Rosenblatt (1995) and the Language-Based Approach of Collie & Slatter (1990) will serve as the lens through which phenomena will be viewed in this research. When considering the role of Sepedi poetry teaching as a language resource tool, the impact of the Reader-Response Theory cannot be ignored as it has dramatically changed the landscape of literary education. The theory is relevant to this study as it assesses the role played by literature in language teaching and learning. It establishes the relationship between the reader and the text. The theory assumes that a literary work occurs in the mutual relationship between the reader and the text. This theory holds that meaning is constructed through a transaction between the reader and the text within a specific context. When responding to various forms of literature, readers take on multiple roles.

Benton (1990) describes the significance of the Reader-Response Theory as a force that has brought about a major shift in pedagogy, shifting the pedagogical focus away from the emphasis on building student understanding of literature and its theoretically oriented analytical conventions that encourage a more individualistic approach. The theory believes that meaning is created through the interaction between the text and the individual, granting the reader a degree of freedom and independence. A teacher based on the practice of this theory invites a student to participate in engaging directly with the text to develop a personal interpretation and meaning construction. This theory is considered the main theoretical framework for this study because it provides the researcher with a means of understanding what linguistic features poetry has and their significance in teaching language as it is based on the idea that meaning is created when readers interact with the text.

This research will also borrow insights from the Language-Based Approach that emphasises the awareness of the language of literature, and it is the basic stage for language learners. This approach will assist in viewing the phenomenon as it is concerned with language awareness in literature. In this study, poetry as a chosen

literary genre will be viewed through its length. The theory will assist in facilitating learners' responses and experience with literature and is considered quite accessible for language learners.

In addition, the Language-Based Approach calls for a variety of language instruction activities, including brainstorming to activate background knowledge and make predictions, rewriting using closed procedures to build vocabulary and comprehension, and incorporating jigsaw reading to allow students to collaborate with others in learning the role of poetry. This approach considers literature as an excellent vehicle for CLT methods that result in developing language skills through interaction, collaboration, discussion, and collective learning (Buckledee, 2002).

The teacher's role is not to impose interpretation but to introduce and clarify difficult and technical terms, to prepare and offer appropriate classroom procedures, and to intervene whenever necessary to provide prompts or stimuli. The Language-Based Approach responds to language students' needs in studying literature: They receive the skills and techniques to facilitate access to texts and develop sensitivity to different genres so that they may enjoy a piece of literature that relates to their lives. Moreover, this approach meets students' needs in learning a language better; they communicate to improve their language competence, develop the necessary skills for working in groups, and become active learners.

The Language-Based Approach to teaching language is relevant as it emphasises that text should focus on all four language skills: speaking, reading, writing, and listening (Mumba, 2019). All activities are designed around a particular text. It will be applicable in the study as the poem will serve as text to be used to administer language skills. This reading of literature influences the instruction and how it is generally viewed and taught across different curricula. It is a source material for the development of literacy skills which serves as the venue for the learners to practice skills learned in the language classroom.

The figure below shows the relationship between reader, text, and meaning construction. This is a transactional Model, both variables depend on each other's comprehension.

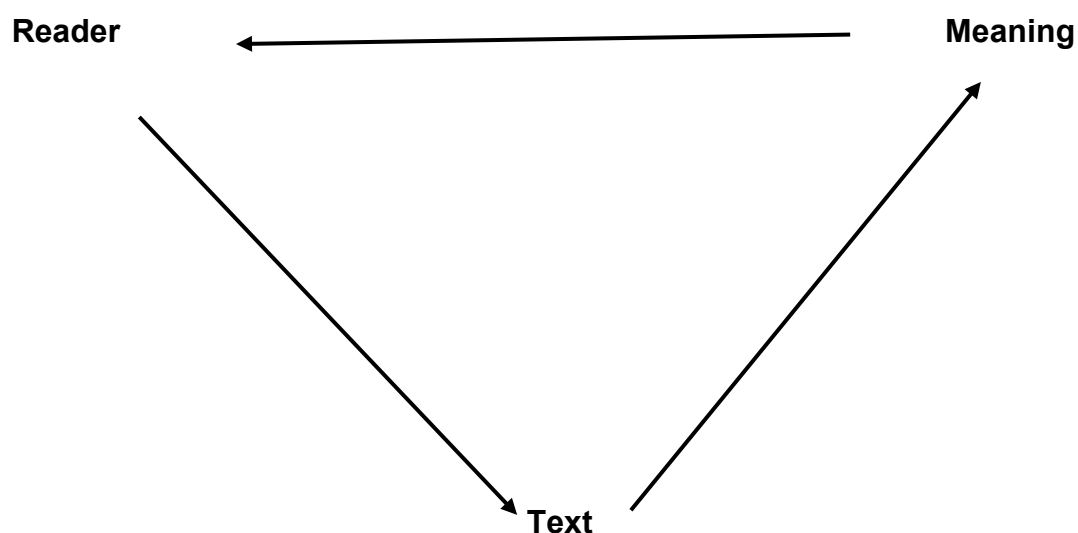


Figure: 2:4 Applicability of Reader Response Model in Poetry Teaching

The Reader

The approach starts with the reader when reading. It states that various element influences the reader to have a clear comprehension of the text.

➤ Experience

This assists the study in knowing what the learners know regarding poetry teaching, their experiences of poetry how best they understand it. It also refers to prior knowledge, which is an essential element to consider before teaching poetry to learners; hence, Teachers should revive or activate learners' prior knowledge before facilitating a lesson. In the case where learners are reluctant to use poetry in the classroom, the educator should familiarise learners with a literary background. Informing learners with historical background.

➤ Cultural

This helps the researcher in determining the extent to which cultural diversity in literary teaching affects learners. Particularly poetry teaching is a genre in which almost all tribes and cultures have locally and internationally. Teachers should have a brief cultural background knowledge when teaching poetry. poetry from its origin was used as a tool to preserve culture for future generations. Values and beliefs are embedded within.

In line with the poem 'Sello sa mmagobona – Mokaba M.J. (Page 38), culturally, the learners will learn that parents should take good care of their kids. They also learn the pain other parents (e.g. mothers) experience when they are left alone raising the kids on their own without the support of the other partner. The poem will prepare them to be good parents who will respond positively to the needs of their families as well as their culture.

➤ Social

This aspect looks at the interaction between learners, teachers, and learners or learners with their texts during language teaching using poetry. Interaction measures learners' participation in classroom pedagogy and assists in clearing misconceptions. In most cases, this interaction intensifies when educators teach using poetry that talks about love, which is called 'Thetolerato' which according to Masekoameng and Mothapo (2017) is:

Sereto seo se bolelago ka lerato leo le lego magareng ga
diphedi tše pedi, e lego motho wa monna le wa mosadi,
mohuta wo wa sereto o tletše ka lethabo le boitumelo.

Translation: Love poetry is about poems that talk about love, in most cases between two people, a man and a woman, and being full of joy and happiness.

Mamabolo (2015) defines love poetry by saying that:

Thetolerato ke mohuta wa theto yeo go yona morati a
tšweletšago maikutlo a gagwe mabapi le moratiwa wa
gagwe. O tšweletša seo ka go šomiša mantšu ka bokgabo
bjo bo tletšego ka moya wa lethabo le lerato.

Translation: Love poetry is the type of poetry in which the poet expresses his or her feelings concerning their loved ones creatively using words.

Love poetry is not only about a man and a woman loving and praising each other but also about humans appreciating other things or objects in their vicinities. Human

beings may show love and appreciation to their animals, kids, houses, rivers, and many more.

The following is an extract from a Sepedi love poem:

O okgethwa wa pelo ya ka
O Senoinoi gare ga tshehlana di nyeuma.
O notlelo sa mati la ka.
O notlelo sa pelo ya ka
O pherwana ya pelo ya ka
O sekgokgonthela sa pelo ya ka
O Alpha le Mafetšo a ka

Figure 2.5: Poem showing social interactions 'Go moratiwa wa ka: Lebepe M.V

This poem shows social interactions as it allows the learners to question the writer's use of words in expressing their feelings. Some of the learners, because of their adolescent stage, use words to express their love to their peers. They find this content interesting, and as a result, it sparks interaction between teachers and learners, and then learning and teaching become effective in the process.

Text

The text serves as an authentic material source that the teachers incorporate into poetry teaching. It is immersed in the language structure that teachers use to teach language. CAPS (2011), as amended, also asserts that language skills cannot be taught separately but must be integrated with written source text to aid or assist learners in learning various language constructs, Grammar, vocabulary, and pronunciation.

The Sepedi Language Policy for teachers Setatamente sa Pholisi sa Lenaneothuto le Kelo (SEPHOLEKE: 2011) states that:

Mekgwa ya go ruta dingwalo lebaka le legolo la go bala dingwalo ka phapošing ke go godiša temogo ya barutwana ya tšhomišo ye e kgethegilego ya polelo ye e hlapilego, ya dingwalo, ya dika, dikai le mohola wa go teba go feta tše dingwe tše ba ka di balago. Mola ditšweletšwa tša dingwalo tše dintši e le tša boithabišo, kgahlego goba kutollo ...

Translation: The main purpose of teaching literature in class is to expose learners to language constructions and the aesthetic nature of literature.

Meaning

The construction of meaning is the key learning outcome; the sole purpose of learning is the ability to read and interpret. Reading and comprehension cannot be separated, we read to generate the meaning of a text. Failure to read for comprehension can deflect the meaning and impede comprehension. According to Cain (2021), meaning formulation is the ability to read and grasp the intended message behind the text. He further explains comprehension in school as the ability of a learner to connect what they read with their experience. Meaning construction is a very extensive process as it requires one to know words. Through this process, learners learn language in capacity because meaning is hidden in written words.

For a learner to understand poems, depth of insight is needed because it use figurative language. The teacher should clarify words that learners might find difficult in the study; as a result, when the educator navigates words with learners, they learn words effortlessly.

2.13 CONCLUSION

To respond to the research problem through analysis of prior scholarly work, various researchers have undertaken a stand to research poetry issues, its challenges in teaching, methods of poetry teaching, and types of poetry. However, its usefulness in language teaching or the role in which poetry can be used to teach grammar aspects

due to its heightened structure or complexity is neglected. Recently, there has been little scholarly interest in studying the effectiveness of poetry in language teaching.

This study aims to advance the research on the role of Sepedi poetry in language teaching and grammar aspects. In other words, most researcher focuses on the negative perspective of poetry teaching rather than the positive. In teaching and learning poetry, the knowledge gap identified in the study is the role that poetry plays in teaching and learning grammar aspects; to put it bluntly, most scholars have neglected the extent to which literature supports language learning. Khan and Jang (2020) assert that scholars' contributions have partially pursued language skills that poetry teaching offers; they mainly focus on reading and oral skills that learners attain when reciting poems in classroom pedagogy. Concerning the existing body of knowledge or empirical research, the usefulness of poetry as a pedagogical tool today remains a contentious issue according to trends in literature as a tool for language teaching.

CHAPTER THREE: RESEARCH METHODOLOGY AND DESIGN

3.1. INTRODUCTION

The previous chapter detailed information from different researchers and scholars in line with the role played by Sepedi poetry in teaching grammar aspects. This chapter discussed the research methodologies adopted to conduct the study. It explored the procedures undertaken in the study, the research paradigm, the research approach, the research design, the population, sampling, data collection methods, ethical considerations, and quality criteria.

3.2. RESEARCH METHODOLOGY

Research methodology is the procedure that a researcher follows to meet the aim of the study as well as address the research problem (Mills, 2014). In addition, Mahajan (2017) said it is a process that the researcher intends to follow when designing procedures and ways to gather data during the research process. In other ways, this means that the research methodology served as a blueprint for the researcher in the study. Mills (2014) outlines various research methodologies, being mixed methods, qualitative, and quantitative. Mixed method refers to the methodology that uses both qualitative and quantitative methods. The table below shows the summarised difference between qualitative and quantitative methodology

Qualitative	Quantitative
Tends to focus on qualitative data	It produces quantitative data
It focuses on small samples and non-numerical	Uses large samples using numerical
It is concerned with generating theories	Concerned with hypothesis testing

Data is rich and subjective	Its data is specific
Take place in a natural setting	The location in which research takes place is artificial
Reliability is low and would similar observations be made by different researchers on different occasions.	Reliability was deemed high, and would the measure yielded the same results
Generalises from one setting to another	Generalises from sample to population what is the probability pattern of served in a sample

Table 3.1. Quantitative and Qualitative Approaches: Saunders, Lewis, and Thornhill (2016)

This study has adopted qualitative as qualitative research methodology. Creswell Nyembe (2021) defines qualitative research methodology as the methodology in which the researcher relies on data provided by research participants (Peterson,2019). It is the non–numerical examination and interpretation of observation to discover underlying meanings and patterns of relationships. Therefore, qualitative is a suitable research methodology for this study because the nature of the research problem is within the school context, where data is collected from the affected research participants. The research questions, together with the aims and objective of the study, guide the research to follow qualitative methodology as they look at the role of Sepedi poetry in teaching and learning of Sepedi grammar aspects.

3.2.1 Research approach

The study has employed the qualitative research approach. The qualitative approach enabled a researcher to understand human behaviour from the participant's perspective and it covers a dynamic and negotiated reality (Bhandari, 2020). The approach will make it easy for the researcher to interpret different experiences and views from teachers and learners concerning the role of poetry in the teaching and learning of Sepedi grammar aspects. The researcher has visited the participants in their natural setting, which in this case is a school where they perform their daily activities of teaching and learning.

3.2.2. Research design

A case study design is adopted for this study. Welman (2010) defines research design as a plan according to which research participants are obtained for data-collection purposes. Singh (2023) defines research design as methods and strategies that scholars use to carry out their research and reach valid and reliable results.

According to Maree (2020), Research design is a structured framework for carrying out a study; it outlines the procedures and methods used in the study, including a collection of data and its analysis. The following are different types of research design: narrative, phenomenological, grounded, ethnography, and case study.

- **Narrative research** pays more attention to individuals' personal stories and experiences. It looks to the participants' account researcher's interpretations (Clandinin and Connelly, 2020).
- **Ethnography**, which is rooted in anthropology and sociology, studies cultural groups in their natural settings over extended periods, employing detailed observations and interviews to understand cultural practices and social interactions.
- **Grounded theory** is a sociological approach that uses an iterative cycle of data collection and analysis to investigate and explain social processes by developing hypotheses based on empirical data obtained from participants (Bryant and Charmaz, 2019)
- **Phenomenological research** is based on philosophy and psychology and aims to describe and interpret lived experiences associated with a specific phenomenon, often through in-depth interviews (Smith, Flowers & Larkin, 2022). According to Yin (2018) when there is no clear boundary between a phenomenon and its context, a case study employs various or multiple data sources for evidence. This study uses different sources of data collection, being interviews, observation, and secondary sources. A case refers to small groups, organizations, and communities. In this study, it refers to schools.
- **Case study** design offers a thorough examination of particular cases – such as events, processes, or individuals – enabling researchers to address complex issues in real-life contexts through various data collection methods (Yin, 2024).

According to Yin (2018), when there is no clear boundary between a phenomenon and its context, a case study employs various or multiple data sources for evidence; hence, this study employed interviews and document analysis, which are learners' written works. A case study was relevant, as it assisted the study in focusing on research issues within a confined space and time, also allowed the researcher to use multiple ways to collect data. For this study, the participants are Sepedi language teachers and learners within the school context for whom poetry teaching and learning is part of their curriculum. A case study is a detailed and intensive analysis of a particular event, situation, organisation, or social unit with space and time (Miles et al., 2014).

Merits of employing case study design

The ability of the case study design to provide a comprehensive and in-depth analysis of a single case or a small number of instances, enabling a deep exploration of complicated issues, is one of its many noteworthy advantages. This method provides rich contextual insights and enables a comprehensive investigation of complicated situations (Yin, 2024). Stake (2020) further explains that Case studies provide important contextual analysis needed for the interpretation of a particular event in its real-world setting, exposing different factors that will have an impact on the results.

Furthermore, the adaptability of case studies allows for the incorporation of different data instruments, which are observations, interviews, and documents, producing a multidimensional view of the research issue and boosting the validity of conclusions through triangulation (Baxter & Jack, 2021). Furthermore, because case studies can produce hypotheses and construct theoretical frameworks based on empirical evidence, they are essential for developing theories, especially when investigating novel or understudied phenomena (Yin, 2024).

Demerits of employing case study design

According to Baxter and Jack (2021), The case study design's poor generalizability is the most significant of its many drawbacks because of the limited number of cases studied, case study findings are based on the specific situation and may be difficult to generalize to other contexts. Furthermore, this generalisation can influence the outcomes or finding of the study as it shapes the interpretation of researcher

viewpoints and perception. In cases where situations are tougher reliability and consistency of the research findings (Finlay, 2020).

Yin (2024) supports this as he views Case studies are being time-consuming, necessitating substantial data gathering and analysis, which might limit the scope of the study and increase its duration. Furthermore, the distinct focus and context of each case can make replication difficult, as the precise circumstances of one instance may not be easily replicated in another study (Stake, 2020).

3.2.3. Research paradigm

A research paradigm is defined as the underlying philosophical view of groups of people about the world they live in (Treagust & Won, 2023). Kuyini (2017) and Thanh (2015) explain the paradigm as how the researcher views the world and how meaning can be constructed based on the data collected. He further explains that this data collected refers to other people's experiences. According to Ragab and Arisha (2018), their various paradigms depend on the methodology that the researcher embarks on, namely the qualitative research paradigm and the quantitative research paradigm. According to Ritter, Koralesky, Saraceni, Roche, Vaarst and Kelton (2024). qualitative research paradigm refers to interpretivism and constructivism; on the other hand, positivism, critical, and realism are regarded as quantitative paradigms.

Positivism, which focuses on objective, quantifiable data and uses statistical analysis.

- Interpretivism, which emphasises understanding subjective experiences and meanings through qualitative methods.
- Critical theory, whose purpose is to challenge and improve societal structures by uncovering power dynamics and injustices.

Vaarst and Kelton (2024) assert that interpretivism as the paradigm is a methodology of sociological research. It advocates that a good way to study a phenomenon is to analyse the values of its culture. Stephen (2023) further explains that a say is a framework in which the theories and practices of a study fit to develop the research plan. The study has adopted the interpretivism paradigm as the lens through which the phenomenon is viewed and generates the meaning of the study.

The interpretive paradigm is relevant to the study because it enabled the researcher to gain insight into the experiences and perceptions of a particular social context and interpret the findings from the participants' responses to have a clear analysis. It allowed the researcher in this study to view the world through the experiences of participants; hence, in the study, data is collected from research participants through interviews and document analysis. As stated in Dellon (2023), since the interpretivism paradigm focuses on a naturalistic approach to gathering data using observations and interviews, it is relevant to the study as the data was collected using such methods.

Interpretivists strongly believe that knowledge is possessed through exploring and understanding people who are being studied and generating meaning through interpreting them (Alharahsheh and Pius, 2020). In other words, this means that reality is mediated by our experiences as people use perception of phenomena to interpret what their senses tell them.

In this study, teaching and learning poetry grammar aspects in the classroom is the context in which the phenomena is interpreted to better show how poetry can assist teachers in facilitating grammar skills and learners' responses to that. In this research, data was collected through interactions with the participants using interviews and document analysis, as the interpretivism paradigm uses qualitative research methods that focus on individuals' beliefs, motivations, and reasoning to gain an understanding of social interactions. It guided the study through data collection and analysis processes.

This study is aligned with interpretivist views as the study is influenced by the participants' experiences and perception of the role of Sepedi poetry in teaching and learning grammar aspects, and these experiences are used and interpreted to generate the meaning of this study.

In this study, the following fundamental components of the interpretivism paradigm will be used as it is built upon these components: ontology, epistemology, and methodology (Schwartz-Shea and Yanow, 2023).

Ontology

Schwartz-Shea and Yanow (2023) describe ontology as an interpretation of reality based on knowledge gleaned from participant interactions. Ontology recognizes the existence of many realities within an interpretive paradigm, emphasizing the necessity of comprehending other viewpoints to respond to the research questions (Schwartz-Shea and Yanow, 2023). Through subjective interviews, the researcher engaged with participants in this study, analyzing their answers to provide the more nuanced aspects of the data.

Epistemology

The instruments and procedures used to gather and analyze knowledge are the subject of epistemology. According to Alharahsheh and Pius (2020), epistemology in the interpretivist framework comprises the use of qualitative tools that enable a thorough investigation of participants' experiences. Semi-structured interviews with open-ended questions from an interview guide were used in this study to gather and analyze data. This method made it easier to comprehend in-depth how teachers see and apply CAPS.

Methodology

The systematic process used to plan the study and find the answers to the research questions is referred to as the methodology. It describes the methods and approaches for collecting and evaluating data (Maree, 2020). The interpretive paradigm informed the methodological choices used in this study, which led to the use of qualitative techniques, including document analysis and interviews, to investigate the application of CAPS thoroughly.

Table 3.2: Merits and demerits of using the interpretivism paradigm

Advantages	Disadvantages
It comprehends the uniqueness of humans and their behaviour irrespective of class or status, it views them as active people, not passive beings.	It intends to argue or undermine the impact of social structure and emphasise that behavior is influenced by the society in which one grew up.
Its data is high in validity and pays more attention to personal meanings and motivations	It is most preferably done or favoured by small sample, because it is difficult and impractical to generalise the finding with large population
It is suitable for complex research because it allows the researcher to research phenomenon in detail	It has a low level of reliability because its findings cannot be replicated if taken to another place

Table 3.2: Merits and Demerits of using the Interpretivism paradigm

3.2.4. POPULATION AND SAMPLING

3.2.4.1. Population

Population is defined as the whole group of people or set of objects and events an investigator wants to study (Hossan et al., 2023). It is a larger group that the scholar samples a few from to generalise the research findings. The population in this research comprised Sepedi HL learners and pedagogical practitioners located in Limpopo Province, Capricorn South District, Kgakotlou Circuit, which comprised twelve (12) secondary schools. According to National Norms and Standards for School Funding (2004) as amended, as cited by Baker (2021), the school where the research is conducted is categorised into the third quintile three. It is in a rural-urban area.

The school attracts learners from the following surrounding areas. Mentz, Makanye, Boyne, Nobody, ga Mmaboi, Laastehoop, Molepo, and Mothapo. The selected school

has 21 teachers and 700 learners, with 120 Grade 10 learners who are arranged into three classrooms of 45, 40, and 35 according to their different subject streams. The research participants were selected on the basis that their grade is the first entry to Further Education and Training (FET) where the critical analysis of literature (poetry) commences, and this can enhance the learning of language aspects.

3.2. Research Site

DEMARCATED MAP OF LIMPOPO PROVINCE AS A RESEARCH PLACE



Figure 3.1: Demarcated map of Limpopo Province: Accessed from Google Maps: 04/09/2024

CAPRICORN SOUTH DISTRICT MAP AS THE SITE FOR THE RESEARCH



Figure 3.2: Capricorn South District: Accessed from Google Maps: 04/10 2024

GAMOTHAPO LOCATION WHERE THE RESEARCH TOOK PLACE

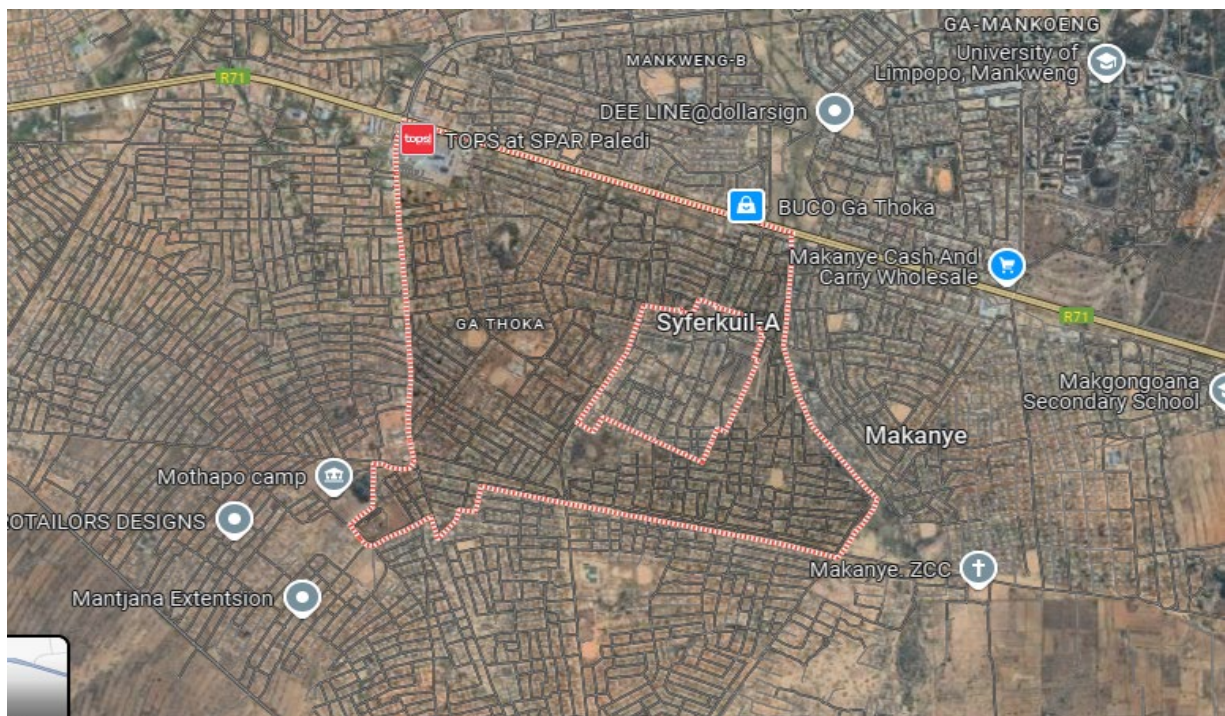


Figure 3.3: Map of Villages of GaMothapo: Accessed from Google Maps: 04/10 2024

3.2.4.2. Sampling

Sampling is the process of selecting a statistically representative sample of individuals from the population of interest (Majid, 2018). The sample of the study is made up of those who meet the required criteria.

Types of sampling

There are two major types of sampling which can be used when conducting a study, being probability and non-probability sampling. According to Gill (2020), Probability sampling is a kind of sample selection where randomisation is made instead of deliberately choosing participants and every member of the research population has stand equal chance to be sampled, He further explains non-probability as a deliberate process where the researcher sample research participant based on certain factors such as geographic location, proximity, and behaviour. These methods cover different sampling techniques. Nonprobability techniques are simple sampling methods, systematic, stratified sampling and cluster sampling on the other hand non-probability sampling includes: convenience sampling, quota sampling, snowball sampling, and purposive sampling.

Probability sampling

Probability Sampling methods are further grouped into many categories, such as simple random sampling, systematic sampling, stratified sampling, and clustered sampling (Rahman, 2023).

In simple random is a sampling technique, where research participants have equal chance to participate or being part of the study. Everyone is given chance to be part of the sample. It also called method of chance selection. The entire population rely on their chance to participate (Rahman, 2023).

The systematic sampling method selects research participants from the target population by selecting a random selection point and then selecting the other methods after a predetermined sample interval. It is determined by dividing the total population size by the target population size (Rahman, Tabash, Salamzadeh, Abduli and Rahaman, 2022).

A stratified sampling approach divides the total number of research participants into smaller groups to finish the sampling procedure (Rahman, Tabash, Salamzadeh, Abduli and Rahaman, 2022). This category is developed based on similar traits in the population. After dividing the population into smaller groups, statisticians randomly choose the sample.

The clustered sampling method creates a cluster or group of people from the population set. The group shares comparable signficatory traits. Also, they have an equal chance of being included in the sample. This method employs basic random sampling for the cluster of populations.

Non-probability sampling

Non-probability sampling is a methodology in which the researcher selects a sample based on subjective judgment rather than random selection, which means that not all individuals of the population have the opportunity to participate in the study (Rahman, 2023). They are classified into different types: convenience sampling, consecutive sampling, quota sampling, judgmental sampling, snowball sampling.

In a convenience sampling method, this sampling method the researcher selects the research participants from the population of the study directly because they are conveniently available for the researcher. It is much easier to select as the researcher looks at convenience (Stratton, 2021).

Consecutive sampling differs a little from convenience sampling, with consecutive sampling the researcher selects a single participant from a group of people for sampling, then conducts research to their satisfaction, examines the results and proceeds to another group if the need arises (Stratton, 2021).

In the quota sampling method, the researcher selects individuals to represent the population based on certain characteristics or features. The researcher selects sample subsets that provide a meaningful collection of data that generalises across the full population (Rahman, 2023).

In the quota sampling method, the researcher selects individuals to represent the population based on certain characteristics or features. The researcher selects sample subsets that provide a meaningful collection of data that generalizes across the full population (Rahman, 2023).

PROBABILITY AND NON-PROBABILITY SAMPLING METHODS

Probability Sampling Methods	Non-probability Sampling Methods
Probability Sampling is a sampling technique in which samples taken from a larger population are chosen based on probability theory.	Non-probability sampling method is a technique in which the researcher chooses samples based on subjective judgment, preferably random selection.
These are also known as Random sampling methods.	These are also called non-random sampling methods.
These are used for research which is conclusive.	These are used for research which is exploratory.
These involve a long time to get the data.	These are easy ways to collect the data quickly.
There is an underlying hypothesis in probability sampling before the study starts. Also, the objective of this method is to validate the defined hypothesis.	The hypothesis is derived later by conducting the research study in the case of non-probability sampling.

Table 3.3: The difference between Probability and Non-probability Sampling Methods

Non-probability techniques

Simple sampling methods.

Ashley (2020) defines purposive sampling as a non-probability sample that is selected based on the characteristics of a population and the objective of the study. The study, purposively sampled Sepedi HL grade 10 learner and their teachers as they meet the standard. Purposive sampling (Thela: 2021), involves identifying and selecting individuals or groups of individuals who are especially knowledgeable about or experienced with a phenomenon of interest. Kong (2016) views purposive sampling as a deliberate choice of a participant due to the qualities that the participant

possesses or has. It means you sample your participants based on qualities you have identified in them.

Purposive Sampling

Purposive sampling was a useful sampling method for this study as it permitted the researcher to select a sample that could positively impact the process of the study. Purposive sampling allows the researcher to sample research participants who are affected; therefore, this increases the researcher's chance of getting accurate information about the research topic. In the study, I purposively sample grade 10 Sepedi Home Language (Sepedi HL) learners because it is the first grade that welcomes learners from GET and introduces them to a deeper analysis of poetry teaching and learning. The purpose of employing purposive sampling is because it focuses on certain characteristics of a population of a study and its interest, and this assisted in answering research questions.

The role of Sepedi poetry in the teaching and learning grammar aspects. the school has been sampled for the study mainly because it has been identified as having many learners with grammar challenges. The researcher randomly sampled one classroom of 45 learners because it would have been difficult to conduct a study that included every affected participant. Five (5) learners from the sampled classroom were randomly sampled. All learners were given pieces of paper written 'yes' or 'no', with only 5 pieces of paper having a 'yes'. Learners who pick 'yes' papers form part of the study.

Using this method afforded learners an equal chance of participation to avoid discrimination, unfairness, and favouritism that could temper with credibility of the study. Two Sepedi teachers as well-formed part of the selected sample because they are the only two responsible for teaching Sepedi in Grade 10 classroom.

3.3. DATA COLLECTION

Data collection is the process of gathering and measuring information on targeted variables in an established system, which then enables one to answer relevant questions and evaluate outcomes (Collins, 2020). Lediga (2023) explains the process of data collection as being made up of connected tasks designed to find relevant data

to address the research objectives. Furthermore, explains that data collection is the process of gathering and evaluating information gathered from different sources to respond to research questions. There various data collection methods were used to gather information.

This qualitative methodology is in line with the interpretivism paradigm as it collects data through qualitative methods. This study employed qualitative data collection instruments, which are interviews and document analysis (learners' written assessment) Interview schedule is attached in Appendix G and H.

The researcher has adopted triangulation data collection methods as it used various qualitative methods to collect data; research participants are interviewed and observed in the classroom, and on the other hand documents (learners' written work) are analysed in line with research objectives.

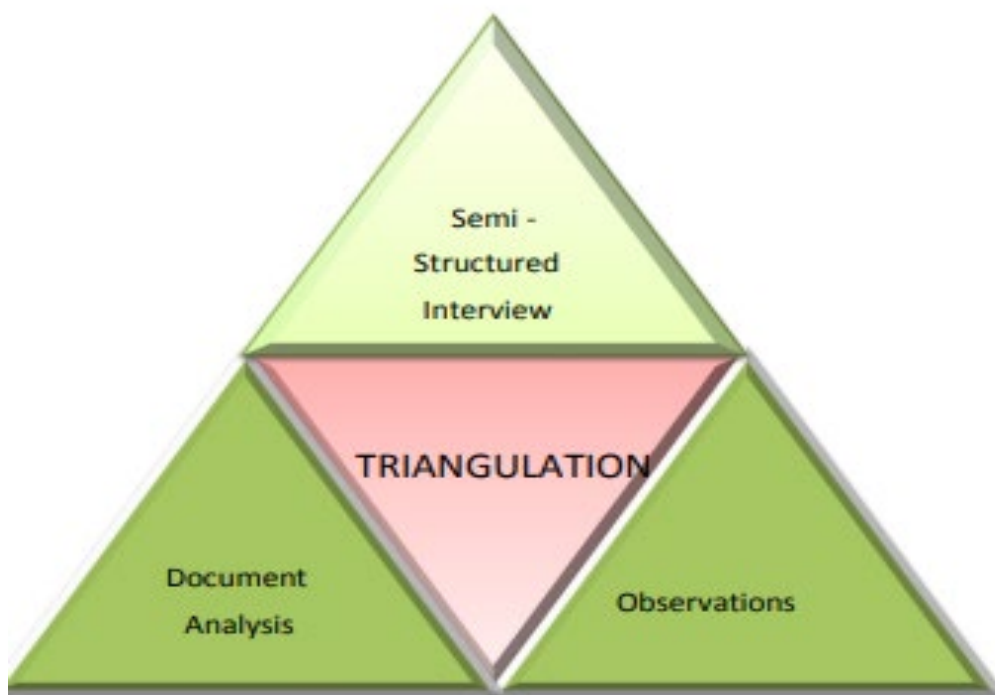


Figure 3.4: Triangulation for Data Collection

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Interviews

Kobus (2013) defines an interview as a two-way conversation in which the interviewer asks the participant questions to gather data and learn about the participant's thoughts, interests, perspectives, viewpoints, and behaviours. Interview is defined by Taylor (2020) as a qualitative research technique which uses individual interviews with a smaller number of participants to gather data from their perspective. It is also defined by Kobus (2013) as a two-way conversation in which the interviewer asks the participant questions to gather data and learn about the participant's thoughts, interests, perspectives, viewpoints, and behaviours. Different types of interviews are used during the qualitative research, including structured, unstructured and semi-structured interviews.

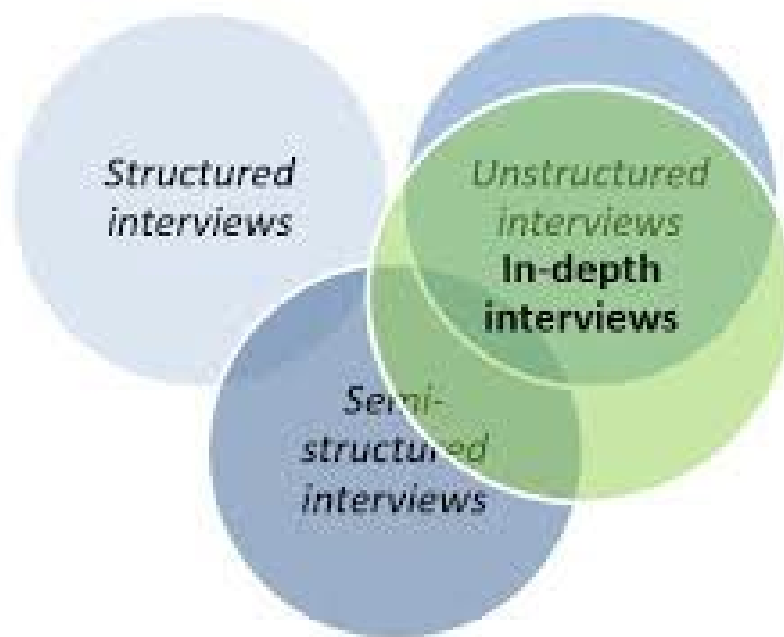


Figure 3.5: Types of Interviews

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Structured interview

The structured interview is defined by Marvasti and Tanner (2020) as predetermined questions and talking points the researcher had developed. Its nature is that they can be precise and follow specific orders. Cresswell (2018) further explain Structured Interviews consisting of predetermined questions with little or no variation between interviewees. There is generally no scope for elaboration or follow-up questions, making them better suited to researching specific topics. The meaning may be repeated across different interviews.

Unstructured Interview

An unstructured interview has a predetermined format, in other words, the researcher visits the research area and conducts the process of gathering data without an interview schedule. Roberts (2020) asserts that in an unstructured interview, the researcher interacts with the participants naturally, but probing questions to gather data while research participants are at ease. Unstructured Interviews conversely have little to no organisation or preconceived topics and include predominantly open questions. As a result, the discussion will flow in completely different directions for each participant and can be very time-consuming. For this reason, unstructured interviews are generally only used when little is known about the subject area or when in-depth responses are required on a particular subject.

Semi-structured interviews

For the current study, the researcher employed semi-structured interviews to collect data from participants to gather experiences of integrating poetry with grammar aspects in their teaching. According to Robert (2020), Semi-structured interviews are when the research uses both structured and unstructured interviews to gather data. This method is the most common in qualitative research interviews. This blended approach can work well for in-depth interviews. Learners and teachers were asked questions in line with the prepared interview schedules to respond to the questions. Interview questions are short and well-structured in line with the interview protocol Yin (2018). Teachers and learners had different interview schedules. Tools to support interviews in data collection were a voice recorder and an interview schedule. The

researcher also took field notes to strengthen the safety and authenticity of the data for the analysis of the data.

I preferred to use semi-structured interviews in this research because they provided the study with additional and more detailed information. It assisted the researcher in probing for more data from participants, asking them clear questions to draw patterns between the research and participants to get enough information.

Observation

The observation method is defined as a method in which the researcher observes and describes the behaviour of a research participant to gain insight (Russell, 2022). Observation is a process of collecting data about the participants' behaviour or phenomena in their natural setting (Bertram and Christiansen, 2017). According to UKessay (2018), Observational methods are deemed as data collection used by researchers to study and comprehend phenomena by studying people's actions in their daily routines. There are different types of observations used in data collection processes, being participatory and non-participatory, naturalistic observation, structured observation and controlled observation.

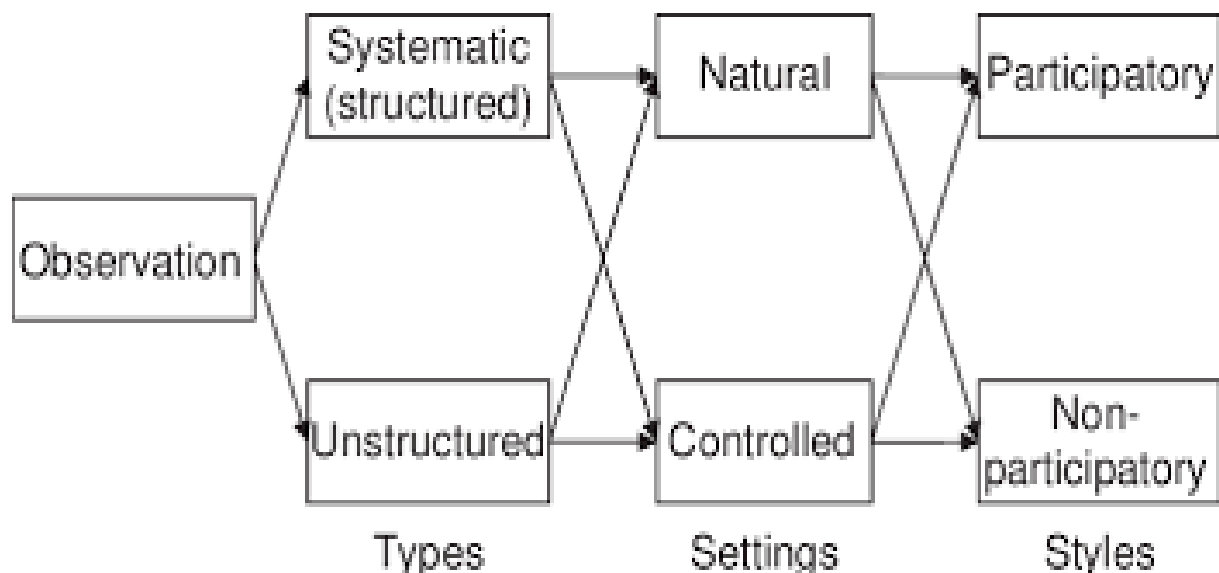


Figure3.6: Different Types of Observations

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Naturalistic observation: this type of observation where the research observes behaviours in their natural setting without interference which assist in the researcher in getting authentic data.

Structured observation: the researcher use criteria to set and record specific behaviour observed. In other words, the researcher has predefined criteria.

Controlled observation: the researcher is conducting observations in a controlled environment where variables can only be manipulated by the researcher.

Participant observation: The researcher or scholar takes part while observing particular phenomena. The researcher is an insider and becomes a member of the group observed to gain an insider perspective.

Non-participatory observation:

Non-participant observation: Observing participants without engaging or interacting with them. The researcher keeps quiet and observes particular behaviour. The researcher followed the non-participant observation that assisted in providing primary information about the learners and teachers in the classroom context. Following the non-participant observation, the observation schedule was used as an instrument for data collection. The researcher visited a classroom to observe learners' behaviour towards poetry and how an educator uses it to enhance grammar skills.

Observation: Planning and Process

- The observer should examine the following questions well in advance to enable to have an effective plan of action. They are:
- What should be observed,
- How the observation should be recorded,
- What type of tools and techniques need to be used,
- How to ensure the accuracy of observation and
- What type of relationship should be there between the observers and observed; and how the desired relationship should be established?

The planners need to have comprehensive knowledge of the problem and techniques of investigation. They also need to have experience, based on which the plans could be devised. The planning includes forecasting the situation and preparation of step-by-step procedures. Each step has to be logically arranged to get the factual data.

Proper planning is essential to get factual data through this method (Egyankosh, 168-169).

The following steps are used for planning the observations: It is essential to examine the relevance of the observation method for collecting data for the study of the research problem.

- If the observation method is found suitable, it is essential to identify and analyse the type of data the researcher is looking for through observation.
- The questions are to be identified, for which the answer/data has to be collected from the observation.
- The samples for observation have to be identified.
- The researcher has to examine the conditions, events and activities where the observation is being made.
- Based on the above, the researcher has to plan how to observe, what tools to use, what will be the place of the researcher in the specific situation, and how the process of observation can be initiated. While selecting a tool or technique, the researcher should weigh their pros and cons.
- While observing, the researcher finds many variables, and it is essential to observe and collect the data from relevant variables only.
- It is also essential to state the operational definition for each variable chosen for observation.
- It will be better to decide the timings for observation and the recording procedure and identify subjects/items to be observed. It may be worth working out these things in detail.
- There may be a situation where the number of observers is being arranged for the Observation Method and the purpose of observation. All of them may not be trained or equally knowledgeable for the chosen purpose. Therefore, it is essential to train them properly, both theoretically and practically.
- It is also necessary to consider seriously the validity of the observation. Therefore, the researcher may need to take measures to validate the data.

The three processes involved in observation are:

Sensation: Sensation reports facts as observed. Using sense organs (like eyes, ears, nose, etc.) This process depends upon the physical alertness of the observer.

Attention: Attention or concentration is deeply related to willpower. Training and experience enable the observer to form a habit which can go a long way to achieve the concentration required for scientific observation.

Perception: Perception comes last and is concerned with the interpretation of sensory reports. This enables the mind of the observer to recognize the facts.

Advantages of observation

- It is direct and helps to study the behaviour as it appears/occurs (collected in a natural environment).
- One need not ask anyone about the behaviour but can do self-watching and collect the data.
- The data collected in a natural environment or situation is reliable.
- The data may be much more accurate as it is collected out of intimate and informal relationships.
- It is one of the best methods which can be adopted in a situation where people are unable to state meaningfully, e.g., studies about the children, tribal, animals etc.
- It helps to study the whole event and, therefore, may provide the opportunity to study the insights or all aspects.
- It is easy to observe in disguising rather than disguised questioning.
- It helps to collect when the respondents are unwilling to cooperate in giving information.
- It is expensive, but it is also possible to collect the data on emotional reactions.
- It helps to analyse the contextual background too.

Disadvantages of observation

- This method is not useful to study past events.
- It will not help to study the opinions.
- It may be difficult to structure the situation.
- Another limitation is the stability of the conditions. Observation is difficult under unstable conditions.
- The collected data may not be possible to quantify.
- The most difficult could be how to get entry in the group being observed, i.e., how to become a participant.
- It may not be possible to study or observe everything simultaneously, and the study could be limited.
- Internal attitudes and opinions are difficult to study.
- The sample may have to be limited, unlike the questionnaire- where the number of respondents from different places is difficult to study.
- It is a slow, time-consuming expensive process. This method is difficult to apply in large social settings, and there is no set procedure for observation.
- The observer's ability, consistency, knowledge, bias and familiarity influence the data collected.

Lesson observations were done in the classroom using a lesson observation schedule and were recorded. Data collected through this instrument was transcribed. The decoding of the data was done using the content analysis technique. The researcher has thoroughly explained to the participants, both teachers and learners the purpose of the study, which is not to expose them. They should be free and comfortable to engage in the lesson as usual. The observation method assisted in providing authentic and accurate data because the observer directly interacts with the behaviour observed.

Document analysis (Learners' written assessments)

Document analysis refers to official documents that are collected in the organisation; they describe the experience from the participants' perspectives (Creswell, 2013). In this study, document analysis refers to the analysis of learners' 'written work where the researcher will mark and analyse their performance. The researcher analyses the

learners' written assessments as documents to understand how they interact with poetry as they learn grammar skills. The assessment is in the form of a poetry text where questions focus on their understanding of grammar aspects. The rationale behind using a teaching policy document is to have a comprehensive understating of how poetry should be administered or taught to learners and what its teaching objectives and learning achievement.

3.4. DATA ANALYSIS

Data analysis entails the process of selecting, focusing, simplifying, abstracting and transforming data that appear in written field notes and transcriptions, which are then displayed in an organised and compressed manner to guide the researcher to draw conclusions and act (Bertram & Christiansen, 2017). According to Stake (1995), 'data analysis is a process revealing information embedded in the data that the researcher interprets into meaningful and useful information.' It is an essential aspect of research as it proposes to seek or explore meaning from the participants' perspective. In other words, Data analysis is the process of cleaning, transforming, and modelling data to discover useful information for research decision-making.

This researcher has used the thematic data analysis method to analyse the data. The data from interviews were transcribed from the recordings and field notes and then analysed according to the emergent themes. Data collected through observations were gathered from the observation schedules, analysed according to the themes of the study, and arranged in a way that makes them easy to understand. Data from learners' written works were analysed according to themes that emerged from their written works and analysed according to the related themes. Analysis of data has followed the Tashakkori and Teddlie's (2003) guidelines as highlighted below:

Data reduction - refers to decreasing the amount of data generated by sorting and arranging them in a way that allows conclusions to be drawn from it.

Data display - includes organising or categorising them and sorting data accordingly

Data transformation - the process of transferring or converting data into information that can be readable and presentable. McMillan (2023) describes transcription as the transformation of recorded audios, which are words recorded from research participants in a written form that can be used to analyse a particular phenomenon.

Data integration - This leads to data interpretation, which considers the conclusions drawn from qualitative data as well as the inferential relationship between them.

3.5. QUALITY CRITERIA

The following quality criteria were followed:

Credibility

The researcher's capacity to deal with qualitative data from the perspective of the participants is crucial to the study's credibility. This requires determining if the qualitative research findings are realistic or believable from the study subject's perspective (Cope, 2014). The researcher has taken the entire research document to the participants for corroboration to ensure that the data used in the document are precisely what the researcher obtained from the research participants. Any contribution to the study was acknowledged.

Confirmability

The degree to which the findings may be replicated or corroborated by others is referred to as confirmability (Ahmed, 2024). To ensure transparency of the study all the procedures are recorded. This assisted the researcher in checking and rechecking qualitative data during the study.

Transferability

Transferability refers to the extent to which the findings of one study can be applied in other situations (Pandey & Pandey, 2015). The researcher has ensured that sufficient information is provided to the readers. This included providing detailed information regarding the research population, number of participants sampled, time and methods of data collection, and situations. The findings are clearly explained and made

understandable to readers and other researchers so that they can use the study as a reference to their studies.

Dependability

Dependability ensures that the research findings are consistent and can be repeated, which can be measured by the standard by which the research is conducted, analysed, and presented (Bertram & Christiansen, 2017). The researcher has achieved this by having a peer reviewer of the study audit the study. Relevant data collection instruments were used for the study, namely, semi-structured interviews, non-participant observation, and document analysis.

3.6. ETHICAL CONSIDERATIONS

Ethics refers to moral principles and values that govern the behaviour or conduct of people (Sagitova, Ramazanova, Sharplin, Berekeyeva, and Parmenter, 2024). The researcher has the responsibility to protect the respondents or participants during the investigations.

Permission

The researcher abided by the University of Limpopo's research ethics. The researcher applied for ethical clearance from the Turfloop Research Ethics Committee before the commencement of the study and the Ethical Clearance Certificate issued is attached as Appendix I. The researcher has also applied for ethical approval from the Limpopo Department of Education and the Schools' Governing Body through written requests to the Department of Education District manager, the school principal and consent letters to teachers and learners' parents. The parents of the learners who were sampled were given a consent form stating the purpose of the research and how their learner would be protected during and after participation. They signed a consent form as all participants were underage or below 18 years old.

Informed consent and voluntary participation

The consent of the participants was obtained before the study. In this case, voluntary participation was encouraged as it ensured that participants were not subjected to harm in any way. In addition, the researcher respected the privacy and dignity of the

participants, and the participants were not forced in any way to participate in the study. The participants who were not comfortable answering some of the questions were advised to skip them without interrogation. All the information collected is out of the participants' violation.

Privacy and Confidentiality

Confidentiality is described as a situation in which the researcher is aware of a research subject's identity but takes precautions to prevent that identity from being revealed to others (Pandey & Pandey, 2015). The Foundation Phase Teachers, HODs, and curriculum advisors' identities are protected and remain confidential throughout the study. During the data collection process, the participants are not required to provide personal information.

Protection from harm

The researcher will ensure that the participants are safe psychologically, physically, legally, and socially. The researcher did not ask questions that triggered the participants' emotions to protect their mental health. The researcher also ensured that the environment in which the data will be collected is conducive and safe so that no one is injured. The researcher will not report any sensitive data that may lead to legal risks or breaches of privacy. Participants are treated with dignity and respect by the researcher during the research process. The participants' feelings are respected by not forcing them to participate when they are not comfortable doing so.

Anonymity and Confidentiality

The anonymity of research participants is important in the research. It ensures that research participants are not known in the study. Thus, affording them confidence to take part in the study without fear and respond to questions honestly. Stan, Margaret, and Robin (2019) defined it as a way of hiding the participant's identity in the study. To ensure anonymity in the study research participants' identities were not used, as a result, learners and teachers were then referred to using codes L1, L2, L3, and T1

3.7 CONCLUSION

In this Chapter, the researcher explained the research methodology in detail. The case study design was adopted for the study because the language problem was identified as a case of a particular grade in a particular circuit. The qualitative research approach was followed because the researcher had to frequently visit the sampled schools as the natural settings for the participants of the study, where Grade 10 teachers were interviewed, and learners wrote poetry activities that were analysed and interpreted to identify the areas of difficulty in terms of the grammar aspects of Sepedi language. Population and sampling were clearly explained, and data collection methods were explained together with quality criteria, the significance of the study as well as ethical considerations. The following chapter will deal with a detailed analysis of qualitative data collected through semi-structured interviews and text analysis of learners' written work following the Inductive analysis method of thematic data analysis.

CHAPTER FOUR: DATA PRESENTATION AND ANALYSIS

4.1. INTRODUCTION

The previous chapter explored the research methodologies and designs employed in the study. In this chapter, the data is presented, analysed, and discussed responding to the research questions and objectives using data collected from the interviews, observations, and learners' written work. The profiles of participants, being teachers and learners are presented in this chapter.

4.2. BIOGRAPHIC INFORMATION

4.2.1 Learners' Biographic Information

Participant code	Age	Gender
L1	16	Male
L2	15	Female
L3	15	Male
L4	16	Female
L5	15	Female

Table 4.1 Learners' Biographic Information

4.2.2 Teachers' Biographic Information

Research code	Age	Gender	Teaching experience	Qualification
E1	34	Female	7	Bed
E2	26	Male	4	PGCE
E3	52	Female	29	Teaching diploma

Table 4.2: Teachers' Biographic Information

4.3 DATA PRESENTATION AND ANALYSIS

The inductive thematic data analysis method has been followed. The researcher was guided by the following six phases of thematic data analysis to analyse data from both the interviews and textual analysis (textbooks and learners' written essays). The six phases were followed as stated in Braun & Clarke (2019) and Tashakkori & Teddlie (2003).

Phase 1: Understanding the data: The researcher familiarised himself with the data through reading and re-reading the different texts and writing down the ideas. The purpose of this step was to get engaged with the data and begin thinking about prevalent topics from the data.

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

Phase 3: Coding the data: The initial codes were generated to identify the different themes that emerged from reading the texts.

Phase 4: Review of initial themes: The researcher reviewed the themes against the data. This process ensured that all themes captured meaningful aspects of the data without missing important details. Once the themes were confirmed to represent 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. The themes were named and defined, and this has been 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 the final report. The researcher presented the findings and interpretations during this phase. The researcher organised the information into categories of grammar features that were found embedded in the poems used as text during learner assessments, as well as the challenges experienced when teachers were using poetry to teach grammar aspects. The layout followed the method of dividing the information into points on tables so that the information is visible and understandable.

4.3.1. Research questions

The main research question for this study is:

To what extent does poetry address the grammatical aspects of the Sepedi language?

The sub-research questions are:

What teaching approaches can be used to teach learners grammar aspects through poetry?

What are the teachers' attitudes towards integrating poetry into the teaching and learning of grammar aspects?

Which remedial measures can be applied to assist with implementing poetry during the teaching and learning of grammar aspects?

4.3.2 Interview questions for the learners

The following questions were used during the semi-structured interviews. The researcher had an opportunity to probe more questions of clarity from the research

participants to get rich data from them. learners were referred using this codes L1, L2, L3, L4 and L5.

Semi-Structured Interview Questions for Learners	
1.	What is the role of Sepedi poetry in the classroom?
2.	Which grammar aspects are difficult to learn in class?
3.	How does poetry assist you in learning aspects?
4.	How do you understand the language used in poetry?
5.	Which elements of poetry are difficult to integrate with grammar?

Fig 4.3: Learners' Interview Questions

4.3.2.1 Presentation of data from learners' semi-structured interviews

Question 1. What is the role of poetry in the Sepedi classroom?

Potšišo ya 1: Na bohlokwa bja theto ke bofe thutong ya Sepedi?

The expected response: Learners are expected to give responses that show the importance of poetry in general, but honors should be on grammar learning.

Sepedi version: Barutwana ba tla araba ka kakaretšo go ya ka go fapana ga dikgopolo tša bona, kudu go lebeletšwe thutapolelo.

Responses of learners for question 1:

L1, I did not see its importance in class because I could not even understand it.

L2, L3, L4. It is to teach us where we come from, our culture, and our heritage.

L5, I do not know the role of poetry in the classroom; I just see teachers teaching it like any other section in the book.

Sepedi version of learner responses for question 1

L1: Ga ke bone bohlokwa bja theto ka gore bile ga ke e kwešiše

L2, L3, L4: Theto e re ruta botšo bja rena, setšo le bohwa bja rena.

L5: Ga ke tsebe bohlokwa bja theto. Ke no bona morutabana a ruta ka phapošing go no swana le dikarolwana tše dingwe tša thuto tše di lego pukung.

In response to the above, it shows that L1 and L5 do not know why they are being taught poetry because according to them it is not important and there is no need to learn about it, this could influence learners to learn or listen to the educator., L3, L4 at least have a common reason why they are learning. This response was supported by Mart (2021), who asserts that learners are hesitant to learn about poetry because they do not see its value.

L2 motivates in saying that learners embrace everything around them and express the views of a particular community because most poems offer a collective voice. Another typical role of poetry in the Sepedi Classroom is to help teach learners to know and to embrace their roots and remind them of where they come from. The statement is supported by Farrah (2016), who states that poetry assists learners in instilling cultural values.

Responses given cannot reach the role of poetry as a tool for language teaching. In other words, their view on poetry teaching is limited to the attainment of cultural knowledge. This lack of knowledge perpetuates the poor performance of learners.

Question 2: Which grammar aspects are difficult to learn?

Sepedi version: Ke dikarolo dife tša thutapolelo tše di lego boima go ithuta tšona ?

Expected response: Learners should show their challenges of grammar aspects such as parts of speech, sentence constructions, semantics, syntax, and morphemes.

Sepedi version: Barutwana ba swanetše go tšweletša mathata a go swana le kwešišo ya diripa tša polelo, sekaseko le peakanyo ya lefoko.

Responses of learners for question 2:

L1. Language structure

L2. The language structure is difficult to learn in class.

L3. The simile aspects of a poem are difficult to learn.

L4. Figures of speech.

L5. Idioms, verbs, phrasal, articles, spelling, pronouns.

Sepedi version of learner responses for question 2

L1. Sebopego sa polelo

L2. Go boima go ithuta sebopego le peankanyo phaphušing

L3. Go boima go ithuta tshwantšhišo ya theto

L4. Dirapa tša polelo

L5. Dika, madiri, mafoko, mopeleto, mašala

The responses provided show that grammar is a challenge, and this is a concern as it is a center of language learning: reading, writing, speaking, and listening in Sepedi HL. learners highlighted most of the grammar aspects, parts of speech, and sentence construction. Novianti (2016) has also alluded to the role of poetry in teaching the language.

Question 3: How does poetry assist you in learning grammar aspects?

Sepedi version: Theto e go thuša bjang go ithuta thutapolelo?

Expected response: Learners should explain which grammar aspect they learn, such as parts of speech and figures of speech. For example: nouns, adjectives, verbs, conjunctions, personification, exaggeration

Sepedi version: barutwana ba swanetše go tšweletša ka tsela yeo theto e ba rutago thutapolelo ka gona go swana le go ithuta tse akaretša dika, diema, madiri, matlaodi, mothofatšo, pheteletšo.

Learner responses for question 3:

L1. Poetry assists me in learning grammar aspects in so many ways because it helps me understand the real, simple meaning of words. However, the most important part that helps me is the line division and word positioning, contrast and change of direction, and the sound devices used in poetry.

L2. The language structure is difficult to learn in class.

L3. It teaches you grammar aspects, giving examples in the form of a poem.

L4. It increases our vocabulary.

L5. Poetry can be a helpful tool for learning grammatical aspects in several ways, such as sentence structure, parts of speech, vocabulary expansion, figurative language, and rhythm.

In L1, L4, and L5, only two participants understand or have a slight idea of how poetry can be used to assist them with learning grammar aspects, whereas others have no understanding of the purpose of being taught poetry.

Sepedi version of learner responses for question 3

L1. Theto e nthuša go ithuta thutapolelo ka tsela tše dintši gobane e thuša go kwešiša hlalošo ya mantšu, kudu tišo ya methalotheto ge go beakanya mantšu le merumokwano.

L2. Go boima go ithuta sebopego sa polelo ka phaphušing

L3. E go ruta thutapolelo ka go gofa mehlala go tšwa seretong.

L4. E oketša tsebo ya mantšu

L5. Theto e kaba sedirišwa sa bohlokwa sa go ithuta thutapolelo ka mekgwa ye mentši go swana le peakanyo ya lefoko, diripa tša polelo, kgodišo ya mantšu, polelo ya go khuta le medumo.

Question 4. How do you understand the language used in poetry?

Sepedi version: O kwešiša bjang polelo yeo e šomišwago ka gare ga theto

Expected response: learners must show language challenges, and the complexity of words used.

Sepedi Version: barutwana ba swanetše go tšweletše ditlhotlo tša polelo le mantšu a bothata e lego kgetho le tirišo ya mantšu.

Learner responses for question 4:

L1. I find it difficult to understand the language used in poetry because the language used in poetry is not easily understandable. After all, the language used in poetry is not the same as the language we speak and that we learn.

L2. By listening to the teachers when they explain poem language to you and by making practices of it.

L3. When the teacher explains the poetry on the usage of language in a poem, it becomes easy to understand the language used.

L4. The language used in poetry is fun and conventional.

L5. I understand the language used in poetry by analysing the words, phrases, and structures within the context of the poem. I approach an understanding of poetry through literary devices, theme, tone, vocabulary, and word choice.

Sepedi Version learner responses for question 4

L1. Ke go le boima go kwetšiša polelo yeo e dirišitšwego thetong ebile go se bonolo go e kwišiša. Pelelo yeo e dišwago ga e swane le re e bolelago ebile re e ngwalago.

L2. Ka go thieletša barutabanage ba hlalosa polelo ya sereto le go e diriša

L3. Ge morutabana a hlalosa tšhomišo ya polelo yeo e dirišwago seretong go ba bonolo go e kwišiša.

L4. Polelo yeo e šomišwago thetong e monate e bile e nabile

L5. Ke kwišiša polelo yeo w dirišitšwego ka go sekaseka mantšu, methalotheto, sebopego seretong. Ke sekaseka theto ka go lebelela dithekiniki, hlogo, segalo, mantšu le kgetho le tirišo ya wona.

L1 has shown how language use in poetry is difficult as it does not use the language we use daily, whereas L5 saw this as an opportunity to explore or learn language or Sepedi grammar aspects of poetry immersed with vocabulary, themes, tone, and literary devices. L4 perception of language learning is fun because poets use creativity when writing their poems. L2 and 3 only understand the language used in poetry with the help of educators. It means the teachers should be at the center of language learning.

Question 5: Which elements of poetry are difficult to integrate with grammar?

Sepedi version: Ke di elemente dife tšeo di le šitago go di hlakaganya le thutapolelo?

Expected response: Internal meaning, arrangements of words, part of speech

Sepedi version: Molaetša wa go khuta, peakanyo ya mantšu,

Learner responses for question 5:

L1. Symbolism and contrast, L2. Rhythms, stanzas, in my opinion. L3. Stanza and understanding can be my optional way to grammar. L4 rhythm. L5. Meter, rhythm and sound patterns

Sepedi Version learner responses for question 5

L1. Di kemedi, go fapantšha

L2. Mešito le dithematheto

L3. Dithematheto e ka ba tsela yeo nka e šomišago go kwešiša thutapolelo.

L4. Mošito.

L5. Mešito le mehuta ya morumokwano.

The above responses prove beyond a reasonable doubt that most of the learners do not understand grammar and should have highlighted parts of speech.

4.3.2.2 Presentation of the data from teachers' semi-structured interviews

The following questions were used during the semi-structured interviews. The researcher had an opportunity to probe more questions of clarity from the research participants to get rich data from them. Teachers were referred as T1, T2, and T3

Semi-Structured Interview Questions for Teachers	
1.	What is the role of Sepedi poetry in teaching grammar aspects?
2.	Which aspects of grammar are taught from poetry?
3.	What challenges are you experiencing when using poetry to teach grammar?
4.	What is the response of learners towards the use of poetry in class?
5.	How do you think poetry contributes to the poor performance of learners in language learning?

Table 4.4: Teachers' Semi-Structured Interview Questions

Question 1: What is the role of Sepedi poetry in teaching grammar aspects?

Sepedi version: Ke karo e yeo theto e nago le yona go ruteng thutapolelo?

Expected response: Teachers show the importance of using poems as authentic material for language teaching.

Sepedi version: Barutabana ba swanetše go laetša bohlokwa bja theto bjalo ka setšweletša sa go ruta theto.

Teachers' responses for question 1:

T1. To develop the critical and creative thinking of learners, T2 it is not possible to teach language or grammar using poetry. T3. I do not know; I haven't tried it and I do not think that can work in the classroom.

Sepedi version of teachers' responses for question 1

T1. E thuša barutwana go nagana ka kudu le batla dikgopolo tša bona

T2. Ga go kgonege go ruta thutapolelo ka theto

T3. Ga ke tsebe, ga ke senke ke e leka ebile ga ke nagane gore e tla šoma phaphušing

T2 and T3 do not know the role of poetry in teaching grammar aspects, they do not even think it can. In other words, poetry does not help them in teaching language, they do not see it as an authentic material to teach language.

T1 has positive feedback on the role of poetry as it assists in teaching learners' language skills: reading, writing, speaking, and listening. He further acknowledges that poetry teaches critical and creative writing. This means that learners become familiar with the art of writing.

Question 2: Which aspects of grammar are taught from poetry?

Sepedi version: Ke thutapolelo e fe yeo e rutwago thetong?

Expected response: The educator's response should highlight the use of poetry for teaching parts of speech.

Sepedi version: Barutabana ba swanetše go banagatša tšhomišo ya theto go ruta diripa tša polelo.

Teachers' responses for question 2:

L1. Punctuation, figures of speech. L2. I do not know any aspects. L3 parts of speech, when teaching poetry learners tend to ask about words, particularly their function in a sentence.

Sepedi version teachers' responses for question 1

L1. Maswaodikga, tswantšhokgopolo

L2. Ga ke tsebe selo

L3. Diripa tša polelo, ge o ruta theto barutwana ba botšiša ka mantšu ao ba sa tsebego le gore a šomang lefokong

Question 3: What challenges are you experiencing when using poetry to teach grammar?

Sepedi version: ke ditlhotlo dife tšeo dikopanwago le tšona ge go rutwa thuta polelo go dirišwa theto.

Expected response: Teachers should talk about the methodology of teaching and language complexity.

Sepedi version: Barutabana ba swanetše go bolela ka mekgwanakgwana ya go ruta le polelo yeo e tebilego

Teachers' responses for question 3:

L1. It is much easier to teach language or grammar aspects through poetry because it is rich with language aspects, and it involves all learners to engage in the classroom because it is interesting

L2. The language used in poetry is tight and it is very difficult to learn, most learners lose interest as they find it difficult to break or understand the words. Yes, I agree poetry is full of amenities or opportunities to teach language, the biggest challenge is that it has a lot of work. You must unveil a meaning behind every word. L3. The language used is complex and learners struggle to understand it.

Sepedi version teachers' responses for question 3

L1. Go bonolo kudu go šomiša theto go ruta thuta polelo ka phaphušing ka ge e tšweletša mabokgoni a polelo ka moka ga wona ebile e dira gore barutwana ba tšee karolo ka phaphušing.

L2. Polelo yeo e dirišwago thetong e tibile e bothata gore barutwana ba ka ithuta, barutwana ba bantši ba lahlegelwa ke kgahlego ya go ithuta ka yona ka ge ba palelwa ke go kwešiša polelo yeo. Ke a dumela gore theto e na le bokgoni bja go ruta polelo ka botlalo bothata ke go re e na le mošomo yoo montši. O swanetše go kwešiša molaetša morago ga lentšu le lengwe le le lengwe.

L3. Polelo yeo e šomišwago e bothata gore barutwana ba ka e kwešiša.

Most teachers experience challenges in teaching poetry and find it difficult to uncover language constructs hidden beneath poetry. Little did they know that this complex nature of poetry is a pivotal resource in teaching language. The more intensive explanation is required the more learners learn this grammar aspect. According to Kilag, Dumdum, Quezon, Malto, Mansueto and Delfino (2023) this difficulty of teaching poetry is influenced by the complexity of language used in poetry. Indeed teaching poetry cannot be easier as the message does not be literal, meaning is hidden with these words.

Question 4: What are the responses of learners towards the use of poetry in class?

Sepedi version: Barutwana ba tšea fetola bjang ge ba rutwa theto ka diphaphušing.

Expected response: Teachers can talk about learners' attitude,

Sepedi version: Barutwana ba swanetše go tšweletša tsela yeo barutwana ba itshwarago ka gona ge barutwa theto.

Teachers' responses for question 4:

L1. Learners are not passionate about learning about poetry, because they have a negative mindset towards it saying it is difficult.

L2. I think they hate it hence most saying it is no longer relevant in this dispensation.

L3. They show no interest in poetry because they think it is difficult.

Sepedi version teachers' responses for question 4

L1. Barutwana ga bana kgahlego ya go ithuta ka theto gobane ba e kgopolela thoko ka gore e bothata

L2. Ke nagana gore ba ithloile ka ge ba nagana gore ga e sana mohola matšatšing a selehono

L3. Ga ba bontši kgahlego gobane ba nagana gore theto e bothata

In the light of the above feedback lack of interest towards poetry it's a concern and goes to the extent of contributing to the poor performance of learners. the question is what can be done to ignite the love of poetry in the classroom?

Question 5: How do you think poetry contributes to poor performances of learners in language learning?

Sepedi Version: O nagana gore theto e na le seabe go tšweleleng ga barutwana polelong

Expected response: Teachers should highlight the challenges of learning language through poetry text

Sepedi version: Barutabana ba swanetše go tšweleletša mafokodi ao go kopanwago le wona ge go somiša setšweletšwa sa theto.

Teachers' responses to question 5:

L1: Many learners in school neglect poetry. They say it is difficult, but I think if we can study hard and have that love for learning it.

L2: Most of the learners fail the poetry section of the question paper.

Most learners in class have a negative attitude towards poetry.

Sepedi version of teachers' responses to question 5

L1. gobane dikolo tše dintši di tlogetši theto

L2. gobane barutwana ba bantši e ya bapalela

L3. Gobane barutwana ba bantši ga ba e rate.

4.2.2. Data presentation from the classroom observations

Lesson observation: 1-hour period

An observation schedule together with field notes were used to assist in guiding the researcher. The researcher visited each teacher-participant in their respective

classrooms to record data emerging from data observation through the observation schedule.

Observation schedule

1. Are learners showing interest in learning poetry?
2. Does the educator integrate poetry with grammar aspects?

Table 4.5: Observation Schedule

Are learners showing interest in learning poetry?

Are teaching strategies applied?

Most learners have no interest in learning about poetry as they do not participate in the lesson. They struggled to interpret the language used. When learners are reluctant to learn or have a learning barrier, teaching and learning become ineffective. Learners do not participate in the lesson and scarcely raise their hands when asked questions by their teachers. When teachers ask them to check difficult words in their dictionaries, many do not even have dictionaries.

Discussions

Most learners look disengaged in a lesson as the lesson is linear from Teachers to the learners. The lesson should be transactional so that learners can be actively involved in a lesson and interact with the educator. This lack of resources also has a great impact on teaching and learning poetry as it is highlighted by various participants that poetry uses unusual language. Satinem, Juwati, and Noermanzah (2020) have highlighted the issue of teaching resources and their impact on teaching poetry. Learners fail to comprehend because they do not have an authentic source. When learners do not have material to refer to lesson becomes boring. Therefore, they disengage. In other words, the lack of teaching resources promotes or insinuates a lack of interest in learners, particularly those who learn by visuals.

Lack of learning resources contributes because learners are not fully involved in a lesson.

Does the educator use poetry to teach Sepedi grammar aspects?

The educator does not make use of poetry to teach language, he focuses on the poetry features such as structure and elements to use to analyse. He does get deeper to unfold language constructs or explain the epistemology of words, how they are formed, and their function in a sentence.

This methodology denies learners the opportunity to learn the language because behind every word, the meaning is attached, and there is a lot to learn about grammar, how the word is formed, its classification, and the use of other words in a sentence. Teachers do not regard poetry as authentic material to teach language. The focus of their lesson is to teach poems, not language. Mellgren, (2022) study has also discovered that educators lack the methodology to teach language through poetry. The researcher observed that as well during the observation

Discussions

Teachers do not use poetry to teach language aspects, they only focus on teaching poetry techniques rather than integrating them with grammar. Learners are taught to identify those poetry techniques. If learners can know the meaning behind those techniques, it will be easier for learners to grasp grammar aspects. According to Kilag, Dumdum, Quezon, Malto, Mansueto, and Delfino (2023), integration of poetry with language has always been a challenge since educators focus on the outer structure of poetry and techniques, neglecting the formations and functioning of words in the poem. It means that teachers pay more attention to teaching poetry techniques.

4.3.2.3 Data presentation from documents

According to policy document CAPS (2011), when teaching language authentic material is required. Educators must use a text to teach learners. According to this policy document, the core purpose of using or teaching poetry in the classroom is to develop learners' specific language skills as it acknowledges that it inculcates four

basic language skills: reading, writing, listening, and speaking. The language teaching policy acknowledges that poetry is an essential tool to teach language.

Findings: The emerging themes of data analysis

Lack of involvement and interest

Most learners partially show interest in learning poetry as it requires effort because one must break words to grasp the meaning behind the text. It becomes difficult for them to use language through poems as authentic material. If learners can develop an interest in poetry as part of literature is a source for language learning. This lack of interest and involvement is caused by the fact that poetry uses unusual language. Most have this negative perception without their role in facilitating language.

Time management

Teachers who would prefer teaching language through poetry complained about time, saying teaching language requires ample time, hence, they teach learners language directly. When they deal with parts of speech, they focus on them and give examples. This is against the policy document CAPS (2011) as it encourages and guides Teachers to use authentic material when going to the classroom. It emphasises analysis of text when teaching as it affords learners to learn the language. Therefore, Teachers see this as time-consuming, and they will not be able to reach the content coverage as they are guided by the Annual Teaching Plan (ATP). In other words, Teachers overlook caps to cover the ATP.

Complexity of language

Most Teachers, together with learners, find it difficult to cope with the language used in poems. This is a major factor contributing reluctance of Teachers to administer lessons concerning poetry. In other words, their perception of poetry language is a hard nut to crack. Instead of seeing it as an opportunity to unpack. Poetry is unlike other literary genres as the author uses complex words to hide the meaning it is read; it requires one to familiarise oneself with dictionaries

Methodology

Most teachers find it difficult to teach language through poetry as they struggle with the methodology of teaching or approach to teaching. According to CAPS (2011), it does not allude to which specific methodology to use when teaching poetry. It uses a general methodology to teach literature which aims to ensure that learners grow appreciation and sensitivity to the special language usage.

This methodology limits educators as it relies on learners' interpretation. Various approaches can be used: Periphrastic approach, Information-Based approach, Personal-Response Approach, Moral-philosophical approach, Language-Based Approach, and Stylistic Approach. Considering the above-mentioned approaches to literature, the FET English FAL CAPS document omits the model that ought to be used when teaching literature for teachers by not being genre-specific in its approaches.

4.3.2.4 Document analysis (learners' written work)

BAFSA BA LEHONO- MV LEBEPE

- 1 Naa lena bafsa ba lehono tlhompho le e beile kae?
- 2 Naa le reng le sa rate go eletšwa?
- 3 Naa ge le sa rate go eletšwa le itshephile eng?
- 4 Naa le reng le iphetola dinganga ge batswadi ba le eletšwa
- 5 Naa le reng lena bafsa le sa rate setšo sa gabo lena
- 6 Ebile le se tlontlolla?
- 7 Le gopola gore setšo sa borakgolokhukhu ba lena,
- 8 Se tla hlompšha ke mang.
- 9 Ge le sa bontšhe tlhompho go sona ?
- 10 Lena bafsa le reng le rata dintwa?
- 11 Digalagala le meferefere bjale lena le di beile kae?

- 12 Le tli lo feletša kae?
- 13 Go reng le sa bontšhe maitswaro a makaone?
- 14 Hle bafsa ba gešo, a ke le ipheng nako ya go theeletša maele ao
- 15 Batwadi ba le fago ona ge ba leka go le aga,

15 Iketleng nako e sa le gona.

Figure 4.1: Bafsa ba Lehono: M V Lebepe (Used for learner assessment)

Questions derived from authentic material “poem”

Dipotšišo

1. E fa lebopi la go ikema themathetong ya pele (1)
2. Ebile e šoma bjalo ka eng mothalothehong wa bo tshela (1)
3. Sekaseka mohuta wa leina yoo tšwelago mothalothehong wa pele (2)
4. Lentšu le 'iphetolela' mothalothehong wa borato ke mohuta o fe wa lediri?
šitlela ka lebaka (2)
5. Ngwala sebokantšu seo se tšwelelago fa seretong o fe le tirišo ya sona go ya
ka fao se tlamilego ka gona (4)

Palomoka (10)

Memorandum/ expected responses: Dikarabo tšeo di letetšwego:

Tlhahlo ya go swaya

1. Lehono
2. Lekopanyi
3. Leinaletšo > le tšwa lediring. Le hlamilwe go tšwa go kutu ya lediri 'hlompha'
4. Leitiri, ka ge le thoma ka hlogo ya 'i' ya leitiri
5. Borakgolokhukhu > borakgolo + khukhu = leina le leina

The following attached documents are some of the answer sheets/responses of the learners' written work:

Learner...01.....

Dipotšišo

1. E fa lebopi la go ikema themathetong ya pele (1)

Thompho

2. Ebile e šoma bjalo ka eng mothalotheong wa bo tshela (1)

Go kopantšha kopollo tše pedi tšeo dafapanego tšea
seveti qe se botšiša botšea gore nkanetse sarate.
Setso sa bobana.

3. Sekaseka mohuta wa leina yoo tšwelago mothalotheong wa pele (2)

Rate e lego leinatgopollo

4. Lentšu le 'iphetolela' mothalotheong wa borato ke mohuta o fe wa lediri?
šitlala ka lebaka (2)

Leitivi, go bane kege sereti se dila
sele se itšego ka bošani / goba se se diragago
se le ka ga sona.

5. Ngwala sebokantšu seo se tšwelelago fa seretong o fe le tiriso ya sona go ka
fao setlamilego ka gona (4)

- Borakgolokhukhu ke divipa tše pedi tšea polelo tšeo
di bokago lentšu, e lego Boragalo e lego leina le
khukhu e lego leina.
- Leina le leina.

Palomoka (10)

Learner.....02.....

Dipotšišo

1. E fa lebopi la go ikema themathetong ya pele (1)

→ Uthompho

2. Ebile e šoma bjalo ka eng mothalotheong wa bo tshela (1)

→ E šoma go tšaleleša fagopalo yea inlego

→ E le letgokanyj.

3. Sekaseka mohuta wa leina yoo tšwelago mothalotheong wa pele (2)

→ Uthompho

→ E Mohuta wa leina le tšwa lediring/Madling

4. Lentšu le 'iphetolela' mothalotheong wa borato ke mohuta o fe wa lediri?
šitlela ka lebaka (2)

→ Leitiri

→ Ka ge bafsa ba iphetolela, ba itirala ka go roba/ba itaola.

5. Ngwala sebokantšu seo se tšwelelago fa seretong o fe le tiriso ya sona go ka fao setlamilego ka gona (4)

→ Borafgolekhu.

→ Tiriso - se dišitšwe go tšemantšhwa borafgole le khu.

→ Borafgole ele go leina, khu e le leina la bopa lentšu.

Palomoka (10)

Learner.....03.....

Dipotšišo

1. E fa lebopi la go ikema themathetong ya pele (1)

tlhompno ✓

2. Ebile e šoma bjalo ka eng mothalotheong wa bo tshela (1)

Go laetša ka mokgwa le ka mokgwa woo
pafsa ba itšweregogo ka gona ✓

3. Sekaseka mohuta wa leina yoo tšwelago mothalotheong wa pele (2)

Mainematsō (thompno)

patšeri leinana ba le fetaga go lediri ✓

4. Lentšu le 'iphetolela' mothalotheong wa borato ke mohuta o fe wa lediri?
šitlela ka lebaka (2)

ketlin, gobane lentše le le laetša ka mokgwa
wo a itirešego ka gona. ✓

5. Ngwala sebokantšu seo se tšwelelago fa seretong o fe le tiriso ya sona go ka
fao setlamilego ka gona (4)

Boratgolokhukhu

- Se akaretša bantšhi

- Le go kopanya mantšu a mapedi
go dira ~~tepe~~ lentše le le tee ✓

Palomoka (10)

Learner.....⁰⁴.....

Dipotšišo

1. E fa lebopi la go ikema themathetong ya pele (1)

> Ihompho

2. Ebile e šoma bjalo ka eng mothalotheong wa bo tshela (1)

> Jo kopanya mantsu

3. Sekaseka mohuta wa leina yoo tšwelago mothalotheong wa pele (2)

Ihompho > ~~E tšela leina go tšela~~
le tšela leina la bopa lentšu la leina la
hompho la motho

4. Lentšu le 'iphetolela' mothalotheong wa borato ke mohuta o fe wa lediri?
šitlela ka lebaka (2)

5. Ngwala sebokantšu seo se tšwelelago fa seretong o fe le tiriso ya sona go ka
fao setlamilego ka gona (4)

> Borakgo okhukhu

Tiriso > ~~setlamilego~~ setlamilego

> Jo tšela bogoto wa motho

> E bopile ka lentšu tee go bopa a mabedi

Palomoka (10)

Learner.....05.

Dipotšišo

1. E fa lebopi la go ikema themathetong ya pele (1)

↳ Tihompho X

2. Ebile e šoma bjalo ka eng mothalotheong wa bo tshela (1)

↳ Tlontlolla

02
10 ↳ E šomise lea mo batho go ba motho a ekwa bohloko a fetsa
a itshola a fetsa a ila. X

3. Sekaseka mohuta wa leina yoo tšwelago mothalotheong wa pele (2)

↳ Tihompho

↳ Lentšu la tihompho ka tšetefala la ba leina la Alhompho. X

4. Lentšu le 'iphetolela' mothalotheong wa borato ke mohuta o fe wa lediri?
šitlela ka lebaka (2)

↳ Ledirolle

iphetolela

↳ Kege motho a vana motho a mangwe a fetsa a se thele
tše o beetsa mangwe ya gase morago. X

5. Ngwala sebokantšu seo se tšwelelago fa seretong o fe le tiriso ya sona go ka
fao setlamilego ka gona (4)

↳ Borakgolokhukhu ✓

↳ Tiro - E kopile lea mantšu a babedi go tše ✓

Palomoka (10)

Analysis of the outcomes of learners' written work

Results analysis outcomes of learners' written work						Total marks obtained out of 10 marks
Numbering question	L1	L2	L3	L4	L5	
1	0	✓	0	✓	✓	03
2	0	0	0	✓	0	01
3	0	0	0	0	0	0
4	✓	0	0	0	0	01
5	0	0	0	0	02	02

Table 4.6: Analysis of the outcomes of learners' written work

Referring to the above tables (3.3 and 3.4), it is indicated that learners are still struggling with grammar aspects as the majority failed to answer the given questions. This result depicts a lack of knowledge concerning grammatical aspects of language. Learners could not know verbs, nouns, and conjunctions that were asked of them on the question. The results show that there is a need to focus on language usage and grammar aspects when teaching poetry, Teachers must not neglect language and focus only on the analysis of poetry structures, grammar must also be part of the lesson. This is a clear reflection that poetry can be resourceful to teachers when used as authentic material.

4.4. CONCLUSION

This chapter analysed and interpreted the data collected. It demonstrated how data was collected and consolidated through triangulation. This chapter purposed to show how the study responded to the research question. The analysis of data has provided

concrete evidence on how the role of poetry teaching and learning Sepedi grammar aspects is perceived amongst learners and Teachers. This viewpoint further intensified their reluctance to employ poetry as authentic material to facilitate or teach language, particularly grammar aspects. Most learners have responded negatively towards poetry teaching in the classroom as they find it difficult to tackle the language used. Learners do not see the complexity of language as an opportunity to learn more about language aspects. It is only a few amongst multitudes who explore poetry avenues as tools embedded with language constructs.

CHAPTER 5: FINDINGS, RECOMMENDATION, AND CONCLUSION

5.1. INTRODUCTION

This chapter provides a summary of the study by discussing the findings, recommendations, and conclusions made from data gathered and critically analysed. Different forms of data were collected using triangulation methods in line with research questions as they appear in chapter one. The study purposively selected three teachers who teach Sepedi HL and 5 learners from Grade 10 in one secondary school at Kgakotlou Circuit located in Nobody Ga Mothiba.

The study was guided by the following research questions.

The main research question of the study is:

To what extent does poetry address the grammatical aspects of the Sepedi language?

The sub-research questions of the proposed study are:

What teaching approaches can be used to teach learners grammar aspects through poetry?

What are the teachers' attitudes towards integrating poetry into the teaching and learning of grammar aspects?

Which remedial measures can be applied to assist with the implementation of poetry during the teaching and learning of grammar aspects?

5.2. SUMMARY OF KEY FINDINGS IN TERMS OF RESEARCH QUESTIONS

The key findings of the research provide the summary of findings of this study regarding the role of Sepedi poetry teaching and learning grammar aspects in grade 10. The conclusion was made with consultation of literature and analysis of data presented in the study.

Research question 1: What teaching approaches can be used to teach learners grammar aspects through poetry?

Some Teachers recognise the need for poetry usage as authentic material or resource to facilitate language teaching in the classroom, as it inculcates language skills that can be used effectively to teach Sepedi grammar aspects in the classroom because it accommodates different learning styles. The study categorises the findings into sub-themes

Syntax

Sepedi poetry reflects the syntactical structure of the language used daily to maintain the typical subject-verb-object. This assists learners in reinforcing the correct usage of grammatical patterns amongst Sepedi learners because poetic lines called 'methalotheto' in Sepedi, their idiomatic expressions, and similar phrasal patterns should be emphasised during teaching.

Morphology

It helps with word formation because Sepedi poetry highlights the connectedness nature of the language, in which words are formed by adding prefixes and suffixes to root words. E.g. Morphemes of these words can be used to form different words by adding different suffixes. **-rat-**

- rata- love
- ratile- loved before
- ratega- lovable
- ratela- love on behalf of someone or a lover for

Inflectional Morphology: In Sepedi poetry, various forms of verbs, nouns, adjectives, and other parts of speech are displayed, and learners can learn them as they see the change in tenses. E.g., betha, bethile. The word structure slightly changes but the meaning remains.

Derivational Morphology: since a poet plays with words and manipulates words to grasp the attention of a reader, poetry is a good tool or material where new words are learned because it showcases how new words are derived from existing ones.

Phonology

Rhythm and Meter: The sound patterns in Sepedi poetry follow specific rhythmic and metrical structures that assist learners in learning phonological rules of the language, such as vowels.

Lexicon

Vocabulary Enrichment: Sepedi poetry often employs a rich and varied vocabulary, including both contemporary and archaic terms, which helps in expanding and preserving the lexicon. It preserves Sepedi terminologies because in literature, the writer uses complex verbiages or unusual language to hide meaning. This encourages learners to seek meaning as a result, it allows them to learn language grammar aspects effectively.

Cultural References: Some of the concepts or words depict the culture. the use of these terms and expressions in poetry classroom helps learners maintain the linguistic features and cultural heritage, beliefs, values, and norms of based-speaking people. In most cases, writers use idiomatic expressions and proverbs. and this can be used to trace the origin. E.g., the word Bashabi. This is the clan name that refers to people who come from central Africa according to their lineage. Bapedi is known to originate from the north Sekhukhune land.

Orthography

Written Form: As we know, poetry can be traced back to before the writing system was invented in South Africa and it was carried from one generation to another orally or through reciting it loudly during gatherings or special events. Since the introduction of orthography, poetry written in Sepedi follows the standard orthographic conventions of the language, which include the use of specific characters and diacritical marks. This helps Sepedi teachers and learners in learning correct spelling and punctuation from standardised language. Sepedi learners can learn all the language skills through poetry reading.

Research question 2: What are the teachers' attitudes towards integrating poetry into the teaching and learning of grammar aspects?

Teachers' attitudes towards integrating poetry into the teaching and learning of grammar aspects in the Sepedi language can vary according to the data gathered in the study.

Positive Attitudes

Enhanced Engagement

Interest and Motivation: Teachers often find that poetry can engage students more effectively than traditional grammar exercises. The rhythmic and lyrical nature of poetry can make learning more enjoyable.

Creativity

Poetry allows for creative expression, which can motivate students to explore and use the language more freely.

Contextual Learning

Integrating Sepedi poetry provides context for grammatical rules, allows learners to see the functionality of grammar in real life, which makes learning meaningful. Cultural Relevance: Teachers acknowledge that poetry incorporates cultural themes and local dialects, making the learning process more relatable and enriching for learners as they can relate it to Sepedi.

Memory and Retention

Mnemonic Devices: Some teachers highlighted that using poetry assists learners in remembering grammatical structures when they are embedded in poems because the repetitive and rhyming structure of poetry can aid memory retention, and it also helps to reinforce language patterns through repetition and rhythm, which benefits learners in learning grammar aspects.

Challenges and Concerns

Complexity

Language Level:

Some teachers expressed that the complexity of poetic language can be challenging for learners, especially those who are struggling with basic grammar. It becomes difficult to reach their potential because their cognitive level is low, hence, poetry seeks learners who tap into critical thinking

Understanding Metaphors and Symbols:

The figurative language used in Sepedi poetry can sometimes be complex for learners to interpret and, as a result, can overshadow the grammatical learning objectives. This complex nature of figurative language is that some learners are not familiar with idioms or proverbs. Therefore, it becomes difficult for them to uncover the meaning embedded within.

Assessment Difficulties:

Subjectivity: Evaluating students' understanding of grammar through poetry can be more subjective compared to traditional grammar tests.

Standardized Testing: Some teachers who are required to prepare students for standardized tests may feel pressured to focus on traditional grammar exercises that align more closely with test formats.

Resource Availability:

Lack of Materials: Teachers complained about the availability of resource materials that are specifically designed to teach grammar aspects, and few anthology books force teachers to rely on handouts.

Professional Development: Some teachers assert that it is not comfortable using poetry to teach language because we might not feel adequately trained to integrate poetry into grammar instruction effectively.

Research question 3: Which remedial measures can be applied to assist with the implementation of poetry during the teaching and learning of grammar aspects?

To effectively implement poetry in the teaching and learning of grammar aspects, several remedial measures can be applied. These measures aim to address challenges such as complexity, resource availability, assessment difficulties, and teacher preparedness. Here are some strategies:

Workshops and Training Programs:

The Department of Basic Education, particularly the Sepedi language department, must offer or host workshops that primarily focus on the need for integration of literature with grammar instruction. These can include different methods and techniques for using poetry to teach specific grammatical concepts, lesson planning, and training on how to create and adapt Sepedi poetry materials that align with grammar teaching objectives.

Ongoing Support and Mentorship:

Sepedi Curriculum advisors should mentor Teachers, particularly novice teachers, and organise workshops where expert teachers who successfully use poetry in their teaching can support and guide less experienced Teachers such as professional learning communities (PLCs) where teachers can share resources, strategies, and experiences related to teaching grammar through poetry.

Development of Teaching Resources

This focus on the development of the teaching resource,

Curriculum-Integrated Poetry Resources

Develop and distribute textbooks and workbooks that integrate poetry with grammar lessons. These resources should include poems specifically chosen or written to highlight various grammatical structures. Create online repositories or digital libraries with accessible poetry resources, lesson plans, and interactive activities focused on grammar instruction.

Teaching Strategies

Contextual and Scaffolded Learning:

Teachers can use poems that naturally incorporate the grammatical structures being taught, allowing learners to see grammar in context. E.g., methods such as Scaffold learning by starting with simpler poems and gradually introducing more complex ones as students' understanding of grammar improves.

Active Learning Techniques:

When learning is teacher-centered, learners tend to relax in the classroom. The teacher must engage students in creating their poems, focusing on using specific grammatical structures. This active participation can reinforce their understanding and application of grammar in other areas of learning. Implement activities such as choral reading, where students read poems together, emphasizing grammatical features like punctuation, sentence structure, and verb tense.

ICT integration to Sepedi Poetry

Digital Tools and Platforms:

Use digital platforms and tools to create interactive and engaging poetry lessons. Such as Kahoot For instance, this application will allow learners to learn grammar aspects effortlessly and also enable them to write and share their poems, receiving immediate feedback and sharing it with their peers. Incorporate multimedia resources, such as video and audio recordings of poetry readings, to enhance learners' understanding and appreciation of grammatical structures in context.

Encouraging Collaborative Learning

Group Projects and Activities:

Educators should group learners and give them group projects. When students collaborate, they learn from other learners, which will make learning and teaching effective when they focus on grammatical elements. The educator can also make use of peer assessment, which helps them learn from their peers' strengths and mistakes.

5.3. SUMMARY OF CHAPTERS

Chapter One: This chapter describes the background of the study, the purpose of the study, and the research questions. It also provides a brief discussion of the research design and methodology, data analysis, and the organisation of chapters.

Chapter Two: Review of Literature This chapter provides the theoretical framework and literature substantiating the research.

Chapter Three: The research design, methods, and procedures that are used in the data collection process and data analysis are outlined in this chapter, and the issues of validity, reliability, and ethical considerations employed are discussed.

Chapter Four: This chapter presents findings and analysis of data collected through semi-structured interviews and observations.

Chapter Five: This chapter reports on the summary of the main findings of the study, the significance of the findings and the contribution of the study, recommendations from the study, limitations of the study, further research, and conclusion.

5.4. RECOMMENDATIONS

In line with the responses provided in the study to the research questions and emerging themes, the recommendations are as follows:

Lack of interest

Teachers should make learning interesting by involving the learners. Authentic material can be used to revive the lesson. Learners learn effectively when they learn about what they see. Particularly visual learners who learn effectively by seeing. Fithriani (2021) also shared a similar view that a learner's lack of interest in poetry teaching has an impact on effective teaching and learning of poetry teaching.

Time constraints

The Teachers can devise means to have adequate time, making use of study and free periods to cover up. As per programme of assessment in Sepedi and annual

teaching plan guided by Caps (2011) each chapter, topic is allocated time. The challenge with teaching poetry it requires ample time, which educators do not have because learners struggle with poetry because it requires critical thinking skills. Thompson (2022). Highlighted that the school has many activities, but some of the school programs are disturbed by other programs and unforeseen circumstances, therefore, it is difficult to be in line with ATP.

Complex language

To encourage learners to buy dictionaries which will help them to navigate the meaning of difficult words, and this will allow knowing more of language

Lack of knowledge

Most Teachers tend to relax when it comes to literature, A teacher is a lifelong learner; the teacher should seek knowledge or consult with various sources of knowledge related to the subject matter.

Methodologies

When it comes to teaching language through literature, various methodologies should be employed. A single methodology cannot be enough.

Negative attitude

Learners develop negative attitudes toward the subject when the educator does not demonstrate a passion for the subject. The educator must be in love with the subject

Professional Development:

Curriculum advisors, Departmental heads, and principals, as heads of the curriculum should provide opportunities for teachers by organising workshops and conferences providing training for teachers on how to effectively integrate poetry into grammar instruction, which can help address concerns about complexity and subjectivity. Workshops and resources on creating or sourcing poetry that aligns with grammar curricula can be beneficial.

Curriculum Design:

Developing curricula that explicitly integrate poetry with grammar teaching objectives can help standardize this approach and make it easier for teachers to implement. Including poetry in language textbooks and providing guidelines on how to use it for teaching grammar can also support teachers.

Collaborative Learning:

Encouraging collaborative projects where students create their poems can enhance engagement and provide practical application of grammar rules. Peer review and group discussions about the grammatical aspects of poetry can further reinforce learning.

5.5. LIMITATIONS

The study is limited to learners who have Sepedi HL as a subject and the study is confined to one circuit. The result can be difficult to generalise to other areas since the school has the freedom to select the literature genres of their choice. The research can only be carried out on Sepedi-speaking learners. The research findings of the study can only be generalised to Sepedi people and three provinces. Limpopo, Mpumalanga, and Gauteng Province, where learners learn Sepedi as their home language. The topic of this study limits the researcher to focus on poetry amongst other literature genres.

5.6. OVERALL REFLECTION OF THE STUDY

My journey of undergoing this research has been an exciting experience and challenging at the same time, due to a lack of sources. Poetry as a unique literature genre has scarce works of literature; therefore, finding literature was not a walk in the park. This has assisted in developing passion and connectedness to the study because of limited sources. To be offered an opportunity to embark on the MED study is one of the best moments ever. It was not an easy but rewarding experience as it offered me an opportunity to learn more about research and to be an aspiring scholar. skills and knowledge attained in the process will assist me in future endeavours. It taught me the fundamental principles of research and ethics, which are pivotal for one

to carry out the study. It has assisted in structuring my life since I had to balance social life, academia, and work which all seek my attention.

5.7. CONCLUSION

In a nutshell, the above discussion of this chapter summarises the key findings of the study, recommendations, limitations, and reflection of the study. The chapter highlighted the effectiveness of poetry in teaching grammar aspects, syntax, morphology, phonology, and lexicon, all the concepts are building blocks of language learning. It expressed teachers' and learners' attitudes towards learning language through Sepedi poetry, negative and positive. In the study, negative refers to factors disturbing effective teaching and learning of grammar aspects such as methodologies, the complex nature of Sepedi poetry, assessment difficulties lastly resource availability on the other hand using poetry as authentic material assists both teachers and learners in the following: enhanced engagement, creativity, contextual learning, memory retention which afford learners ability to learn grammar effectively by the mnemonic, repetitive, rhyming structure of poetry. This chapter also discussed remedial measures to put in place to assist with the implementation of poetry during the teaching and learning process, such as workshops. It also discusses recommendations that aim to assist Teachers in cultivating or harnessing the benefits of using poetry as a source for teaching Sepedi grammar aspects. This chapter sums up the overall reflection of the study and the experiences encountered by the researcher in the study.

Sepedi poetry plays a crucial role in addressing and preserving the grammatical aspects of the language. By reflecting the syntactical, morphological, phonological, and lexical characteristics of Sepedi, poetry not only entertains and educates but also serves as a repository of linguistic knowledge. This makes it a vital tool for language maintenance, cultural expression, and education.

By implementing these remedial measures, teachers can more effectively integrate poetry into the teaching and learning of grammar aspects. Professional development, tailored resources, contextual learning strategies, clear assessment methods, the use

of technology, and collaborative learning activities can all contribute to more engaging and effective grammar instruction through poetry.

Overall, while there are challenges, many teachers hold positive attitudes towards integrating poetry into grammar teaching due to its potential to enhance student engagement, provide contextual learning, and aid in memory retention. Support in the form of professional development, appropriate resources, and curriculum design can help mitigate concerns and make this integration more effective.

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APPENDICES

APPENDIX A: A REQUEST LETTER FOR THE DISTRICT MANAGER

PO BOX 273

SELOTA

0754

24 March 2023

The District Manager
Department of Education
PO Box 4100
Polokwane
0700

Madam/Sir

REQUEST TO CONDUCT EDUCATIONAL SURVEY

The request is hereby made to be granted permission to conduct an educational survey in a secondary school in the Capricorn South district at Mankweng cluster.

The survey is part of my assignment with the University of Limpopo. The title of the study is: **The Role of Sepedi Poetry in Teaching and Learning Grade 10 Grammar Aspects at Kgakotlou Circuit, Capricorn South District, Limpopo Province**. The participants will be visited at their schools and offices during their free periods to make sure that school lessons are not disturbed.

Your co-operation in this regard will be highly appreciated.

Yours faithfully:

Rabore MD (MEd Student)

Contacts: 0606051400 and E-mail: mahlatserabore@gmail.com

APPENDIX B: A REQUEST LETTER FOR THE CIRCUIT MANAGER

PO BOX 273

SELOTA

0754

24 March 2023

The Circuit Manager

Kgakotlou Circuit

SOVENGA

0727

Dear: Madam/Sir

REQUEST TO CONDUCT AN EDUCATIONAL SURVEY

The request is hereby made to be granted permission to conduct an educational survey in secondary schools in your circuit.

The survey is part of my assignment with the University of Limpopo. The study title is:
Your cooperation will be highly appreciated in this regard.

Yours faithfully:

Rabore MD (MEd Student)

Contacts: 0606051400 and Email: mahlatserabore@gmail.com

APPENDIX C: A REQUEST LETTER FOR THE SCHOOL PRINCIPAL

PO BOX 273

SELOTA

0754

24 March 2023

The principal

.....School

Kgakotlou Circuit

SOVENGA

0727

Dear: Madam/Sir

REQUEST TO CONDUCT EDUCATIONAL SURVEY IN THE SCHOOL

The request is hereby made to be granted permission to conduct an educational survey in your secondary school.

The survey is part of my assignment with the University of Limpopo. The study title is:
**The Role of Sepedi Poetry in Teaching and Learning Grade 10 Grammar Aspects
at Kgakotlou Circuit, Capricorn South District, Limpopo Province**

Your cooperation in this regard will be highly appreciated.

Yours faithfully:

Rabore MD (MEd Student)

Contacts: 0606051400

Email: mahlatserabore@gmail.com

APPENDIX D: CONSENT LETTER FOR PARENTS/GUARDIANS

Go batswadi/bahlokamedi ba bana:

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

Ke nna Rabore MD, ke moithuti wa kgorong ya Maleme, Universithing ya Limpopo.

Ke dira dinyakišišo ka ga dihlohlo tšeo barutwana ba gahlanago le tšona ge ba bala le go hlatholla theto. Seleteng sa Kgakotlou.

Ke kgopela tumelelo go lena botswadi goba bahlokamedi ba bana gore bana ba lena ba tšee karolo nyakišišong ye e beakantšwego ga bjale. Go barutwana tshedimošo e tlo kgoboketšwa ka mokgwa wa phatadiganong le pogelo. Nyakišišo ye e hlohleletša boithaopo, morutwana ga a gapeletše go tšea karolo. Boitšebišo bja morutwana bo tla šireletšega. Ge morutwana a se na mengwaga ye lesomeseswai, ge le mo dumelela kgopela le saene fao go hlokagalago .

Foromo ya tumelelo: Nna..... motswadi goba moemedi wa..... ke dumelela ngwana yo... go kgathatema karolong ya nyakišišo

Letšatšikgwe di

APPENDIX E: CONSENT LETTER FOR TEACHERS

I _____ agree to participate in the research study named:

**The role of Sepedi Poetry in Teaching and Learning grade 10 Grammar Aspects
at Kgakotlou Circuit, Capricorn South District, Limpopo Province**

The temperament and rationale of the study have been explained to me in writing and I am therefore participating voluntarily.

I permit my interview and document review with the researcher's

I understand that there will be no financial compensation for participating in the study. I can withdraw from the study at any time when I feel uncomfortable, without any penalties. I understand that my name will not be exposed to anyone, it will be kept confidential at all times.

I have read and understood this consent form and I agree to participate in the study.

Signed: _____

Date: _____

Contacts _____

APPENDIX F: ETHICAL CLEARANCE FROM TRIBAL OFFICE

P O Box 273

SELOTA

0754

MOŠATE WA GA MOTHAPO

P O BOX 01

THOLONGWE

0731

LETTER OF PERMISSION TO TRIBAL OFFICE TO CONDUCT RESEARCH AT GA
MOTHAPO

Greetings to Bakgaga Tribal office

This letter serves as a request to conduct research at one of the Secondary schools
under Ga Mothapo.

Topic: The role of poetry in language teaching and learning grammar aspects.

We..... Permit..... to conduct his study at Secondary
School under Ga Mothapo

Tribal signature.....

Date.....

APPENDIX G: INTERVIEW SCHEDULE FOR LEARNERS

SEMI-STRUCTURED INTERVIEW QUESTIONS FOR LEARNERS	
4.	What is the role of poetry in the Sepedi classroom?
5.	Which grammar aspects are difficult to learn in class?
6.	How does poetry assist you in learning grammatical aspects?
7.	How do you understand the language used in poetry?
8.	Which elements of poetry are not integrated with grammar?

APPENDIX H: INTERVIEWING SCHEDULE FOR TEACHERS

SEMI-STRUCTURED INTERVIEW QUESTIONS FOR TEACHERS	
6.	What is the role of Sepedi poetry in teaching grammar aspects?
7.	Which aspects of grammar are taught from poetry?
8.	What challenges are you experiencing when using poetry to teach grammar?
9.	What is the response of learners towards the use of poetry in class?
10.	How do you think poetry contributes to the poor performance of learners in language learning?

APPENDIX I: ETHICAL CLEARANCE CERTIFICATE



University of Limpopo
Department of Research Administration and Development
Private Bag X1106, Sovenga, 0727, South Africa
Tel: (015) 268 3935, Fax: (015) 268 2306, Email: tukiso.sewapa@ul.ac.za

TURFLOOP RESEARCH ETHICS COMMITTEE **ETHICS CLEARANCE CERTIFICATE**

MEETING: 19 August 2024

PROJECT NUMBER: TREC/550/2023: PG-Amended

PROJECT:

Title: The Role of Sepedi Poetry in Teaching and Learning Grade 10 Grammar Aspects at Kgakotlou Circuit, Capricorn South District, Limpopo Province, South Africa
Researcher: MD Rabore
Supervisor: Dr AD Maledu
Co-supervisor: N/A
School: Education
Degree: Master's of 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

APPENDIX J: PERMISSION TO CONDUCT STUDY FROM CIRCUIT



LIMPOPO
PROVINCIAL GOVERNMENT
REPUBLIC OF SOUTH AFRICA

DEPARTMENT OF
EDUCATION
CAPRICORN SOUTH DISTRICT
KGAKOTLOU CIRCUIT

Ref: 8/2/1

Eng: Rammala MF

Tel: 082 386 9542

Office: 079 209 5834

Email: kgakotloucircuitoffice@gmail.com

CONFIDENTIAL

DATE: 27/09/2023

**TO: THE PRINCIPALS OF
SECONDARY SCHOOLS
KGAKOTLOU CIRCUIT**

**PERMISSION TO CONDUCT RESEARCH AT YOUR SCHOOL BY
Mr. RABORE MD**

1. The above matter refers.
2. Kindly allow **Mr. RABORE MD** to conduct research at your school. The research should be conducted in a way that it will not disrupt teaching and learning.
3. Topic **"THE ROLE OF POETRY IN THE TEACHING AND LEARNING OF SEPEDI GRAMMAR ASPECTS IN A GRADE 10 CLASSROOM"**.
4. Thanking you in advance.

**DR. SEPURU MG
KGAKOTLOU CIRCUIT**

