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**Investigating meaningful and critical teaching of poetry in English
First Additional Language: A case of two Grade 11 classrooms in
Lusikisiki District, Eastern Cape**

Submitted by

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**In fulfilment of the requirements for the Degree of Master of Education
(English Language Teaching)**

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ABSTRACT

Poetry stands out among literary genres as a rich resource for language teaching and learning (Danesh & Shirkhani, 2015). However, according to some reports on Grade 12 English First Additional Language in the Eastern Cape, poetry is a particularly challenging genre to both teachers and learners. This background has given rise to this study, which aimed to investigate the critical and meaningful teaching of poetry in Grade 11, a class preparing learners for Grade 12. This interpretive qualitative case study drew on Vygotsky's (1978) socio-cultural theory of cognitive development, which states that learners' best knowledge is produced when co-operative learning takes place, with the help of the teacher. Purposive sampling was used to select two high schools from Lusikisiki district in the Eastern Cape, and one Grade 11 class and one teacher from each school. Lesson observations, document analysis, semi-structured interviews with the teachers, and focus group discussions with the learners were used to collect data. Cultural-Historical Activity Theory, Critical Discourse Analysis, Dutta's (2001) model of poetry learning, as well as insights from Vygotsky's socio-cultural theory were used to analyse data. In addition, Four Reader Roles by Freebody and Luke (1990) were employed as a data analysis tool to find out the degree to which the poetry teaching developed learners into code breakers, text users, text participants and text analysts. The data revealed that both teachers and learners had a limited understanding of and negative attitudes towards poetry, and this affects the way teachers teach as well as how learners learn poetry. It also indicated that a teacher-centred approach constrains meaning and critical poetry teaching and learning. The findings suggested that in place of the traditional way of poetry teaching, teachers need to learn, develop and use innovative teaching strategies to strengthen poetry understanding in learners.

Keywords: English First Additional Language, critical literacy, meaning making, CHAT, Poetry teaching.

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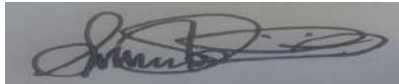
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DECLARATION OF ORIGINALITY

I, Sibongile Melody Dlamini, hereby declare that the work contained in this thesis is my own original work and has not been previously submitted for a degree in any other university. Where I have drawn on the words or ideas of others, these have been acknowledged using complete references according to Department Guidelines.



(January 2019)

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LIST OF ABBREVIATIONS AND ACRONYMS

FAL – First Additional Language

DBE – Department of Basic Education

PIRLS – Progress for International Reading and Literacy Skills

CAPS – Curriculum Assessment Policy Statement

NSC – National Senior Certificate

LOLT – Language of Learning and Teaching

MKO – More Knowledgeable Other

ZPD – Zone of Proximal Development

CHAT – Cultural-Historical Activity Theory

CDA – Critical Discourse Analysis

LTSM – Learning and Teaching Support Material

ICT – Information Communication Technology

SASA – South African Schools Act

CHAPTER 1: INTRODUCTION

1.1. Introduction

This chapter presents an outline of my research project which aimed to investigate the understanding and attitudes that both Grade 11 teachers and learners bring to poetry classrooms. The study also looked at the current pedagogical practices employed by teachers in poetry teaching, and whether such practices constrain or enable critical and meaningful poetry teaching. In this chapter, I will provide the context of the study, motivation for the research, the purpose of the study, the description of the research sites, and an overview of the five chapters of this thesis.

1.2. Context of the study

Poetry is an approved literary genre and “one type of material which has been suggested by different authorities to be integrated” in English language teaching and learning in schools (Danesh & Shirkhani, 2015, p. 32). The English First Additional Language (FAL) curriculum document (South Africa. Department of Basic Education [DBE] 2011) for Grades 10-12 gives every high school English teacher a choice to teach any two genres within the approved genres of novel, short stories, drama and poetry. One of the goals of teaching literature is to develop learners who are able to give personal and thoughtful responses to texts, and who can understand how language (literal and figurative) is used by writers to reveal “ideas, thoughts, issues, principles, ideologies and beliefs” (South Africa. DBE, 2011, p. 16). Poetry has the power to achieve this goal and develop learners who can read, think critically, and use language to respond to texts through speaking or writing.

The 2016 Progress in International Reading Literacy Study (PIRLS) report indicates that South Africa is not a reading nation. According to this report, Grade 4 learners in the Eastern Cape Province and South Africa cannot read for literacy experience. This report indicates that learners “cannot read for meaning or retrieve basic information from the text to answer simplistic questions” (Howie, Combrinck, Roux, Tshele, Mokoena, and McLeod Palane, 2017, p. 4). Although this has been noticed in Grade 4, it seems to be the case in the upper grades as well. Hughes (2007) believes that poetry can be a solution to the literacy crisis. As defined by Neilson (2014), literacy is the ability to read, view, write, design, speak and listen in a way that ensures

effective communication. Frankel, Becker, Rowe and Pearson (2016, p. 7) go further and define literacy “as the process of using reading, writing, and oral language to extract, construct, integrate, and critique meaning through interaction and involvement with multimodal texts in the context of socially situated practices”. This means that literacy development can start with the learners’ ability to read and make sense or meaning of the texts they are reading, in this case, poems (Frankel, et al., 2016). It can then grow and enable learners to critically analyse or interpret the poems through the application of insights, thoughts and ideas as they give their personal responses. If such skills can be developed, poetry teaching and learning can produce active and critical learners, as envisaged by the Curriculum and Assessment Policy Statement (CAPS) (South Africa. DBE, 2011). This indicates the importance of poetry and the need to use poetry teaching approaches that ensure critical and meaningful poetry learning.

1.3. Motivation for the research

Since 2009, I have been a full-time English FAL teacher in a government high school. The school comprises Grades 10 to 12, as is the case with the majority of high schools in Lusikisiki, one of the rural districts in the Eastern Cape Province. Many teachers in this district opt to teach poetry, but it presents challenges which may be a result of the way it is currently taught and learned. I have also opted to teach poetry in Grades 10, 11 and 12, and have observed that although some learners master it, there are still those who struggle with understanding and interpretation. Other English FAL teachers in the Lusikisiki district share the sentiment that learner performance in poetry is not very good. As the Eastern Cape Province experiences the lowest matric results consecutively among other provinces in the whole country, Lusikisiki as a district and English FAL as a subject, in particular, contribute to the province’s poor results as learners do not perform well.

The 2016, 2017 and 2018 National Senior Certificate (NSC) Schools Subject Reports indicate that nationally, provincially and in the Lusikisiki District, English FAL is not passed at 100 %. Among the three papers that learners write, the literature paper (Paper 2) is challenging, and poetry is one of the genres that give learners a tough time. There are several examination reports compiled by the Eastern Cape teachers who mark English FAL Paper 2 which corroborate that poetry is a

demanding genre. The reports on learner assessment indicate the difficulties experienced by learners when dealing with the genre. First, the 2015 diagnostic report on the Grade 12 NSC examination shows that learners cannot provide adequate and convincing responses to questions dealing with figurative language (South Africa. DBE, 2016). Secondly, the 2016 diagnostic report reflects that only 56% of learners managed to meet the requirements to pass English FAL poetry (South Africa. DBE, 2017). Thirdly, the 2016 Chief Marker's report states that some learners are unable to discuss the structure of a poem, use their own words, or respond to open-ended questions (South Africa. DBE, 2016). Lastly, a diagnostic report released in January 2018 indicates that learners cannot apply their poetry knowledge and insights. They cannot give their own opinions, and explain the suitability of the title of a poem. All these reports reflect the learners' inability to use high-order thinking to provide high-order responses to high-order questions and to formulate and provide their responses to different poems.

One common finding in the following research studies on poetry is that poetry is challenging to both teachers and learners. High school teachers are challenged by poetry because learners reach high school with limited poetry experience and understanding, and this, in turn, causes them to dislike it (Vasuthavan & Kunaratnam, 2009). Learners think poetry is difficult and are afraid of misunderstanding or getting it wrong (Regis, 2013). Although poetry presents universal themes and realities, many learners find it demanding because "by its very nature, it is often difficult to comprehend" (Peskin, 1998, p. 235). Literary language, with its carefully chosen words, often breaks the rules of grammar (Torrellas, 2015). Such language may be elusive and unclear to learners and may hinder their ability to discern meaning in poems. Some learners' reluctance may be due to the fact that there are teachers who do not have the necessary skills to teach poetry (Kumah, 2009). One example of such skills is the ability to diverge from using one poetry teaching approach to choosing approaches that incorporate activities that enhance the engagement of learners in cooperative meaning-making. Perfect (1999) believes that some teachers are unenthusiastic and uncomfortable with teaching poetry because they too believe that it is difficult. Those teachers may be reluctant to expose learners to active and critical learning of poetry in the classroom because of their own nervousness and fear of the genre (Cubukcu, 2010). These studies

indicate that although it has been found that poetry is a challenging genre, not enough has been done to address the issue.

To my knowledge, there has been little research done on poetry teaching in South Africa, especially in the Eastern Cape. Newfield and Maungedzo (2006) conducted an intervention research study using a multimodal pedagogy of poetry teaching and learning in Lamula Jubilee High School in Soweto, South Africa. An autoethnographic self-study conducted by Campbell (2016) at the University of KwaZulu-Natal depicted the effectiveness of collaboration as a poetry teaching approach. Both studies looked at pedagogies that can be used for effective poetry teaching and learning. However, neither of them tried to discover the current pedagogies used by teachers, and how learners analyse and interpret poetry. It is for this reason that my study comes in to close the gap I have identified, and add more to existing knowledge. Apart from what is stated by different scholars, my decision to conduct this study is informed by my personal observation and my fellow teachers' concerns shared during the Lusikisiki district information sharing sessions.

1.4. The purpose of the study

1.4.1. Main Aim

The main aim of this study is to investigate the mediation of meaningful and critical teaching of poetry in Grade 11 classrooms in the Lusikisiki District of the Eastern Cape Province.

1.4.2. Objectives

In order to achieve the above main aim, this study will specifically respond to the following objectives which seek to:

- Investigate the teachers' and learners' understanding of and attitudes towards poetry.
- Establish how the teachers' current pedagogical practices enable or constrain the meaningful and critical teaching of poetry.

1.4.3. Research Questions

- What are the teachers' and learners' understanding of and attitudes towards poetry?
- How do teachers' current pedagogical practices enable or constrain the meaningful and critical teaching of poetry?

Chapter 3 provides more details on the research methodology used in this study to address the research questions.

1.5. Description of the research sites

The research took place at two research sites (School A and School B) where poetry is taught, and English is used as the Language of Teaching and Learning (LOLT). School A starts from Grade 10 to Grade 12 and at the time the research took place, it had 19 classes (10 Grade 10 classes, 6 Grade 11 classes and 5 Grade 12 classes), 37 teachers, and 1246 learners in total. Both teachers and learners speak IsiXhosa as a home language. The learners use IsiXhosa to communicate in the classroom and English during English lessons. The classes in the school are in separate teaching and learning classrooms and the teachers rotate according to their different subject periods in each classroom. There is electricity at the school and teachers have access to 3 projectors and 40 laptops for teaching and learning. The school has a room which is used as a computer laboratory but at the time the research took place, it was not functional due to a faulty electrical connection. There is neither a Science laboratory nor a library in the school. The nearest library is next to town and learners visit it when sent by the teachers. The number of copies of the poetry anthology used for poetry is not sufficient and as a result, learners share them. However, at the time the study took place, one English teacher confirmed that a top-up order had been made. Some learners at the school come from the same location in which the school is situated and they are able to walk to school. Others come from the surrounding villages. Among these, some stay and pay rent of R100 to R150 in the nearby households and others use public transport to and from school. There are also those who come from very poor households and who are forced to walk long distances. Du Plessis' (2014, p. 1109) study once discovered that the majority of uneducated parents is found in the rural areas because during the apartheid past these parents "lacked the opportunities, development and resources" that could be found in a "more affluent community" (Du Plessis, 2014, p. 1109). As a result, many learners in School A may not have exposure to poetry at home as their parents are not educated. Learners dress in a prescribed school uniform.

School B comprises Grade 8 to Grade 12 because it is one of the first schools that implemented rationalisation. At the time the research took place, it had 17 classes (2 Grade 8 classes, 2 Grade 9

classes, 5 Grade 11 classes and 5 grade 12 classes), 1181 learners and 37 teachers in total. A number of teachers and learners in the school speak Afrikaans as a home language, although the majority speak IsiXhosa as a home language. The Afrikaans speaking teachers and learners understand IsiXhosa very well. The learners, dressed in a prescribed school uniform, use IsiXhosa to communicate in the classroom and it is only during the English teaching time that they are required to use English. The classes are in separate teaching and learning classrooms and the teachers rotate according to their different subject periods in each classroom. There is electricity at the school but there is only 1 laptop and 1 projector used for teaching and learning. The school has no computer laboratory, Science laboratory or library. The only library that the teachers and learners know of is on the other side of town and learners rarely visit it. There are not enough copies of the poetry anthology. Learners share the available copies and sometimes teachers make and distribute copies of the poems taught. A few learners at the school come from financially stable and educated families in town and therefore have a high chance of being exposed to a variety of reading materials, including poetry, at home. Most of the learners, however, come from the surrounding villages where this exposure may be rare, and they walk or use public transport to travel to and from school.

The variety of languages used and understood in both classrooms indicates both teachers' and learners' multilingualism and the possibility of using translanguaging for meaningful and critical poetry teaching and learning, and both multilingualism and translanguaging will be discussed in detail in Chapter 2.

1.6. Overview of the thesis

This section presents an overview of the five chapters which make up this thesis. Chapter 1, the introduction, provides the context of the study, motivation for the research, the purpose of the study, the description of the research sites, and an overview of my five chapters.

Chapter 2, the literature review, provides a theoretical framework to locate this research on poetry. It also defines poetry, states the significance of the genre in the English curriculum, discusses meaning making, looks at the impact of attitudes towards poetry teaching and learning, and focuses

on teaching strategies which can improve learners' meaningful and critical understanding of poetry.

Chapter 3, the methodology chapter, gives a clear description and justification of the research design and procedures I employed in carrying out this research.

Chapter 4, the data analysis chapter, focuses on the analysis of the collected data and the presentation of findings. The findings are presented in order to respond to the research questions which provided insight into the teachers' and learners' attitudes towards and understanding of poetry, and how the teachers' current pedagogical practices enable or constrain the meaningful and critical poetry teaching.

In Chapter 5, the concluding chapter, I present a synthesis of the findings, highlight the CHAT contradictions that have been found in poetry teaching and learning, reflect on what I have learnt throughout the research journey, suggest recommendations and provide suggestions for future research.

1.7. Conclusion

This chapter presented an outline of my research project which aimed to investigate the attitudes and understanding that both Grade 11 teachers and learners bring to poetry classrooms; and the current pedagogical practices employed by teachers in poetry teaching, and whether such practices constrain or enable critical and meaningful poetry teaching. In this chapter, I have provided the context of the study, motivation for the research, the purpose of the study, the description of the research sites, and an overview of the five chapters of this thesis.

CHAPTER 2: LITERATURE REVIEW

2.1. Introduction

I begin this chapter by providing poetry definition; discussing how poems are constructed; and stating the significance of poetry and the role it plays in literacy development. Secondly, I discuss meaning making with regard to poetry. Thirdly, I explore attitudes and their impact on poetry teaching and learning. Fourthly, I discuss Vygotsky's socio-cultural theory, a theoretical framework in which this research on poetry teaching and learning can be located. Lastly, I focus on the teaching strategies that can improve learners' meaningful and critical understanding of poetry.

2.2. Understanding poetry and its significance in the English curriculum

The English FAL CAPS document shows poetry as one of the best tools that can be used to teach and develop English language skills in learners (DBE, 2011). For poetry teaching and learning to be effective, it is important that both teachers and learners understand what poetry refers to, how poems are constructed to embed meaning, and why poetry is significant. This understanding can create awareness of what to teach and learn and why it is important that such teaching and learning takes place.

2.2.1 Defining poetry

Many scholars, including Krone (2015), believe that it is difficult to define poetry because different poems have different forms and there are poems that cannot fit the constraints of one definition. However, some researchers define poetry in a way that develops understanding. According to Okonkwo (2016), poetry is a literary genre in which a combination of unique style, rhythm and word choice is used to share the messages. This means that poetry is a literary genre used to pass the poets' messages or convey their feelings about different social issues using a specific kind of language which arouses the readers' own feelings and provokes thought. Hughes (2007) believes that poetry is more than just a way of expressing feelings, ideas, thoughts or emotions; it is also a vehicle for knowledge sharing. To concur with Hughes (2007), Myers (1998, p. 27) states that "poetry is language from the heart and the mind, a blending of the serious, playful and a highly

effective means of promoting learning at its best”. Poets sit down, open up and pour their hearts onto a paper as they design and form their poems in a creative and thoughtful way (Ollila & Jantas, 2006). This means that when writing the poems, poets carefully and thoughtfully select and use a creative and artistic way to express what they want to share with the readers. As Krone (2015) states, poems have different forms and structures because each and every poet decides on a specific structure when designing his or her poem, and the following section discusses how poems are structured.

2.2.2 How poems are constructed

Poems are constructed using different building blocks called elements such as literal and figurative language, imagery, symbolism, stanzas, and sound devices, to mention but a few (Walter, 2015). Janks (2012) argues that each poem has a specific and unique design from which it is constructed. According to Ollila and Jantas (2006), poems are constructed in a creative and thoughtful way, and Proffitt’s (2012) diagrammatical representation of poetry (**Figure 2.1**) shows this creativity and thoughtfulness that are applied during poem construction.

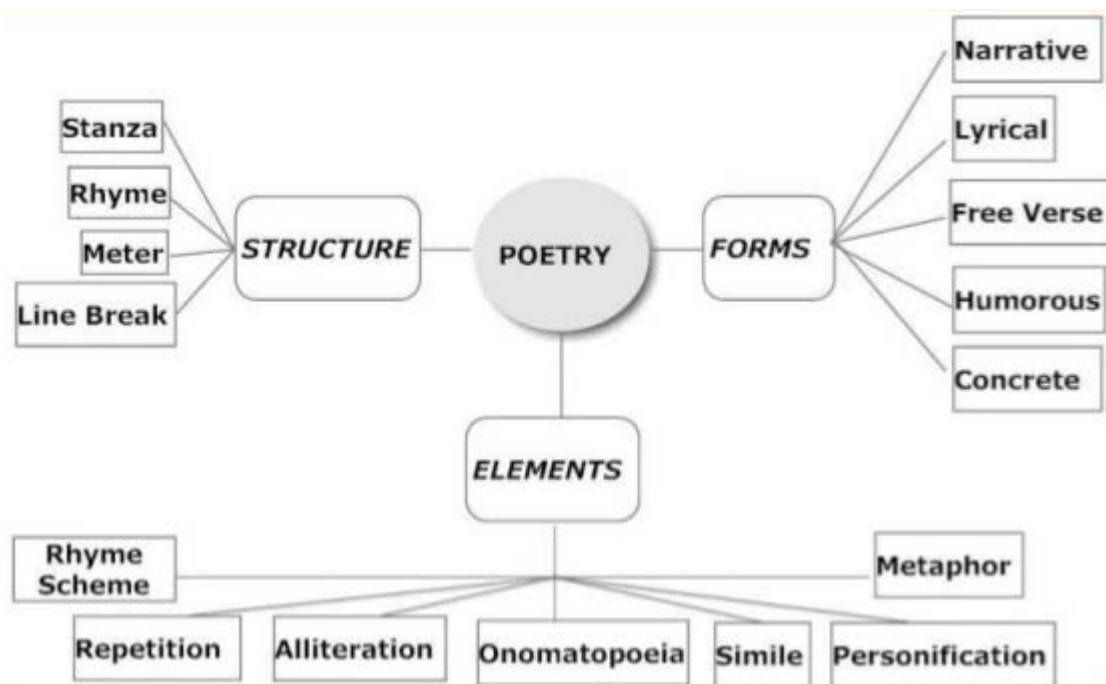


Figure 2.1: Diagrammatical representation of poetry (Adopted from Proffitt, 2012)

Figure 2.1 illustrates that there are different forms of poetry and that each poem has both internal and external structure. On one hand, the external structure is composed of words, lines, line breaks, stanzas, and rhyme (Pla, 2011). The external structure of each poem is determined by the type or form under which the poem falls. For example, poems that fall under a free verse poetry form have no rhyme (Craven, 2018). Rhyme is a “metrical device that echoes similar sounds, usually from the last accented vowel and including the speech sounds following it” (Scheffler, 2015, p.172). When they design poems, poets put words together to form lines with line breaks which determine how each poem is read. Lines are grouped together to form stanzas, and the way they are presented and organised in a stanza creates the structure. For example, the Italian sonnet, which is a form of a poem with fourteen lines, is divided into two stanzas. The first stanza is called an octave and has eight lines, and the second stanza is a sestet of six lines (Walter 2015). Meter is the pattern of stressed and unstressed syllables in a line and it gives a rhythmic structure to a poem (Scheffler, 2015). On the other hand, the internal structure of a poem consists of figures of speech or imagery with word choice (diction), sound devices, and rhetorical devices (Pla, 2011). The words and phrases used here are carefully chosen, and form part of the figurative language which carries the hidden meaning in a poem.

In addition, the construction of poems is not only about literal and figurative words put together but there are other significant factors that play a major role in this production. Poets do not construct poems just to have words on paper for decoration, but ideas, feelings, knowledge and diverse themes are incorporated in each poem. In addition to that, poems are fully loaded with meanings. Literary texts, including poems, are “culturally, socially, politically, and historically constructed and situated” (Lewison, Flint & Van Sluys, 2002, p. 390). This means that the poet’s culture, history, politics, and social environment influence the kind of ideas, messages and themes shared, and they are also carried by different poems. According to Danesh and Shirkani (2015, p. 33), “poetry has many advantages which make it more effective than a lot of other sources of language teaching in various contexts”, and the following section discusses these advantages.

2.2.3 Significance of poetry

Khatib, Rezaei and Derakhshan (2011) believe that the learners' exposure to literature, including poetry in the classroom, is highly important. Poetry provides learners with meaningful contexts as it presents real and relevant issues, and such contexts make learners aware of their diverse cultures. With cultural awareness that it brings to the learners, it enables them to have an understanding of their social, historical, political and religious environment. Simecek and Rumbold (2016) argue that the significance of poetry teaching must be stated separately and not be incorporated into the arguments about the importance of teaching literature. However, Aladini, Farahbod and Arjomandi (2015) maintain that literature and poetry cannot be separated because poetry is part of literature and what learners gain from literature, in general, is what they gain from poetry teaching and learning. Just like literature any literary genre, poetry speaks to and about our everyday conditions and experiences and enables us to connect with the poets and other people around us, and it can assist us to make sense of everything that happens in our own lives (Perfect, 1999). Exposure to poetry in the classroom can provide learners with "the opportunities for self-reflection and the development of a sense of social and personal identity". The learners' "awareness of their own identities connects them to other groups by emphasizing the shared aspects of the human experience, whether within the classroom, the neighbourhood, or society in general, situating them within communities" (Roebuck, 2015, p. 4).

The way language is used in poetry is interesting and very powerful because "poets use ordinary words in an extraordinary way" and therefore poetry develops the learners' ability to use language by forming and expressing ideas in a creative way (Strickland and Strickland. 1997, p. 201). According to Halliday (1982), language development in the classroom occurs when learners are involved in learning language, learning through language and learning about language. Strickland and Strickland (1997) are of the view that poetry supports language development in learners. First, during poetry learning, learners actively share their personal responses and they get exposed to learning the language. Secondly, through poetry, learning through language is encouraged as learners get introduced to "new ways of organizing and expressing their experiences", and that introduction enlarges "their notions of what language can do and what they can do with language". Lastly, poetry ensures learning about language as learners learn about the "nature and functions of language itself" when they work with different poems (Strickland & Strickland, 1997, p. 203).

According to Perfect (1999, p. 730), poetry has power to intrinsically motivate the unwilling learners to read and learn the language because “poetry’s frequent repetition, rhyme and predictable language make children eager participants in oral and choral reading”. Aladini et al. (2015) concur with Perfect (1999) that poetry can motivate learners during English language learning. Their study accepts their stated hypothesis and confirms that learners who become more successful in English language learning are those who are in the classroom where poetry is taught than those in the classroom where poetry is not taught. The results of their research (**Figure 2.2**) indicate that when poetry is taught in the English language classroom, it motivates learners and leads to successful language learning.

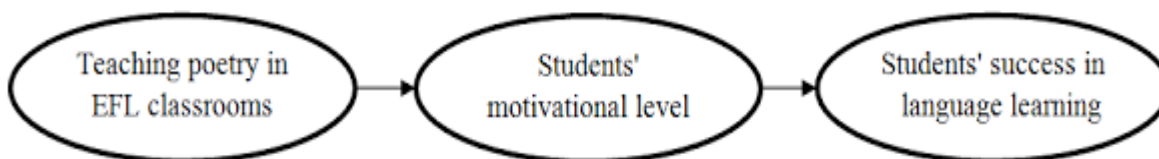


Figure 2.2: Diagrammatical representation of the effect of poetry on learners’ motivation levels (Adopted from Aladini et al., 2015)

Due to motivation ensured by poetry, learners with unexceptional performance “sometimes excel in expressing their ideas through poetry, showing strengths that teachers might have otherwise missed” (Cubukcu, 2010, p. 789). Duthie and Zimet (1992, p. 14) also agree that “poetry touches all children in a meaningful way” and it “can be the genre that excites children and motivates them to read and write”. It ensures that learners are transformed into poetry writers because when they are engaged in the discussion of different characteristics of the structure of a poem, the discussion “helps inform their own writing and familiarizes them with common terminology needed to talk about language, literature, and literacy” (Strickland & Strickland, 1997, p. 201).

Khatib et al. (2011) have the same opinion as Strickland and Strickland (1997) that poetry is significant in English language learning. They believe that it develops a range of language skills, stimulates imagination, and encourages critical thinking and creativity. **Figure 2.3** is a sample of a two-week cycle for English language teaching as outlined in the Annual Teaching Plan (ATP) in

the CAPS document. It presents the English language skills and aspects that the curriculum requires the teachers to teach and develop in learners.

3.5.2 GRADE 11: TEACHING PLAN

GRADE 11 TERM 1				
Weeks	Listening & Speaking 1 hour	Reading & Viewing 4 hours	Writing & Presenting 3 hours	Language structures and conventions 1 hour (integrated and/or explicit)
1 and 2	Listening comprehension for information OR View TV documentary	Intensive reading. Informative written or visual text Simple summary of important facts Fact and opinion Make inferences Literary text 1: Introduction to issues. Focus on one identifying feature. Discuss its effectiveness.	Write an informative paragraph . Focus on sentence construction and clarity, paragraph conventions, e.g. main ideas, supporting details, etc. Write a statement giving information, e.g. <i>to the police</i> Focus on: Process writing Planning, drafting, revising, editing, proof-reading and presenting Text structure and language features (see 3.3)	Statements, sentence structure (Subject-verb-object) Use of determiners Vocabulary related to reading text(s)

Figure 2.3: A sample of an ATP (South Africa. DBE, 2011, p. 61)

This two-week cycle indicates that English teachers can teach and use poetry (Literary text 1) to develop all four categories of required skills. First, teachers can model poetry reading aloud while learners listen for information. After listening, learners can then discuss what the poem is about (Listening and Speaking). Secondly, learners can then do their own detailed reading and viewing of the poem for meaning-making (Reading and Viewing). Thirdly, they can write and present their responses to the poem read. In response to the poem, learners can design and write their own poems, essays, letters, posters, or diary entries, using the information gained from the same poem (Writing and presenting). Lastly, as they write their responses, learners learn how to structure sentences, use determiners, and their vocabulary can develop from the poem read (Language

structure and conventions). The skills developed through poetry can then be “transferred to or generalized to the process of making sense of the world, as well as provide opportunities for aesthetic response and meaningful literacy learning” (Kharbanda, 2017, p. 23). If poetry can develop and strengthen all the language skills ranging from listening and speaking to reading and writing in learners, it means that it is powerful enough to develop literacy as discussed in the next section.

2.2.4 The role of poetry in literacy development

The Oxford South African School Dictionary (2010, p. 355) defines literacy as “the ability to read to write”. Hughes (2007) argues that literacy is not limited to a person’s competence in reading and writing but it expands to include other skills such as speaking, listening, viewing and representing. According to Gee (2010, p. 4), learning to read and write is not a “mental” but a “social and cultural achievement” because “people don’t just read and write in general” but their specific ways of reading and writing different texts “are determined by the values and practices of different social and cultural groups” (p. 4). More than reading and writing, literacy involves the ability to communicate and interact with every individual in the community to share and get information (Keefe & Copeland, 2011). This means that literacy is not just a skill but a social practice because it is “what people do with reading, writing, and texts in real-world contexts and why they do it” (Perry, 2012, p. 54).

The English curriculum requires that at the end of the FAL learning, learners have to able to “listen, speak, read/view and write/present the language with confidence and enjoyment” (South Africa. DBE, 2011, p. 9), and poetry meets this requirement. According to Hughes (2007, p. 2), poetry teaching and learning support the multiple goals of literacy development which is not only limited to listening, speaking, reading and writing but also includes “making inferences, identifying the main idea, making judgements and drawing conclusions, clarifying and developing point of view, and making connections”. When learners work with different poems, poetry encourages the development of these skills as learners try to understand “how texts are constructed (taking into consideration the author’s assumptions, the targeted audience, and the medium used) and how a variety of forms of representation work together to convey meaning” (Hughes, 2007, p. 2). By its very nature, poetry persuades, inspires, excites, and puzzles in a way that invites the readers to use

their literacy skills and comment on the poems at hand (Albert, 1985). While learners comment or respond to different poems, they share ideas, and poetry ensures the development of accuracy and confidence in efficient language use in different contexts (Sithamparam, 2001).

In addition to literacy development, poetry can ensure that learners become critically literate. Coffey (2008) defines critical literacy as the ability to read texts in an active and thoughtful manner in order to question and gain an improved understanding of the issues of power, unfairness, and inequality in human relations. According to DeVogd and McLaughlin (2004, p. 7), critical literacy helps learners discuss, and “actively engage and use their power to construct understanding, and not to be used by the text to fulfil the intentions of the author”. This means the development of critical literacy involves learners interacting with poems for critical understanding. Learners are able to come up with their own opinions and ideas to challenge the unfair situations presented instead of passively accepting the poets’ messages without scrutinising their bias. Janks (2013, p. 229) believes that with critical literacy, learners are able to “examine the way in which language works to serve the interests of some at the expense of others”. Learners can give their own opinions on how the issues have been presented, looking at whose voice and perspective is regarded as powerful in the presentation of the poets’ messages, and what the poets want the learners to think as they read the poems.

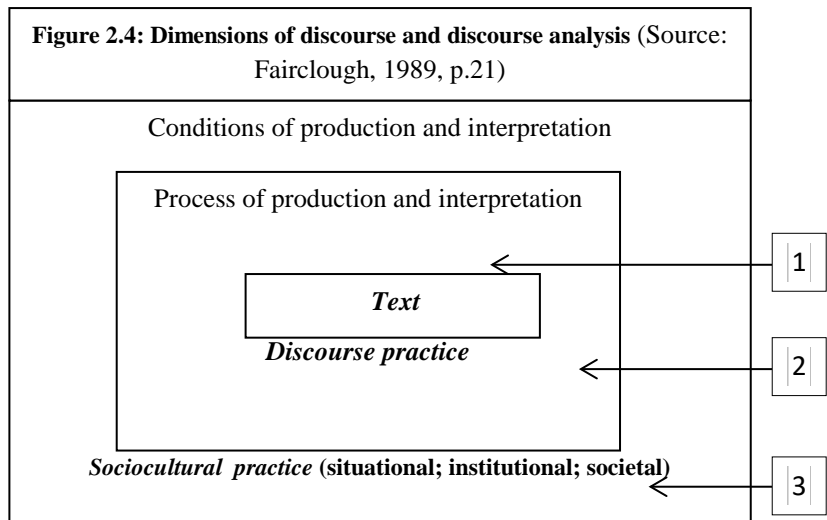
According to CAPS, for us to be certain that learners have mastered FAL, learners need to have developed a skill to use the language “as a means of critical and creative thinking: for expressing their opinions on ethical issues and values; for interacting critically with a wide range of texts; for challenging the perspectives, values and power relations embedded in texts; and for reading texts for various purposes, such as enjoyment, research, critique” (South Africa. DBE, 2011, p. 9). The development of critical literacy can fulfil this CAPS requirement because when learners apply their knowledge and insights in response to the poems read. They shift from being passive recipients of knowledge to active role players. They question issues such as “who wrote the text, what the author wanted the readers to believe, and what information the author chose to include or exclude in the text” (DeVogd & McLaughlin, 2004, p. 6).

In a nutshell, poetry is transformative enough to equip learners with the necessary skills useful in the classroom and in other life situations beyond the classroom. The development of literacy and critical literacy helps learners interact with the texts and can, therefore, serve as the foundation for meaning-making of poetry.

2.3 Meaning making of poetry

Khatib and Alizadeh (2012, p. 568) define meaning as “the outcome of the interaction between the reader’s experience on the one hand, and the text’s language, the reading content and ideological assumptions underlying the text on the other”. Texts are interpreted in the way that both teachers and learners understand them and the learners’ and teachers’ ability to interpret literary texts depends on their meaning-making abilities (South Africa. DBE, 2011). There are different ways to make meaning of poetry and with some poems, understanding this meaning may be very hard. According to Myers (1998), poetry shares the passion, and poems pack together poets’ thoughts, feelings and attitudes about different issues. Readers need to use a great deal of careful thought before they fully appreciate what a poet is trying to say (Dawson, 1985). Some messages or themes embedded in different poems are not always obvious to readers because poetic elements or devices cannot be understood at a glance. To understand the poems, readers have to peel back “the multiple layers of meanings and feelings that the poet has tried to compress into the literary form of poetry” (Eddis, 2012, p. 1). Janks (2013, p. 235) believes that if readers can “interact with the text, take meaning from the text and bring meaning to the text”, it means they have developed complete literacy.

In **Figure 2.4** below, Fairclough’s dimensions of discourse and discourse analysis have been used to conceptualise meaning-making of poetry within literacy. **Figure 2.4** diagrammatically represents the interdependence of three dimensions of text production and interpretation. In the case of this study, the inner box (labelled 1) represents poetry texts, including sonnets, elegies and free verse. According to Albert (1985), poems carry messages, bring knowledge, provide information and solutions to problems, make one wonder and give meaning to everyday experiences.



The middle box in **Figure 2.4** (labelled 2) represents discourse practice which relates to the process of production and interpretation. The messages in different poems lie “around the verses and between the words, as well as within the words themselves” (Benton, 1990, p. 7). Dawson (1985) has noted that poems have two distinct levels of meaning, the literal or simple meaning, which is easy to understand, and deeper or hidden meaning, which is difficult to understand. According to Dawson (1985), the deeper or hidden meaning requires that readers think carefully in order to comprehend the content and meaning of each poem. In other words, readers need meaning-making ability to unpack the unapparent messages or themes in poems. When interacting with poems, creative thoughts can be stimulated, and Shank (2016) refers to such thoughts as imagination, which she believes is an indispensable part of meaning-making. According to Murriss and Thompson (2016, p. 3), imagination is “part of the cognitive process” which can develop learners into “rich, resourceful and resilient meaning makers”. Shank (2016) states that imagination promotes creative thinking and formation of new ideas as learners read different texts. Creative thinking can allow learners to interpret and make meaning of different poems.

The outer box in **Figure 2.4** (labelled 3) represents the social context that conditions the production and interpretation of texts. According to Fairclough (1989, p. 20), these social conditions refer to three levels of social organisation: “the social situation or the immediate social environment in which the discourse occurs; the social institution which constitutes a wider matrix for the discourse; and the society as a whole”. The previously discussed production and interpretation are “socially governed literacy practices which require social analysis to explain why texts are the way they are and why they are read in the ways they are read” (Janks, 1998, p. 197). This means that like production, the interpretation and meaning of each text is “determined by the social, cultural, historical, and institutional practices of different groups of people” (Gee, 2010, p. 9). Cited in Ferreira (2009, p. 178), the Three Worlds Model by Rosenblatt (1978) supports the idea that learners do not just grasp texts by chance, but that there is an integration that exists between “the world of the reader and world of the text and the world of the writer”. According to this model, the writer’s own cultural, political and social context shape their experiences and knowledge and influence the way a text is constructed, what it presents to the reader and how it is read. Different poems present different and complex social issues as they emanate from the vast array of poets’ feelings and experiences. When reading a poem, the reader comes from a particular environment bringing his or her own understanding, and meaning-making occur as the three worlds meet.

The preceding discussion indicates that meaning-making is the interaction “between the reader’s experience and the text’s language [and] the reading context and the ideological assumptions underlying the text” (Khatib et al., 2011, p. 568). By implication, both teachers and learners are not empty vessels into which to pour knowledge or meaning. For meaning-making, they bring their own resources such as life experiences, background knowledge, culture, and history. Janks (2012) believes that it is therefore imperative that both teachers and learners have freedom to analyse texts (and for my purposes, poems) in a way that questions or challenges the text, author and the social context in which each one is produced. Teachers should allow learners to construct meaning and analyse poems in a way that engages with their own socio-cultural contexts, as well as those of poems because the consideration of the “social conditions that affect textual production can suggest a fruitful line of enquiry” (Janks, 1997, p. 338). These social conditions create relations between the social conditions (outer box) and text as both process (middle box) and product (inner

box). Making meaning of poems entails the ability to interrogate each of the dimensions, which amounts to critical literacy.

According to Eddis (2012, p. 1), successful analysis of poetry for meaning-making includes “understanding, interpretation, and articulate commentary”, and these require open-mindedness. Open-mindedness is an ability to form and revise beliefs and values and to provide relevant evidence and arguments to support such beliefs and values (Hare, 2017). It can be associated with critical thinking and meaning-making because it is “the ability and disposition to seek reasons and evidence and to believe in accordance with proper evaluation” (Siegel, 2009, p. 6). An open-minded person does not only try to find possible answers to a problem but is always willing to accept different opinions and answers from what was originally expected. This is why CAPS encourages teachers “to allow as much learner participation as is reasonable” during poetry teaching and learning because “interpretation is not about right or wrong but it is about searching for what is meaningful to the reader” (South Africa. DBE, 2011, p. 16). To be able to search for and find what is meaningful, teachers and learners require open-mindedness and need to read or listen to the poems read.

Poetry reading is vital because intensive reading can enable the readers to extract meanings embedded in the poems (Khatib et. al, 2011). Naturally, learners of all ages “enjoy and respond to the rhythm and sound of poetry” (Perfect, 1997, p. 732). According to Lenz (1992, p. 597) “poetry is meant to be read aloud in the same way that music is meant to be played”, and exposing learners to poetry reading aloud has a way of developing their understanding of the poems they read and it can also develop their literacy. Perfect (1999) adds that poetry reading can ensure that learners read more and strengthen their reading literacy. She states that learners enjoy and are successful in poetry reading aloud, and that can increase their enthusiasm to read “not just more poetry, but other genres as well” (Perfect, 1999, p. 730). According to Hughes (2007, p. 2), “poets emphasise the importance of hearing the poem read aloud (lifting the poem from the page), engaging with it, and probing for deeper meaning through discussion with others” because when readers hear “the sound of the vowels of the words in a poem read aloud”, they “gain a better understanding of the

meaning of the writing”. Therefore, poems that are read aloud improve the learners’ ability to think critically and make meaning.

Freebody and Luke (1990) concur that poetry reading can ensure that learners develop into code breakers, text participants, text users, and text analysts. Learners become code breakers when they are able to understand written words. When they are text participants, it means they can read poems for understanding and meaning-making. As text users, they develop an understanding that different texts have different purposes, and they can use such texts appropriately in different cultural and social contexts. They can get full meaning and understanding of the poems when they critically analyse and understand poems and present their critical responses coherently, as text analysts. Freebody and Luke (1990) indicate that for meaning-making, readers engage with poetry through receptive and productive processes. “The receptive process involves the skills students use to assign meaning to what is read or heard while the productive process involves expressing ideas or feelings which are evoked in response to poetry” (Sithamparam 2001, p. 1). However, it must be noted that the ability to make meaning is influenced by the readers’ attitudes towards poetry, as discussed in the next section.

2.4 Attitudes and their impact on poetry teaching and learning

The Oxford South African School Dictionary (2006) defines attitude as the way a person thinks and feels about something. According to Du (2009), psychological theories refer to attitude as an evaluative and emotional reaction towards something. Cherry (2018) believes that attitudes can be both explicit and implicit, determined by experience, upbringing and personal observation, and can impact our behaviours and beliefs. Explicit attitudes are those attitudes that are obvious and we know about them, and implicit attitudes are those that are not obvious and we are not aware of them. According to Cherry (2018), the different components that make up attitudes are:

Cognitive Component: A person’s thoughts and beliefs about something.

Affective Component: How a certain thing makes a person feel.

Behavioural Component: How the attitude influences a person’s behaviour.

In the case of this study, the teachers’ and learners’ thought about poetry form a cognitive component, how poetry teaching and learning make teachers and learners feel is an affective component, and how attitudes influence poetry teaching and learning is a behavioural component.

According to Du (2009), attitude determines the level of a person's commitment and enthusiasm towards what he or she does. As a result, the teachers' and learners' attitudes towards poetry have a significant role to play in the success of the use of poetry as a tool for language teaching (Danesh & Shirvani, 2015). As implied by Danesh and Shirvani, (2015), the learners' attitudes towards poetry learning may be influenced by, among others, the poetry teacher, the classroom, and the type of materials used to teach poetry. Perfect (1999, p. 732) adds that even the way poetry is taught can impact learners' attitude levels. She believes that when a teacher teaches a poem in a way that imposes his or her own meaning to the learners, she or he pulls poetry out of the learners' souls and wrench "the soul out of the poem". The teachers' attitude may be affected by, among others, "fear, lack of comfort", feeling forced to teach poetry, "anxiety over method and knowledge", and the negative experiences with their own poetry learning (Perfect 1999, p. 731).

The teachers' and learners' attitudes towards poetry are likely to affect their poetry meaning-making abilities. On one hand, the learners' fear and anxiety can affect the way they engage in poetry for meaning-making because the fear prevents the kind of engagement that is open and intellectual. Danesh and Shirvani (2016, p. 32) believe that "if learners have a positive attitude towards English poetry, the use of poetry as a type of teaching material can benefit" them. On the other hand, if the teacher is skilful and enthusiastic about poetry teaching, "sophisticated poetry is not beyond the reach or appreciation of even young students" (Perfect, 1999, p. 734). However, when teachers are afraid of poetry, they tend to have closed-ended lessons that hinder poetry meaning-making in learners. They fail to act as the More Knowledgeable Others (MKOs) who can recognise the learners' Zone of Proximal Development (ZPD), and provide necessary scaffolding for poetry learning to take place. MKO, ZPD and scaffolding are the important concepts used by Vygotsky (1978) in his socio-cultural theory of cognitive development, and they are discussed and explained in the following section.

2.5 Socio-cultural theory

This study draws on Vygotsky's socio-cultural theory of cognitive development, which contends that learning is social and that learners co-operatively learn from each other to produce the best knowledge. The theory is relevant to this study because I believe that English language learning

through poetry needs to be a collaborative activity where learners are given support and guidance by the teachers (Turuk, 2008). Therefore, in trying to understand how poetry is taught and learned to develop literacy in learners, this theory is important as it can be based on the following principles:

- Social learning is at the heart of teaching and learning.
- Existing knowledge is important for linking new knowledge.
- Teaching and learning are relevant to the culture and the community as a whole. (Cubukcu, 2010, p. 788).

According to Gibbons (2015), socio-cultural theory views human development as socially strengthened rather than the result of individual efforts. This means that a person's development is "thus to a significant extent a product, not a prerequisite of education" but the result of his or her social, historical, and cultural experiences (Gibbons, 2015, p. 13). According to Thompson (2015, p. 2), Vygotsky views real learning as that "which is in advance of development and is mediated through interactions". The key concepts of Vygotsky's theory are Zone of Proximal Development (ZPD), More Knowledgeable Others (MKO), and scaffolding. According to Vygotsky (1978), the ZPD is the region of learning characterised by the skills children can master without assistance and those which are more difficult to master independently and therefore require the support of the others who have better knowledge. The others with better knowledge are known as More Knowledgeable Others (MKO), and they have a better understanding of higher level of skill about the task that the children attempt to learn (Vygotsky, 1978). According to Gibbons (2015, p. 16), scaffolding is a "special kind of help that assists learners to move towards new skills, concepts, or levels of understanding". Through the process of scaffolding, learners are able to move from what they know to master what they do not yet know. Among other advantages that it offers to the learning process, scaffolding gives clear directions to the learners towards the completion of the task at hand, explains the purpose of the task, and keeps learners focused on the task to ensure that productive learning happens (Turuk, 2008). To advance learning, scaffolding has to be "the temporary assistance by which a teacher helps a learner to know how to do something so that the learner will later be able to complete a similar task alone" (Gibbons, 2015, p. 16). Once learners gain the confidence, knowledge and skill to complete tasks they previously perceived as

complicated, scaffolding needs are removed so that they can independently complete the tasks with confidence (McLeod, 2010). Vygotsky's concepts can be incorporated into poetry teaching and learning. In a classroom environment, teachers act as the more knowledgeable others (MKOs) about poetry. They identify the learners' zone of proximal development (ZPD), in this case, the learners' meaning-making abilities. They can provide scaffolding with the aim of strengthening the learners' performance in the more complicated ways of meaning-making, and ensure that poetry learning takes place. The teachers' scaffolding during poetry teaching and learning promote the "development of high-order thinking skills" in learners (Shank, 2016, p. 9). It ensures that teachers do not become principal meaning makers but that they "allow spontaneity and freedom for learners to express their emotional reaction and response to the poem" (Vasuthavan & Kunaratnam, 2009, p. 7).

Vygotsky's theory indicates that teachers should not spoon feed learners, but should rather create a learner-centered classroom that allows them to read, think, make meaning and acquire an understanding of poems on their own. When learners are encouraged to be active participants in class and are involved in knowledge building, "meaningful learning happens" (Campbell, 2016, p. 5). Bada (2015) identifies constructivism as an approach to teaching and learning within the socio-cultural theory. According to Bada (2015, p. 66), constructivism ensures that learners learn best "by fitting new information together with what they already know". According to Campbell (2016, p. 4), the link between "existing knowledge and beliefs [and] new knowledge and experience" provides a good foundation for meaning-making. Existing knowledge is a product of the interaction of learners with the society to which they belong. This means that the learners' active interaction and the teachers' support can enable learners to analyse, interpret and make meaning of poems by drawing from their social surrounding.

According to Kumah (2009), textbooks used in South Africa to teach poetry to require teachers to "support and scaffold the learners' deep and critical learning or independent thinking" (p. 104). Using the figure below, Dutta (2001) demonstrates how a teacher assists learners to unpack the meanings in a poem.

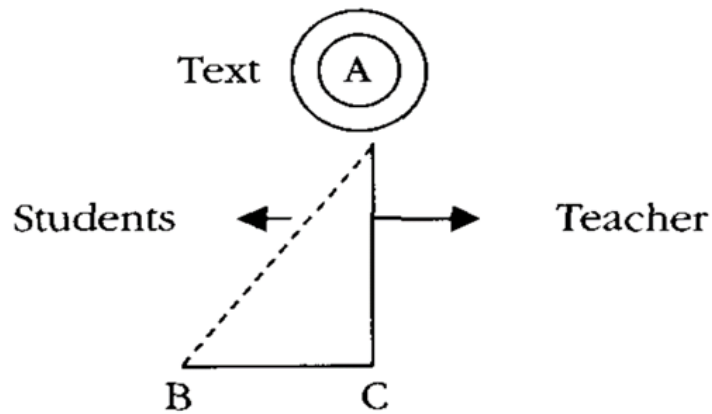


Figure 2.5: Poetry learning with the teachers' guidance (Dutta, 2001, p. 523)

According to Dutta (2001), the circle on the top marked 'A' is the text made up of layers of meanings, which in this case is a poem. Learners are situated at point B. Line AC is the zone in which the teacher gives guidance to and coaches the learners, helping them to take an exciting journey to reach 'A' (the poem and the layers of meaning). The dotted line BA suggests that without the teacher's support, it is possible that learners may fall or get lost on the way before they can reach 'A'. The support enables both the teacher and the learners, through a variety of joint activities, to get to point A where they make sense of the layers of meaning collaboratively. The following section discusses the teaching strategies that can be employed in ensuring this kind of scaffolding.

2.6 Poetry teaching strategies

Meaning making of poems is not automatic and the ability to make meaning depends on the way in which poetry is taught and learned. Hughes (2007, p. 2) states that "[t]he dominant model of poetry teaching, particularly for older students, has been to teach poetry through print text and to focus on finding one meaning to be dissected". Although approaches to a poem may differ from teacher to teacher, a number of researchers call for a shift from the dominant model to the use of active and critical approaches to poetry teaching and learning as discussed in the next section.

2.6.1 Practical criticism approach

Ferreira (2009) advocates practical criticism and reader-response approaches. According to Ferreira (2009), practical criticism is a focused reading approach and a step-by-step process of analysis where learners read literary texts closely for understanding. Jaffar (2004) regards this approach as a purposeful way of reading that enables a reader to deeply examine a text. This is what Abraham (2000) terms a bottom-up reading of the text where learners closely look at letters and words while reading to gain knowledge and understanding. However, West (2017) argues that practical criticism approach encourages the kind of reading which isolates the text from its political, social and historical perspective. It does allow readers to know about the background information on the production of the text or biographical information about the writer, but they closely analyse the text in isolation (Peck & Coyle, 1995). When this approach is used, analysis of a poem does not incorporate either the learners' existing knowledge or the cultural context of the poet, which are both important components of poetry meaning-making.

2.6.2 Reader-response approach

Ferreira (2009) suggests a reader-response approach that can be used to strengthen practical criticism as it allows learners to give their personal responses to the texts studied. According to Trisnawati (2016, p. 1), "reader-response theory shifts the critical focus from a text to a reader". It does not consider the text as the only determiner of meaning but recognizes the active role of the reader in the reading process and meaning-making. When this approach is used, the learners' active engagement in the construction of meaning enables them to give different interpretations of the texts. During poetry teaching and learning, different interpretations of the same poem are not unusual and are quite acceptable, provided they can be supported by the words and ideas of the poem itself (Dawson, 1985). The reader-response ensures that the learners' interpretations are prompted by the poem and as learners respond to those prompts, they have to base their opinions on and support them with evidence from the poems. The weakness of this approach is that it does not allow learners to give interpretations based on their individual feelings and existing knowledge that may relate to the poems.

Although they foster active reading for understanding, Ferreira's approaches to poetry teaching do not promote critical literacy and learners may find themselves passively accepting the writers' messages without examining them.

2.6.3 Multimodality

Newfield and Maungedzo's (2006) multimodal pedagogy comes in to supplement Ferreira's approaches. Multimodality means that meaning-making occurs "in a range of modes rather than language only" (Newfield & Maungedzo, 2006, p. 72). It offers learners the freedom to display their understanding of the studied text in various ways (Perry, 2012). Newfield and Maungedzo conducted an intervention research study using a multimodal pedagogy of poetry teaching and learning in Lamula Jubilee High School in Soweto, South Africa. Poetry was threatened with extinction in that school because of the teachers' belief that it was not accessible for learners. During their study, Newfield and Maungedzo used five different strategies which had a positive impact on the development of learners' love for poetry. First, learners listened to English poems read by their teacher from an old poetry anthology and they were expected to respond to the poems in different ways. Listening was followed by discussions that enabled them to give positive and interesting responses to the poems. Secondly, they were exposed to a creative writing activity which required them to write their own poems in both their indigenous languages and English and to paste them on a Thebuwa cloth. Newfield and Maungedzo's creative writing activity encouraged learner involvement and presented opportunities for genuine learner interaction for the understanding of the shared ideas and poetic language (Sithamparam, 2001). Thirdly, learners were allowed to voluntarily read and perform their own poems. Fourthly, they wrote letter poems with which they communicated different messages, and even the less motivated learners were inspired to join others in sharing their feelings through poetry. Lastly, this poetry journey reached a stage where learners could develop an anthology. The intervention brought poetry back to life in the classroom because, at the end, learners' interest in poetry was revitalised and their ability to interpret and make meaning of poems improved drastically. They understood and appreciated poetry and developed into poetry readers and writers who produced their own anthology.

According to Sedibe (2011), there is "unfair and unequal access to learning resources in South African education", and this "affects the quality of education" in the country (p. 130). Sedibe

(2011) believes that disadvantaged schools are experiencing inadequate and unequal access to resources such as libraries, books and computers, and as a result, such schools cannot serve their purpose in an effective way. Newfield and Maungedzo's approach proves that inadequate resources cannot hinder poetry teaching and learning because "meaning making in any representational mode involves not only the use of existing resources but also their transformation" (Newfield and Maungedzo, 2009, p. 74). This means that teachers can rise above the challenge of limited resources and ensure learners' access to poetry learning by transforming the available resources into valuable ones. Multimodality provides a clear picture of how a variety of English language skills can be nurtured by learners' meaningful engagement with poetry.

2.6.4 Collaboration

Campbell (2016) believes that collaboration is an effective approach to poetry teaching and learning as it ensures joint meaning making. The use of a social and collaborative approach to poetry teaching and learning is a "clear application of socio-cultural theory principles" (Turuk, 2008, p. 255). According to Khatib and Alizadeh (2012, p. 569), learning is made possible when there are authentic communication and active interaction through learner-centred activities and "collaborative group work". Co-operative learning through group work is based on the principle of constructivism which values social interaction (Brame and Biel, 2015). During collaborative learning, learners are considered as active and independent participants while teachers act as facilitators who plan and give guidance. Walter (2015) believes that group work supports collaboration during poetry teaching and learning. When learners share their thoughts about poems and discuss those thoughts as groups, they grasp and develop an understanding of the poems (Kharbanda, 2017). Blatchford, Kutnick, Baines and Galton (2003) state that group work does not simply refer to learners sitting in groups and being asked to work together, but it is a learning tactic where learners of diverse abilities team up to work together and own the work done with the support of the teacher. Poetry group discussions ensure teacher and learner-to-learner scaffolding which promote learner independence and meaning-making (Lewis, 2017). According to Walter (2015), there are no fixed answers to poetry questions and when learners share in a group, they discover their thoughts and learn from what others think. Group work positions learners as co-meaning makers who learn from and with each other in trying to deconstruct, make sense and understand poems (Blatchford et al., 2003).

2.6.5 Translanguaging

According to Makalela (2015), translanguaging is a teaching approach which encourages multilingual learners to use more than one language in the classroom. During language teaching and learning, it becomes a valuable strategy as it develops a “weaker language through cross-transfer of skills between the linguistic repertoires that students already possess” (Makalela, 2015, p. 16). According to Ngcobo, Ndaba, Nyangiwe, Mpungose and Jamal (2016), translanguaging has a way of developing literacy in both English and the learners’ home languages and can serve as a tool to address the social injustice and inequality issue of treating other languages such as English as dominant in the classrooms. This means that translanguaging recognises the diversity of languages and considers each language as equally important in the classroom. In the English classroom, translanguaging can ensure that learners use their home languages, such as IsiXhosa, as a foundation on which to build an understanding of English and this can further enhance meaning-making. In this way, translanguaging supports the use of prior knowledge to fit in the new knowledge, as suggested by the constructivism approach of the socio-cultural theory because the home language skills previously acquired by learners can be used to strengthen the new English language skills. In addition, it can encourage a language learning classroom where learners feel confident to express themselves in a way that advances their learning and where no learner feels left out due to limited understanding of LOLT.

In English poetry teaching and learning, this strategy can, therefore, curb the challenge of learners failing to give their personal responses to poems due to a language barrier. For example, learners can read a poem in English and discuss and analyse it using their home languages for deeper understanding. Ngcobo et al. (2016, p. 13) suggest that this can be achieved by “enabling students to work in collaborative groupings using their home language resources to decode a text presented in the dominant educational language”. Learners can freely engage in the group or classroom discussions without fear and anxiety of putting their ideas wrong.

To summarise the discussion on poetry teaching strategies, Kharbanda (2017, p. 22) suggests that teachers need to ensure that each poem has its own effect on learners. For poetry teaching to have a complete impact on learners in the classroom, teachers need to:

- Provide learners with ample opportunity to explore and engage themselves with words and poems.
- Organize interesting and meaningful reading-writing activities based on the poem and encourage the active role of the learners.
- Create an environment where the teacher should act as the facilitator and motivate the learners to bring in their experiences while reading poetry.
- Develop poetry corner in the classroom providing with poems/ poetry anthologies of wide variety and themes. Regularly update material. Encourage students to add new poems to the corner.
- Display students' creative work based on poems they've read in this corner.
- Set aside time for the children to read poetry other than those prescribed in their textbook for enjoyment.
- Arrange for small and large group discussions and regular activities such as setting up boards based on the themes of the poems, writing responses to poems, celebrating special occasions with poetry recitations.

2.7 Conclusion

The first part of this chapter provided poetry definition; discussed how poems are constructed; stated the significance of poetry and the role it plays in literacy development. Secondly, I discussed meaning making with regard to poetry. Thirdly, I explored attitudes and their impact on poetry teaching and learning. Fourthly, I discussed Vygotsky's socio-cultural theory, a theoretical framework in which this research on poetry teaching and learning can be located. Lastly, I focused on the teaching strategies that can improve learners' meaningful and critical understanding of poetry.

CHAPTER 3: RESEARCH METHODOLOGY

3.1. Introduction

As highlighted in Chapter 1, the research questions of this study are to discover:

- What are the teachers' and learners' understanding of and attitudes towards poetry?
- How do teachers' current pedagogical practices enable or constrain the meaningful and critical teaching of poetry?

This chapter will give a clear description and justification of the research design and procedures employed to address the above research questions. In simple terms, the main objective of this chapter is to elucidate what I did, as well as how and why I did it. In this chapter, this study will be located within the paradigm of educational research. Cultural-Historical Activity Theory (CHAT) as a methodological framework and its suitability to this research project will be explained. Sampling, which was one of the crucial aspects of this research study, as well as the justification for the kind of sampling used, will be described. Furthermore, data collection through lesson observations, collection and analysis of documents, semi-structured interviews with the teachers and focus group discussions with the learners, will be discussed. The validity and ethical considerations of this project will also be discussed. Moreover, highlights the limitations of this case study will be given.

3.2. Research Design

This study is a qualitative case study approach that is set within an interpretive research paradigm. According to Creswell (2012, p. 4), qualitative research aims to gather thick descriptive and explanatory data to gain a deep and full understanding of a phenomenon being studied through learning from the participants in real-life situations. In qualitative research, the participants' perspectives and experiences are significant and that is why "qualitative researchers want those who are studied to speak for themselves, to provide their perspectives in words and other actions". Qualitative research is applicable to this study as it enables exploration, interpretation and understanding of my participants' attitudes towards and understanding of poetry, and whether the teachers' current pedagogical practices enable or constrain meaningful and critical poetry teaching and learning.

Zainal (2007, p. 1), states that “a case study method enables a researcher to closely examine the data within a specific context”. To ensure this close examination, a researcher has to spend time on the research site interacting with the participants (Williams, 2007). This means that a case study is an interactive research method where a researcher has to submerge her/himself in the setting of the participants in order to get a rich picture of what is happening and develop an adequate understanding of the studied phenomenon (Hughes, 2006). As a case study, this study focused on investigating critical and meaningful teaching and learning of poetry as one phenomenon. The participants were selected and studied in their natural setting, the school, in which poetry teaching and learning takes place.

An interpretive research paradigm is underpinned by observation and interpretation and allows researchers to view, make sense of and understand the meanings about the social world as it is perceived and experienced by the participants (Thanh & Thanh, 2015). Interpretive researchers attempt to understand and interpret phenomena by accessing the meanings assigned by participants to such phenomena. An interpretive paradigm allowed me to explore why and how things happen as I investigated and understood how teachers teach and learners learn and meaning-making related to poetry. Therefore, I was part of this research study as a meaning-maker, interacting with other meaning-makers trying to understand how they meaningfully and critically teach and learn poetry (Phothongsunan, 2010).

3.3. CHAT and its suitability to the study

In this study, CHAT has been used as a methodological framework because it ensures the “analysis and understanding of human interaction through their use of tools and artefacts” (Hashim & Jones, 2007, p. 3). According to Gretschel, Ramugondo and Galvaan (2015, p. 52) each word in the acronym ‘CHAT’ is significant. ‘Cultural’ points to the idea that human actions are “shaped by their cultural views and resources”. ‘Historical’ signifies the influence that history has on human actions and thoughts. ‘Activity’ is what the people do together “that is modified by history and culture, and situated in context”. ‘Theory’ represents a “conceptual framework for describing and understanding human activity”. CHAT considers how human beings learn by engaging in social and cultural practices and how tools of mediation such as language can shape their activity. I considered CHAT as suitable for this study, the focus of which was the English classroom because

CHAT “does not simply describe how students and/or teachers act or behave within the activity system, but instead examines processes of change as these actors encounter contradictions within problematic situations” (Thompson, 2015, p. 24). Three core ideas underpin CHAT. First, “humans act collectively, learn by doing, and communicate in and via their actions.” Secondly, “humans make, employ, and adapt tools of all kinds to learn and communicate”. Thirdly, “community is central to the process of making and interpreting meaning and thus to all forms of learning, communicating, and acting” (Foot, 2014, p. 3). In the case of this research study, these ideas depict the fact that teachers and learners work collaboratively and collectively to ensure meaningful and critical teaching and learning of poetry. Teachers and learners make, use and adapt different tools such as language, culture and history to ensure that communication and poetry teaching and learning take place. The classroom as a community has an impact on how teachers and learners make meaning and interpret different poems. CHAT is a practice-based approach that can be used to analyse interactions between the teacher and learners and their relationships during poetry teaching and learning in the classroom (Wilson, 2014).

CHAT has developed and its three generations are briefly discussed in this section. The first generation CHAT was introduced by Vygotsky (1978) through the concept of mediation. Vygotsky (1978) maintained that humans as subjects interact with an object, mediating “artefacts, tools, and social others in an environment” and that interaction leads to the object which is meaning-making (Yamagata-Lynch, 2010, p. 16).

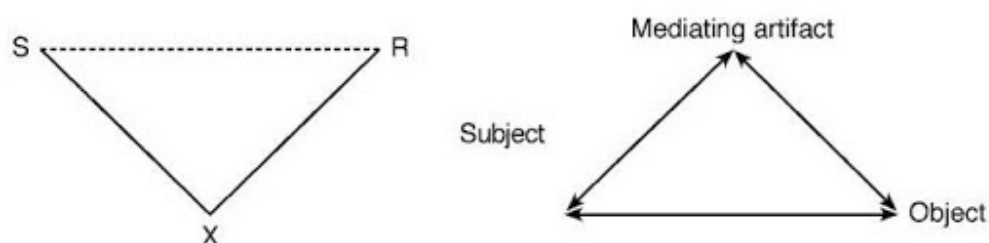


Figure 3.1: Mediated Action of the first generation CHAT (Engeström, 2001, p. 134)

The second generation CHAT by Engeström (1987) added three more social elements to the CHAT first generation which focused on individual action to represent the “collective nature of human

activity”, and the added elements are the rules, the community and the division of labour (Khayyat, 2016, p. 2).

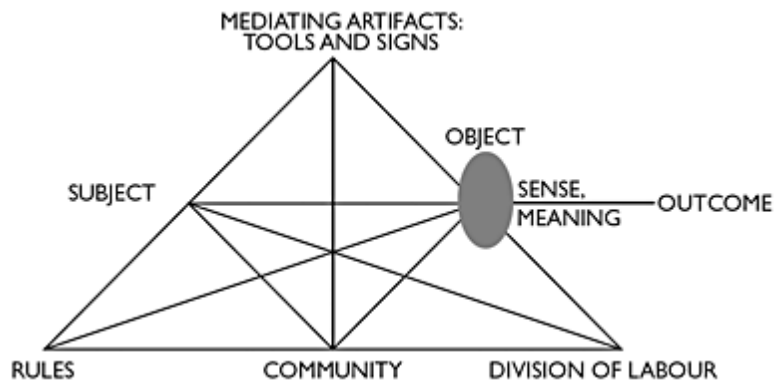


Figure 3.2: The social elements of a human activity system of the second generation CHAT (Engeström, 1987, p. 78)

The third generation CHAT by Engeström (2001) represents a network of activity systems which interact “to deal with tensions and contradictions that encourage collective learning through change” (Nussbaumer, 2012, p. 39).

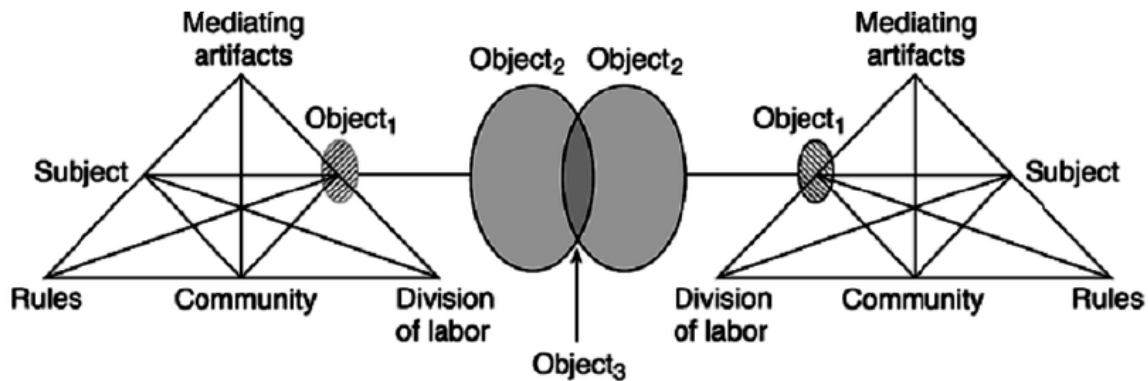


Figure 3.3: Two interacting activity systems of the third generation CHAT (Engeström, 2001, p. 136)

This study draws on second and third generation CHAT because it presents the multifaceted interactions of an activity system which show that learning is collective labour, and it focuses on two activity systems represented by two schools. There are six main social elements of the activity

system and these are integrated to describe meaning-making of poetry: subject, tools, object, community, rules, and division of labour (**Figure 3.2**). As Wilson (2014, p. 22) states, “the subject of an activity system is the person or group of people whose perspective is the focus of the analysis”. In the context of this study, the subjects of the two activity systems represent the teachers, whose perspectives add value to the understanding of the researcher concerning poetry teaching and learning. Secondly, according to Foot (2014), an object of an activity system is the main purpose or goal of the interactions that take place and it gives direction and serves as a motivating factor. Each teacher in this study has her object (object 1 and 2) but there is an “a potentially shared or jointly constructed object” (object 3) (Engeström, 2001, p. 136). The shared object is the development of critical literacy and meaning-making through poetry in Grade 11 English FAL learners and the desired outcome is the development of active and critical citizens as CAPS requires. Thirdly, the subjects use tools to pursue the desired outcome and such tools can be either tangible or intangible (Foot, 2014). The tangible tools can be the teachers’ preparation notes, poems and other teaching material and visual aids. The intangible tools can be teachers’ knowledge of poetry, learners’ and teachers’ background knowledge, teaching strategies used by teachers and English as LOLT. All these tools are used to either enable or constrain the development of critical literacy and meaning-making through poetry in the classroom. Fourthly, the “community of significant others consists of the people who share with the subject interest in and involvement with the same object” (Foot, 2014, p. 6). Poetry classrooms in both schools, as the communities in this study, consisting of the teachers, learners and the researcher who share the same interest in the object and who are involved in ensuring that the desired outcome is achieved. They enable poetry teaching and learning by, among others, giving the teachers and learners poetry teaching and learning space, and English FAL periods on the school time table. Fifthly, the rules in each activity system give guidance on the appropriate behaviour and actions within the system and towards the object (Wilson, 2014). Rules (said and implied) are employed during poetry teaching and learning. Finally, the division of labour in the activity systems explains who does what in the process of pursuing the object, that is, who engages in what activities, and what tools they use during the engagement (Foot, 2014). According to Engeström (2001, p. 136), the “division of labour in an activity system creates different positions for the participants”. During poetry

teaching and learning the teachers and learners have roles to play and such roles can determine and affect the achievement of the desired outcome.

Furthermore, five CHAT principles suggested by Engeström (2001) are applied in this study and discussed in this section. The first principle states that “a collective, artefact-mediated and **object-oriented** activity system, seen in its network relations to other activity systems, is taken as the prime unit of analysis” (Engeström, 2001, p. 136). In this study, meaningful and critical poetry teaching and learning is a focus of analysis because it is an object-oriented activity which has a clear goal of developing active and critical learners. The second key principle is **multi-voicedness** of an activity system. According to Engeström (2001, p. 136), an activity system always consists of numerous viewpoints, “traditions and interests”. During poetry teaching and learning in each classroom, different perspectives of both the teacher and learners on one hand and those of the poet, on the other hand, are likely to emerge, and they are represented during the division of labour. The third key principle is **historicity** which implies that activity systems “take shape and get transformed” over a long period of time (Engeström, 2001, p. 136). This principle speaks to this study because poetry and poetry teaching has developed over time. Poems are texts that have processes and conditions in which they are produced and consumed, and their production and consumption are related to the history and culture of poets, teachers and learners. At the same time, “the participants carry their own diverse histories, and the activity system itself carries multiple layers and strands of history engraved in its artefacts, rules and conventions” (Engeström, 2001, p. 136). These histories may carry some of the rules that govern poetry teaching and may either hinder or enable meaningful and critical poetry teaching and learning.

The interaction within and between the six elements of the activity system has the potential to constrain or enable meaningful and critical teaching and learning of poetry. In terms of CHAT, these constraining elements can result in **contradictions**, which constitute the fourth main principle that underpins this study. Contradictions are disparities in thinking and practice and they can emerge during poetry teaching because the way teachers teach poetry as prescribed by the curriculum may contradict what learners want and have to learn. Meyers (2007, p. 4) believes that contradictions transpire “when new ways of thinking or doing come in conflict with traditional or

currently accepted ways of thinking and doing”. Engeström (1987) proposes four different kinds of contradictions: primary, secondary, tertiary and quaternary. According to Engeström (1987), primary contradictions occur within the elements of the activity system: subject, object, tools, community, rules, and division of labour. For example, a primary contradiction may arise when the division of labour in the activity system favours individual roles instead of collaborative learning. Secondary contradictions occur between the elements of the activity system. When a new element is introduced and accepted by the activity system, it may lead to a secondary contradiction where the old element clashes with the new one (Foot & Groleau, 2011). Tertiary contradictions may occur “when a culturally more advanced activity within the central activity of interest introduces a more advanced object or motive” (Madyarov & Taef, 2012, p. 6). Quaternary contradictions occur between different activity systems, the central and the neighbouring activity systems (Foot & Groleau, 2011).

According to Foot (2014), contradictions in the activity system should not be seen as negative or problematic obstacles or points of failure as they are actually a starting point and a source of change and development. The intensified contradictions may bring about **expansive learning** as the fifth CHAT principle that applies to this study. Expansive learning is one of the learning processes “where a subject acquires some identifiable knowledge or skills in such a way that a corresponding, relatively lasting change in the behaviour of the subject may be observed” (Engeström, 2001, p. 137). According to Wilson (2014, p. 4), “the interplay between the elements of an activity system or between different systems can provide opportunities for new learning, and for change”. This means when contradictions arise in the activity system, participants begin to question and diverge from its traditional norms. The transformation brought about by contradictions “may be understood as a collective journey through the zone of proximal development of the activity” as participants learn something that is “not yet there” (Engeström, 2001, p. 138). Contradictions during poetry teaching and learning may bring about the teachers’ and learners’ change of mindsets. Through expansive learning, teachers and learners may move away from the usual way of poetry teaching and learning and embrace modern approaches. This transformation may take poetry teaching and learn to the next level.

The expansive learning cycle in **Figure 3.4** summarises the effect of all the four levels of contradictions, and how transformation occurs, but it is not part of my study.

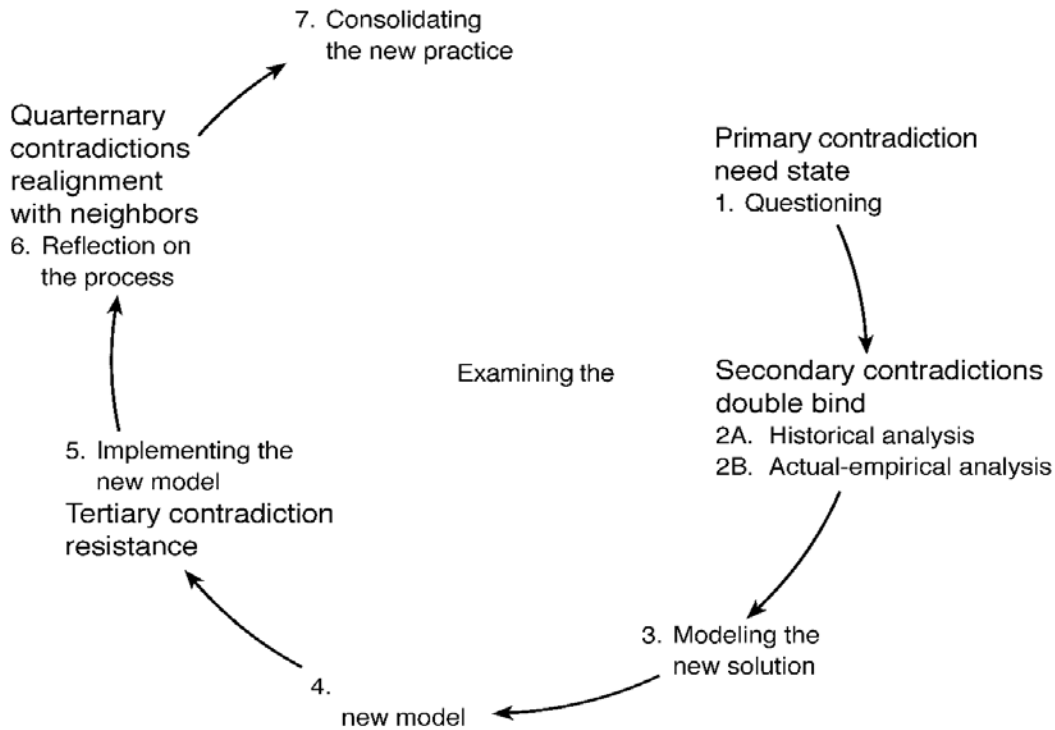


Figure 3.4: The cycle of expansive learning (Engeström 2001, p. 152)

Expansive learning occurs as a result of a sequence of learning actions as Foot (2014, p. 25) explains:

...1) *questioning*: criticizing or rejecting some aspects of the accepted practice and existing wisdom; 2) *analyzing* the situation in order to find out causes or explanatory mechanisms; 3) *modeling* the newly found explanatory relationship in some publicly observable and transmittable medium; 4) *examining the model* in order to grasp its dynamics, potentials, and limitations; 5) *implementing the model* through practical applications, enrichments and conceptual extensions; 6) *reflecting* on and evaluating the process; and 7) *consolidating* its outcomes into a new, stable form of practice.

3.4. Sampling

According to Mugo (2008), sampling is a strategic procedure or method of selecting individuals to represent a group as participants in the study. The individuals selected possess the characteristics of the population being studied, and this enables a researcher to draw conclusions from the sample

about the population as a whole. Purposive and convenience sampling, as suggested by Maree (2007, p. 79) and Etikan, Musa, and Alkassim (2016), were used in the selection of both sites and participants. “Purposive sampling implies that particular criteria are used in the choice of respondents who would be able to provide the data required for the investigation”. In purposive sampling, the researcher selects specific individuals from the population that would have rich information about the topic of interest (Etikan, Musa, & Alkassim, 2016). Convenience sampling is a type of sampling where participants are selected according to their accessibility, “geographical proximity, availability at a given time or willingness to participate” (Etikan, Musa, & Alkassin, 2016, p. 2). Using convenience sampling, I selected two high schools which are close to me. I did this selection to ensure that there are no financial implications that may affect the study. As this study is about poetry teaching and learning, both teachers and learners were selected using purposive sampling because they have a sound understanding of the phenomenon being studied. Data collected from them represent two sides of the teaching and learning process. I selected them in order to gain a deep understanding of how poetry is taught and learned and I believed that working with both of them would expand the understanding of their poetry understanding, attitudes towards poetry, and pedagogical practices that hinder or enable meaningful and critical teaching of poetry.

I selected one Grade 11 English FAL class and one poetry teacher together with learners in each of the high schools selected as my participants. The selection of classes was automatic because the sampled classes were the attached to teachers as the only Grade 11’s that they taught. Both selected teachers are female and use IsiXhosa as a home language. I refer to the first teacher in School A with the pseudonym, Miss Goya, for anonymity. Miss Goya did a Bachelor of Education (B. Ed), majoring in English and IsiXhosa and she has been teaching in School A for four years. She has taught English to IsiXhosa home language learners throughout this time. I refer to the second teacher in School B with the pseudonym, Miss Gule, for anonymity. Miss Gule did a Bachelor of Arts in Public Administration (BA), Higher Diploma in Education (HDE) and Advanced Certificate in Education (ACE), specialising in Special Needs Education. She was trained to teach English when she was doing her BA and HDE. She has been teaching English for twenty years.

Miss Gule does not understand Afrikaans, yet she has taught English to both IsiXhosa and a few Afrikaans home language learners.

The selected learners are from Miss Goya and Miss Gule's Grade 11 English FAL classes. In School A, the two poetry lessons observed were each one hour long and were observed in two consecutive days. The selected Grade 11 class had 56 learners (27 boys and 29 girls). The ages of the learners ranged between 16 and 25 years. There were 31 learners (19 boys and 12 girls) who were starting the class while 25 learners (8 boys and 17 girls) were repeating it. All the learners sat in rows facing the teacher and there were two to four of them at each desk. In School B, two poetry lessons were observed, each was one hour long and they were observed in two consecutive days. The selected Grade 11 class had 33 learners (8 boys and 25 girls). The ages of the learners ranged between 15 and 22 years. There were 21 learners (4 boys and 17 girls) who were starting the class while 12 learners (4 boys and 8 girls) were repeating it. All the learners sat in rows facing the teacher and there were two to three of them at each desk.

The South African Schools Act (SASA) 84 of 1996 clearly states that at the age of 5 years and when a child is to turn 6 by 30 June on the year of admission at a public school, the learner should his or her Grade 1 at school. However, for many learners in rural areas, this is almost impossible. Learners in rural areas normally start school at a later stage than stipulated by SASA due to many factors that disrupt their schooling. According to a report released by the Nelson Mandela Foundation (2005), both girls and boys have responsibilities that are beyond their capacity. Girl children have to do house while boys do agricultural related chores such as helping in ploughing the fields and looking after cattle. In addition, rural area learners have to walk long distances to schools which might threaten their lives. Their everyday way to school is "across hills and through valleys, fields and dongas, rivers and streams, over potholed or muddy rural roads, past bushes and forests" (Nelson Mandela Foundation, 2005, p. 47). For this reason, many parents decide for their children not to start school at age 6 but wait until they are a bit older than that. Because of the disruptions, learners may miss a lot in school and repetition of classes and drop-outs are highly possible. Rural areas have more child-headed homes due to diseases and girl children are usually responsible for taking care of their siblings (Nelson Mandela Foundation, 2005). This may cause

their school life to be disturbed. This answers why so many girls repeat the Grade 11 class in both School A and B.

3.5. Data collection

For this study, the qualitative data collection tools that were used for data collection in each school are two lesson observations, document analysis, and semi-structured interviews with the teachers and focus group discussions with the learners.

3.5.1. Lesson observations

According to Maree (2007), observation is a data gathering technique used by researchers to note and record the actions of the participants in different settings without communicating with them or asking them questions. In each school I was a non-participant observer, observing two poetry lessons taught by each teacher in each Grade 11 class. I used a digital voice recorder and a video camera to capture every moment of each lesson. According to Tom (2017), a video camera provides the researcher with clear participants' statement as it brings him or her close to their voices. In addition, it captures the participants' facial expressions and body languages which strengthen the meaning of what is said (Asan & Montague, 2014). It gave me a chance to get a more thorough and detailed data for analysis of the participants' multifaceted interactions as it provided rich evidence and enough details of what goes on in the poetry classrooms (Otrei-Cass, Cowie & Maguire, 2010). It also helped me find the connection between the teachers' theory and practice (Asan & Montague, 2014). I positioned myself at the back of the classroom while the teachers conducted their lessons. Each of the four observed lessons (two in School A and two in School B) was approximately an hour long. The lesson observations gave me the opportunity to get rich information and understanding of how teachers teach and how learners learn poetry. I thought of the fact that the teachers and learners may not participate as they normally would during poetry teaching and learning. To overcome this, I ensured that they became accustomed to my presence in their classrooms by observing and videoing one lesson presented by each teacher prior to the ones whose data has been used in this study. I made it clear that the first recordings were not going to be used for this study. During the first recordings, both teachers and learners were quite amazed by my presence with the digital voice recorder and a video camera, but during the lessons after that, they were already accustomed. The lessons were transcribed and videos were not made

available in this study for the sake of anonymity, and transcripts of the lessons (**See Appendices 6a, 6b, 6c and 6d**) were produced without omissions or additions. The data collected from lesson observations will be carefully analysed in Chapter 4.

3.5.2. Document analysis

I collected and analysed documents which served as the teaching materials that the teachers made use of during their lessons. The engagement with the teachers' preparation notes gave me a grasp of how the teachers prepare their lessons prior to teaching (**See Appendices 5a, 5b, and 5c**). The poetry anthology used by each teacher acquainted me with the types of poems taught. In School A, the teacher taught two poems prescribed for Grade 11 from the poetry anthology written by Scheffler (2015). In the first lesson, the teacher taught a poem entitled "A Sleeping Black Boy" (Serote, 1982), found on page 101, and used the questions on page 102. In the second lesson, she taught "Shantytown" (Anonymous, n.d) on page 136, and used questions on page 137. In School B, the teacher taught one poem prescribed for both Grade 11 and 12 from the Grade 12 poetry anthology written by Walter (2015). In both lessons, she taught a poem entitled "Captive" (Slater, 1957) on page 77 and used questions on page 78.

3.5.3. Semi-structured interviews with the teachers

After the lesson observations, I conducted semi-structured interviews with the teachers. According to Gill, Stewart, Treasure and Chadwick (2008), interviews are aimed at expanding knowledge regarding the studied phenomenon as they allow individual interviewees to give detailed responses. They are flexible since they give a researcher an opportunity to use the key questions as well as the follow-up questions to get valuable responses from the interviewees. For this study, the interviewees were given the opportunity to communicate their perceptions on teaching critical literacy and meaning-making through poetry. I had a number of questions (**See Appendix 2a**) that directed the discussion during the interviews. I used a digital voice recorder and a video camera to record these interviews for word-to-word or verbatim transcriptions (**See Appendices 3a and 3b**). The semi-structured interviews analysis will be detailed in Chapter 4.

3.5.4. Focus group discussions with the learners

Focus group discussions with the learners were conducted after the observed lessons and teacher interviews. I used them to allow each focus group to “build on each other’s ideas and comments to provide in-depth view” which could not be obtained from one-on-one interviews (Maree, 2007, p. 90). I desired to gather a variety of responses, deep insights and perceptions through active interactions with each group. The learners who participated in each focus group were selected using a non-probability sampling method. In non-probability sampling, the selection of participants depends on the researcher’s personal judgement (Trochim, 2006). I selected five learners to participate in each group, and they were selected based on their participation during poetry lessons. Their willingness to respond to the teachers’ questions gave me the impression that they were confident in giving their own views and understanding and would provide detailed qualitative data. The focus groups aimed to allow learners to give their attitudes and understanding of poetry. I was flexible enough to allow learners to use the language in which they were comfortable. As a result, the English language did not hinder the discussions because when there was a need, we used the learners’ home language, particularly for learners who were not confident speakers. This enriched the data as the learners’ responses were more detailed and personal. The responses were not performative as there was no need to phrase them in English as that could constrain the content. I used a list of questions to focus and guide the discussions (**See Appendix 2b**). One drawback of the focus group discussions would be the inability to recognise and distinguish between different participants’ voices. To overcome this, I used a video camera and a digital voice recorder simultaneously to capture the discussions. The need to distinguish between those speaking was for assisting me during the analysis of data, and not for those reading the study and this is to ensure and maintain anonymity. The discussions were then transcribed without omissions and additions (**See Appendix 4a and 4b**) and will be analysed in Chapter 4 in detail.

3.6. Data analysis

According to Creswell (2012), qualitative data analysis is a process which starts when the researcher prepares, organises and codes the data collected. The data was read, organised, transcribed and analysed. CHAT, Critical Discourse Analysis (CDA), Dutta’s (2001) model of poetry learning, Four Reader Roles and Vygotsky’s socio-cultural theory were used to analyse data.

CHAT was used to analyse data in order to distil its meaning and gain an understanding of the participants. I analysed the poetry lessons, looking at the interactions of the six elements of the activity system. I identified the tools used by the teachers and how they were used to enable or constrain the meaningful and critical teaching and learning of poetry. I was able to identify what and whose rules were used and how the implementation of such rules enabled or hindered the desired poetry teaching and learning outcomes. I became aware of the roles played by both teachers and learners during the division of labour in the classroom and was able to state how the roles played affected the object (Mwanza, 2002). A limitation of the use of CHAT in this study was of its generic nature. In order to grasp the necessary depth with regard to meaning-making and development of critical literacy, I drew on the insights of CDA to strengthen the CHAT elements. During classroom interactions, I could analyse to what extent teachers exposed learners to Fairclough's (1989) three interconnected processes of analysis when teaching poetry. CDA enabled me to analyse to what extent the teachers were allowing learners to conduct their own analyses in trying to understand what the poets wanted to say. I observed and understood the teachers' ability to allow learners to critically look at and read against the poems taught (Janks, 1997) and give their personal interpretations. I was in a position to discern whether teachers identified the social conditions that affect the production of poems, and allowed learners to bring their own experiences for meaning-making.

Dutta's (2001) model of poetry learning helped me to understand the kind of scaffolding provided by the teachers to the learners. Using this model, I was able to observe and analyse the teachers' ability to give guidance, support and coaching to the learners during meaning-making of each poem. This model had limitations because it does not address poetry reading as one of the key processes towards meaning making. I, therefore, drew on the insights of the Four Reader Roles as proposed by Freebody and Luke (1990), to strengthen Dutta's model. Using the Four Reader Roles as a tool for data analysis enabled me to analyse and identify how far learners have developed into successful and critical readers who can make meaning and I could respond to the following questions:

- Can learners act as code breakers who understand the written words?

- Are learners able to read poems for understanding and meaning-making as text participants?
- As text users do learners possess the understanding that different texts have different purposes? Are they able to use different texts appropriately in different cultural and social contexts?
- As text analysts, are learners able to critically analyse and understand poems and present their critical responses coherently?

I also used the insights from Vygotsky's socio-cultural theory to investigate whether the teachers regarded learners' prior knowledge, history and experiences as important during the meaning-making process. I was also able to ascertain whether the questions, statements, explanations and feedback given to learners ensured effective scaffolding or not.

3.7. Validity

Giving valid, reliable and accurate interpretations of the study is vital as it indicates honesty, trust building and respect for the participants. From the outset, I ensured that the way in which this study was conducted followed the research ethics protocols of the Faculty of Education at Rhodes University. I conducted this research study in schools in which I do not teach, to avoid bias and to ensure that my assumptions or what I already knew did not impact the results. Moreover, according to Maree (2007), the validity and reliability of data need to be ensured because this safeguards the trustworthiness of a research study. In other words, if a research study is reliable and valid, the audience can rely on and have confidence in the information provided by the researcher. To ensure validity, this study integrated different theoretical and analytical frameworks (CHAT, CDA, Dutta's model, Four Reader Roles and Vygotsky) to investigate poetry teaching and learning.

In addition, Yeasmin and Rahman (2012) contend that triangulation is a process of confirmation that can be used to increase validity and reliability by integrating and using different data collection methods in a research study. I used triangulation to get as genuine and accurate results as possible. This study drew data from two different schools and different data collection methods such as lesson observation, document analysis, semi-structured interviews and focus group discussions to ensure triangulation and accuracy of findings. The schools are a setting to which the participants

are accustomed. Teachers and learners, being the principal role players in poetry teaching and learning, were a representative sample. Another useful strategy to ensure trustworthiness of findings, according to Maree (2007), is member checking. I conducted member checking to validate the participants' views by sharing my conclusions and interpretations with them and asking them to comment on whether such conclusions are accurate. I also confirmed verbatim transcription to prevent misrepresentation of data or writing what the participants did not say. Member checking ensured that I did not use my positionality to make assumptions that could make the data and findings of this study invalid. As a result, I verified my understanding of what the participants had shared during the research study, and their precise words were transcribed without omissions and additions. Lastly, I attended a conference where I presented a slice of my data analysis and I received confirmation and feedback from peers.

3.8. Ethical issues

According to Datt (2016), ethical considerations are an integral element of a research study as they ensure that the researcher communicates reliable knowledge, truth and avoids making mistakes. When considered, ethical morals promote the principles that are crucial when the researcher and participants work together during the research process. They also enable the researcher and participants to maintain a high level of trust, respect, fairness and responsibility (Resnik, 2015).

I forwarded an application for my study's ethics approval to the Education Faculty Ethics Committee (EFEC) at Rhodes University and it was approved (**See Appendix 1a**). I contacted the schools after the ethical clearance protocol was signed. I travelled to the two participating schools with the letters to the principals, requesting permission to conduct my research (**See Appendix 1b**). I unpacked my project to the school principals, giving them a detailed explanation about my study and its process and I asked them to approve by signing. I then requested permission to work with one English teacher and one Grade 11 class in each school. After the permission was granted by the principals, I met the teachers and learners and provided them with the letters inviting them to participate in the study (**See Appendix 1c**). Comprehensive and informed consent forms that provided all the information about the nature of the study were given to all the participants before the study commenced (**See Appendices 1d and 1f**). In the case of learners who were under 18

years, I explained that their parents' approval of their participation in this study was a prerequisite, and I requested it (**See Appendix 1e**).

From the onset, I highlighted my responsibility, purpose and role in conducting this study and I assured them that I would not diverge from the outlined aims and objectives. I made the participants aware of what was expected of them so that there were no surprises during the course of the study. I stated that I would let them know of any changes that could develop along our journey. I explained that I would not use my position to influence them, and that I would respect our contact time and sessions, adhering to agreed dates and not extending without their knowledge or in a way that compromises their precious time. I assured them that the research study was not for personal gain only, but the results would strengthen and improve their understanding and meaning making of poetry. The participants were made aware that their participation was voluntary and that they had a right and freedom to withdraw from the study at any time without any penalty. I requested their permission to take photographs of their lesson preparation notes, and video and voice record them during poetry lessons, interviews, and focus group discussions. I explained that their identities and that of their schools would not be revealed in the study as pseudonyms would be used. I made them aware that they would not be subjected to any kind of pressure or stress and that the information, pictures, voice records and videos obtained during the study would not be released to individuals where it might have embarrassing or damaging consequences to them but would be stored in University research archives. I also promised to safeguard data for five years, meaning that it would be kept in a closed and secured place for this time.

3.9. Limitations of the research

I thought and planned that I would have a research assistant, but unfortunately, he was not available. During the data collection stage, I ended up using the video camera and voice recorder while compiling the observational notes at the same time. This meant that certain moments were not captured as they would be if the assistant was using the video camera. There was a moment where the digital voice recorder could not work and I used my cell phone instead. At one stage, I lost all the cell phone voice recordings and I used the videos for transcription, and fortunately, their use met the requirements. The results of this study cannot be generalised to provide an

understanding of how teachers teach and how learners learn and make meaning of poetry. They cannot be considered to be a representative of critical and meaningful poetry teaching and learning in other schools and by other teachers and learners, as different results could be obtained in different contexts.

3.10. Transcription codes

The following are transcription codes I used in different extracts which are attached in Chapter 4:

- Square brackets: To indicate the participant's action.
- Round brackets: Translation of IsiXhosa to English.
- * *: To tell what a group of participants does.
- Ellipsis: To indicate a pause or interrupted speech.
- Square brackets in bold: Stating what happened before the provided extract.

3.11. Conclusion

This chapter has presented a clear description and justification of the research design and procedures used in this qualitative case study. I located this study within the paradigm of educational research. CHAT, as a methodological framework and its suitability to this research project, was explained. A sampling of the schools, teachers and learners as key participants in this study was described and justified. Data collection and analysis methods were described. The validity of this research project and its ethical considerations were also discussed. The last section of this chapter highlighted the limitations of this case study.

CHAPTER 4: DATA ANALYSIS

4.1. Introduction

This chapter focuses on the analysis of the collected data and the presentation of a number of findings. The findings are presented in order to address the research questions of this study, which aimed to investigate:

- What are the teachers' and learners' understanding of and attitudes towards poetry?

In response to this question, this chapter analyses and discusses the way teachers and learners understand poetry and how this understanding affects the way poetry is taught and learned. It analyses the kinds and levels of attitude that both teachers and learners bring to the poetry classroom and how the attitudes impact poetry teaching and learning.

- How do teachers' current pedagogical practices enable or constrain the meaningful and critical teaching of poetry?

To address this question, this chapter explores the findings on the teachers' current pedagogical practices, looking at object-oriented poetry teaching, pedagogical practices aimed at strengthening the learners' poetry understanding, poetry reading, and limited poetry teaching and learning resources.

4.2. The teachers' and learners' understanding of and attitudes towards poetry

This section responds to the first research question which seeks to find out the teachers' and learners' attitudes towards and understanding of poetry?

4.2.1. The teachers' and learners' understanding of poetry

Teachers and learners have different views which reflect their understanding of what poetry entails. During the post-lesson interview (see Extract 4.1), Miss Goya shows that she understands poetry to be a literary genre which represents or shares people's ideas about life.

Extract 4.1: Miss Goya's understanding of poetry
<ol style="list-style-type: none">1. Researcher: Okay. So, what does poetry mean to you? What's the meaning of poetry?2. Miss Goya: Poetry means everything because poetry is based on the people. It's based onto the outside world most of the time because poetry relates to how people live outside. So poetry means life because a poem is always about life. It's written about people who see things outside there and decide to write them down so that people can have knowledge concerning those things. So I think poetry means life, means everything.

Miss Goya believes that people observe what is happening around them and share feelings about their experiences through poetry. Although she does not provide a specific definition of poetry,

her understanding of poetry links with Hughes' (2007) belief that poetry is the knowledge sharing vehicle. She understands poetry as a way of disseminating and sharing information and knowledge about what happens around people, possibly poets. However, she does not make any reference to the language used by the poets to convey their messages.

In the following extract from the post-lesson interview, Miss Gule shares what she thinks poetry means.

Extract 4.2: Miss Gule's understanding of and attitude towards poetry

1. **Researcher:** What does poetry mean to you?
2. **Miss Gule:** Poetry means a lot to me. I really appreciate poetry, the richness of the language that is used by the poets and the figures of speech, the imagery that they use in illustrating. I also appreciate the poetic licence that the poets have, that is using an unusual and sometimes it seems like they are breaking language and it's exactly what the learners are failing to grasp. So I really appreciate the richness of the language in reading poetry.

Miss Gule seems to understand that poetry can actually expose learners to the richness and unique style of the language used by the poets to convey their messages, as highlighted by Okonkwo (2016). However, Miss Gule's understanding of poetry is limited in the sense that she views poetry as a vehicle to teach language only and not to teach other skills or to conscientise learners about a number of social issues. Miss Gule's poetry understanding links with Okonkwo's (2016) but differs from those of Miss Goya and Hughes (2007) who view poetry as a vehicle to share knowledge and information.

The teachers have limited and varied poetry understanding which impacts how they teach poetry in order to develop and support the learners' own understanding in the classroom. Based on her understanding that poetry is rich in language, Miss Gule's teaching of poetry in her Lesson 1 concentrates more on figures of speech and she leaves out all other elements of poetry, as shown in **Extract 4.3** below:

Extract 4.3: Part of Miss Gule's Lesson 1

1. **Miss Gule:** Alright. You are going to listen when I read. And then after that, I will give you five minutes...two minutes, to spot all the figures of speech that have been used in the poem. And then after that, I will, we will try to unpack the poem, that is, we will try together to find the meaning of each line of the poem. [*Reads the poem*]. For two minutes, you are going to underline all the figures of speech. Underline all the figures of speech. Once you are done, you are going to put up your hand and you are going to tell us which figures of speech you have discovered and what do you think it means.
2. **Class:** *working on the poem*

3. **Miss Gule:** I think we are done discovering. Can you tell me what you have discovered? Yes? In which line?
4. **Luvo:** In paragraph 2 ma'am...
5. **Miss Gule:** Stanza. We say, in a poem, they are stanzas; the poem is divided into stanzas. Yes?
6. **Luvo:** In stanza 2 ma'am...
7. **Miss Gule:** Stanza 2?
8. **Luvo:** Line number 2, I find out that there is personification there when they're saying; "*Their lazy shadows drink the sunlight rippling on the grasses*". That's personification, ma'am.
9. **Miss Gule:** He says there's a personification there. Omny'udiscoverishe ntoni? (*What did others discover?*) Yes?
10. **Odumo:** In stanza 3, first line.
11. **Miss Gule:** Stanza 3 first line?
12. **Odumo:** I think ma'am they have personified the sun with a person. The poem there has given [the] sun wings.
13. **Miss Gule:** Where?
14. **Odumo:** [*There, when the sun has folded his wings that dazzle,*]
15. **Miss Gule:** What has wings? Is it a person or is it..? Does a person have wings?
16. **Class:** No.
17. **Miss Gule:** What have wings?
18. **Class:** Animal.
19. **Miss Gule:** It's a bird. So this can't be a personification then if what have wings it's a bird. What could that be?
20. **Odumo:** Metaphor.
21. **Miss Gule:** It's a metaphor. Good. It's a metaphor because the sun doesn't have wings. It's a bird that has got what? Wings. Now, instead of saying it's a bird, say it gives characteristics of a bird to a sun. Yes.

One of Miss Gule's objects (as in CHAT) for her lessons was to allow learners to work on and understand the figures of speech as one of the elements of poetry. In **Utterance 1**, Miss Gule's statement, "you are going to listen when I read" is assigning roles to the role players in poetry teaching and learning. This reflects CHAT's division of labour which is also evident when she uses a collective pronoun in her statement, "we will try to unpack the poem, that is, we will try together to find the meaning". This invites learners to play a role in the meaning-making of the poem. It is good that Miss Gule modelled reading for her learners. As she read the poem aloud, Miss Gule involved her learners in interactive listening, the kind of listening in which the listener gets a message from the speaker and responds to the message given (Xiaoxian & Yan, 2010). Miss Gule gave learners time to participate by listening and responding to the poem and by identifying the figures of speech used in the poem. She then listened to their responses and also responded to extend the conversation and understanding of the figures of speech. Learners were required to underline the figures of speech within two minutes and this instruction on time connotes pacing of the lesson which is a rule, in terms of CHAT. However, the time given was not enough for learners to think and work on a poem of 32 lines. As a result, they used more than 10 minutes but the

teacher was flexible enough to accept the learners' pace. In the end, learners managed to spot the figures of speech, as evident in the teacher-learner interaction in **Extract 4.3**.

In **Utterance 5**, Miss Gule shows that in addition to the poetry understanding she displayed in **Extract 4.2**, she also understands that one of the elements of the poem's external structure is stanzas as she makes reference to this. She conveys this understanding to the learners so as to improve their own understanding that a poem contains stanzas and not paragraphs. The teacher acts as Vygotsky's MKO, adding new knowledge of stanzas to the learners' prior knowledge of paragraphs. However, some statements and questions that Miss Gule uses as linguistic tools in this lesson do not ensure effective scaffolding to mediate the learners' ZPD. For example, in **Utterance 8**, Luvo is correct to say that there is personification in line 13 ("Their lazy shows drink the sunlight"). However, Miss Gule (**Utterance 9**) leaves the learner's response hanging as she does not consolidate it by stating whether the learner is correct or not before moving on. In **Utterances 12 and 14**, Odumo identifies personification in line 23 ("There, when the sun has folded his wings that dazzle") and is correct. In this line, the poet has used both metaphor and personification simultaneously while comparing the sun to a bird. The presence of a personal pronoun 'his' when referring to a bird ("his wings") confirms personification. The questions asked by the teacher in **Utterance 15** do not strengthen understanding of figures of speech; instead, they are twisting and confusing Odumo's correct response. In the end, the response is declared incorrect, as Miss Gule states (**Utterance 19**) that the figure of speech used in line 23 cannot be personification. In **Utterance 21**, Miss Gule is deciding for her learners instead of encouraging their open-mindedness to give evidence as to why personification and metaphor are both correct. This is an example of teachers thinking there is only one correct poetry interpretation. Having two interpretations simultaneously is not something they welcome, perhaps out of fear. This is not an effective way of engaging learners in making meaning of a poem as learners are not given an opportunity to find and state what is meaningful to them. She acts in contradiction with her earlier statement, "we will try to unpack the poem". This is a primary contradiction within the elements of CHAT (Engeström, 2001), the community and the division of labour. The teacher does not give learners freedom to discover and interact with knowledge of the figures of speech, and her position of power makes her role in meaning-making dominant.

The entire first lesson is about the figures of speech only and nothing else and it is good that learners are involved in the identification of the figures of speech. The teacher’s decision to concentrate on one element of poetry was wise enough. This exposes learners to the richness of language used by the poet to put his message across. However, the figures of speech are just spotted in isolation and not attached to any meaning or message of the poem. They are not used to make sense of the whole poem whereas a poem is a system in which different elements contribute towards a whole. The fact that learners can identify them indicates the use of their prior knowledge of figurative language, and that they have been taught the elements of poetry and have internalised them. To take this further, the teacher should have given learners an opportunity to “offer a critical analysis” on figure of speech by commenting on whether it is effective or not in the context in which it is used and giving reasons for that effectiveness. This would allow learners to think creatively and support themselves by referring to the poem (Scheffler, 2015). Learners would also be in a position to state why one thing is compared to another. The lack of further discussion in Miss Gule’s lesson is a missed opportunity. Her learners place portions of the poem into bins or categories, and by implication, they are throwing them away, like trash. The perception is that this is all that is needed to understand the poem. The learners break the poem up into parts, but they spend no time putting it back together, and this can potentially hinder the learners’ understanding of the poems taught.

This following part of Miss Goya’s Lesson 1 shows how her understanding of poetry affects her poetry teaching.

Extract 4.4: Part of Miss Goya’s Lesson 1	
<ol style="list-style-type: none"> 1. Miss Goya: Let’s turn to page 101. Today we are going to do “A sleeping Black Boy’ on page 101. The poet that wrote the poem is Doctor Serote. That’s the author that wrote the poem. The author was born in Sophiatown then he grew up in... 2. Class: Alexandra! 3. Miss Goya: When you’re reading about the author you will find that the author was the activist, meaning that he was also involved to the people that were fighting back there. Siyevana? (<i>Are we together?</i>) 4. Class: Yes Miss. 5. Miss Goya: So as he was fighting back then, he wrote certain books, he wrote certain novels, he wrote certain dramas. Then he also wrote the poems. Is that clear? 6. Class: Yes Miss. 7. Miss Goya: Then when he was writing the poem we’re going to read, you will find that Doctor Serote was touched by something he saw. Because he saw something, then he decided to sit down and write. So he decided to write this poem which is “A Sleeping Black Boy”. When you talk of the title, “A Sleeping Black Boy” what comes to your mind? 	

- *silence*
8. Just the title of the poem. “A Sleeping Black Boy”. What’s the difference between a boy and a man? Why didn’t he say a sleeping black man?
 9. **Buhle:** He... he is young.
 10. **Miss Goya:** He say he thinks he is young. Umhm... Anything else?
silence
 11. **Miss Goya:** What comes to your mind when you’re reading the title? “A Sleeping Black Boy”. When you analyse the key words there. ‘Sleeping’ ‘Black’ ‘Boy’.
 12. **Lumko:** I would like to say something there. So I think this boy has no help, so he was... was... a sleeping person. There is no one to take care of the boy. So, that’s why he is said to be a sleeping black boy.
 13. **Miss Goya:** Umhm... He say he thinks that the boy was too young and there is no one to take care of the boy. What else?
silence
 14. **Miss Goya:** Anything you can add concerning the title? Fana?
 15. **Fana:** This boy is too young and he... I think this boy slept on a street because the poetry deals with something on its outside.
 16. **Miss Goya:** He is saying this because the poet it’s an activist. He thinks that the boy was a suffering boy on the streets. Huh? You personally, how do you feel about helping other people? How do you feel about helping other people? On your personal opinion, how do you feel about helping other people?
silence
 17. **Miss Goya:** We believe that Serote wrote a poem because he saw something that was too touchy for him. Then he sat down and told about many things that you’re going to find when reading the poem. So I’m asking you personally, how do you feel about helping other people? If someone can borrow a pen from you, will you borrow that person? What if you have one pen? So how is your feeling when it comes to helping other people around? Yes?
 18. **Lunga:** I feel like everyone who need help must get help.
 19. **Miss Goya:** He’s saying everyone who needs help must get help. Anything else? We only have different feelings. Maybe I feel like I don’t care for other people, I only care about myself. So, I just wanna know about your own feeling. And Ntloko is saying, “Yes”. Ntloko, how do you feel about helping other people?
 20. **Siko:** It depends.
 21. **Miss Goya:** It depends on what?
 22. **Siko:** If I can manage to help.
 23. **Miss Goya:** He say it depends if he can manage to help. Are you always willing to help?
 24. **Class:** *mumbling*

As she reads what is written about the poet, Miss Goya gives the meaning of the word “activist” in **Utterance 3** instead of allowing the learners to find the meaning of the word on their own. In this point, Miss Goya missed an opportunity to teach and develop learners’ vocabulary through poetry and ensuring that learn the language on their own. It is good that Miss Goya allows her learners to comment on the title of the poem because “the title of any text is always significant in yielding the broad meaning of the text whether directly, ironically or by implication” (Jaffar, 2004, p. 19). The questions she asks in **Utterances 7** and **8** are relevant tools to encourage learners’ discussions about the title of the poem. Miss Goya triggers the learners to think and share what comes to their mind, and this is a good practice. The learners give their thoughts and ideas, as expressed in **Utterances 9, 12** and **15** as they respond to Miss Goya’s questions. These responses

are very close to the message of the poem and the learners are correct to say that the poem is about a young boy in the streets who are not helped or taken care of.

However, both the teacher and the learners do not notice other important areas of discussion about the title of this poem. There is an irony that can be identified because the boy sleeps not because he is tired or drowsy but because he is drugged. In addition, someone observing the boy might think he is peaceful but his sleep is a sign that his life is not peaceful. What a person may expect might not reflect the reality about the boy, hence the irony. During the discussions about the title alone, Miss Goya missed an opportunity to strengthen learners' critical literacy. According to Janks (2013), a text presents social issues (the world) through language (the word). Learners can become critical when they do not just accept the text at face value, and critical literacy can enable them to think, use discourse analysis and challenge the text. For example, in the discussions about the title of this poem, learners should have been encouraged to look at why Serote decides to use the skin colour "Black" when referring to the "Boy". Is it because he only focuses on or cares about the black street children? Or is it because it is only the black society whose children live in the streets? Aren't there white street children that also need to be taken care of? Is the colour "Black" used for race or to refer to extreme dirtiness? These are some of the questions that both the teacher and learners would have considered to discuss when challenging the title and the poem as a whole.

In this poem, Serote makes readers aware of the vulnerability of children or street children, and the effect of poverty as one of the social issues that need to be addressed. In lines 11 and 12 ("this small boy will die one day; his lips stuck together, glued by the glue he smokes"), he presents the effect of homelessness and drugs in the lives and future of the young people in South Africa. "Glued" achieves this, as it means stuck and having a limited future as a result. He also invites people to be involved in social programs to take care of the youngsters and take them off the streets and drugs (Scheffler, 2015). There is a sad or worried tone in these lines to emphasise that if nothing is done by the society to rescue the boy, his future will be doomed or he will certainly die. The poet makes reference to the boy's lips which will be stuck together to symbolise death because a dead person's lips are normally stuck together. The boy's lips also symbolise his state of being

voiceless or having a voice which cannot be heard by society. However, as evident in the whole extract, Miss Goya moves to the next questions without consolidating the learners' responses to the previous ones. This act is similar to Miss Gule's in **Extract 4.3, Utterance 9**. The discussions leave learners not knowing whether their responses are correct or not. This decreases their willingness to engage in future as there is no reward for engaging in the lessons. There is a primary contradiction (as in CHAT) between the tool (the text) and the teachers' understanding of the text (subject), and this hinders the teachers from acting as the MKO's. In **Extract 4.4, Utterance 17**, Miss Goya states "we believe that Serote wrote a poem because he saw something that was too touchy for him". This statement implies and unconsciously enacts that Serote wrote the poem to share something that is too painful to be discussed or just to narrate a story about what he saw. As a result, the teacher neglects using this poem to teach learners to think critically, become aware and discuss the social issue shared by Serote.

The following extract (from a focus group discussion), shows that Miss Gule's learners understand poetry in a way that differs slightly from their teacher's.

Extract 4.5: Learners' understanding of poetry (Miss Gule's class)
1. Researcher: Okay. Alright. No problem. What do you think poetry is? You can just speak.
2. Odumo: I think, teacher, a poet is the person who's writing poems.
3. Researcher: Okay, and then poetry?
4. Zuki: Poetry ma'am it's when somebody is writing to express what he feels or what he sees.

In **Utterance 1**, Odumo displays an understanding of the terms used in poetry as he states correctly what a poet is. However, he does not respond when he is asked to state what poetry refers to and that shows that he is not sure about what poetry entails. Zuki (**Utterance 4**) believes that poetry is an expression of human feelings through writing. Zuki's poetry understanding is very close to Miss Goya's (in **Extract 4.1**). They both understand poetry as a way of sharing feelings and information about what people experience.

In addition, the following extract, also from a focus group discussion with the learners, shows how Miss Goya's learners understand poetry.

Extract 4.6: Learners' understanding of poetry (Miss Goya's class)

1. **Researcher:** My first question to you is: what do you think poetry refers to? When you talk poetry, what is exactly...? What you think we refer to?
Silence
2. **Researcher:** Your own understanding of poetry. Of course, there is no right or wrong answer because it's your own opinion; it's your own view, your own understanding of it.
3. **Fana:** I think poetry refers to what [is] happening now or what nature is or how they are doing in their lives.
4. **Researcher:** Okay. Any other opinion?
5. **Lumko:** I think poetry is all about giving ideas or sharing painful moments and teaching us in such a way that it gives us interest to read because from reading a poem, there's that thing that makes you feel like ja (yes), you can go on reading it, not like you're reading a story because a story is a long thing and it needs much time. So poetry you just read like it's short of stanzas and you can read it and that's where...

When the question in **Utterance 1** was asked, Miss Goya's learners seemed uncertain. **Utterance 2** aimed to sooth the learners so that they become aware that no perfect answer was anticipated and that they had to share their own understanding of poetry. Both Fana and Lumko's responses (**Utterance 3** and **5**) seem to confirm that these learners understand poetry to be a reflection of life around the poets or people in general. Lumko adds that poetry teaches and motivates or interests them to become readers because poems are short. What Lumko says confirms what Perfect (1999, p. 728) states, that poetry "is a genre especially suited to the struggling or unmotivated reader".

This sub-section reveals that teachers have different perspectives when it comes to the definition and understanding of poetry. The teachers' poetry understanding determines how they teach poetry in the classroom. It is also interesting that learners have their own understanding of poetry which is both similar and different from that of their teachers.

4.2.2. The teachers' and learners' attitudes towards poetry

The teachers are confident and believe that they love, are interested and enthusiastic about, and have positive attitudes towards poetry. Contrary to that, learners have varied attitudes towards this genre. This sub-section looks at how teachers and learners think and feel about poetry. During the post-lesson interviews, both Miss Goya and Miss Gule indicated the kind of attitude they have towards poetry, as shown in the extracts below.

Extract 4.7: Miss Goya's attitude towards poetry

1. **Researcher:** Okay. Alright. Do you enjoy teaching poetry?
2. **Miss Goya:** Yes.
3. **Researcher:** Why?
4. **Miss Goya:** Because I love the fact that it takes the kids, it opens their minds.

Miss Goya states that she enjoys poetry teaching, but what she says is contrary to her classroom activity. As observed during her lessons, Miss Goya showed no enjoyment or enthusiasm in her poetry teaching. She stood in one position while teaching with no illustrations, teaching aids, or chalkboard summary used to strengthen her teaching and learners' understanding. There was no visible pleasure on her face, and the poetry lessons were merely a series of translations of the content of each poem. As a result, learners were not active as few learners' hands were raised when she asked questions.

In **Extract 4.8**, Miss Gule shares her own attitude towards poetry

<p>Extract 4.8: Miss Gule's attitude towards poetry</p> <ol style="list-style-type: none">1. Researcher: So do you enjoy teaching poetry?2. Miss Gule: I really enjoy teaching poetry and I also wish other people can also enjoy poetry. In fact, I love poetry more than any other genre.3. Researcher: Why do you enjoy this genre?4. Miss Gule: This genre is very broad. You can use poetry in teaching any other thing that you are teaching learners. You can use poetry to teach them how to write an essay. You can use this poetry in grammar. You can use it in teaching them how to summarise. So it is very broad. That's what I love about poetry. You can take it and apply in anything.

Miss Gule states that she enjoys poetry and gets excited to teach it. She believes that poetry can be used as a tool to teach other aspects of the English syllabus. She concurs with Perfect (1999, p. 730) who states that poetry "is a logical and practical source for linking language, imagination, and creativity with other areas of the curriculum". As observed during her lessons, Miss Gule was enthusiastic in her teaching and she moved up and down in the classroom and made a chalkboard summary for her learners when there was a need. As a result, her learners were prompt in answering her questions.

The learners' attitude towards poetry is the affective factor that has an impact on how well they learn poetry (Du, 2009). In **Extract 4.9**, Miss Goya's learners share how they feel about the genre.

Extract 4.9: Learners' attitude towards poetry (Miss Goya's class)

1. **Researcher:** Okay. Do you like reading and learning poetry?
2. **Nonopha:** A lot.
3. **Researcher:** So what do you like about it? Or what is it that you don't like about poetry? Let's start with the things you like about poetry.
4. **Nonopha:** I like the fact that poetry expresses feelings of that particular poet and expressing feelings is what we usually like to do as learners. Ja (*yes*), so poetry is a good thing for my part. I read it anywhere, anytime because I just enjoy reading poetry. I don't read it just because I'm asked to read it. I sometimes write my own poems and I like reading poetry.
5. **Fana:** My poetry that I like. It expresses emotions because on "Shantytown", in the last paragraph on the last stanza, that poetry expresses for their next day if it is going to be bright for them. So then at the first stanzas, he explains how Jabavu is. So that makes us learn for and love poetry.
6. **Researcher:** Anything you like about poetry?
7. **Noli:** Mna Miss, ndizothetha ngesiXhosa (*Miss, I will speak in IsiXhosa*).
8. **Researcher:** No problem.
9. **Noli:** Ezinye, miss, iipoems ziye zisifundise njenge le 'Shantytown', ziye zisifundise ngezinto ezazisenzeka kudala, ezazimbi okanye zenzeka ebantwini zibuhlungu kanje (*Some poems, like 'Shantytown', teach us about bad things that were happening to people*).
10. **Researcher:** So, you like izinto ezibuhlungu (*bad things*)?
11. **Noli:** Yes Miss, ezazisenzeka (*that were happening*).
12. **Researcher:** So they are sharing with us iHistory?
13. **Noli:** Yes.
14. **Researcher:** Now let's move to the things you don't like about poetry if there are any.
15. **Yolo:** I don't like the poem because it gives us the memories, it gives us the things that happened at the past life and isenza sikhumbule izinto ezazisenzeka, ezazimbi (*it makes us remember bad things that were happening*).
16. **Researcher:** Do you mean there are no poems that express beautiful things? Is poetry about the bad things of the past only?
17. **Fana:** Poetry is about both because it benefits before and they are going to continuing things.

Nonopha displays an interesting attitude towards poetry in **Utterances 2** and **4** and she says she likes reading poetry a lot. She is the one who reads poems for all in the classroom and this strengthens her reading ability. As she states in **Utterance 4**, she likes poetry because, among other things, it is used to express the poet's feelings. She links the expression of feelings in poetry to what they usually do as teenagers and learners and this indicates her understanding of what she says. She does not read poetry in class to comply with the teacher's instruction but she does it because of her passion for poetry reading and learning. Because of her positive attitude, Nonopha says that she has even developed into a poetry writer. Her development of poetry reading and writing is in line with Lenz's (1992) contention that exposing learners to poetry reading creates enjoyment in learners and encourages them to be active poetry readers and writers.

Fana's response in **Utterance 5** is not clear as it would be if he put it in his home language, but he is so determined to use the LOLT. To respond to the same question, Noli (in **Utterance 7**) feels threatened by English and opts for IsiXhosa to express herself. This is the language in which she

feels most comfortable because she seems very confident and relaxed when sharing her own thinking in this medium. Both Fana and Noli's responses indicate that English monolingualism can serve as a barrier to English language learning. However, in her teaching, Miss Goya leans towards English monolingualism, even though she shares the same home language (IsiXhosa) with her learners. She uses CAPS's communicative approach which "suggests that when learning a language, a learner should have a great deal of exposure to the target language" (South Africa. DBE, 2011, p. 16). To justify Miss Goya's insistence on the use of the LOLT, Richards (2017) states that English teachers have to be good examples to learners and use English because this exposes learners to the use of the language and it can scaffold learners towards the development of English language proficiency when they hear the language being used more often. However, English monolingualism constrains meaningful and critical teaching of poetry. I contend that poetry teachers need to use translanguaging as suggested by Makalela (2015), as one of the poetry teaching approaches, allowing learners to draw from their home language when learning the second language. Poetry requires in-depth engagement that can occur in any language. It is the engagement that is most important as it nurtures critical literacy which is universally applicable. Translanguaging can ensure that English does not prevent learners from such engagement, and expressing themselves in a meaningful way.

When asked about what learners do not like about poetry, Yolo's reason not to like poetry (**Utterance 15**) is that it shares a bad history of painful moments. Her belief that poetry is only about painful experiences shared by poets may be due to limited exposure to varied forms of poetry. More than Yolo's attitude towards poetry, this response shows her limited understanding of poetry. Poets choose to write about good or bad history and share good or bad feelings because poetry is actually a true reflection of life.

The following extract shows the learners' attitudes towards poetry in Miss Gule's class.

Extract 4.10: Learners' attitude towards poetry (Miss Gule's class)

1. **Researcher:** Do you like reading and learning poetry?
2. **Group:** Yes ma'am.
3. **Researcher:** Okay. What do you like about poetry?
4. **Zuki:** Me ma'am, I like the rhyming of poetry that's express and tell about somebody or something.
5. **Odumo:** I like poems teacher just because I discover figurative sentences which have unclear meaning, teacher.
6. **Researcher:** So how do you deal with that unclear meaning? How do you make sure that that unclear meaning becomes clear?
7. **Odumo:** I go to ask my teacher just because I can't read on myself a poem.
8. **Luvo:** I like poems because they increase my vocabulary.

The learners say that they like reading and learning poetry but some of their responses are not convincing. The responses seem random and designed to keep the discussion going and not carefully thought through. First, in **Utterance 4**, Zuki says that she likes poetry because of rhyming words. Her reason for liking rhyme is unclear and this indicates that she does not understand the purpose of rhyme in a poem. Rhyme is a poetic element that is used by the poets to create rhythm and musicality and to create a link between the ideas conveyed by words that rhyme. It is also a memory device, which makes the art form, which is primarily an oral one, easy to recall and recite out loud. Secondly, Odumo (**Utterance 5**) states that he likes poetry because he can discover figurative language which has an unclear meaning. Discovering figurative language with hidden meaning does not necessarily enable a person to engage with the poem. In turn, it might not develop an enjoyment of poetry because the learners' poetry understanding lacks depth and it is impossible for a person to enjoy what he or she does not understand. In **Utterance 7**, Odumo proves this little understanding as he feels incapable of accessing poetry outside a power structure. He believes that privileged knowledge comes from the teacher. Lastly, Luvo (**Utterance 8**) says he likes poetry because it increases his vocabulary. Miss Gule gave learners the meanings of some words during her lessons. For example, as shown in the following extract, the meaning of the word 'Nostalgic' was not clear to the learners and she provided its meaning.

Extract 4.11: Miss Gule, increasing learners' vocabulary

1. **Miss Gule:** Now yesterday we were going to where, we were where this mine worker was describing, what is at home and we said he is ... What was that word that I used when I mean when a person is thinking about the past? Huh? No, I used another word. What was that word?
2. **Class:** Nostalgic.
3. **Miss Gule:** Nostalgic. I used a big word here ngamabom (*on purpose*). That is nostalgic. I want you to use this word when you are talking to your peers. Now this person is being nostalgic. That is, he's going down the memory lane. Now he's describing a scene back at home and is making that scene to appear so serene, so peaceful. Even the chores that he is describing, they seem to be so serene, so peaceful. We can't help it but want to be the part of what is happening in his village.

In **Utterance 3**, Miss Gule states that she gives learners the meaning of the word because she wants them to add it onto their vocabulary. However, vocabulary cannot stand out as the only aspect that can make one enjoy poetry. This extract confirms what Odumo believes in, that knowledge comes from the teacher. The teacher should have allowed learners to find the meaning of the word on their own. She missed an opportunity of using poetry as a tool to teach dictionary skills as one of the aspects of the English language syllabus.

As evident in **Extract 4.12** below, Miss Goya concurs that the teachers' attitude towards poetry can affect that of the learners.

Extract 4.12: Impact of teachers' on learners' attitude towards poetry	
1.	Researcher: So let's start with the factors that constrain so that we get to answer that question.
2.	Miss Goya: I think it starts with the teacher. If the teacher's got positive thinking with poetry. Because when you go to class, learners have to see that you live poetry, you love poetry. So you need to give them that attitude that poetry is enjoyable. Then they will start enjoying it.
3.	Researcher: Okay. So would you say that would constrain or enable?
4.	Miss Goya: I think it can enable the learners to easily understand and at some stage, if they enjoy poetry, if you make them enjoy poetry, it can be easy for them to pass poetry.
5.	Researcher: So you're saying one of the factors that can enable the meaningful and critical teaching of poetry is the teacher's attitude and enthusiasm?
6.	Miss Goya: Yes.

The idea shared by Miss Goya is very interesting. She believes that for learners to be interested and enjoy poetry, it is vital that teachers display a positive attitude that will assure learners that poetry is not a monster. This idea concurs with Perfect (1999) who believes that unenthusiastic teachers can assume that poetry is out of reach of their learners. However, Miss Goya there is contradiction in Miss Goya's statement as she shows no enthusiasm or enjoyment during her own teaching. This affects poetry teaching as teachers decide to analyse poems for the learners instead of allowing them to engage with poems on their own. In turn, it also affects the learners' level of interest towards poetry because "teachers' insistence on their own meaning drives the joy right out of an encounter with poetry" in learner (Perfect, 1999, p. 732).

4.3. The teachers' current pedagogical practices

Poetry teaching and learning is the activity taking place in Miss Goya and Miss Gule's classrooms. The poems taught by both teachers are protest poems written during the apartheid era by South African poets who wanted their voices to be heard while they were addressing the injustices of that time. One of the intangible tools used by Miss Goya and Miss Gule to pursue the desired outcome of the poetry teaching and learning process is the teaching approaches (Foot, 2014). This section responds to the second research question, which attempts to find out:

- How do teachers' current pedagogical practices enable or constrain the meaningful and critical teaching of poetry?

4.3.1. Object-oriented poetry teaching

In terms of CHAT, the poetry teaching and learning that takes place in both Miss Goya and Miss Gule's classrooms is object-oriented and an object acts as the main purpose or goal of the interactions that take place. The teachers' object gives direction and shapes the nature of teaching they embark on (Foot, 2014). In the following extract from the post-lesson interview, Miss Goya shares the object for her poetry lessons.

Extract 4.13: Miss Goya's one-on-one post-lesson observation interview
<p>Miss Goya: I wanted the learners to be able to analyse each poem. So they have to be able to analyse the poem, inside the poem and outside the poem. Meaning that they have to be open-minded concerning the poem. Because even if the question can say, "Considering the living standards you have now" because when you're looking at "Sleeping Black Boy" is totally connected to "Shantytown" because "Shantytown" people are suffering there. The "Sleeping Black Boy", the small boy was also suffering in that poem. So there is a connection between.</p> <p>Researcher: Okay. You say the goal you wanted to achieve, you wanted them to be able to analyse the poem?</p> <p>Miss Goya: Yes and be able to relate it even to the outside world.</p> <p>Miss Goya: Because I love the fact that it takes the kids, it opens their minds. They learn. We no longer have History in our schools, so they learn about history in poetry. They get to know how to live in the outside world because most of the poems now that we're given by the Department are mostly based on the outside world, how a kid can survive outside.</p>

From the extract above, it is clear that Miss Goya anticipated her learners to develop open-mindedness and the ability to analyse poems. To analyse a poem is to break it down into "essential features or components" and examine it "in detail in order to discover meaning" (Scheffler, 2015, p. 176). For learners to be able to analyse a poem, they have to interact and build an understanding of the poem through meaning-making (Eddis 2012). However, Miss Goya's preparation to teach

one of the poems she taught indicates her uncertainty about how to teach learners to analyse a poem. Her lesson preparation, as shown in **Extract 4.14** below, does not speak to her object.

<p>Extract 4.14: Miss Goya’s lesson preparation for teaching “Shantytown”</p> <p>14/02/2018 <u>SHANTYTOWN</u> -Is a poor settlement it can be at the back of the town. -Poor living area below the normal standard of living -This Shantytown is Jabavu which is found in Soweto (JHB) -The author of this poem is Anonymous because it was written during apartheid time. <u>PRE-READING QUESTIONS</u> -What could you do, if you lived in Shantytown to make your environment as pleasant as possible? <u>DURING READING QUESTIONS</u> -Where Jabavu is situated? -What is repeated in the poem? <u>POST READING QUESTIONS</u> -Summarise what the ground is like in winter <u>CLASSWORK</u> VISTAS OF POEMS GRADE 11 PAGE 137</p>

According to Ferreira (2009), a literature teacher is a lifelong learner who has to read, study, and research about the texts before presenting them to the learners. For effective teaching of any text in the classroom, a teacher has to be well prepared. However, Miss Goya’s lesson preparation does not indicate well preparedness as it has no activities structured to develop learners’ ability to analyse the poem. In her object, Miss Goya does not mention the use of poems as tools to teach and develop English language skills; instead, she wants to use poetry to teach and replace history which is no longer part of the school curriculum. Miss Goya diverges from the policy because according to CAPS, the main reason for teaching literature, including poetry, is to develop learners’ sensitivity to “a special use of language that is more refined, literary, figurative, symbolic, and deeply meaningful” and to ensure that they give their personal, thoughtful, and honest interpretations and comments on the literature genre taught (South Africa. DBE, 2011, p. 16). In terms of CHAT, there is a quaternary contradiction that exists between poetry teaching as the central activity and history teaching as a neighbouring activity as Miss Goya uses poetry to teach history instead of English. This kind of teaching is not done in a way that advances critical and meaningful learning.

For Miss Goya, relating poems to the outside world taps into the learners’ ability to identify and understand the relationship between what is stated in the poem and their own living environment. As Ferreira (2009, p. 178) states, this is made possible by the fact that when learners come to a text, they bring their own “experiences, knowledge(s) and perceptions”. Learners display this ability as they are introduced to the poem “Shantytown”, as indicated in the extract below:

Extract 4.15: Miss Goya’s introduction of “Shantytown”	
1.	Miss Goya: Where do we find Soweto?
2.	Class: Gauteng.
3.	Miss Goya: Huh?
4.	Class: In Gauteng.
5.	Miss Goya: In Johannesburg. At least shame namhlanje, umngqush’unenze navibe. (<i>At least samp has made you energetic today</i>). Then, when you’re reading through the poem you will find that people who were living there were suffering. Then as they were suffering, then the poet decided to write this poem which is called “Shantytown” because he saw the suffering that was there during the time. Then ‘Shantytown’ is mentioned as a poor settlement that is normally found at the back of the town but in some instances, it is found far from town. Do we have Shantytown on Lusiki?
6.	Class: Yes
7.	Miss Goya: Which one?
8.	Class: Katilumla!
9.	Miss Goya: Katilumla!
	laughter

“Shantytown” was written to criticise and attack the apartheid system and to encourage change in South Africa during the time of apartheid. It presents a poverty-stricken area full of shacks, and a protest against poor living conditions. It is also a representation of the hardships experienced by people, and the hope for a better society (Scheffler, 2015). The fact that Miss Goya activated the learners’ background knowledge in **Utterance 5** is worth praising. This knowledge created in learners a picture of the life lived by the people in Jabavu, as described in the poem. However, she could have done more and brought a photograph like the one in **Figure 4.1** below. The inclusion of a relevant visual resource like this would have ensured the teacher’s use of multimodality that is suggested by Newfield and Maungedzo (2006). The visual resource would have opened up more possibilities for learners to visualise what the poem is about and participate actively (Murriss & Thompson, 2016). A photograph would show learners how a shanty town looks and activate their imagination, which would act as an essential base for meaning-making of the poem.

Figure 4.1: A shanty town in Soweto (Wel, 2005)

Learners can relate to the living environment presented in “Shantytown” because they live in rural areas and have experience of poverty and poor living conditions. Katilumla, as mentioned in **Utterance 8** and **9**, is an informal settlement very close to Lusikisiki town and similar to the one in **Figure 4.1** above. Activation of prior knowledge is an attempt to begin introducing critical literacy in this lesson because this poem is not taught in isolation of learners’ real lives and world. However, the teacher missed an opportunity to lead the discussion in this reality of poverty in the poem and to greater heights that would shift the lesson to the development of critical literacy. The learners would challenge the poem, looking at the information that has been included and excluded, by asking why the poet decided to foreground the poverty-stricken part of Johannesburg in his poem. What is there to learn from this text? Is it to encourage and glorify poverty? As responsible citizens, learners would be engaged in discussions that address this social issue and looks at what needs to be done to deal with poverty in Lusikisiki. This part of Miss Goya’s lesson failed to equip learners with “knowledge, skills and values necessary for self-fulfillment, and meaningful participation in society as citizens of a free country” (South Africa. DBE, 2011, p. 4).

The next extract shows what Miss Gule wanted to achieve at the end of her poetry lessons.

Extract 4.16: Miss Gule’s one-on-one post-lesson observation interview

Researcher: Okay. Now, let’s talk about the lessons you taught on ‘Captive’. What did you want to achieve in those lessons?

Miss Gule: Okay. Mhm... “Captive” was one of those poems that the meaning if you look at the title, the meaning was not easy to grasp. Now the first thing that I wanted to achieve I wanted to show them the meaning of freedom, how we take freedom for granted. And if you look at that poem, you will see that when the poet, that is, the persona was doing the comparison, was comparing even the ordinary chores that are done at home and meaning them to sound so interesting and so attractive because he has found himself being kept in the hospital. But at first, the learners were not able to see what is making this person feel so not free in the hospital until when he makes a comparison of a fly that is being trapped and when the learners were feeling like when you have a companion, a fly as a companion, really things are bad. Really, we have achieved what we wanted to achieve because the learners were able to see the freedom of the cows grazing, were able to see where the persona kept on repeating the word, ‘there’, ‘there now’, ‘there’ which is separating him from what is happening in the room and were able to see the value of the elder people in our lives where the elder people were there to reveal some knowledge, some stories from the past. So at the end of the poetry the learners were able to see that when your freedom is taken away from you, it is only then that you realise that it was nice to be free because you start to appreciate even those small things like the cows, like the children that are playing, like the elders that are sitting around the fire, as the voice of the people that you love back at home. So I can say I’ve achieved the outcomes because the learners were able to point out and to see those things.

Miss Gule states that her lessons aimed to unpack the theme of freedom and how people take freedom for granted, and she gives an interesting reflection on her lessons. Like Miss Goya, Miss Gule’s lesson preparation and the only preparation for her two lessons (**Extract 4.17**) does not speak to her object.

Extract 4.17: Miss Gule’s lesson preparation notes for teaching “Captive”

Captive

Happy Herdboys- alliteration
(Freedom)

Sun folded his wings- personification. Meaning the sun has set like a bird is resting, bird-bed.

Miss Gule’s lesson preparation notes are very short and indicate a few figures of speech to be taught in isolation. There are no structured activities to enable learners to make meaning of the poem taught or to identify the theme of freedom on their own. In her reflections in **Extract 4.16**, she uses a personal pronoun “we” to indicate that her plan was not to identify the theme on her own but she wanted to divide labour to ensure CHAT’s multivoicedness and involve learners. She believes that her learners were also playing a role in the identification and discussion of the theme of freedom. This is a powerful theme, especially if the teacher aimed at allowing learners to discover it on their own as it links to the apartheid era during which the poem was written. It would allow learners to have a word, using their prior knowledge of the apartheid regime. Ironically, as she states, Miss Gule is the one who wanted “to show” learners the theme of freedom. This is CHAT’s secondary contradiction between the subject and the use of tools to achieve the object. It

suggests that learners cannot actively identify this theme on their own but they need to be shown. In this case, the teacher does not act as a mediator of learning because as a mediator of learning, her role is to help learners make meaning and identify the theme on their own (Mbelani, 2014).

The following extract shows how Miss Gule takes the lead in identifying and making learners aware of the theme of freedom in the poem, as stipulated in her object.

Extract 4.18: Miss Gule's part of Lesson 2

1. **Miss Gule:** When the sun is shining upon the water, that reflection of the sun on the water glitters, neh? (*Right?*) That is, kuyamenyezela (*It's glittering*). In as much that when something glitters and it has the reflection of the sun, you cannot look at that, anikhe niyiqaphela? (*Hadn't notice it?*) If I can take a mirror and there is a sun and I do like that [*waves*], I put a mirror in front of your face and there is a reflection of the sun, you can't look at that, neh? It's like when it is very hot and the sun is shining upon the water, you cannot, your eyes cannot take that glitter because it is so shiny. Now it's like that to the hoe because the hoe is a shiny object. The reflection of the sun to the hoe and the reflection of the sun to the water glitters. Now, how is that attractive? What makes that to be attractive to this man?
Silence
2. **Miss Gule:** Because it symbolises freedom. It symbolises free movement. We know that the sun, it's not going to be the first time that the writer is using a reference to a sun. At the last stanza, he's going to refer to a sun and is going to use a metaphor there when he refers to a sun. It is because a sun it's from nature and whatever is coming from nature has got its own freedom. Now it's where we see that he is missing more of his freedom. It's where the writer is going back to feeling like kept, feeling like a captive, feeling like a prison because even the sun is free to do its own will. It's free to glitter if it wants to glitter on the water. Even the people in the village are free to do as they please. They can chant if they want to chant, they can do whatever they want to do. 'There now' [*line 19*] it's being repeated for the third time so it becomes more significant, it becomes more urgent, it becomes more urgent to us. [*Reads line 19*]. I want you to tell me the figure of speech there. [*Rereads line 19 and repeats 'happy herdboys'*]. It's a sound device. What type of a sound device is that?
3. **Class:** Alliteration.

Miss Gule taught figures of speech in Lesson 1 and it is good that she lets learners apply the previously gained knowledge in this lesson (**Utterance 2**). It can be noted that in the identification of the theme of freedom, learners make no contribution and they, therefore, do not present their own views. There is no collaboration and interaction between the teacher and learners in this lesson. According to Campbell (2016), collaboration could have ensured joint identification of the theme of freedom. It is Miss Gule who 'shows' learners how this theme is embedded in the poem. In **Utterance 3**, the class responds to Miss Gule's question and they are correct to state that the sound device used in the repetition of the consonant "h" in "happy herdboys" is alliteration. However, as she did in Lesson 1, Miss Gule does not challenge her learners to state the effect of the sound device used and she does not make them understand it. The repetition of the "h" sound mimics that of laughter, and this conveys the boys' light and happy mood.

“Captive” is a poem which is a “lament of a sick Xhosa mine-labourer in a compound hospital” and was written to present and criticise the lack of freedom (Walter, 2015, p. 77). Mine labourers from the rural areas were captive to their work as they needed money to send home for family survival. They had no choice but to better themselves as they lacked proper education and access to better jobs. Miss Gule’s learners have knowledge of rural life as they are living in the rural areas of Lusikisiki. They are also aware of the migrant mine labour system as some of their fathers were and are currently working in the mines. Eddis (2012) believes that it is important that learners give their own interpretation because one person’s interpretation of a poem is always different from someone else’s, or even from that of the poet. However, Miss Gule gives learners a singular interpretation of the poem and she puts them in a position where they have little option but to accept and regurgitate it. For example, in **Utterance 2**, Miss Gule states that the simile used in lines 17 and 18 (Their swinging hoes are like the glitter; of sunshine on water) symbolises freedom. Given a chance, learners would give another view or interpretation. They might state that in these lines, the poet uses a simile to compare the sharpness of the hoes to the sun’s reflection on water. This shows how women have prepared their tools for the day’s job. It also reflects the dedication of these women in ensuring that there is food on the table for their families. The speaker feels useless, frustrated and helpless on the hospital bed because, in the past, society expected men to be providers for their families. He now feels less of a man as the situation does not allow him to perform his duty as expected as he compares himself to a trapped wild bird which is prevented from flying in line 1 (As a wild bird caught in a slip-knot snare). The latter interpretation is evidence that in a poem, one line can mean many things for different readers (Eddis, 2012).

Applying Vygotsky’s theory to analyse how Miss Goya and Miss Gule teach poetry, it can be argued that learners bring knowledge to the classroom. As the MKO, each teacher should have recognised the ZPD and provided scaffolding to the learners by engaging them in poetry discussions to challenge their critical thinking. Critical thinking would enable learners to challenge the social issues evident in the poems taught. The discussions would enhance collaborative learning in a way that helps learners learn from each other. If learners were granted the opportunity to have both structured and unstructured discussions, they would build knowledge and understanding which would serve as a firm foundation for meaning-making. As evident above,

learners know their social context and the poems taught also represent social contexts which are a base for their production (Fairclough, 1989). Learners can relate to these social contexts but teachers do not provide an opportunity for them to link the existing with the new knowledge. This means that teachers divert from using constructivism, as identified by Bada (2015), as poetry teaching and learning approach within the socio-cultural theory as do not ensure that learners fit new knowledge to what they already. The lack of appropriate scaffolding constrains meaningful and critical teaching of poetry.

The teachers' lesson preparatory notes indicate the teachers' limited poetry understanding and teaching strategies, as well as their low interest or enthusiasm. This is one of the constraining factors which lead to teacher dominance in the analysis and meaning-making of poems taught.

4.3.2. Pedagogical practices to strengthen learners' poetry understanding

The following extracts show Miss Goya and Miss Gule being dominant in the division of labour in their activity systems.

Extract 4.19: Miss Goya's analysis of "A Sleeping Black Boy" (Serote, 1982)	
1.	Miss Goya: So, just by reading these 3 lines, you get to know that the speaker is trying to describe the terrible thing that he saw at that time. Meaning that it was something that not anyone can handle but he was so surprised because people seemed as if they don't care about the little boy. Is that clear?
2.	Class: Yes.
3.	Miss Goya: So, just by reading these first three lines, you can see that the poet here is describing a certain situation. As he is describing the boy, he is also describing the situation that the boy was in. Is that clear?
4.	Class: Yes.
5.	Miss Goya: So, the boy was in a very bad situation. Can we continue then? <i>[Reads line 4-5]</i> He was so dirty, so much that when you come from the distance, you would swear that there 12 was something that was rotten around but it was the little boy. Imagine umntu sekenuka (<i>imagine when a person has a bad odour</i>). So that was the smell from the boy. Meaning that he was not even trying to wash at the time. He was always there on the streets. Maybe eating rotten food, not washing. So, he was even smelling like rotten thing. So, when you come along, you would swear that there is a dustbin somewhere, only to find out that it was that little boy. This is so painful. <i>[Reads line 6-8]</i> Meaning that the small boy was very young. The only thing that kept him asleep was the throbbing footsteps along him. Meaning that when people were passing by, that's when he felt, "I can sleep now" because there was no one to sing a lullaby for him. So, iinyawo zabantu xa zidlula kungona zisthini? Zisithi, "Shhh!" (<i>As people pass, their feet stamp on the ground and these feet make the boy fall asleep</i>). So, that's how he spent his life. Meaning that he was used in to that life. You can imagine a little boy that wants sleeping there. Moss, umntwana omncinci akalali apho kukhw'ingxolo, neh? (<i>The baby cannot sleep where there is noise, right?</i>)
6.	Class: Yes

Extract 4.20: Miss Gule's analysis of "Captive" (Slater, 1947)

1. **Miss Gule:** It's a bird. Then we are being given a picture, we are given imagery, a picture of a bird and we know that a bird is very free. It can fly; it can sit down; it can go to the tree; it can go to the nest; it can go. It can do whatever, it's free. [Reads line 24]. What is he talking about? The sun here is setting. Now he is making a reference to the sun and ufanisa ilanga (*he compares the sun*), ureferisha (*he refers*) to a sun as a bird. We know that the bird is a symbol of freedom. It can fly away, it can go and rest to the nest and decide the following morning to wake up. Now the sun also has got a mind of its own. It comes up in the morning and it goes down at sunset. Now it's like a bird that decides that "it's the sunset now, I am going to go and rest in my nest". Now all these things are referring to what other things are doing, that is, ilife out there is happening while his is standing still on the hospital bed. Now nankuya ke esithi (*there he says*), [reads line 25]. Underline 'gaily' because 'gaily' is important here. Gaily means happily and this is not the first time that he attaches happiness to everything that people that are not in the hospital are doing back at home. He is saying now at sunset when other people when the sun has flew to its nest, eyifanisa nentaka esebenzis'imetaphor (*he compares it to the bird, using a metaphor*), others are gathering happily around the fire. What are they doing? They are happy. 'Around the crackling fires'. Even the sound that is made by the fire is a happy sound. It is crackling. Ukumbon'umlilo pha xa uformish'amalahle? (*Have you ever seen fire when it forms coal?*) That happy sound that is made by the fire and the fire is the symbol of what? Huh? A crackling fire, yes, what figure of speech is that?
2. **Class:** Onomatopoeia.
3. **Miss Gule:** Onomatopoeia. And a fire is a symbol of what? Huh? Why do we sit around the fire?
4. **Class:** To be warm.
5. **Miss Gule:** For warmth. Now the fire is symbolising warmth, love, being carefree. So sitting around the fire doing nothing is important to this person because it symbolises warmth, it symbolises love, it symbolises companionship, anything that is making him be happy. And those people, they have companionship on each other because they are gaily, happily sitting there. And you happily sit with people that you love sitting with, isn't it? And you happily sit, gaily sit where you like to sit at. You cannot happily sit at the shebeen if you are not a drinker. You cannot happily sit at church if you are not a church goer. You cannot gaily sit, uyayibona (*you see*)? At the club, if you are not a club goer. Do you get me?
6. **Class:** Yes.
7. **Miss Gule:** So it is important to him that they are sitting around the fire that is crackling, onomatopoeia, which shows that he's remembering home, the people at home, he's missing them. And he says there, [reads line 26]. What is the cud? Is there anyone who knows what a cud is? Come on. This is another reference to cows. This guy likes cows. The cows I love. This is another reference to cows. They are chewing the juicy cud. That is a metaphor because a person does not chew a cud. What is a cud? A cud kukwetyisa (*cud chewing*). You all know that a cow at night will bring out all the food because a cow has got two stomachs. Then the cow, during the day, will eat the grass that this person is talking about and then put in another stomach. And at night will let the food to come up and will chew and it becomes juicy xa ibuya (*when it comes up again*) because ibidibene namathe neziny'izinto (*because it had been mixed with saliva and other things*). Then xa ibuya izaba juicy ke ngoku (*Now, it will be juicy when it comes up again*) when it comes up again it will and the cow is going chew and then ikuginye kubheke kwistomach sesibini (*it will swallow it to the second stomach*) for digestion, neh (*right*)? That is free education for you. Ayina reference ingako apha (*it does not have much reference here*) but I wanted to give you that background information. Now, why has he used this information here? Why has he used this information of a juicy cud? Because he's talking about stories that are told by these people. The people, like the cow he loves, these are the people he loves. So they are sitting down around the fire and they are telling each other things that happened during the day, like the cows that are bringing up the food that they have chewed during the day. Now it is a time for them to tell each other what happened to them. I have got a picture here. I have got a picture of young girls telling the boys, the happy herd boys the stories that happened in the field when they were hoeing and chanting. I have got a picture here, of the herd boys telling the girls about what happened when they were mimicking the cows in the field, what the cows were doing when they were browsing; the cows that were fighting there. They are busy telling each other, they are bringing up that juicy cud. I've got a picture here, of women talking to the fathers or to the husbands, telling them stories of what happened in the veld when they were hoeing, of husbands telling them the stories. Then there, there is a line there that is saying [reads line 27]. As I was telling you the picture that I have of other people, there are greybeards here that he mentions. What do you think the greybeards are? Greybeards. Huh? Beards, intshebe (*beard*). Yes.
8. **Odumo:** The elders.

The above extracts indicate that the teachers' teaching method comes about as a result of the view that learners are passive recipients of knowledge, which in this case, is the meaning of the poems taught. Throughout the poetry lessons conducted by both Miss Goya and Miss Gule, the teachers' interpretation of the poems is taken as the only valid one. As a result, there is no multivoicedness because the learners' voices are not privileged but silenced. This confirms what Alexander (1997, p. 83) states, that during poetry teaching and learning, "self-expression, interpretation, and personal fulfilment are seen as virtually impossible when the readers' goal is the dispassionate memorization and regurgitation of others' ideas". Many voices would bring about a dialogue of agreements and disagreements which are a foundation for a democratic society. Learners chorus "yes", and this means that they are expected to share the opinion of the teachers rather than discovering their own meaning through interacting with the poems. The teachers' approach is not "an active and critical approach to learning", but it promotes "rote and uncritical learning of given truths" (South Africa. DBE, 2011, p. 4). This is a primary contradiction that occurs within the elements of CHAT (the subject and the tools). As Mbelani (2014, p. 95) noted, "the concept of the teacher pouring supposedly authoritative information into learners' minds runs contrary to the vision of the curriculum". Miss Goya and Miss Gule's classrooms are a typical example of traditional classrooms where the teachers speak before the learners who are silent listeners with nothing to do other than absorbing what is brought by the teacher, regardless of whether they understand it or not (Dutta, 2001). For example, in **Extract 4.20, Utterance 7**, Miss Gule tells learners about the concept of chewing the cud and she states that a cow has two stomachs. This is incorrect and misleading because a cow has four stomachs but learners do not challenge it because they take the teacher as a reliable source of information. It is highly possible that learners will use this incorrect information in future, especially if they do not get a chance to be exposed to Agricultural Sciences where the concept of chewing the cud by the ruminant animals is discussed in detail. Learners do not ask any question even if they do not understand and this seems to be the learning culture to which they are accustomed.

A close observation of **Extracts 4.19** and **4.20** reveals that Miss Goya and Miss Gule do not give learners a chance to analyse the poems taught, instead they spoon feed them. They do not give learners the freedom "to explore and derive personal meaning from poetry" (Perfect, 1999, p. 732).

Miss Goya and Miss Gule's analysis and teaching of the poems show that they do not guide and coach learners to take an exciting journey to reach the poems and make sense of the layers of meaning (Dutta, 2001). In applying Dutta's (2001) model of poetry learning, it becomes evident that both Miss Goya and Miss Gule are the ones who peel back the layers of meaning on their own. The approach they use is partly learning centred as learners learn about the figures of speech and the content of all the poems taught. However, instead of guiding and coaching learners towards meaning making, Miss Goya and Miss Gule play a dominant role. They do not encourage spontaneous and unplanned learner engagement as learners do not make meaning of the poems taught independently. Both extracts reveal teachers unpacking the poems and imposing the meaning instead of allowing learners to find the meaning on their own with their assistance. The support that the teachers give to the learners is only that which allows learners to internalise the teachers' interpretations. The teachers' stated and implied rules in the process constrain the meaning-making of poems as learners only do what the teachers say or imply. The teaching approach used by both Miss Goya and Miss Gule is highly teacher-centred and it constrains meaningful and critical poetry learning.

Reflecting on her lessons, Miss Gule supports the above finding as she agrees that her teaching does not encourage full learner involvement. In the following extract, she states that she did not do enough to enable learners to build their own understanding independently.

Extract 4.21: Miss Gule realises the teacher-centeredness of her poetry lessons
<ol style="list-style-type: none">1. RESEARCHER: Okay. So if you were to teach the same poetry lessons again, what would you do differently to improve their (learners') meaningful and critical learning?2. Miss Gule: I think I would, the next time I would let them read it first and try to find out on their own, maybe without my assistance because I could tell when I was teaching them that they are really matured. They can do this. So I will no longer baby-sit them more as I did because I was a little bit intervening now and then. I will let them try and do it themselves, find those things that make them be able to unpack the poetry and then intervene later. But it was a good lesson because even though I was guiding them, they were able to come up and answer and solve the problems themselves.

The extract below provides evidence that as long as teachers' pedagogical practices do not expose learners to their own meaning-making, poetry will continue to be a challenge.

Extract 4.22: Miss Gule's learners are challenged by poetry

1. **Researcher:** So, what challenges do you face with poetry learning?
2. **Buli:** Analysing it, ma'am.
3. **Researcher:** Analysing a poem is a challenge?
4. **Buli:** Yes ma'am.
5. **Odumo:** Some words, teacher, are even hard to pronounce them.
6. **Researcher:** Some words are hard to pronounce?
7. **Odumo:** Yes ma'am.
8. **Researcher:** Okay. Let alone understanding them, it starts with pronouncing them?
9. **Odumo:** Yes teacher.

As shown in **Utterance 3**, learners have a clear understanding of what is meant by poem analysis. They are aware that poetry has not been taught in a way that enables them to such analysis. This means there is a big disparity between how the teachers teach and how the learners want to learn poetry. In the discussion presented in the extract below, learners feel that in order to maximise their understanding of poetry, teachers should consider group work.

Extract 4.23: The importance of group work

1. **Researcher:** Okay. Alright. No, I get you. Any other addition to what has been said? So with our class and the lessons that we have, so in a nutshell, what do you say could have been done in order to maximise your understanding? You have shared your experiences, and I like it. They are very good. So what do you think in this class, in the class that we were and with the lessons that we were taught, so what do you say could have been done to maximise everybody's understanding?
2. **Noli:** Ngokuthi senze iigroup (*by forming groups*).
3. **Researcher:** Forming groups so that you discuss in groups?
4. **Noli:** Yes miss, ukwenzela simana sibuzana imibuzo xa ungava kakuhle (*so that we may ask each other where we do not understand*).
5. **Fana:** And xa kuform igroup ma'am, kungabi yigroup ethile okanye igroup enoMomelezi, ndithi mna "Hayi igroup enoMomelezi, vele ndiyamazi uMomelezi ukuba is a top learner". So kufuneka sharing kahle, sisherishe into esiyiphetheyo for ukuba, nokuba thina or mna but sixubane. (*And when we form groups, we do not have to put top learners in one group but we need to mix so that we share what we have and understand*).
6. **Researcher:** A mixed group? Not a group of top learners only?
7. **Fana:** Ja, so ke (*Yes, so that*) for the others, it will make them easier to understand the poems although it's hard okanye (*or*) they are scared of uMiss because uMiss is like that. So when they are scared, when you are forming groups, you should form the groups with mixed learners because some learners, their mind are fast, so they can understand it.

Noli's **Utterance 4** shows that she believes that working in groups would allow learners to freely help each other strengthen their poetry understanding. What she says is in line with what is stated by Sithamparam (2001) that group work is effective in ensuring that learners express their views and share ideas in a non-intimidating atmosphere. The suggestion made by Fana in **Utterance 5** on the group composition would allow learners to challenge and encourage each other to participate more. It also indicates the lack of power differential when learners speak to one another and shows that when learners are required to address the teacher, there is an unequal power

relationship which constrains adequate engagement, and therefore adequate engagement with poetry. Lumko's **Utterance 8** agrees with Lewis (2017) that scaffolding would also occur as some learners in the groups could possibly act as more knowledgeable peers to support and boost the understanding of others. However, the teachers in both classrooms did not consider putting learners into groups for joint meaning making as they are not aware of what the learners are capable of.

In her reflection on her lessons (**Extract 4.24**), Miss Goya is also of the view that group work is the best way to ensure active poetry learning.

Extract 4.24: Ensuring learner active participation

[Miss Goya mentioned that learners are afraid of poetry]

1. **Researcher:** Okay. Now that you're talking about the fact that learners are afraid of poetry, what do you think makes or causes that fear and anxiety in learners? And what do you think can be done to rectify that?
2. **Miss Goya:** I think the learners are always afraid of poetry because they don't always get a clear understanding when it comes to poetry. Even some of the teachers are afraid of poetry. So, if you go to class with that attitude of being afraid of poetry, you won't be able to teach it in class properly. And, one other thing, some learners think that when it comes to poetry, you should always be someone who's got an open mind when it comes to the language. But poetry is not like that. Poetry is about what you think, you personally think, you personally feel. So I think if the teachers want to rectify that mistake, maybe they can try mostly to teach them the figures of speech. Fine, they know the figures of speech, but when you notice a figure of speech used in a poem, you need to tell them that it's not just there as a personification, it's there to rectify something. It is clarifying something. So they do not just have to know that line two is a simile, line three is a metaphor, line four is a personification, they need to know why the author decided to use this personification. So it starts with the figures of speech. And teachers need to also tell the learners that a poem is always about a figurative language because a figurative language gives you the visual clue of the author's feeling, gives you the visual clue of the author's mind. So that's why you always find the figures of speech in the poem.
3. **Researcher:** So, let's say if you were to teach the same poetry lessons again, what would you do differently to improve the meaningful and critical teaching of poetry? If you were to be given a chance to teach those lessons again, the same lessons.
4. **Miss Goya:** I think I would let them analyse the poem.
5. **Researcher:** On their own?
6. **Miss Goya:** On their own. Then when they think they are done with the poem, we start again analysing the poem. Then I give them what I think. That way they will have those 'WOW', 'YOH!' and everything. So they will start reacting that it's not as what we thought because in some instances they can write a poem then they find out that it was not as they thought it is. Because whenever you're answering a question to poetry, you always think that you're correct. No one ever thinks that they are wrong up until they get their scripts back. So I think I would let them analyse the poem on their own, I listen to them. Then when they are done analysing the poem, we start analysing the poem again.
7. **Researcher:** So how would you do that? Allowing them to analyse the poem on their own. How would you go about ensuring that that happens?
8. **Miss Goya:** I think the best way is to group them. If the poem consists of ten lines, you give them two lines, two lines, two lines. Then they report to the class. Then they will have that debate in class. That makes them learn more about analysing the poem they won't have the same answers. You can give two lines to each group, then maybe you give each topic in, each line in two groups, two different groups. That way there you'll have that debate because you'll get different answers. They will give different emotion concerning the lines you have given. They will analyse the same lines but they will give different answers. Then as they continue debating the poem, they acquire more knowledge concerning the poem.

In **Utterance 2**, Miss Goya states that poetry often makes learners scared and anxious, and she believes that the reason for that is the lack of poetry understanding. She shares brilliant ideas that could help curb the poetry challenge experienced by both teachers and learners. First, she knows that poetry teaching should allow learners to give their own thoughts and feelings. Secondly, she mentions the importance of teaching learners the figures of speech used in the poems. Interestingly, she emphasises that letting learners identify the figures of speech, as seen in Miss Gule's Lesson 1, is not enough. She believes that learners need to be taught to reflect on the effect and appropriateness of the figures of speech and how they link to the overall meaning of the poem. She believes that group work can help learners engage with the poems more in order to strengthen their understanding (**Utterance 8**). Ironically, none of these interesting points was applied in her lessons and this means that her own belief and opinion contradict her practice. This confirms Cubukcu's (2010) belief that poetry teachers are aware that poetry has more to offer but they experience difficulty in ensuring that it develops the skills it should develop in learners.

The learners' passiveness resulted in some learners in Miss Goya's class falling asleep.

Extract 4.25: Some learners sleep during Miss Goya's poetry lessons

Miss Goya: *[As she notices one learner sleeping during one of her lessons]. Awulalanga ntombi, uyasiqhayisela (The way you are sleeping, it is as if you are boasting about it).*

To respond to a question that may linger in one's mind about why some learners sleep during Miss Goya's poetry lessons, learners were in a position to shed light on this. During a discussion and a follow up to what had been observed, learners stated that they take such lessons as boring story-telling sessions. This is because of the way such lessons are structured and taught as they do not challenge the learners' meaning making and critical thinking abilities but encourage passiveness.

Extract 4.26: Why learners sleep during the poetry lessons

1. **Researcher:** Okay, I get you. There is something that you've mentioned, to say poetry and short stories, their lessons are boring and there are some learners who just sleep. What do you think causes that?
2. **Nonopha:** Most of them.
3. **Researcher:** Most of them? So what do you think causes that?
4. **Nonopha:** Miss, njengoba apha kusezilalini ke vele nathi sisazi, thina siundertanda ukuba umntu xa ekubalisel'ibali ukubalisela ukuba okanye ziintsoni, so uy'ulala the more ethetha uyozele, the more ebalisa uy'ulala wena. So that's the thing, thina sikhule ngokuba umntu xa ekubalisela yiyona nto i... *(Miss, as we are living in the rural areas as we know, we understand that when a person tells you a story or a myth, the more the person speaks, your sleep is highly stimulated. That is how we grew up, we were raised in knowing that when a person tells a story, it is when you...)*
5. **Researcher:** So when the teacher is teaching and you are not doing anything, you feel like the teacher is telling you a certain kind of a story and then you feel sleepy?
6. **Nonopha:** Yeah.

Extract 4.26 confirms that “there is nothing to be gained from teaching literature in a formulaic, mechanistic way where learners do not have the opportunity to approach and respond to texts in thoughtful or creative ways” (Ferreira, 2009, p. 192).

4.3.3. Poetry reading

Poetry reading by learners is not encouraged in both Miss Goya and Miss Gule’s classroom and this is a constraining factor. Miss Goya, as shown in the extract below believes in the importance of poetry reading in class. She believes that lack of poetry reading is one of the factors that constrain meaningful and critical poetry teaching and learning.

Extract 4.27: The importance of poetry reading
<ol style="list-style-type: none">1. Researcher: Okay. Can you comment on the factors that constrain the meaningful and critical teaching of poetry in the classroom? Are there any factors that constrain that meaningful and critical teaching of poetry?2. Miss Goya: Yes.3. Researcher: What are those? Can you share?4. Miss Goya: I think there is a lot. [<i>laughs</i>] When you’re teaching poetry, the first thing that you have to do when you have to read the poem in class, make sure that the person who is reading the poem will read the poem as it is written. If you struggle to find that kind of a learner, you rather read the poem on your own. Even if they read it, you also have to read it because a learner might not know that I have to slow my tone, I have to make my tone to be much louder when it comes to this line. So that’s how you make a poem to be meaningful in class, I think, because the tone is the poem, the rhyme is the poem. So if they get the tone, they will get the meaning without you explaining.

Miss Goya concurs with Hughes (2007) when stating that in poetry, meaning comes from the way it sounds. Poetry has its own historicity in terms of CHAT. Originally, poems were written to be performed and people would gather together and listen to poems’ recitation (Brown, 1995). According to Brown (1995, p. 3), although it has now been excluded and suppressed in favour of printed text, oral poetry and performance have existed as the significant features for South African society since “the development of the first human communities on the subcontinent”. Miss Goya’s **Utterance 4** suggests that poetry is actually an oral tradition and it cannot be read without expression to enhance meaning. However, during her lessons, only one learner read the poems aloud. This means that her lessons missed an opportunity to expose other learners to poetry reading. When learners are not exposed to poetry reading, they cannot develop into code breakers (Freebody & Luke, 1990). Lack of reading prevents them from becoming independent readers and text participants who read to understand and search for meaning by linking their prior knowledge

and personal experiences with the content of the poems. Learners who have the poem in front of them are reading passively without understanding. They do not become text analysts as they are not given freedom to analyse, and an opportunity to interact with the poems, looking at how they are structured, the way language is used, and the depth of the message or social issues shared by the poets. As a result, they cannot understand that texts can be used in different ways, and cannot develop, write and use their own poems as text users. Lack of exposure to poetry reading in class hinders the development of literacy in learners.

In Miss Gule's classroom, all learners jointly read a poem aloud, chorusing every word. However, Sithamparam (2001) argues that the pronunciation of the words in a poem cannot be called poetry reading and it cannot ensure a deep understanding of the poem read. As a result, during the focus group discussion (**Extract 4.28**) with Miss Gule's learners, it transpired that learners do not read poems for understanding but they do as instructed by the teacher.

Extract 4.28: The importance of in-depth poetry reading

1. **Researcher:** Okay. Do you understand poems when reading them on your own? When you're reading the poems on your own, do you understand them?
2. **Group:** No.
3. **Buli:** Not really.
4. **Researcher:** What causes that? If I may ask.
5. **Buli:** There are strong words ma'am that you won't understand on your own, even if you read it on a dictionary, it will, maybe it will give you an unclear meaning ma'am. So you got to find a person who can assist you, but it's hard ma'am.
6. **Researcher:** It's hard to understand them when you read them on your own?
7. **Group:** Yes ma'am.
8. **Researcher:** So you need the teacher?
9. **Group:** Yes ma'am.

As Buli states in **Utterance 5**, understanding poetry becomes a challenge, especially if learners are not exposed to in-depth poetry reading. Learners become so dependent on the teacher being the main knower and meaning maker. If learners were given a chance to engage in reading that seeks depth, they would be involved in a profound engagement with the poem because knowing where emphasis and expression go relies on a profound understanding of the poem. The close examination of the poems would enable learners to explain and interpret the poems and give their personal responses based on their deep understanding. In a nutshell, learners in the two observed classrooms do not read, create, view, and discuss the texts taught and this constrains their meaningful and critical learning of poetry.

4.3.4. Limited poetry teaching and learning resources

Both schools try to ensure that poetry teaching and learning take place. This is done by, among other things, providing both the teacher and learners with the available poetry anthology and English periods on the school timetable. The tangible tools used by the teacher are the teacher's lesson preparatory notes, chalk, chalkboard, two poems (for Miss Goya), and one poem (for Miss Gule), and questions beneath each poem. Each teacher has the poetry anthology from which the poems are taken but the majority of learners in the classrooms do not have such books. The laptops and projectors are some of the Information Communication Technology (ICT) tools (Sahni, 2016) available in both schools but they are not used in poetry teaching and learning. This may be due to the teachers' lack of ICT skills or overreliance on the traditional way of poetry teaching. The use of these ICT tools would assist teachers by ensuring that poetry increases the learners' motivation levels as Perfect (1999), Aladini et al. (2011), Cubukcu (2010), and Duthie and Zimet (1992) suggest. They would supplement the teachers' daily poetry teaching and keep learners interested in poetry learning. The teachers would put poetry on screen, show learners the poet's image and other images related to the poems taught, and play the poets' voices or videos while they recite their poems (Jain 2012).

As shown through Miss Goya's utterance in the extract below, learners are listening to what is being said without a point of reference.

<p>Extract 4.29: Limited poetry teaching and learning resources (Miss Goya's classroom)</p> <p>Miss Goya: [<i>Noticing learners who do not have the anthology</i>] Oko sifunda aninancwadi? Hayi nina inoba ngale two days senicing'uba ndiyanoyika. Anicingel'uba ndiyanoyika? Iphi incwadi yam? Masiyiyeke, masiyiyeke. (<i>We have been reading and all along you had no book? I think in these two days you already think I'm scared of you. Don't you think I'm scared of you? Where is my book? Let's leave it, let's leave it.</i>)</p>
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In the extract, the teacher does not ask, "Where are my books?" but she asks, "Where is my book?" This suggests that learners share the poetry anthology and that there are limited resources to teach poetry in the school.

In addition, Miss Gule's classroom faces the same challenge. Learners do not have enough books to refer to when poetry is taught and this limits their exposure to the poems taught.

Extract 4.30: Limited poetry teaching and learning resources (Miss Gule's classroom)

1. **Researcher:** Okay. How often do you read poetry?
2. **Group:** Not much.
3. **Researcher:** Not much?
4. **Group:** Yes, miss.
5. **Researcher:** Why?
6. **Buli:** Because ma'am, there are few books that are containing the poets.
7. **Researcher:** There are few books?
8. **Buli:** Yes ma'am. So it's hard to find them. You just read a poem where you see it.
9. **Researcher:** What about the books that you're using in class?
10. **Zuki:** We use books to read in class the stories, short stories, not the poetry.
11. **Researcher:** You don't have poetry books?
12. **Group:** We do.
13. **Zuki:** We do have but they are not enough to satisfy us.
14. **Researcher:** Oh, okay. So how do you cope with that? If the books are not enough, how do you go about learning poetry?
15. **Buli:** Ma'am when, like ma'am at home, when you find a book that has, a poem book ma'am, you just get to it ma'am and read it.
16. **Researcher:** Okay. Do you have poetry anthology, the book that has the poems that you do for this year?
17. **Group:** (Showing uncertainty). No.
18. **Researcher:** So when poetry is taught, when a certain poem is taught in the class, how do you get to read it? Where do you see it?
19. **Buli:** We're given photocopies ma'am.
20. **Luvo:** The teacher used to photocopy for us.
21. **Researcher:** You are given copies?
22. **Group:** Yes.

In the 2016 PIRLS report, Howie et al. (2017) mention the inadequacy of resources as one of the factors associated with low literacy development. As is observed by Howie et al. (2017), it is true that under-resourced schools hamper effective reading because, in both classrooms, some learners cannot see or read the poems to acquire and use information shared by poets. These learners come from poor homes and will continue to be disadvantaged as their parents possibly cannot afford to provide resources for them when the school fails to do so. The scarcity of resources potentially constrains teaching and learning of poetry because it is difficult for learners to analyse and make meaning of the poems they cannot see or read. The inadequate resources in these Section 21 beneficiary schools contradict the freedom charter which states that education is for all, and the promise of the government to provide. Learning and Teaching Support Material (LTSM) distribution and retrieval is a problem in these schools. As a result, the schools do not meet the requirements to offer FAL as a subject because “each learner should have an approved language textbook, any two of the approved or prescribed literary genres, a dictionary, media material: a collection of newspapers and magazines and an access to reading material in class, school and

public library for extensive reading” (South Africa. DBE, 2011, p. 18). Contrary to this, learners in both schools have no other way of getting information except the teachers because the schools have no library and there are no additional reading materials that are available.

The multi-modal approach suggested by Newfield and Maungedzo (2006) could have worked with the groups of learners in School A and B to solve limited resources. This approach shows that teachers do not need many and unreachable resources to bring poetry to life in the classroom, but they only need an effective approach to poetry teaching. According to Newfield and Maungedzo (2006, p. 73), poetry meaning making “takes place in a range of modes, such as the visual, actional, sonic and gestural as well as in the verbal, and in the multimodal integration of a range of modes”. They believe that meaningful and critical teaching of poetry does not even need the anthology that is in short supply in Miss Goya and Miss Gule’s schools; instead, it needs the teachers’ creativity and thoughtfulness in using the available resources.

The limited poetry teaching resources force the teachers to teach with the purpose of ensuring that learners are at least able to answer the examination questions. This is evident through other statements used and implications made by the teachers. In the extract below, it is evident that Miss Goya teaches learners for examination purposes rather than understanding and application of the knowledge gained.

Extract 4.31: Part of Miss Goya’s Lesson 2

[Learners were required to write responses to questions from the poetry anthology and at the end of “Shantytown”]

- 1. Miss Goya:** The question is saying, “Quote from the poem”. It’s not saying explain from the poem. It’s saying, “Quote”. I didn’t see anything in this poem which is saying, “the, because”. I didn’t see anything like that here. So the instruction is not telling you to explain. It’s not telling you to use your own words. It is saying, “Quote”. Meaning that you take it from the poem. You need to learn how to read the instructions and listen to the question. The keyword in the question is ‘quote’. I said to you whenever you’re answering a question; listen onto the keyword of the question, the instructing word of the question. Then you will know how to answer the question. *[Continues to check the learners’ written responses]*. What do we do when we’re doing a quotation? It seems as if you all doing the same mistake. What do we do when we’re quoting?
- 2. Class:** We use quotation marks.
- 3. Miss Goya:** We use quotation marks. Then kutheni ningazenzi? Kufuneka ndide ndifike nditsho ndithi, “Write quotation marks, write quotation marks? Nibuze ke ukuba nifelishe kanjani. Nasephepheni umntu ufelisha kanje. Lento endiyithethayo yile uqhubeka nayo! *(Then why don’t you put them? Do I have to always tell you to put quotation marks? You wonder how you fail. Even in the examinations, this is how one fails. What I tell you is what you continue doing!)*.

Utterance 3 is an indication that Miss Goya wants her learners to master the answering of the examination questions rather than showing their understanding of the poem on which the questions are set. Theorists claim that this is a washback effect of teaching where teaching is done to meet examination requirements without advancing knowledge and criticality, or a love for the subject. Washback is the “term used to express the effects of examination or testing on the process of teaching and learning” (Ahmad & Rao, 2012, p. 11). Examination washback has a negative impact on teaching and learning because it focuses on the teachers’ of teaching only on what is to be tested or examined. Such teaching only prepares the learners for examinations and as a result, “learners may not be able to learn real-life knowledge, but instead, learn distinct points of knowledge that are tested” (Pan, 2009, p. 261). What seems to be important for Miss Goya is for learners to strictly follow the rules of the question and not divert from providing accurate responses as required in the examinations. Washback is the extent to which an examination influences both teachers and learners (Moodley, 2015), and Miss Goya is influenced to teach in a way that develops only the skills that are being tested and this also influences the learners to ensure that their focus of understanding is on such skills. She also uses the threat of failure to ensure their cooperation. However, the limited availability of the poetry anthology makes it impossible for learners to answer questions that need them to quote from the text.

In her response on the object of her lessons and as discussed earlier, Miss Gule also wanted her learners to memorise the theme of freedom. In doing this, she was preparing them for a particular question that would require them to state the theme embedded in the poem. Ironically, teachers prepare learners for examination questions, but learners still feel unprepared. This is because they are required to memorise, not engage. This taxes the memory and undermines learners’ ability to develop as critical and independent thinkers.

Extract 4.32: Questions are still a challenge (Miss Goya’s class)
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Nonopha: And what we don’t like about poetry is that it has the hardest questions ever. Like, you can read the poem and understand it but when you get to the questions, it’s harder to analyse the poetry when you are on questions.
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Extract 4.33: Questions are still a challenge (Miss Gule's class)

1. **Researcher:** Okay. Alright. Is there anything that you do not like about poetry?
2. **Buli:** Yes ma'am.
3. **Researcher:** What is it?
4. **Zuki:** When it comes to questions. They are disturbing ma'am, whenever you try to read the poem but you can't understand what the poem it's, where the poem is taking you. They are very tricky questions.
5. **Researcher:** The questions are tricky?
6. **Group:** Yes ma'am.
7. **Odumo:** Sometimes teacher it's hard to understand the poem.
8. **Researcher:** When you are reading it?
9. **Luvo:** Because when you read it, ma'am, there is a lot of vocabs ma'am. So you don't get to the poet when you're reading it. You don't get the point what that's mean.
10. **Researcher:** And I think that's what we said it's a hidden meaning?
11. **Luvo:** Yes ma'am.
12. **Researcher:** Okay. (*To Lulo*). You wanted to say something.
13. **Lulo:** And Miss, the figures of speech, we don't understand their meanings.

As discussed earlier, one of the things that contribute to the learners' negative attitude towards poetry, as evident in what Nonopha says (**Extract 4.32**), is the difficulty of the questions posed during learner assessment. Nonopha's opinion indicates that learners distinguish between reading the poem and being assessed on it. This distinction signals that assessment and "reading and understanding" are separate in the learners' minds and this runs contrary to what the curriculum requires. There is clearly a breakdown in communication because that is all poetry is supposed to support. However, what Nonopha says means that assessment develops learners' negative attitude towards poetry and it is one of the factors that disable rather than enable meaningful poetry teaching and learning.

Just like Miss Goya's learners, Miss Gule's (**Extract 4.33**) are also challenged by the questions which aim to assess their understanding. They view such questions as confusing and tricky. In terms of CHAT theory, this is the primary contradiction that occurs between the subject and the tools. The challenging questions (tools) used by the teacher (subject) do not strengthen the learners' understanding of poetry, as Odumo (in **Utterance 7**) confirms. In addition, Miss Gule's Lesson 1 focused on figures of speech but due to the way she taught this element of poetry, Lulo states that he does not understand the figure of speech (**Utterance 13**). Learners show that lack of poetry understanding causes frustration, fear and anxiety which lead to a negative attitude towards poetry and poetry learning. Poetry teaching does not speak to the assessment or preparing learners for the assessment, and this might lead directly to a lack of enthusiasm for poetry.

In the extract below, Miss Gule presents the teaching time as one of the factors which she believes challenges teachers and constrains critical and meaningful poetry teaching and learning.

Extract 4.34: Poetry teaching time is a constraining factor

Miss Gule: One of the things that is a constraint is that it's when we just have time that is set aside for poetry and we only concentrate on the prescribed poetry. I think poetry should be incorporated in their everyday lives, that is, in all of their syllabus so that they do not take the poetry as this big scary thing. So I think it's one of the constraints and the fact that even the teachers, they tend to be sort of reluctant in introducing poetry. That's what makes them stick to only the prescribed poetry. So it makes the learners not to appreciate it, to take it as something that is scary.

Miss Gule claims that time constraints for syllabus coverage force teachers to concentrate and teach only the poems prescribed by the department for each grade. Contrary to what Miss Gule is saying the ATP (**Figure 2.1**) has no time strictly set aside to teach poetry or any other literary genre because literature is not to be taught in isolation but it has to be incorporated in developing other language skills.

4.4. Conclusion

In this chapter, the collected data was analysed and the findings reveal that teachers have some knowledge of what should be done to ensure meaningful and critical poetry teaching, but the right practice eludes them. The teachers' and learners' understanding of poetry has some gaps which hinder the capacity of poetry teaching and learning to be something that equips learners in numerous language learning areas. Their low level of enthusiasm and negative attitude towards poetry affect poetry teaching and learning. The pedagogical practices that are currently used by teachers do not equip learners with meaning-making skills to foster poetry understanding. Poetry teaching is syllabus bound and has no depth to develop critical literacy in learners. Teachers use a teacher-centred approach which acts as a banking system to deposit their own meaning that learners have to take out during examinations. There is a lack of appropriate scaffolding given to the learners and learners do not make meaning of the poems taught but they depend entirely on the teachers' own meaning and interpretation. There are limited resources for poetry teaching but teachers do not make any means to improvise and make effective use of the available resources. The teachers' use of the traditional chalk and chalkboard way of teaching as opposed to the multi-modal pedagogy suggested by Newfield and Maungedzo (2006) is another constraining factor.

CHAPTER 5: SYNTHESIS OF FINDINGS AND CONCLUSION

5.1. Introduction

This chapter provides a discussion and synthesis of the key findings that were evident during data analysis. It will address the research questions which aimed to find the teachers' and learners' attitudes and understanding of poetry, as well as the effect of the teachers' current pedagogical practices on poetry teaching and learning. It will also highlight contradictions that were evident during poetry teaching and learning, reflect on what I have learnt throughout the research journey, suggest recommendations and provide suggestions for future research.

5.2. Responding to the first research question

- What are the teachers' and learners' understanding of and attitudes towards poetry?

A key finding of this research is that both teachers and learners have limited understanding of poetry. Teachers have a limited grasp of what and how to teach in poetry classrooms. When poetry is taught, learners take poetry as it comes because they are not sure what they need to learn. Teachers think and believe that they are confident, enthusiastic and have a positive attitude towards poetry. However, from the observed lessons, such attitudes are not apparent. In their verbal responses, learners are not sure whether they like or do not like poetry. The way they learn poetry and their poor performance in examinations show that they do not like it.

5.2.1. Teachers' understanding of poetry

Teachers understand some elements of poetry and consider poetry to be a tool to teach some aspects of English language such as figures of speech and to develop vocabulary. They also believe that poetry is an ideal way to share feelings and this belief enables them to teach and expose learners to what happens in the world. Their understanding is good but it is shallow and not enough to ensure critical and meaningful poetry teaching. It is limited in the sense that they do not understand that poetry can be used to teach English as a language and to equip learners with all the language skills stipulated in the CAPS document. They do not strengthen the development of critical literacy in learners.

5.2.2. Learners' understanding of poetry

Although some learners were not sure of their understanding of poetry, it was observed that some learners' understanding of poetry reflects in-depth engagement and the potential for more of the same, although it too is limited. Learners understand poetry as the expression of feelings and a reflection of life through writing. The learners' understanding is due to the fact "almost every child comes to school having had some experience with poetry", because poetry "has been part of a child's life since birth" (Perfect, 1999, p. 728). As result, learners bring a rich foundation to school which can potentially ensure effective and enjoyable poetry learning and understanding if it strengthened and developed further.

5.2.3. Teachers' attitudes towards poetry

Teachers have a strong belief that poetry is one of the genres that they enjoy teaching. It was observed however that during the poetry teaching and learning process in the classroom such enjoyment was not there. The analysis of their lesson preparation and observed lessons revealed that teachers have a negative attitude towards poetry. They are not confident; they have limited enthusiasm and do not have a love for poetry and poetry teaching. If they had a positive attitude, it would have encouraged them to be inquisitive and develop more poetry knowledge and teaching strategies.

5.2.4. Learners' attitudes towards poetry

Few learners like poetry and are passionate about it. However, there are a number of reasons for this (shared and observed). The teachers' own negative attitudes towards poetry affect those of learners because for learners to be motivated and willing to learn poetry, they need to see the love for poetry from the teacher (Sithamparam, 2001). The teacher-centred approach to poetry teaching makes learners unsure of the role to play poetry learning. Such an approach does not arouse learners' genuine interest in poetry as it does not directly involve learners in the teaching and learning process (Dutta, 2001). The limited poetry teaching and learning resources and the challenging or difficult questions based on the poems decrease learners' passion. Sometimes LOLT acts as a hindrance to learners' poetry access and this increases anxiety and leads to learners' negative attitudes towards poetry.

5.3. Responding to the second research question

- How do teachers' current pedagogical practices enable or constrain the meaningful and critical teaching of poetry?

The main finding is that the teachers' poetry lessons are largely teacher-centred.

5.3.1. Teacher-centred approach to poetry teaching

Poetry teaching and learning is not a collaborative activity and learners do not get the required support, guidance and coaching to ensure they develop into meaning makers (Freebody & Luke, 1990). Learners are not engaged in the analysis of poems and are not developed as text analysts because the analysis of the poems taught is done entirely by the teachers. Teachers break the poems into pieces but there are some poetry elements that are neglected. Analysis with the help of the insights from Fairclough's (1989) processes and conditions of text production and consumption revealed that on one hand, teachers understand that the production of the poems they taught is socially governed and that the poems were produced to address the inequality that existed under the conditions of apartheid and uncaring society. As a result, when they deconstruct the poems (Janks, 2012), they draw from their own socio-cultural background. On the other hand, learners come from their own socio-cultural background and bring the prior knowledge gained from socio-cultural interactions. However, the teachers' approach does not allow learners to analyse poems as texts, present their own interpretation by discussing situations under which they are produced to share the themes and to explore the social issues presented by each poem. This, therefore, does not develop learners as meaning makers but they depend on the poetry meaning made by the teachers. This approach is not in line with constructivism (Bada, 2015) which suggests that learners have to be encouraged to draw from their prior understanding gained from social environment and experiences to fit in the new knowledge in order to make meaning of the poems taught. In both classrooms, poetry reading culture is very low. Learners are not given an opportunity to read with the poems taught (Janks, 1997). They do not bring their own ideas and values to the poems in order to make sense of what the poets are saying, as code breakers. As a result, they cannot apply their critical thinking and open-mindedness to read against the poems (Lloyd, 2016), or to use the poems appropriately, as text users.

In both classrooms, there is no multivoicedness (Engeström, 2001) as there are no multiple points of views and interpretations that would reveal multiple truths. The old approach to poetry teaching (historicity, in terms of CHAT) affects the expected way of poetry teaching and learning. Teachers use the traditional banking system which views teachers as people who know everything while learners know nothing (Khatib & Nima, 2012). In the absence of critical engagement with the poems, learners do not develop critical literacy because they do not “come to ask questions about whose view is being privileged, whose interests the texts and texts choices protect and promote, or disregard” (Lloyd, 2016, p. 3). The teacher-centred approach to poetry teaching constrains meaningful and critical poetry learning in so many ways.

5.3.2. The content of the poems and lessons

This study has found that for some learners, the language used by poets to convey their messages and English language used as LOLT serve as barriers to the learners’ understanding of the poems and lessons. As a result, teachers explain the poems in simpler terms so that learners get the message passed by each poem and they believe this to be the best way to help learners understand poetry. However, this does not enable critical and meaningful poetry learning because teachers give a direct explanation of the poems’ content only. The language used and the content of the poems are taught in isolation with no meaning attached to them. As indicated in Section 1.5 of Chapter 1, learners use IsiXhosa for their everyday basic communication and English during English lessons. However, translanguaging is not allowed during poetry lessons. As a result, English monolingualism is a constraining factor because some learners are challenged by poetry because they do not understand English during the lessons, and yet teachers do not understand the benefits that translanguaging (Makalela, 2015) can have in English language teaching and learning.

5.3.3. Poetry teaching resources

Teachers rely on very few copies of the poetry anthology from which they make copies at times, chalk and chalkboard, and these do not arouse any interest to learn poetry in learners. There is no additional material that is used to make poetry teaching and learning enjoyable and this adds to the learners’ passiveness and low reading culture. Teachers do not use the ICT tools available at school

to supplement their poetry teaching and stimulate learners' interest in poetry learning. Poetry teaching using few resources shifts the teachers' focus from developing poetry understanding in learners to preparing learners for examinations.

5.4. CHAT contradictions that emerged during poetry teaching and learning

The study identified the following CHAT contradictions which constrain meaningful and critical poetry teaching and learning:

- The study found out that teachers are trained to teach poetry and they share brilliant ideas and perfect strategies and interventions that can be employed when poetry is taught. However, they use one poetry teaching approach which views them as knowledge dispensers and principal meaning makers. This is an example of a tertiary contradiction that arises from the teachers' resistance to employing new poetry teaching and learning strategies.
- The teachers use the teacher-centred approach to poetry teaching whereas CAPS requires a learner-centred classroom where learners are not spoon-fed but actively learning (another tertiary contradiction).
- One of the teachers regards poetry as a tool to teach history. The teaching of history using poetry focuses more on telling learners about the events that took place in the past and does not challenge learners to build their own understanding. This is a quaternary contradiction which arises between two activities (poetry and history teaching).
- The way learners are taught clashes with the way they want to learn poetry. Learners have a knowledge that poems have to be analysed to get meaning but they are not exposed to such activity, and they end up waiting on the teachers passively and making no efforts to strengthen their own poetry understanding. This is a primary contradiction between the community and the division of labour.
- There is a primary contradiction between the poems as texts (tools) and the teachers' poetry understanding (subject). When teachers do not consolidate learners' responses to some questions based on the poems taught, it becomes evident that they do not understand the poems and therefore fail to act as MKOs (Vygotsky, 1978).

- Teachers focus their teaching on preparing learners for examinations. However, their efforts are in vain as learners are still challenged by questions based on the poems. This is because questions cannot be isolated from knowledge and understanding, and responding to them requires learners to have made meaning which they need to apply. This is a secondary contradiction because CAPS' object of poetry teaching and learning is that poetry should develop active and critical learners and it clashes with the teachers' object of ensuring that learners master examinations instead of deep poetry understanding.

In a nutshell, teachers have a good theory but critical and meaningful poetry teaching as a practice is still a more complicated task for them. The contradictions in the way poetry is taught and learned in their classrooms mean that teachers need scaffolding with the aim of strengthening their pedagogical practices. It is true that contradictions bring about expansive learning through the changing of mindsets (Wilson, 2014). Teachers need to change, learn and employ new strategies to poetry teaching like the ones suggested by Newfield and Maungedzo (2006) and Campbell (2016).

5.5. Reflections on my learning throughout the research journey

I have learnt that poetry presents a challenge to the teachers when it comes to equipping learners with meaning-making skills. I have also learnt that the learners' engagement with poetry is limited because of the way it is taught. Teachers teach poetry the way they were taught and tend to focus on shaping the learners' ability to answer examination questions instead of using poetry as a tool to teach the English language. I have noticed that high school teachers are privileged to have some learners with a sound poetry knowledge gained from the Junior Secondary Schools. This understanding could act as a good foundation and a solid base for the development of poetry skills. The learners' prior learning would make the teachers' job easier as it could help learners form and provide their own inputs during poetry teaching and learning. However, the teacher-centred approach to poetry teaching suppresses and makes the pre-gained poetry understanding less valuable or effective for those learners. This approach is not effective in today's classroom because learners have to be allowed to be in control of their own learning. If learners can be given a chance to be involved in their poetry learning, they can add more to what they already know and develop into excellent meaning makers.

I can say that during the research process, my data collection tools worked for me. The interviews with the teachers and focus group discussions with the learners provided enough data for analysis and presentation of findings. The entire research process was very advantageous to me as it encouraged me to read and have more understanding of poetry and other useful and effective teaching strategies that would help curb the problem that triggered the study from the onset.

5.6. Recommendations

I can recommend that teachers encourage learner involvement during poetry lessons because when learners provide their own opinions on the poems taught, poetry enables them to draw from their own experiences. If that happens, poems become meaningful as something that exists in the space around them, rather than on the page (Sithamparam, 2001). Translanguaging needs to be considered so that learners are offered the opportunity to use their bilingualism for meaning-making. Teachers need to improvise and strategically incorporate the poetry teaching resources that they can put their hands on. For effective poetry teaching and learning, teachers need to ensure learners' "access to a variety of quality poetry reference material in each classroom" (Myers, 1998, p. 265). In the absence of a library, teachers need to collect and use newspapers, magazines, old poetry books, and photographs, to make poetry lessons enjoyable and to instil the reading culture in their classrooms.

To improve their poetry teaching, teachers need to honestly embark on an on-going evaluation of their own practices and lessons, as shown in **Figure 5.1** below.

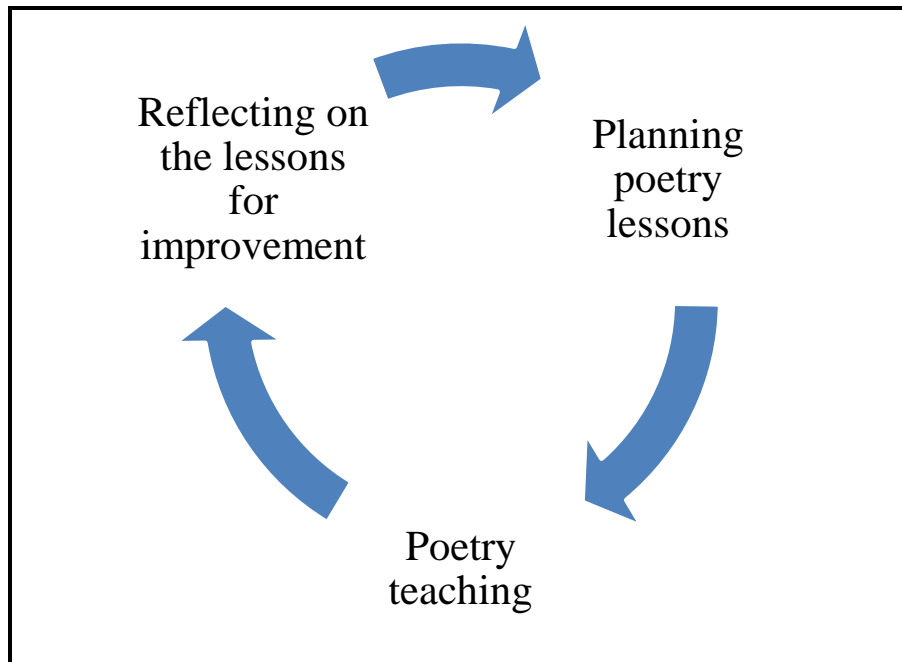


Figure 5.1: Lesson evaluation cycle, adapted from Pachica (2018)

Teachers need to have clear lesson planning or preparation that serves as a guide for their teaching and learner activities to strength poetry understanding. They need to put the brilliant strategies that they shared during interviews into practice and then reflect on their effectiveness for improvement.

5.7. Suggestions for future research

For future research, I strongly feel that what still needs to be found are the answers to the following questions:

1. How do teacher training institutions equip teachers to teach poetry?
2. How can the in-service teacher development workshops help poetry teachers to ensure critical and meaningful poetry teaching?
3. How best can teachers use the available poetry teaching resources to best suit the kind of poetry learning envisaged by CAPS?

5.8. Conclusion

This chapter provided a discussion and synthesis of the key findings that were evident during data analysis. It addressed the research questions which aimed to find the teachers' and learners' attitudes and understanding of poetry, as well as the effect of the teachers' current pedagogical practices on poetry teaching and learning. It also highlighted contradictions that were evident during poetry teaching and learning, reflected on what was learned by the researcher in this study, suggested recommendations, and provided suggestions for future research.

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APPENDICES

Appendix 1: Permission letters and Responses

Appendix 1a (Rhodes Ethical clearance)



RHODES UNIVERSITY

Grahamstown • 6140 • South Africa

EDUCATION FACULTY • PO Box 94, Grahamstown, 6140
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PROPOSAL AND ETHICAL CLEARANCE APPROVAL

Ethical clearance number 2017.12.08.16

The minute of the EHDC meeting of 05 December 2017 reflect the following:

**2017.12.8 CLASS B RESTRICTED MATTERS
MASTER OF EDUCATION RESEARCH PROPOSALS**

To consider the following research proposal for the degree of Master of Education in the Faculty of Education:

Ms Sibongile Dlamini (17D9432)

Topic: Investigating meaningful and critical teaching of poetry in English FAL: A case of two Grade 11 classrooms in Lusikisiki District, Eastern Cape.

Supervisor: Professor M Schäfer

Co-Supervisors: Professor M Hendricks and S McKenna

Decision: Approved

This letter confirms the approval of the above proposal at a meeting of the Faculty of Education Higher Degrees' Committee on the 5 December 2017.

The proposal demonstrates an awareness of ethical responsibilities and a commitment to ethical research processes. The approval of the proposal by the committee thus constitutes ethical clearance.

Sincerely

Ms Zisanda Sanda
Secretariat of the EHDC, Rhodes University
8th December 2017

Appendix 1b (Request permission from the principal)

Dear principal

Dear Sir/Madam

REQUEST FOR PERMISSION TO CONDUCT RESEARCH

I hereby request to conduct my research at your school. My name is Sibongile M. Dlamini, and I am a Masters student at Rhodes University (RU) in Grahamstown, South Africa. The research I wish to conduct for my Master full thesis requires me to observe English FAL poetry teaching at a high school and interview the teacher of the class twice. This research will be conducted under the supervision of Dr. Madeyandile Mbelani and Ms. Karen McCarthy.

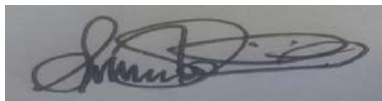
This letter serves to seek formal consent to approach the teacher, Miss..., learners and the parents of the minor learners in her Grade 11 class as participants for this research. I would be grateful if I may access appropriate documents at her discretion. For this reason, I request your permission to visit your school on 05 February 2018 to present my research as outlined in my research proposal.

I attach a copy of my research proposal which includes copies of the consent and assent forms to be used in the research process. Once I have received ethical clearance from Rhodes University, I will provide you with it and it will accompany my research proposal for your attention. As part of this, I undertake to ensure that the name of the school and all participants will be replaced with pseudonyms and that all the material I collect as part of the research will be accessible only to myself and my supervisors.

Upon completion of the study, I undertake to provide you and the teacher with access to the research findings. If you require any further information, please do not hesitate to contact me on 0834973145 and sboshiey@gmail.com.

Thank you for your time and consideration in this matter.

Yours sincerely
Sibongile M. Dlamini



.....
617D9432
Rhodes University

Principal's Approval

Principal's name:

Signature:

Date:

Appendix 1c (Invite participants to the study)

Dear.....

Invitation to participate in a research study

You are invited to participate in a Masters research study entitled “Investigating meaningful and critical teaching of poetry in English FAL: A case of two Grade 11 classrooms in Lusikisiki District, Eastern Cape.” The aim of this research is to explore, interpret and understand the attitudes, understanding and practises of teachers and learners regarding meaningful and critical teaching and learning of poetry. Your participation can help provide understanding of how poetry is taught and learned and can be of great importance in giving guidance and advice on the effective pedagogical practises that can be used to advance poetry teaching and learning.

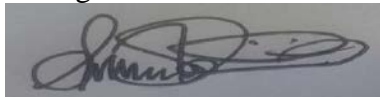
The research will be undertaken through observation of poetry teaching and learning and to understand how meaning making and critical literacy is taught through poetry, though interviews with the teachers and focus group discussions with the learners to get deep understanding of their perspectives and insights on poetry teaching and learning and through working with documents such as poems taught and teacher preparation notes. Your participation in the research is anonymous and your identity will not be revealed. The process of data collection will require between 2-3 months of gathering as sufficient data as possible.

If you agree to participate, I will explain in more detail what would be expected of you, and provide you with the information you need to understand the research, (e.g. at a meeting). These guidelines will include potential risks, benefits, and your rights as a participant. Once this study has been approved by the Ethics Committee of the Faculty of Education you will be sent the letter of ethical approval.

Participation in this research is voluntary and a positive response to this letter of invitation does not oblige you to take part in this research. To participate, you will be asked to sign a consent form to confirm that you understand and agree to the conditions, prior to any observation or interview commencing. Please note that you have a right to withdraw at any given time during the study.

Thank you for your time and I hope that you will respond favourably to my request.

Yours sincerely
Sibongile M. Dlamini



617D9432
Rhodes University

Appendix 1d (Request consent from teachers)

INFORMED CONSENT FORM FOR TEACHERS

Research Project Title:	Investigating meaningful and critical teaching of poetry in English FAL: A case of two Grade 11 classrooms in Lusikisiki District, Eastern Cape.
Principal Researcher(s):	Sibongile M. Dlamini, 617D9432

<p>Participation Information</p> <p>I understand the purpose of the research study and my involvement in it. I understand the risks and benefits of participating in this research study. I understand that I may withdraw from the research study at any stage without any penalty. I understand that participation in this research study is done on a voluntary basis. I understand that while information gained during the study may be published, I will remain anonymous and no reference will be made to me by name or student number. I understand and agree that photographs and voice and video recordings may be used. I understand and agree that the interviews will be recorded electronically. I understand that I will be given the opportunity to read and comment on the transcribed interview notes. I confirm that I am not participating in this study for financial gain.</p>

<p>Information Explanation</p> <p>The above information was explained to me by:</p> <p>The above information was explained to me in English and I am in command of this language:</p>
--

<p>Voluntary Consent</p> <p>I..... ..., hereby voluntarily consent to participate in the above-mentioned research.</p> <p>Signature: _____ Date: / /</p>
--

<p>Researcher Declaration</p> <p>I, Sibongile M. Dlamini, declare that I have explained all the participant information to the participant and have truthfully answered all questions asked by the participant.</p> <p>Signature: _____ Date: / /</p>
--

Appendix 1e (Request consent from minors' parents)

INFORMED CONSENT FORM FOR MINOR PARTICIPANT'S PARENT

Research Project Title:	Investigating meaningful and critical teaching of poetry in English FAL: A case of two Grade 11 classrooms in Lusikisiki District, Eastern Cape.
Principal Researcher(s):	Sibongile M. Dlamini, 17D9432

<p>Participation Information</p> <p>I understand the purpose of the research study and my child's involvement in it I understand the risks and benefits of his/her participation in this research study I understand that he/she may withdraw from the research study at any stage without any penalty I understand that his/her participation in this research study is done on a voluntary basis I understand that while information gained during the study may be published, he/she will remain anonymous and no reference will be made to him/her by name or student number I understand and agree that photographs and voice and video recordings may be used I understand and agree that the interviews will be recorded electronically I understand that he/she will be given the opportunity to read and comment on the transcribed interview notes I confirm that he/she is not participating in this study for financial gain</p>

<p>Information Explanation</p> <p>The above information was explained to me by:</p> <p>The above information was explained to me in English/IsiXhosa and I am in command of this language:</p>

<p>Parent's Approval</p> <p>I....., the parent of, hereby voluntarily approve my child's participation in the above-mentioned research.</p>		
<table border="1"> <tr> <td>Signature:</td> <td>Date: / /</td> </tr> </table>	Signature:	Date: / /
Signature:	Date: / /	

<p>Researcher Declaration</p> <p>I, Sibongile M. Dlamini, declare that I have explained all the participant information to the participant's parent and have truthfully answered all questions asked by him/her.</p>		
<table border="1"> <tr> <td>Signature:</td> <td>Date: / /</td> </tr> </table>	Signature:	Date: / /
Signature:	Date: / /	

Appendix 1f (Request consent from learners)

INFORMED CONSENT FORM FOR LEARNERS

Research Project Title:	Investigating meaningful and critical teaching of poetry in English FAL: A case of two Grade 11 classrooms in Lusikisiki District, Eastern Cape.
Principal Researcher(s):	Sibongile M. Dlamini, 617D9432

Participation Information
<p>I understand the purpose of the research study and my involvement in it</p> <p>I understand the risks and benefits of participating in this research study</p> <p>I understand that I may withdraw from the research study at any stage without any penalty</p> <p>I understand that participation in this research study is done on a voluntary basis</p> <p>I understand that while information gained during the study may be published, I will remain anonymous and no reference will be made to me by name or student number</p> <p>I understand and agree that photographs and voice and video recordings may be used</p> <p>I understand and agree that the interviews will be recorded electronically</p> <p>I understand that I will be given the opportunity to read and comment on the transcribed interview notes</p> <p>I confirm that I am not participating in this study for financial gain</p>

Information Explanation
The above information was explained to me by:
The above information was explained to me in English/IsiXhosa and I am in command of this language:

Voluntary Consent	
I..... .., hereby voluntarily consent to participate in the above-mentioned research.	
Signature: _____	Date: / /

Researcher Declaration	
I, Sibongile M. Dlamini, declare that I have explained all the participant information to the participant and have truthfully answered all questions asked by the participant.	
Signature: _____	Date: / /

Appendix 2: Structured interview questions

Appendix 2a (Teacher interview questions)

Name: _____ Interview date: _____

Contact number: _____ Home language: _____

1. Did you study English and poetry at University? Up to which level? Can you share how poetry was taught?
2. How long have you been teaching poetry in your teaching career? What other subjects or grades are you or have you been teaching?
3. Have you received any other training to better your knowledge of poetry and improve poetry teaching? If yes, when and where?
4. What does poetry mean to you?
5. Do you enjoy teaching poetry? Why or why not?
6. How has the learner performance in poetry been over the past three years?
7. What factors do you think constrain or enable meaningful and critical teaching of poetry in the classroom?
8. What challenges do you face in your teaching of poetry?
9. What strategies do you use to ensure meaningful and critical teaching and learning of poetry? What is the most effective teaching strategy you have used and why do you consider it effective?

After the lesson,

10. What did you want to achieve in the lessons?
11. How do you ensure that learners use prior knowledge, life experiences, history and culture in making meaning and acquiring understanding of the poems you teach?
12. How does poetry help you to teach English as a language in your lessons?
13. What were the strengths of your lesson(s)?
14. Did the lessons go as planned? If no, what were the weaknesses?
15. If you were to teach the same poetry lessons again, what would you do differently to improve meaningful and critical teaching of poetry?

Appendix 2b (Learner focus group discussion questions)

1. What do you think poetry refers to?
2. Do you like reading and learning poetry? What do you like or not like about it?
3. How often do you read poetry?
4. When and where do you get exposure to poetry reading and learning?
5. Do you understand poems when reading them on your own? If yes, what helps you to understand them?
6. What do you gain from poetry learning in the classroom and how does poetry learning affect your learning of English as a language?
7. What kind of poems do you find easy to understand?
8. What kind of poems do you find difficult to understand?
9. Comment on the poetry lessons taught in your class. What did you enjoy particularly?
10. What challenges do you face with poetry learning?
11. Which poetic devices do you enjoy analysing and why?
12. What do you think could have been done to maximise your understanding of the poems taught?
13. How does poetry learning affect your life inside and outside the classroom?

Appendix 3: Teacher interview transcripts

Appendix 3a (Interview transcript for School A)

School A Teacher interview transcription

(2018/02/15)

Researcher: the interviewer

Miss Goya: the teacher

Miss Goya, Female

Home language: IsiXhosa

Lusikisiki District, Eastern Cape.

Researcher: Okay. Miss Goya, let me welcome you to the last session of our journey, of our fruitful journey, hoping that it was fruitful even to you as well. Now we are getting to the last part of our journey, which is the interview. There are some questions that I'd love to ask you. Feel free to answer these questions the way you feel, you'll express your opinion where there is a need. These questions are concerning the issue of poetry, poetry teaching and learning in the classroom. My first question to you is: Did you study English and poetry at university? If yes, up to which level? And can you share how poetry was taught at university?

Miss Goya: Yes. Level three.

RESEARCHER: Can you just share how it was taught?

Miss Goya: There is nothing much in university, you're just taught about the authors and how did they become the writers. I think the basic thing that is taught there is to know the authors because when you know the author it's easy to analyse the poem, when you know the background of the author.

Researcher: Okay. You didn't get into fine details of poetry?

Miss Goya: No.

Researcher: It was only the author's background?

Miss Goya: The author's background and how many books he wrote and all that. Then you read the poem on yourself and you analyse the poem on yourself.

Researcher: So the lecturers were not able to take you through the analysis stages of poetry?

Miss Goya: Yes. You're taught how to analyse the poem, all the strategies on how to analyse the poem. But you can't get onto details of each poem.

Researcher: Okay. How long have you been teaching poetry in your teaching career? And what other subjects or grades are you or have you been teaching over the years?

Miss Goya: Three years. IsiXhosa. Grade 10 to 12.

Researcher: So you've been teaching poetry for three years now?

Miss Goya: Yes.

Researcher: This is your third or fourth year?

Miss Goya: Fourth.

Researcher: You also taught IsiXhosa?

Miss Goya: Yes.

Researcher: Okay. Are you still teaching IsiXhosa?

Miss Goya: Not this year.

Researcher: Okay. Alright. Have you received any other training to better your knowledge of poetry and improve poetry teaching? If yes, when and where?

Miss Goya: Yes. Mostly here at school, we always have information sharings. If we are about to start a certain poem, we start by sitting down and analyse the poem together then we come up with ideas that we have with the poem so that we can go to the kids with the same information in the same level.

Researcher: Okay.

Miss Goya: So mostly here at school, in the Department of Education, we once had a workshop concerning poetry.

Researcher: When was that?

Miss Goya: 2017, the end of the year.

Researcher: For which grade? Was there any specific grade?

Miss Goya: Grade 12.

Researcher: Okay. What about Grade 11? You haven't received any training on poetry teaching for Grade 11?

Miss Goya: No. Grade 10 and 11 we only do it here at school.

Researcher: Okay. So, what does poetry mean to you? What's the meaning of poetry?

Miss Goya: Poetry means everything because poetry is based onto the people. It's based onto the outside world most of the time because poetry relates onto how people live outside. So poetry means life because a poem is always about life. It's written about people who see things outside there and decide to write them down so that people can have knowledge concerning those things. So I think poetry means life, means everything.

Researcher: Okay. Alright. Do you enjoy teaching poetry?

Miss Goya: Yes.

Researcher: Why?

Miss Goya: Because I love the fact that it takes the kids, it opens their minds. They learn. We no longer have History in our schools, so they learn about history in poetry. They get to know how to live in the outside world because most of the poems now that we're given by the Department are mostly based on outside world, how a kid can survive outside.

Researcher: Okay. How has the learner performance in poetry been over the past three years? And it's so fortunate that this is your fourth year, which means in the past three years you've been teaching poetry and you can relate to this question.

Miss Goya: It's very bad.

Researcher: Why is that the case? If I may ask.

Miss Goya: I think the learners have an attitude when it comes to poetry. They think it's difficult to analyse a poem. And the mostly, I think our learners they come from disadvantaged rural areas. They can't analyse questions correctly because you'll that the learner is able to analyse the poem, but a learner cannot answer the question properly because with poetry, you always have to keep in mind that in the question, there is one word that is going to be the keyword for the whole question. Then when you're answering that question, you have to concentrate on that one word. Then your answer is going to be based onto that. So they tend to rewrite the poem instead of answering the correct question.

Researcher: Okay. If I may ask, which questions do you think are very difficult for them to answer?

Miss Goya: The questions whereby they'll be asked on what is the emphasis that is put by a certain figurative language that is used. Then they have to explain a certain quotation from the poem. They struggle to do that. They can't explain the words from the poem and they also can't know why

there is always a repetition in a poem because they should know that it's always there for emphasis. So for them, it's just repeated for the sake of the rhyme, not for the sake of giving out a knowledge. So I think they struggle with those questions. And they can't discuss the poem as a whole, explain the theme of the poem because it all goes with the theme and the mood of the poet with the poem.

Researcher: Okay. You've mentioned that learners have attitude. I should believe that's negative attitude towards poetry, so what do you do to ensure that you change that kind of attitude?

Miss Goya: I always give them the examples that they know because I believe that if you teach a learner with something that s/he knows every day, that can inspire them. So when you're giving them the questions, your questions should relate onto their own lives because the person will go to the poem saying that if it was me, I would do A, B and C. Other than saying that "why do you think the author did this?" you should say, "What would you do?" Then the learner will know that if I can jump to A, meaning that the author was correct when he jumped to B.

Researcher: Okay. Alright. What factors do you think constrain or enable meaningful and critical teaching of poetry in the classroom?

Miss Goya: I think it all starts with the teachers.

Researcher: So let's start with the factors that constrain so that we get to answer that question.

Miss Goya: I think it starts with the teacher. If the teacher's got positive thinking with poetry. Because when you go to class, learners have to see that you live poetry, you love poetry. So you need to give them that attitude that poetry is enjoyable. Then they will start enjoying it.

Researcher: Okay. So would you say that would constrain or enable?

Miss Goya: I think it can enable the learners to easily understand and at some stage if they enjoy poetry, if you make them to enjoy poetry, it can be easy for them to pass poetry.

Researcher: So you're saying one of the factors that can enable meaningful and critical teaching of poetry is the teacher's attitude and enthusiasm?

Miss Goya: Yes.

Researcher: Okay. Can you comment on the factors that constrain the meaningful and critical teaching of poetry in the classroom? Are there any factors that constrain that meaningful and critical teaching of poetry?

Miss Goya: Yes.

Researcher: What are those? Can you share?

Miss Goya: I think there is a lot (laughs). When you're teaching poetry, the first thing that you have to do when you have to read the poem in class, make sure that the person who is reading the poem will read the poem as it is written. If you struggle to find that kind of a learner, you rather read the poem on your own. Even if they read it, you also have to read it because a learner might not know that I have to slow my tone, I have to make my tone to be much louder when it comes to this line. So that's how you make a poem to be meaningful in class, I think, because the tone is the poem, the rhyme is the poem. So if they get the tone, they will get the meaning without you explaining.

Researcher: Okay. So, as a follow up question to what you are saying, what challenges do you face in your own teaching of poetry in class?

Miss Goya: I think learners are always threatened by a poem. Once you say we are going to do a poem, they feel so threatened, they feel as if there is this storm that is about to come because they know that teachers are lazy to give them the vocabulary when it comes to the poem. They just explain the whole poem. But for our learners, you need to go line by line, you go stanza by stanza. That's why when learners are clarifying the poem or explaining the poem they keep on saying, "When you go to paragraph number two" but we don't have paragraphs. It starts with the teacher. Teach them that we don't have paragraphs in poetry, we have stanzas. Then they will get it that way. So, I think the learners are threatened by poetry and they feel afraid to speak when it comes to poems because they don't know whether they are wrong or right. That's why the teacher has to tell the learners that when it comes to literature, you are never wrong, you are never right. Literature is what you think, literature it's what you can support. So if they know that, they will be able to give out their views knowing that 'I may be correct, I am not wrong because I can support my view from the poem'.

Researcher: Okay. Now that you're talking about the fact that learners are afraid of poetry, what do you think makes or causes that fear and anxiety in learners? And what do you think can be done to rectify that?

Miss Goya: I think the learners are always afraid of poetry because they don't always get clear understanding when it comes to poetry. Even some of the teachers are afraid of poetry. So, if you go to class with that attitude of being afraid of poetry, you won't be able to teach it in class properly. And, one other thing, some learners think that when it comes to poetry, you should

always be someone who's got an open mind when it comes to the language. But poetry is not like that. Poetry is about what you think, you personally think, you personally feel. So I think if the teachers want to rectify that mistake, maybe they can try mostly to teach them the figures of speech. Fine they know the figures of speech, but when you notice a figure of speech used in a poem, you need to tell them that it's not just there as a personification, it's there to rectify something. It is clarifying something. So they do not just have to know that line two is simile, line three is metaphor, line four it's personification, they need to know why the author decided to use this personification. So it starts with the figures of speech. And teachers need to also tell the learners that a poem is always about a figurative language because a figurative language gives you the visual clue of the author's feeling, gives you the visual clue of the author's mind. So that's why you always find the figures of speech in the poem.

Researcher: Okay. Talking about how teachers teach poems, so can you share what strategies do you use to ensure meaningful and critical teaching and learning of poetry in your own class? And what is the most effective teaching strategy you have used and why do you consider that strategy effective for your own class?

Miss Goya: For my own, I think asking questions is what inspires the learners most because while they keep on answering, when you go in class to teach them the poem, if you start by asking them the questions, they will all be curious that, "Oh! Miss, can you please stop with the questions and we get onto the poem?" because they will have that thing that "Maybe this poem is about this, why Miss is asking a certain question?" So they will go to the poem with that curiosity. They want to know what exactly is going on with the poem. And secondly, when you're giving them the author's background, don't bore them with the books that they don't know. Relate onto what they know. So if you're teaching Grade 11, make a research about Grade 10, which poems were they doing in Grade 10? So that when you relate onto the poems, you relate onto what they know so that they can be able to bring that connection. So you're taking from what they know, you're combining with what they don't know. Then they will make a connection in-between and say, "Oh! Maybe this poem is related to that one". Even if the authors are different, but if they have done the poem and you see that there is a connection in-between, you can use that poem as an example in your class. Then it will recall their memory. Then they will say, "Oh! There is a connection between the poems, there is a connection between authors, meaning that these people write from the feeling.

So they need to express the feeling to us”. So I think questioning the learners is the best strategy because it makes them to easily understand the poem when you start reading the poem. And in most cases you don’t need to answer the questions by yourself, you need to give them the time to fumble around. Then when you think that it’s enough, then you go to the poem. You answer the question from the poem. It’s starts with the teacher. Answer the question by the poem, don’t answer the question concerning your feelings because they will think that they don’t need to go to an extract when they’re answering the question. But the question always relates to the extract. So when you’re answering the question, you go to the poem. You say as the poem is it saying, then this is correct, this is not correct because of the poem.

Researcher: Okay. As I’m listening to you, I can hear that you are actually talking about the effective pre-reading activity which is where you need to ask them so that they can connect what they already know with the poem that is about to come. Now, when you get to the poem now, the exact poem, what strategies do you use to ensure that that teaching of poetry is meaningful and critical?

Miss Goya: You give them questions. I believe in questioning. You give them questions, for example, there’ll be questions that they’re not able to answer, then you leave them hanging like that. Then when onto the poem, when you’re reading the poem, you’ll hear them saying, “Oh! Okay”. They’re answering those questions. So you don’t need to answer all the questions you have asked them. You don’t need to tell them they are wrong or they are right. You have to let the poem to answer the questions.

Researcher: Okay. Alright. So the following questions are going to be concerned or are going to be connected to the lessons that you taught in class. The poems that you taught, “A sleeping black boy” and “Shantytown”. If I may ask, what did you want to achieve in those lessons?

Miss Goya: I wanted the learners to be able to analyse each poem. So they have to be able to analyse the poem, inside the poem and outside the poem. Meaning that they have to be open-minded concerning the poem. Because even if the question can say, “Considering the living standards you have now” because when you’re looking at sleeping black is totally connected to Shantytown because shantytown people are suffering there. The sleeping black boy, the small boy was also suffering in that poem. So there is a connection between.

Researcher: Okay. You say the goal you wanted to achieve, you wanted them to be able to analyse the poem?

Miss Goya: Yes and be able to relate it even to the outside world.

Researcher: Was that achieved? If I may ask.

Miss Goya: Yes.

Researcher: Why do you say so?

Miss Goya: Because concerning their participation in class, I think.

Researcher: So their participation, do you believe that their participation actually displayed that they are able to analyse the poem?

Miss Goya: Yes because they were able to relate the poem onto their own lives. And to say that “Yes, I can do this but I can’t do this”.

Researcher: Okay. So, what strategies...I think that one... we have answered that one. What strategies do you use to ensure meaningful and critical teaching and learning of poetry? I think that one, we have answered it. How do you ensure that learners use prior knowledge, life experiences, history and culture in making meaning and acquiring understanding of the poems you teach?

Miss Goya: You ask them the questions that will require them to recall onto what they know. You ask them questions related onto the lives they’re living now. So that way you’ll know what do they know and how do they understand because they will express themselves.

Researcher: Okay. Alright. What were the strengths of your lessons?

Miss Goya: I think the explanation of the poem. The fact that when we’re analysing the poem, we do it stanza by stanza we then go back to do it line by line. But mostly, what is important is that we start analysing the poem having known the mood of the poet because if you know the mood of the poet, by just reading the line, you can be touched by the poet’s words. Then that way it can be easy for you to analyse that line because the poem it’s about the feeling. So if the poet was sad, you have to make sure that the learners feel sad. So I think that’s the most important part. They have to feel what is written there so that when you’re explaining it, no one says, “Oh! Miss was so happy when she was teaching this poem but she is saying the author was sad”. So if the author was sad, there has to be a tension in class. So you have to make sure that everyone feels so tense. Everyone can feel the pain of that person. That if I was there, it was going to be so painful. So when you’re quoting from sleeping black boy, when we were saying the boy was smelling like a

rotten smell, someone could hear it from a distance. So the learners can imagine when you're coming from a distance then you hear that there is a smell but you don't know, you don't see a dustbin, you don't see anything, only to find out that it's a smell from a little boy.

Researcher: Okay, okay. I get you. If I may ask, how does poetry help you to teach those learners English as a language?

Miss Goya: Well, I think poetry allows them to express themselves the way they want to. So the more they start expressing themselves, the more they start acquiring the language.

Researcher: Alright. You were saying something about... you want to make sure that they are able to analyse the poem. I have one simple question there. How do you make sure that they embark in collaborative or cooperative learning? How do you make sure that they learn in a cooperative way in your class?

Miss Goya: Because in some cases you just have to read a line and pretend as if you know nothing and let them explain to you. Then when they're done explaining that, then you get in to explain. You can explain the poem throughout, then after that when you're asking them questions after reading the poem, you have to make sure that you relate a question to a certain line so see that they have understood, they know how to analyse the poem. Because when you relate the question to a certain line they'll be forced to go to the beginning of the poem because if you relate to line number eight, for us to get to line number eight there was seven, six, five, four, three, two, one. So they have to make a connection from one to eight, then they will give the correct answer.

Researcher: Okay. So, would you say the lessons that you taught went as planned? If no, what do you think were the weaknesses?

Miss Goya: I think they went as planned. Because the learners were able to answer the questions and as for the class works I gave them, I saw an improvement from others. So that means they were listening and they know that how to attack the poem because the important part is to know how to answer the poem.

Researcher: So, let's say, if you were to teach the same poetry lessons again, what would you do differently to improve meaningful and critical teaching of poetry? If you were to be given a chance to teach those lessons again, the same lessons.

Miss Goya: I think I would let them analyse the poem.

Researcher: On their own?

Miss Goya: On their own. Then when they think they are done with the poem, we start again analysing the poem. Then I give them what I think. That way they will have those ‘WOW’, ‘YOH!’ and everything. So they will start reacting that it’s not as what we thought because in some instances they can write a poem then they find out that it was not as they thought it is. Because whenever you’re answering a question to poetry, you always think that you’re correct. No one ever thinks that they are wrong up until they get their scripts back. So I think I would let them to analyse the poem on their own, I listen to them. Then when they are done analysing the poem, we start analysing the poem again.

Researcher: So how would you do that? Allowing them to analyse the poem on their own. How would you go about ensuring that that happens?

Miss Goya: I think the best way is to group them. If the poem consists of ten lines, you give them two lines, two lines, two lines. Then they report to the class. Then they will have that debate in class. That makes them to learn more about analysing the poem they won’t have the same answers. You can give two lines to each group, then maybe you give each topics in, each lines in two groups, two different groups. That way there you’ll have that debate because you’ll get different answers. They will give different emotion concerning the lines you have given. They will analyse the same lines but they will give different answers. Then as they continue debating about the poem, they acquire more knowledge concerning the poem.

Researcher: So you think that would improve their understanding of the poems?

Miss Goya: Yes because I think the more you talk, is the more you understand.

Researcher: Okay. That was mouthful. I think we have come to the end of this interview. Let me just take this opportunity to thank you for giving this time and I wish you all the best in your career of teaching poetry. Thank you so much.

Miss Goya: Thank you.

Appendix 3b (Interview transcript for School B)

School B Teacher interview transcription

(2018/03/08)

Researcher: the interviewer

Miss Gule: the teacher

Miss Gule, Female

Home language: IsiXhosa

Lusikisiki District, Eastern Cape.

Researcher: Miss, let me welcome you to this last session of our journey. There are some few questions that I would love you to respond to concerning poetry teaching and learning. And I think we have come to the end of our journey. For me it was fruitful, it was very fruitful and I thank you for giving me this opportunity. My first question to you is: What is your home language?

Miss Gule: My home language is IsiXhosa.

Researcher: IsiXhosa. Okay. Did you study English and poetry at University?

Miss Gule: Yes, I did.

Researcher: Up to which level?

Miss Gule: Up to level 2.

Researcher: Can you share how poetry was taught at university?

Miss Gule: Basically, it's where I learned to appreciate poetry. I used to have a very good lecturer who used to demonstrate the knowledge. I still remember if the poem is a love poem, she used to sing it like a song. So that's the way that she used to teach.

Researcher: Okay. How long have you been teaching poetry in your teaching career?

Miss Gule: I've been teaching poetry for more than 20 years.

Researcher: Wow! What other subjects or grades are you or have you been teaching?

Miss Gule: I'm used in teaching Grade 10 to Grade 12.

Researcher: Okay. Any other subject that you teach?

Miss Gule: I used to also teach Life Orientation.

Researcher: Are you still teaching it now?

Miss Gule: No, not anymore.

Researcher: Okay. Have you received any other training to better your knowledge of poetry and improve poetry teaching? If yes, when and where?

Miss Gule: Okay. I think last year, 2017, a training was organised by our subject advisors from Pearson publishers. So they also helped in imparting some knowledge in poetry teaching.

Researcher: Was there any grade of focus?

Miss Gule: Yes, they were focusing in Grade 12.

Researcher: Any training for teaching poetry in Grade 11?

Miss Gule: I haven't attended any training for Grade 11.

Researcher: What does poetry mean to you?

Miss Gule: Poetry means a lot to me. I really appreciate poetry, the richness of the language that is used by the poets and the figures of speech, the imagery that they use in illustrating. I also appreciate the poetic licence that the poets have, that is using an unusual and sometimes it seems like they are breaking language and it's exactly what the learners are failing to grasp. So I really appreciate the richness of the language in reading poetry.

Researcher: So do you enjoy teaching poetry?

Miss Gule: I really enjoy teaching poetry and I also wish other people can also enjoy poetry. In fact, I live poetry more than any other genre.

Researcher: Why do you enjoy this genre?

Miss Gule: This genre is very broad. You can use poetry in teaching any other thing that you are teaching learners. You can use poetry to teach them how to write an essay. You can use this poetry in grammar. You can use it in teaching them how to summarise. So it is very broad. That's what I love about poetry. You can take it and apply in anything.

Researcher: Okay. How has the learner performance in poetry been over the past three years?

Miss Gule: I find it hard for learners to understand poetry. But recently, I could see a change, more especially if at first you can explain all the figures of speech and you allow them to be involved because another mistake that us, teachers do is to take learners as if they do not know this poetry. So if, for instance, you make an example because poetry is like music. If sometimes you let them to come with a song that they know and then you let them to use that song as the basis of the poetry, and you allow them to use on their own these figures of speech and then you allow them

to explore their knowledge that they have gathered in this poetry. So when I changed the method of teaching poetry, I've seen a great change in them.

Researcher: Okay. When did you start to change the way of teaching?

Miss Gule: I started two years back to change the way of teaching. At first I used to come with the poetry and I used to read the poetry to them and try to analyse and I discovered that that is sort of imposing things to them. So now I let them read, I let them try and analyse themselves, I let them to point out themselves different figures of speech, and then I let them to come with their understanding.

Researcher: What factors do you think constrain or enable meaningful and critical teaching of poetry in the classroom?

Miss Gule: One of the things that is a constraint is that, it's when we just have time that is set aside for poetry and we only concentrate on the prescribed poetry. I think the poetry should be incorporated in their everyday lives, that is, in all of their syllabus so that they do not take the poetry as this big scary thing. So I think it's one of the constraints and the fact that even the teachers, they tend to be sort of reluctant in introducing poetry. That's what makes them to stick to only the prescribed poetry. So it makes the learners to not appreciate it, to take it as something that is scary.

Researcher: You've mentioned the constraining factors. What can you say are the factors that enable meaningful and critical teaching of poetry?

Miss Gule: Okay. We can introduce that factors that can make poetry to be meaningful. The one that I've listed and also to add more. As there are different types of poetry, sometimes role playing those types of poetry and let those children, if the poetry maybe it's an elegy or it's a sonnet, you let them come and role play and they pretend to be iimbongis and they get the meaning of the poetry. They use a sound correctly, they get to understand the language that is used. So I guess role playing a poetry could help them because even in their home language, there are learners who are learning to be iimbongis. If we can use them, try to make them to understand that there is nothing scary about poem, it's as ordinary as speaking.

Researcher: What challenges do you face in your own teaching of poetry?

Miss Gule: In my own teaching of poetry, I face the challenge of the language as I have mentioned. Once you start to the learners to tell them about metaphors, personifications, all those figures of

speech, they start to not to be free. They are always conscious of them not being able to understand. But once you start to give them chances of saying that, “I know you know this, you use this every day, you use this figure of speech every day when you are talking to each other, so I only want what you use every day because you refer to these things every day”. More especially, they tend to use it as a sort of insults. When they are insulting each other, they tend to use these figures of speech. So you need to bring that to the class and you say, “This is what you know already, you refer to each other using these phrases, these figures of speech. So I want you now to use them in a proper manner”.

Researcher: Okay. Now that you have mentioned a lot of strategies that teachers can use in ensuring that teaching of poetry is meaningful and critical, what strategies do you use to ensure meaningful and critical teaching and learning of poetry in your own class? And what is the most effective teaching strategy you have used and why do you consider that strategy effective?

Miss Gule: My strategy is very learner-centred and I think it’s effective because they find things for themselves and even if you let them start with small things and they gain confidence. The first thing that I do I let them read. They read two times, and then after reading I read to them so that they listen to the sound of my voice. And then after them, I give them questions that are going to let them try to find the meanings and I sometimes divide them into groups and I give them some time that is limited and they try to pick up some things in the poem, some meanings in the poem. I let them to pick some figures of speech and I let them to try on themselves to find out what do they mean, what is their effect in the poem. So when they are trying to find these things, they are learning and then I just fill in the gaps.

Researcher: Okay. So would you say that strategy is effective?

Miss Gule: It is very effective because they surprise me by giving me answers to the questions that I thought they will battle with and they give me meanings that I was not even aware of them in the poems. So they always surprise me by giving meaningful answers.

Researcher: Okay. Now, let’s talk about the lessons you taught on ‘Captive’. What did you want to achieve in those lessons?

Miss Gule: Okay. Mhm... ‘Captive’ was one of those poems that the meaning, if you look at the title, the meaning was not easy to grasp. Now the first thing that I wanted to achieve I wanted to show them the meaning of freedom, how we take freedom for granted. And if you look at that

poem, you will see that when the poet, that is, the persona was doing the comparison, was comparing even the ordinary chores that are done at home and meaning them to sound so interesting and so attractive because he have found himself being kept in the hospital. But at first the learners were not able to see what is making this person to feel so not free in the hospital until when he makes a comparison of a fly that is being trapped and when the learners were feeling like when you have a companion, a fly as a companion, really things are bad. Really, we have achieved what we wanted to achieve because the learners were able to see the freedom of the cows grazing, were able to see where the persona kept on repeating the word, 'there', 'there now', 'there' which is separating him from what is happening in the room and were able to see the value of the elder people in our lives where the elder people were there to reveal some knowledge, some stories from the past. So at the end of the poetry the learners were able to see that when your freedom is taken away from you, it is only then that you realise that it was nice to be free because you start to appreciate even those small things like the cows, like the children that are playing, like the elders that are sitting around the fire, like the voice of the people that you love back at home. So I can say I've achieved the outcomes because the learners were able to point out and to see those things.

Researcher: Alright. How do you ensure that learners use prior knowledge, life experiences, history and culture in making meaning and acquiring understanding of the poems that you teach?

Miss Gule: Okay. The first thing that we do, you know the concept of the glass being half full, I take that all my learners know something, there is something that they know. And in order to reveal the unknown, I should be able to start from what they know. So I always probe them. I try to get to know my learners, I probe them about their background, about what they know and then I reveal the unknown to them and I let them to go deeper to what I am about to introduce, they base from their prior knowledge.

Researcher: Okay. How does poetry help you to teach English as a language in your lessons?

Miss Gule: It helps a lot in a sense that as I have mentioned before, that poetry is very rich. Because they are going to read and understand, so that's where you get comprehension. Because they have to summarise the important points, that's how they learn how to summarise to get to important points. And because they have to explain the obscure meaning, that is where they are able to describe the figures of speech and reveal what do they mean to their lives.

Researcher: What were the strengths of your lessons?

Miss Gule: Now the strengths of my lesson it's where I let them to find out the meanings.

Researcher: Did the lessons go as planned?

Miss Gule: Yes, it did. In fact, it went more than I planned it.

Researcher: Okay. So if you were to teach the same poetry lessons again, what would you do differently to improve their meaningful and critical learning?

Miss Gule: I think I would, the next time I would let them read it first and try to find out on their own, maybe without my assistance because I could tell when I was teaching them that they are really matured. They can do this. So I will no longer baby-sit them more as I did because I was a little bit intervening now and then. I will let them try and do it themselves, find those things that make them to be able to unpack the poetry and then intervene later. But it was a good lesson because even though I was guiding them, they were able to come up and answer and solve the problems themselves.

Researcher: You mentioned the issue of role playing the poems that the teacher teaches, do you do that? If yes, when do you do it and how do you do it?

Miss Gule: Okay. I usually do this when I'm teaching my Grade 12's. I was failing to apply that in the lower grades like Grade 10 and Grade 11. So I let those learners that are gifted in poetry. We have got learners that are gifted but they usually do it in their home language. So I let them to read it and understand it and I ask them to pretend like, I usually choose the praise poets. Then I let them pretend that they are praising someone. Even if the poem is not prescribed, like there is a poem that is called, 'The birth of Shaka'. Then I let them to pretend that Shaka Zulu is in the classroom and I let them to praise Shaka Zulu as he is praised in that poetry and then so that they can pause when they have to pause and they stress where they need to stress and raise the voice where they need to raise the voice. And others when they are watching, they know this is the way of reading poetry.

Researcher: Wow! Okay Miss. I think we have come to the end of this session. Thank you so much for giving me this time. Thank you so much for giving me your time as well. This was a very fruitful and mouthful session. Thank you so much.

Miss Gule: Thank you very much.

Appendix 4: Learner focus group discussion transcripts

Appendix 4a (Focus group discussion transcript for School A)

School A Focus group discussion transcription

(2018/02/15)

Five learners – 2 girls and 3 boys

Pseudonyms (Lumko, Fana, Noli, Nonopha, Yolo)

SMD (Researcher): Guys, let me welcome you to this session of the focus group. We are going to be discussing a few things about poetry. There are few things that we are going to be touching on. It is your choice to take part in this discussion. It is your choice to take part in this discussion. You can voice your opinions. I just want your opinions. There is no wrong or right answer, every answer is correct because it's your own opinion. I just have a few questions that I need us to discuss concerning poetry teaching and learning. These questions that I have they will just drive discussion, otherwise you don't have to strictly answer those questions. So, you are free to speak in turns if you feel like you want to speak. You can just speak and one has to give another one a chance of speaking and if I may ask, would you like to speak English or IsiXhosa? Which one are you comfortable with?

Fana: Both?

Researcher: Both, neh?

Group: Yes.

Researcher: Alright. Then we will move in-between these languages. My first question to you is: what do you think poetry refers to? When you talk poetry, what is exactly that you think we refer to?

silence

Researcher: Your own understanding of poetry. Of course there is no right or wrong answer because it's your own opinion, it's your own view, your own understanding of it.

Fana: I think poetry refers to what happening now or what the nature is or how they are doing in their lives.

Researcher: Okay. Any other opinion?

Lumko: I think poetry is all about giving ideas or sharing painful moments and teaching us in such a way that it gives us interest to read because from reading a poem, there's that thing that makes you feel like ja, you can go on reading it, not like you're reading a story because a story is a long thing and it needs much time. So poetry you just read like it's short of stanzas and you can read it and that's where (*pauses*).

Researcher: Okay. Any other view?

silence

Researcher: Okay. Do you like reading and learning poetry?

Nonopha: A lot.

Researcher: So what do you like about it? Or what is it that you don't like about poetry? Let's start with the things you like about poetry.

Nonopha: I like the fact that poetry expresses feelings of that particular poet and expressing feelings is what we usually like to do as learners. Ja, so poetry is a good thing for my part.

Fana: My poetry that I like. It expresses emotions because on 'Shantytown', on the last paragraph on last stanza, that poetry express for their next day if it is going to be bright for them. So then at the first stanzas he explain how Jabavu is. So that makes us learn for and love poetry.

Researcher: Anything you like about poetry?

Noli: Mna Miss ndizothetha ngeSiXhosa.

Researcher: No problem.

Noli: Ezinye, Miss, iipoems ziye zisifundise njenge le 'Shantytown', ziye zisifundise ngezinto ezazisenzeka kudala, ezazimbi okanye zenzeka ebantwini zibuhlungu kanje.

Researcher: So, you like izinto ezibuhlungu?

Noli: Yes Miss, ezazisenzeka.

Researcher: So they are sharing with us iHistory?

Noli: Yes.

Researcher: Anything you like about poetry?

Fana: From that poem, when I quote, taking the words from mine, then that poetry is about where that place is far away because as the child cough, sentence says there, because no clinics or hospitals are near to them. So ke that is painful to them because they are not well, they are not feeling well for that because the soil has a cracks.

Researcher: Now let's move to the things you don't like about poetry, if there are any.

Yolo: I don't like poem because it give us the memories, it give us the things that happened at the past life and isenza sikhumbule izinto ezazisenzeka, ezazimbi.

Researcher: Do you mean there are no poems that express beautiful things? Is poetry about bad things of the past only?

Fana: Poetry is about both because it benefits before and they are going to continuing things.

Nonopha: And what we don't like about poetry is that it has the hardest questions ever. Like, you can read the poem and understand it but when you get to the questions, it's harder to analyse the poetry when you are on questions.

Researcher: (*To Lumko*). You were going to say? The same thing, neh? Okay. How often do you read poetry?

Nonopha: I read it more often.

Lumko: More often.

Fana, Noli and Yolo: Less often.

Researcher: If I may ask, why do you read it less often? I mean, why is it few moments or few times, if I may say, where you read poetry? What causes that?

Fana: I think when you read the poem is that, when you read less often ma'am, you should ask the questions that are from there, then you should make it be clear for you. So that, I can say, I am read less often.

Researcher: No, umbuzo wam usekubeni xa nisithi aniyifundi rhoqo ipoetry, yintoni ebangela lonto? Yintoni ebangela ukuba nibe aniyifundi rhoqo ipoetry? Uthe yena (*pointing at Nonopha*) uyathand'ukuyifunda oko oko, (*pointing at Noli*) wathi uyayifunda oko oko. So aba bangayifundi rhoqo, inoba mhlawumbi yintoni iproblem?

Yolo: Ndingathi miss, ingxaki ipoem inalanto ivele ukhathale xa uyifunda ma'am, okanye ube namagama la magama ofike ungawaunderstandi, ngoku uvele utshinceke kukuyifunda.

Researcher: Okay, because you don't understand it?

Yolo: Yes.

Researcher: (*To Nonopha*). So, you do understand poetry?

Nonopha: Ja, I do.

Researcher: Alright. Let's move. My next question is: When and where do you get exposure to poetry reading and learning? Is it only at school or you read poetry at home or during your spare time you just read poetry?

Noli: *mumbling*

Researcher: I'm interested in what you are saying.

Noli: Ndiye ndiyifunde miss, esikolweni xa ndiyifundiswa okanye xa sizoyibhala then nasekhaya ndiye ndiyifunde.

Researcher: (*To Yolo*). Ubuzawuthini?

Yolo: I read it at school because like xa kukhon'umiss yena azokwazi ukumana esicacisela ngala magama anzima.

Researcher: Yes? Uyifunda nini wena?

Fana: Ja, I read it from school and from teachers that teaches me and sees those difficult words. And at home even answers I ask myself what are questions can be from there.

Lumko: Ndiyifunda esikolweni, most of the time xa kukhona ifree periods because esikolweni akukho nto ininzi but ithuba ndiyalifumana but not ukuba ndiyifunde kakhulu, ndiyifunda nje just to get it.

Nonopha: I read it anywhere, anytime because I just enjoy reading poetry. I don't read it just because I'm asked to read it. I sometimes write my own poems and I like reading poetry.

Researcher: Wow! That's interesting. So, you write poems as well?

Nonopha: Ja, I do.

Researcher: Okay. Now, let me take you back a bit. You said earlier on that poetry, the reason why you... you said it's difficult, neh? Because there are questions that would be difficult in the exam. Is that what you said?

Nonopha: It is.

Researcher: Now, when you are writing your own poems, how do you deal with the situation whereby a person would be asked the same questions based on your poem?

Nonopha: I think when I write my poem, I write it to be easier to understand to someone who reads it rather than the other poems that I've read.

Researcher: My next question is: Do you understand poems when reading them on your own? If yes, what helps you to understand them?

Lumko: Sometimes I do, because back then I used to write poems as her but I stopped doing that because...

Researcher: Why did you stop?

Lumko: Because I didn't get I wanted because...

Researcher: What is it that you wanted?

Lumko: *laughs* I wanted the fame but...

Researcher: Oh? You wanted fame? (*Laughs*). Okay. So you stopped writing poems?

Lumko: Yes.

Researcher: So you sometimes understand poems?

Lumko: I understand because what is being in the poems mostly is the idioms which I often read idioms and analyse them, that's what I like about poems.

Researcher:(*To Fana*). Uyaziunderstand'ii poems?

Fana: Ndingathi pha napha, miss, because xa ndizifunda ekhaya kukhona ndiba ndingakwazi ukuyiunderstanda nyani, kufuneke ukuba makube khona umisi ke ngoku khe ndikwazi ukuyenza nam as ba esitsho uYolo. Ja, then ke ngoku xa sesilapha esikolweni, kwezi ndawo bendizifundela kuyo ndingayiunderstandanga, umiss akwazi ukundicacisela okanye ndibuz'umbuzo.

Researcher: Then for those who understand poems when reading them on their own, what helps you to understand?

Lumko: To take out the key words, to take out the most difficult words and try to get research of them. When read the answers, therefore relate to what is as it is said to the poem. Poem isn't about reading it and understanding it at this moment you are reading, maybe you can take three days...

Researcher: Trying to understand one poem?

Lumko: One poem, if it's difficult. Not most of the time poems are difficult but for those that are difficult, you better spend most of the time on that poem because a poem...

Researcher: So there are poems that are difficult?

Lumko: Yes ma'am.

Researcher: If you can compare, how many, what percentage of poetry you've come across which is difficult versus the poems which are not difficult. Like, zeziphi ezininzi kakhulu kwiipoems okh'udibane nazo, zezi ezidifficult okanye zezi ezingekho difficult, ezininzi kakhulu?

Lumko: Zezingekho difficult because ezi difficult ziyafika, like, ndiyaqal'ukuba ndidibane neepoems ezidifficult kuba kulast year apho ndiqale ukubona iipoems ezidifficult.

Fana: But mna xa ndisekhaya ma'am, kukhona, ndike ndibone ipoem kaWilliam Shakespeare, it's so difficult, Miss. William Shakespeare say, that poem says what is in nature. So ke words from that poem, words that are there are so difficult. It's difficult to understand, so we should have a dictionary over them.

Researcher: Then what about the poems you are doing now? Because not a single one is written by William Shakespeare. In our Grade 11 this year, even in, yes, I can say in our Grade 11 this year, there is no poem written by William Shakespeare. Do we mean that those poems are the easiest? Are they easy, now that they are not written by William Shakespeare?

Lumko: They are not the easiest ma'am because the poems that are difficult are not written by William Shakespeare only. The poems that are written in the past, they have that challenge because the language that was used then is not the same as the language we are using now. It takes some slight differences. So that's why I'm saying iipoems zakudala zinzima but ke we have to understand them.

Researcher: So, you wanted to say something? Okay. My next question to you is: What do you gain from poetry learning in the classroom and how does that affect your learning of English as a language? What do you gain from poetry learning and how does it affect your learning of English as a language?

silence

Researcher: Does it have any impact on learning English as a language? Or let's start with what 'what do you gain from poetry learning in the classroom?'

Nonopha: I can say that when we are learning poetry, most of the time, the educator would want us to speak about what the poem says. So most of us have to talk, then we talk, that makes us to practice how to talk English. So that is one of the most impacts on English because we get to express our English. Ja, and then the teacher will be able to correct us from where we are wrong as we speak. It helps us in public speaking.

Researcher: Any other opinion? Remember, the first part of this questions is, what do you gain from poetry learning?

silence

Fana: From poetry learning, miss, I gain knowledge because from poetry you get that some other things are difficult for them or what is happening on them is difficult or easy for them. So they look on it and then wrote a poem about it, so that's (*pauses*).

Researcher: So you get to be exposed to information.

Fana: Yes ma'am.

Researcher: Okay. So, what kind of poems do you find easy to understand? You mentioned that you do not understand poems written by William Shakespeare. So, what kind of poems do you find easy to understand?

Nonopha: Poems that talk a lot about nature and love.

Yolo: Politics.

Researcher: Politics? Poems on politics?

Yolo: Yes.

Lumko: Zezi zichazayo. Descriptive poems. Descriptive poems, zezi zidescriba whatever.

Researcher: Descriptive ones? You find them easy to understand?

Lumko: Yes just because the heading will lead me to what is being talked about in the poem and in the descriptive poem, the words that are used there are not difficult. So, it's easy for me to understand them.

Researcher: Okay. (*To Noli*). Wena sisi, what kind?

Noli: Mna Miss, bendizocinga zezi ezithetha ngenature.

Researcher: Okay. So, what kind of poems do you find difficult to understand?

Noli: (*Whispering*). Politics.

Researcher: Politics (laughs). What kind of poems do you find difficult to understand? (*To Yolo*) William Shakespeare, of course.

Fana: William Shakespeare is hard to understand because as you know in William Shakespeare we've got Romeo and Juliet. Romeo and Juliet are the lovers. So from that it is not be easy to understand the poems.

Nonopha: Isilungu seEnglish yakudala sinzima kuneEnglish esiyifunda ngoku. So that is what makes iipoems ezazibhalwe kudala sibe nzima kuthi ngoku. Asifani isilungu esisititshwayo nesiya sasibhalwe kudala.

Researcher: Okay.

Lumko: That is why kunjalo. Ingxaki kudala besiphila ngeeIdioms isikakhulu, sisenza zona. So nam if I try ukusebenzisa iiIdioms like ufunde ngazo ukwazi kuba lula. That's why ke iipoem ezininzi ndiye ndizijonge ndiqonde ukuba okay ime kanje nakanje, ndiyaunderstanda.

Researcher: Okay. Now, let's comment on the poetry lessons that were taught in our class. What did you enjoy particularly? Poetry lessons about 'A sleeping black boy' and 'Shantytown', the ones that were taught in your class. What did you enjoy particularly?

silence

Researcher: We're just commenting on the lesson, we're not specific on the poem or whatever nut we are just looking at the whole lesson. What did you enjoy about them?

silence

Researcher: Okay. Or let me ask, is there anything that you enjoyed?

Lumko: Yes, there is.

Researcher: What is it?

Lumko: Participation.

Researcher: Whose participation?

Lumko: Abantu eclassini but not all of them. So if there is a participation in a lesson, it means there is something going on.

Researcher: So you like that?

Lumko: Yes miss.

Fana: I like imibuzo miss, esiyibuzwayo because ndingathi ukuba kusenokwenzeka miss ndingakwazz ukuyiunderstanda umiss ngoku ayifundayo. So umisi abuze imibuzo, if there any question. Ndizophakama nditsho ndithi paha napha andivanga, then kuzoba kulula ke ngoku kum ukuba ndikwazi ukuunderstanda.

Researcher: So that's what you enjoy particularly? Okay. The questions by the teacher.

Fana: Yes miss.

Researcher: Okay. Abany'abantu?

Nonopha: I enjoyed that the poems that we were doing in class were much easier to understand than the other poems that I usually read in the same book. They are easy to understand, the ones we've been taught, than the other ones. Like some of the poems in the same book are hard to understand than the ones we've been taught.

Researcher: So you even, you normally go on to read other poems in that poetry anthology, in that book?

Nonopha: Yes.

Researcher: So the ones that you did in class, they were much easier?

Nonopha: Ja, they were much easier. Like there are other ones that are easier in the same book but there are most of the poems that are hard in the same book.

Researcher: Okay. What challenges do you face with poetry learning?

Nonopha: For me, I think I understand poetry on the other way compared to what the poet is trying to, or maybe like the questions differ from my own understanding. Questions may ask something I did not understand about the poem or something that I didn't expect that would be asked.

Researcher: Okay. So that becomes a challenge to you?

Nonopha: That becomes a challenge to me.

Fana: My challenge to me is that when you read a poem, miss, uyabona? Kukhona, kuye kubekhona iindawo ongaziunderstandiyo then ufeele sengathi, kube ngathi awazinto kanti hayi, it's not that awazinto, kukhona le ndawo ikuxakileyo and xa kukhona indawo ekuxakileyo, awunokwazi ukudlula ungakwazanga kuyiunderstanda, miss.

Yolo: Ndingathi miss, when sititshwa ipoem eclassini, ndiyakwazi ukuba ndithi okay ndiyayiunderstanda but xa sendifika kwiiquestions, ndibon'uba hayi ayikho into endiyiunderstandileyo pha.

Researcher: So xa kufikwa kwiiquestions kuye kwenzeke ntoni?

Yolo: Ndiva ndibone ukuba andiyazi le question le.

Lumko: Questions, Miss.

Researcher: So you can't respond to the questions? Or you find it difficult to respond to the questions?

Yolo: Yes miss.

Researcher: (To Lumko). You were saying?

Lumko: Questions.

Researcher: So your challenge is with the questions?

Lumko: Yes miss.

Researcher: Okay, if I may ask, what kind of questions do you find challenging in poetry? For example, there are questions that would say, "Refer to stanza 1 and quote one word which refers to a particular something". Which questions do you find difficult or challenging?

Lumko: When the question says, "What is the tone of the poet?" I find it difficult to answer because if I'm in a bad mood like I'm feeling down, when I'm reading the poem, I am going to read it like slowly and down. But if I'm happy, I'll read it out loud. And I don't understand what is the meaning of the tone, but I understand the meaning of the tone but when it comes to that question, the meaning of the tone...

Researcher: Okay. No, I get you. (*To Noli*) Sisi, what challenges ozifumanayo wena xa kufundwa ipoeetry?

Noli: Nam bendizothi xa umbuzo usithi okanye umoya wembongi unjani xa ubuyifunda wena. Ngeli xesha uyifundayo, uzofunda ngale ndlela uzofunda ngayo, awuzukwazi ukuyifunda ngala ndlela ukuba umntu lo ebebhala ipoem ebezoyifunda ngayo yena xa ethetha. So uye ungava kakuhle.

Researcher: Okay, Ndicela ukuncediswa apha ke, umoya wembongi, yintoni umoya wembongi? Xa sithetha ngomoya wembongi, sithetha ngantoni?

Nonopha: The spirit of the poet.

Lumko: The spirit of the poet is the same as itone.

Researcher: It's a tone, neh?

Lumko: Yes ma'am.

Researcher: Oh, okay. Alright, thanks for that (*laughs*). So, what poetic devices do you enjoy analysing and why?

silence

Lumko: Can you repeat the question, ma'am?

Researcher: My question is, what poetic devices that you enjoy analysing and why?

Nonopha: For me I don't understand the question.

Researcher: So you don't understand the poetic devices?

Nonopha: Question that you're asking.

Researcher: I'm saying, what poetic devices do you like analysing or do you enjoy when you're analysing them? For example, in poetry, there is figures of speech, there is sound devices, there is a lot of devices that that the poets use when trying to convey the message to us as audience. So my question is, which of those poetic devices do you like, do you enjoy analysing, when you're dealing with them?

Lumko: The figures of speech, Miss.

Researcher: The figures of speech? Why do you enjoy figure of speech?

Lumko: Because I think I know better in figures of speech than in sound devices because figures of speech are much easy to understand and it's easy to, it's easy for me to analyse a figurative...

Researcher: Figurative language versus literal language.

Lumko: Yes.

Researcher: Okay. Alright, any other opinion? What do you think could have been done to in the lessons that we had together, what do you think could have been done maximise your understanding of the poems taught? Remember there were poems, two poems that were taught, "A sleeping Black Boy" and "Shantytown". What do you think could have been done and how in order to maximize your understanding of those poems?

Lumko: Other learners in class don't understand poems, I don't know, but they are afraid to ask. So the educator has to go slowly, not like. If a poem id being taught today, if we did a poem today,

we do it and analyse it to day. Therefore tomorrow, there must be questions that must be asked about this poem so that everyone, when he or she gets at home, uzofunda ipoem then aziunderstandele ukuze ayazi ukuba eclassini uzofika abuzwe. Ngoku abanye bafike bayazi ukuba okay uJiba uzobuzwa okanye aphenndule. Therefore ke ngoku bafumane chance yokurelaxa bangenzinto, bangaunderstandi bashiyeke beshiyeka ke ngoku eclassini.

Researcher: So what should be done to make them not to relax in class?

Lumko: Ejunior thina Miss, sasineegroups. Umiss wayesenza iigroups kanje, akhethe iileaders zeegroups. Kwezi leaders zeegroups therefore ke ngoku uzobanika iactivity. Therefore le activity kufanel'ukuba yenziwe ngumntu wonke. As the leader of the group, kufanale nimana nidibana ngexesha lenu, nicaciselane. Therefore igroup ephume unumber one, epaselwe kakhulu izoba yiyo ke ngoku, kubekho izinto ezenziwayo.

Researcher: Things like?

Lumko: Like anithengel'int'wemnandi.

Researcher: Okay (*laughs*).

Lumko: Ke mna ke Miss, andizuxoka, ngokuya ndandisejunior, igroup yam ndandiyidelile but yake yandisurprisa, yaphuma yabashiya bonke because I wasn't the best in the class but ndandinje. So ndafumanisa ukuba okay, it's not about ukuba you understand but the way you talk to people, it's much better. Maybe other learners don't understand umiss the way she is talking, the way athetha ngayo but if kungacreatwa iigroups therefore ke ngoku okanye angakwazi ukuunderstanda omnye enye ilearner because yintoni, ikhona lanto yokuba angakwazi nokubuza because akazukoyika.

Researcher: If I may ask, what kind of activities you did there?

Lumko: Activities like asinike iassignment ukuba siyoyenza emakhaya but most of the time ubesinika class test based on iipoems. Therefore, besinegroups like kwiMaths, like everything.

Researcher: So you would, let's talk about the side of poetry, you would all write the same class test on this same poem?

Lumko: Yes miss.

Researcher: And then how did you groups yourselves? How was this thing of groups work if you are writing a class test in the classroom?

Lumko: Okay miss, iiclass tests besizibhala eclassini but when sifumana ispare time, besizinika thina ispare time, athi, “Ngexesha elithile, likhona ixesha, if niinterested” because sasingazingeni iiafternoon classes but sasizingenela as iigroups sixelelane, umntu anikwe igroup yakhe kucaciselwane. Therefore ke ngoku, into esasiyenza thina sisamtricka umisi because sasithi xa sigqibayo, xa siqonda ukuba sinespare time, kungekho miss eclassini, siye pha ngaphambili senze lento sifuna ukuyenza, senzele iclass yonke. Therefore, ebishiyekela ngasemva ikwazi ukwenza ikwazi. Therefore, esikolweni bekupaswa.

Researcher: So you would be analysing the same poem for the whole class?

Lumko: Yes Miss and kumana kuphuma, kuphakama umntu oyione egroupini ayokwenza le abayiunderstanda kakuhle nomye nomnye. Therefore ipoem sibuzane iquestions, okanye sithathe iquestions zepoem but okanye igroup ethile ihambe iyoxelela umiss ukuba icela iquestion zepoem, angazi yena umiss ukuba okay senza into yeegroups because if angazi siziigorups, nje. Kufanele senze nje but azokubona yena iresults, azibuze why iresults zanje.

Researcher: *(To Yolo)* You were going to say something.

Yolo: Yes, ndingathi umiss akwazi ukuthi xa egqiba ilesson okanye ipoem ethile, asibuze imibuzo eclassini sisonke then sikwazi ukuthi siphendule. Kungeli xesha sizokwazi ukuba iunderstandeke more nakuthi, nathi simbuze imibuzo kwiindawo.

Researcher: But that was done.

Noli: Okanye miss, xa umiss ebesititshile ipoem, asibuze vele imibuzo eclassini siphendule, nathi xa singaunderstandi simane simbuza. Ke ngoku emva koko kube khona okanye umntwana ovileyo apha eclassini, omve ngcono umiss ame pha ngaphambili, asibuze imibuzo sizokwazi ukuqhela ukuphendula ipoem, ukuphendula imibuzo yazo.

Researcher: Okay, I get you.

Nonopha: I think kufuneke kuthethe wonke umntu about understanding a poem, kungabikho abantu particularly ukuba kuzothetha ubani because one understands this. Kuzothetha noba ngubani, umntu okanye, phofu thina indlela nathi esasisenza ngayo, utitshala wayesithi xa okanye ebesenza loo nto, eyopoem ebesititsha yona, asititshe then athi ke ngoku umntu wonke aph'eclassini okanye asifunde ngeregister, athi ubani makathethe ngaphambili ngento ayiunderstandileyo, angathath'iiipoints zomnye umntu, athethe ukuba yena uyiunderstande kanjani ipoem, wena ufunde ntoni kule poem ubuyifunda.

Researcher: Okay. Instead of the teacher giving you, you usually made your own meaning out of the poem, instead of the teacher telling you?

Nonopha: The teacher reads and teaches, then the learner would present ukuba uunderstande ntoni ngalento utitshala ebeyifundile nayiexplainileyo.

Fana: For a poem ukuunderstanda miss, so ikhona lanto ukuba as ukuba sele kutshiwo ukuba imiss izofunda vele ipoem, ibe sele ibuza imibuzo ngalento. Kukhona ukuba miss, umntu angayiunderstandi ngale ndlela umiss atsho ngayo, for iigroups ke ngoku kulapho umntu azokwazi ukuba, umfundi akwazi ukubuza, abuze, abuzwe ngomnye, if kule ndawo okanye umbuzo, “Lo mbuzo if unokuphuma kanje kwquestion paper kunganjani?” Then ke ngoku kube lapho ke ngoku you share your advices.

Researcher: Okay. Alright. No, I get you. Any other addition to what has been said? So with our class and the lessons that we have, so in a nutshell, what do you say could have been done in order to maximise your understanding? You have shared your experiences, and I like it. They are very good. So what do you think in this class, in the class that we were and with the lessons that we were taught, so what do you say could have been done to maximise everybody's understanding?

Noli: Ngokuthi senze iigroup.

Researcher: Forming groups so that you discuss in groups?

Noli: Yes Miss, ukwenzela simana sibuzana imibuzo xa ungava kakuhle.

Fana: And xa kuform igroup ma'am, kungabi yigroup ethile okanye igroup enoMomelezi, ndithi mna "Hayi igroup enoMomelezi, vele ndiyamazi uMomelezi ukuba is top learner". So kufuneka sharing kahle, sisherishe into esiyiphetheyo for ukuba, nokuba thina or mna but sixubane.

Reseracher: A mixed group? Not a group of top learners only?

Fana: Ja, so ke for the others, it will make them easier to understand the poems although it's hard okanye they are scared of uMiss because uMiss is like that. So when they are scared, when you are forming a groups, you should form the groups with mixed learners because some learners, their mind are fast, so they can understand it.

Researcher: Okay, I get your point. *(To Nonopha)* You said that it would maximise your understanding if everybody in the classroom was speaking. How can we make everybody in the classroom participate? What can be done to make that participation of everybody in the class? What do you think can be done to maximise that participation in the class?

Nonopha: I think a teacher has to make sure that everyone speaks in class by asking questions to everyone, not expecting one to raise their hands. Ahambe ngerow okanye aqale athi, "Wena bani uunderstande ntoni ngale poem, wena", because miss, I can't lie, most of the time xa kufundwa iishort stories and poems, abantu bayalal'eclassini. They find it boring than any other lessons.

Fana: Okanye Miss, kube khona umiss eclassini, then ke ngoku kube lapho umiss azotsho ukuba 'wena bani khawusukume usixelele indawo oyiunderstandileyo'. Kulapho ke ngoku abantu bazotsho babe, or umfundi abe nolunye ulwazi oluthi, 'okay, umiss ebeyitsho kanje but nangale ndlela ndingakwazi ukuyiunderstanda better'. So kube lapho ke ngoku ukuba sikwazi ukuunderstanda more.

Nonopha: Necompetiton sometimes miss, is the best, ukuba okanye utsho ukuba umntu oye wayenza kakuhle le poem okanye xa esinike iactivity eclassini wathi, 'umntu oyiunderstande best le poem uza kuba nje okanye kuzothini, okanye uzofumana istar or something to catch up.

Researcher: Okay, I get you. There is something that you've mentioned, to say poetry and short stories, their lessons are boring and there are some learners who just sleep. What do you think causes that?

Nonopha: Most of them.

Researcher: Most of them? So what do you think causes that?

Nonopha: Miss, njengoba apha kusezilalini ke vele nathi sisazi, thina siundertanda ukuba umntu xa ekubalisel'ibali ukubalisela ukuba okanye ziintsoni, so uy'ulala the more ethetha uyozele, the more ebalisa uy'ulala wena. So that's the thing, thina sikhule ngokuba umntu xa ekubalisela yiyona nto i...

Researcher: So when the teacher is teaching and you are not doing anything, you feel like the teacher is telling you a certain kind of a story and then you feel sleepy?

Nonopha: Yeah.

Researcher: Okay. Then that goes back to what you said that it be made, or let me say, maximum participation of everybody in the class must be ensured so that everybody gets interested in the lesson. Is that what you're saying?

Group: Yes.

Researcher: Okay. No, I get you. So my last question to you is: how does poetry learning affect your life inside and outside the classroom? How does it affect your life inside and outside the classroom?

silence

Nonopha: Eclassini I only read poetry okokubana vele mandiyazi, ndipase. But then xa ndingaphandle, I try to understand ipoetry, what is it all about nokuba why was this poem written, how was this poet feel when he wrote or she wrote this poem? Like, because it helps me to understand when I write my own poems, ukuba this is how we write a poem, this is how you should be when you write a poem, you don't just write without understanding anything about what you're going to write.

Fana: About poem, miss, I like that you can, ungayifunda nje ungaphakathi endlini then ke ngoku xa sowungaphandle ubheke ukuba okay bendifunda ipoem ethile okanye like Jabuvu sleeps kanje but Jabavu sleep, here we are comparing a place like Katilumla and but Katilumla is close to the

town but when you, xa ubheka, Miss, ukuba zinomehluko, zinawo umehluko zoyi two but ziphinde zibe khona into ezifana ngayo zombini because eKatilumla kuyafana neJabavu sleeps because xa belele futhi nabo bayawasebenzisa amasaka. So xa ufunda, miss, kufuneka uzibuze umbuzo ukuba okay, le poem indifundisa ntoni mna kuqala? Then ke ngoku apho uzoyifumana khona ukuba if okay indifundisa ngento ethile nento ethile. For instance ukuba okanye ubheke, like apha esikolweni, Miss, ubheke like xa ucomparisha uJabavu sleeps nalapha esikolweni, kwisikolo ungasibhala usicomparishe njani noJabavu sleeps.

Yolo: Ndingathi, Miss, when you're at a class, you read poem to understand and to know what you will write when kubuzwa iiquestions. Then kodwa xa ungaphandle, unayo into ezibuzayo ukuba, oh, le poem ziyenzeka, le poem ezi zinto bekuthethwa ngazo zizinto ezenzekayo nalapha ngaphandle. And ubone ukuba okay, umzekelo, kuthiwe, kuthethwe ngeAids ukuba iAids abantu iyabagqiba okanye ujike unikwe ukuba ungenza njani ukuba uziprotecte kwiAids. So uzokwazi ukuba nawe ube nalant'ukuba uzivikele kwiAids because uvile ukuba ibenzani abantu.

Researcher: Okay. I get you. *(To Lumko)* Anything to say?

Lumko: Indiafecta kakuhle mna, ndingathi mna ayindimoshi iipoems because iipoems are not based ukuba kwenzeka ntoni, kwenzeka ntoni but ziyasititsha in some way. But to find the meaning of teaching in poems it's hard. So you have to be specific with the poem when you are reading a poem, you have to be specific in other words that are written there. So if this poem isn't teaching or something I just...

Researcher: Okay, you mentioned that, you both mentioned that you are writing your own poems and he said that he was writing his own poems, would you say your love for poetry writing developed from the classroom?

Nonopha: Ja, I would.

Researcher: Okay, when was that?

Nonopha: I actually started loving poetry on 2013 because the way my previous English teacher would analyse it to me, he would make us understand more easier how poetry is like. He would

make us love, he would like try to force us to love it. He would make sure that everyone of us understands it in a good way. Poetry is a good thing.

Reseracher: So that's when you developed love for poetry?

Nonopha: I developed love for poetry.

Lumko: Mna, miss, ndaqala ukuthanda ipoeetry pha ko, I was doing Grade 6, where kwaGrade 7 kwakusenziwa icompetition yeepoems. Therefore ke ngoku njengokuba isister yam yayikwaGrade 7 ndikwaGrade 6, banikwe iipoems, emane endifundela iipoems andianalyzeze because wayefun'ukungenela icompetition. But ke wangenela but akawina. Xa ndifika kwaGrade 7, ndenza sure ukuba ndizoba yibest achiever eclassini so that ndibe elected nam for ukwenza iipoems. Ndandise ndiziundernderstanda because ndiziunderstande ndisafunda uGrade 6. Therefore ke ngoku umiss wasititsha kakhulu iipoem, emane esititsha iipoems, nangesiXhosa nangeEnglish ubesititsha kakhulu. Iipoems ndingathi zazititshwa kakhulu phaya esikolweni. Emveni koko, ndayingenela icompetition, ndakwazi ukuanalyse ipoem, ndazibona ukuba okay ndiyakwazi ngoku ukuanalyse poem because phaya kwaku analyiswa iipoem nje. Therefore ndaqonda ukuba okay ndiyakwazi ukuanalyse poem, why ndingabhali ezam? Ndifuna ukujonga ukuba kuzoba njani. Ndaqala ndabhala nje, iipoems nje ezincinci. So as umgangatho unyuka, ndisuke ndize apha eLusikisiki for icompetition, nje. Ndeza ke ngoku, ndaqonda ukuba okay iipoems ziright and ndiyakwazi, ndiyaziunderstanda, so, ja.

Researcher: Okay. Where was the competition? In the school or?

Lumko: ECollege

Reseracher: Where exactly? Which College?

Lumko: Leya iCollege engaphaya.

Reseracher: Lusikisli College of Education?

Lumko: Yes.

Researcher: You were participating in those competitions whilst you were in the junior secondary school?

Lumko: Yes ma'am.

Researcher: Okay, if I may ask, is your love for poetry and poetry writing still burning, now that you are in high school as compared to when you were in junior secondary school?

Lumko: No ma'am.

Researcher: What causes that?

Lumko: Just because the poems, I don't love poems as I used to. I don't know why, maybe it's the change in life, I don't know but...

Researcher: Okay. (*To Nonopha*) What about you?

Nonopha: Ja, I do love poetry as well as I did when I first did because most of the time, most people don't know that I write poetry. But then, andazi, miss, ukuba kwenzeka kanjani. Most of the people like always tell me that my voice is poetic, like and sometimes when I read poems, they say like, "You can read poems". They keep on pushing, like I'm good at poems, "You like writing poems". Then I, ja, I just roll out.

Researcher: Alright. Okay, guys thank you very much for your time. We've come to the end of this discussion. Thanks so much for your inputs. I believe that they are very valuable and keep on learning this poetry, keep on pushing. Alright, thank you so much, we may go to our classes.

Appendix 4b (Focus group discussion transcript for School B)

School B Focus group discussion transcription

(2018/03/08)

Five learners – 3 girls and 2 boys

Pseudonyms (Zuki, Buli, Lulo, Luvo, Odumo)

SMD (Researcher): Guys, welcome to this session. There is nothing much that we are going to be dealing with in this session except that I've got some few questions that I want us to discuss about. You are free to voice out your opinion of course on these questions and also there is no wrong answer because it will be your opinions on the questions that I'll be asking you. The questions will just drive our discussion and then you are free to speak out in turns. Would you like to use IsiXhosa or English?

Luvo: Let's use English ma'am.

Researcher: Let's use English, neh?

Luvo: Yes.

Researcher: Alright. Does everyone agree with that?

Group: Yes ma'am.

Researcher: Okay. Alright. No problem. What do you think poetry is? You can just speak.

Odumo: I think teacher a poet is the person who's writing poems.

Researcher: Okay, and then poetry?

Zuki: Poetry ma'am it's when somebody is writing to express what he feels or what he sees.

Researcher: Do you like reading and learning poetry?

Group: Yes ma'am.

Researcher: Okay. What do you like about poetry?

Zuki: Me ma'am, I like the rhyming of poetry that's express and tell about somebody or something.

Odumo: I like poems teacher just because I discover figurative sentences which have unclear meaning, teacher.

Researcher: So how do you deal with that unclear meaning? How do you make sure that that unclear meaning becomes clear?

Odumo: I go to ask my teacher just because I can't read on myself a poem.

Luvo: I like poems because they increase my vocabulary.

Researcher: Okay. Alright. Is there anything that you do not like about poetry?

Buli: Yes ma'am.

Researcher: What is it?

Zuki: When it comes to questions. They are disturbing ma'am, whenever you try to read the poem but you can't understand what the poem it's, where the poem is taking you. They are very tricky questions.

Researcher: The questions are tricky?

Group: Yes ma'am.

Odumo: Sometimes teacher it's hard to understand the poem.

Researcher: When you are reading it?

Luvo: Because when you read it ma'am, there are a lot of vocabs ma'am. So you don't get to the poet when you're reading it. You don't get the point what that's mean.

Researcher: And I think that's what we said it's a hidden meaning?

Luvo: Yes ma'am.

Researcher: Okay. *(To Lulo)* You wanted to say something.

Lulo: And Miss, the figures of speech, we don't understand their meanings.

Researcher: So that makes you to dislike poetry?

Luvo: Not that much.

Researcher: Not that much, what do you mean?

Zuki: It depends on what kind of poetry.

Luvo: It's a part of, to some people.

Researcher: So when there is something that you don't understand, would you be confident that you understand poetry and you like poetry?

Odumo: Not really.

Researcher: Because you first told me that you like reading poetry.

Luvo: I do.

Researcher: So even if there are things that you don't understand?

Group: Yes.

Researcher: Okay.

Luvo: We try hard to understand. We use some dictionaries to gain new words ma'am.

Researcher: Okay. How often do you read poetry?

Group: Not much.

Researcher: Not much?

Group: Yes, miss.

Researcher: Why?

Buli: Because ma'am, there are few books that are containing the poets.

Researcher: There are few books?

Buli: Yes ma'am. So it's hard to find them. You just read a poem where you see it.

Researcher: What about the books that you're using in class?

Zuki: We use books to read in class the stories, short stories, not the poetry.

Researcher: You don't have the poetry books?

Group: We do.

Zuki: We do have but they are not enough to satisfy us.

Researcher: Oh, okay. So how do you cope with that? If the books are not enough, how do you go about learning poetry?

Buli: Ma'am, when, like ma'am at home, when you find a book that has, a poem book ma'am, you just get to it ma'am and read it.

Researcher: Okay. Do you have poetry anthology, the book that has the poems that you do for this year?

Group: (Showing uncertainty) No.

Researcher: So when poetry is taught, when a certain poem is taught in the class, how do you get to read it? Where do you see it?

Buli: We're given photocopies ma'am.

Luvo: The teacher used to photocopy for us.

Researcher: You are given copies?

Group: Yes.

Researcher: Oh, okay. So, if I may ask, when and where do you get exposure to poetry reading and learning? Where do you get exposure?

Buli: At school.

Researcher: Only at school?

Luvo: Home, even at home.

Researcher: At home?

Luvo: I've got some friends who like poems.

Zuki: I read it at home and also at school too.

Researcher: Even at home?

Group: Yes ma'am.

Researcher: (*To Luvo*). You say you've got some friends...?

Luvo: Yes, who got some poems, read poems and who write poems.

Researcher: You've got some friends who write poems?

Luvo: Yes.

Researcher: And then you get to read those poems?

Luvo: Yes.

Researcher: Okay. So, would I be correct if I'm saying the only moment where you get exposed or the more time that you get to be exposed to poetry is at school?

Group: Yes ma'am.

Researcher: Okay. Do you understand poems when reading them on your own? When you're reading the poems on your own, do you understand them?

Group: No.

Buli: Not really.

Researcher: What causes that? If I may ask.

Buli: There are strong words ma'am that you won't understand on your own, even if you read it on a dictionary, it will, maybe it will give you an unclear meaning ma'am. So you got to find a person who can assist you, but it's hard ma'am.

Researcher: It's hard to understand them when you read them on your own?

Group: Yes ma'am.

Researcher: So you need the teacher?

Group: Yes ma'am.

Researcher: Okay. Then, what do you gain from poetry learning in the classroom?

Zuki: Maybe how to sound poetry or to present the poetry in the way that it is written. When you're sitting alone reading poetry, you won't understand unless you hear somebody saying it in a voice or in the sound that the poetry is written.

Researcher: So why can't you use your own voice?

Zuki: Because you don't know ma'am, maybe this part you must react like this and this part you must react like this. So it can be hard.

Researcher: Okay. Alright. Then, how does poetry learning affect your English, your learning of English as a language? How does learning poetry affect your learning of English as a language?

Buli: It's very confusing ma'am because when you, if you read a story ma'am, sometimes it will be like a poem and sometimes it will be different. So a story consists of few big words, so in a poem there are a lot of big words. So you will catch some and lose some.

Luvo: And on poems ma'am, there are, I can say there are words that are not have to be used on stories when you use your own English ma'am. So like poems use those words, so that it affects us.

Zuki: It can be that ma'am when you are reading a story, if there is a word that you don't understand you can repeat the sentence and see what the word means while reading a story. But when you are reading a poetry, you won't even be able to see what the word means when...

Researcher: You won't be able to guess the meaning?

Zuki: Yes, to guess what's the meaning.

Buli: And in most poems ma'am, it consists of many slangs ma'am.

Luvo: Yes, that's so true.

Researcher: Okay. Then, how do you unpack all that? Because at the end of the day, I think you have to understand it anyway. So how do you ensure that you deal with those difficult words so that you can understand the language in poetry?

Zuki: Find somebody who can write poetry or find somebody who can assist you to read a poem and learn how to define the words of poetry or how to guess what the name means.

Buli: And ma'am, if you want to understand, as for me ma'am, before I start reading the poem, there are a lot of different difficult words ma'am. But if she, maybe Zuki can read it for me, I can guess that this word means that ma'am.

Researcher: Okay. What kind of poems do you find easy to understand?

Lulo: Sonnets ma'am.

Researcher: Sonnets?

Lulo: Yes ma'am.

Researcher: Why? Because they are very short?

Group: Yes ma'am.

laughter

Researcher: Okay. What kind of poems do you find difficult to understand?

silence

Researcher: So maybe we can say all the poems that are not sonnets?

Group: Yes ma'am.

Researcher: They are difficult?

Group: Yes ma'am.

Luvo: Yeah, they are difficult.

Researcher: So do you want to tell me that a sonnet will never have difficult words? Or is it about the length?

Group: There are difficult words.

Zuki: It's just the length that make it for us to be easy.

Researcher: Okay. Alright. Now, let's comment on the poetry lessons taught in your class. The ones that were based on "Captive". What did you enjoy particularly on those lessons?

Zuki: What I enjoyed it's when that person was telling what happened, not when he studies the poem. What happened in his rural areas and at home. That is the most part I enjoyed.

Researcher: Okay.

Luvo: The most part interesting ma'am is when he's saying, "There now". He's talking about his memories, nostalgic. Nostalgic, that word 'nostalgic'.

Researcher: You were impressed by that word?

Luvo: Yes ma'am.

Buli: When he's comparing the life he used to live and the one he's living at that particular moment. That is what was interesting, ma'am.

Researcher: So, What challenges do you face with poetry learning?

Buli: Analysing it, ma'am.

Researcher: Analysing a poem is a challenge?

Buli: Yes ma'am.

Odumo: Some words teacher, are even hard to pronounce them.

Researcher: Some words are hard to pronounce?

Odumo: Yes ma'am.

Researcher: Okay. Let alone understanding them, it starts with pronouncing them?

Odumo: Yes teacher.

Researcher: Okay. Which poetic devices do you enjoy analysing and why?

Buli: It's a rhyme.

Researcher: Rhyme. You like analyzing rhyme?

Buli: Yes ma'am.

Researcher: Why?

Buli: Because ma'am, it's easy to find it. You can find it at the beginning; you can find it at the end ma'am, so that's why it's easy.

Researcher: Any other poetic devices that you enjoy analysing?

Zuki: A describing poem.

Researcher: A describing poem?

Zuki: Yes ma'am. Maybe a person describes what kind of a person he is. You can see this person is kind of a person like this and then you can be able to include everything that you can get in it in order to summarise the poem.

Buli: Metaphor ma'am.

Researcher: Metaphor. Why?

Buli: Because ma'am metaphor describes a person, that actual behavior of the person that you are told about.

Researcher: What do you think could have been done to maximise your understanding of the poem that was taught? What do you think could have been done by the teacher to maximise your understanding of the poem?

Luvo: Sometimes ma'am the teacher has got to do some lessons to increase our vocabulary and give us some dictionaries. The department has got to give us some dictionaries, free dictionaries to deal with vocabs ma'am.

Researcher: But if I remember well, the teacher wrote some words there which were new to you and she told you what the words mean. I think that's developing vocabulary.

Luvo: Yes ma'am.

Researcher: So you think there should be more that is done?

Luvo: There should be more. Some dictionaries, free dictionaries from the department.

Researcher: Why don't you buy your own dictionaries? You don't have dictionaries?

Zuki: We do have but some of us do not afford.

Researcher: So we need the department to buy the dictionaries for us?

Luvo: Nah, for the school.

Researcher: For the school?

Zuki: Yes.

Researcher: Okay. What else do you think could have been done to maximise your understanding of the lessons that were taught?

Zuki: Maybe, you see ma'am, when there is a poetry there is a biography. After the biography there is a poetry. After the poetry we must have a summary of the poem so that you can see in stanza 1, they summarise stanza 1, stanza 2, stanza 3 like we used to do in Grade 10. They summarise all the poetry.

Researcher: Whereby the whole poem is summarized?

Zuki: Yes.

Researcher: Okay. So you would love that summary?

Group: Yes.

Researcher: How would that help?

Zuki: It would give us more understanding.

Odumo: The summary teacher, it is clear than a poem.

Researcher: Oh, the summary is clearer than the poem itself?

Group: Yes ma'am.

Buli: And then on the question papers ma'am, they will get a point where you will be required to summarise the poem. So if you once had a summary of a poem, it will easy for you to summarise

Researcher: So, do you think the teacher's summary is not enough?

Buli: It is enough ma'am, but...

Zuki: Not enough for me. There's somewhere that her or himself isn't understand and give us those easy poems that he understand but the difficult ones he doesn't understand, he passes them and continue doing the things that she understand on her own.

Researcher: Okay. How does poetry learning affect your life inside and outside the classroom? Does poetry learning have an impact in your life, in the classroom and outside?

Buli: Yes ma'am.

Researcher: How?

Buli: On the poems ma'am, I would say, many poems are based on reality. So if you once heard something that was written on the poem, and then when you see it, you will get to remember that I once heard something like this ma'am.

Researcher: Okay. Any other view?

silence

Researcher: Okay. Now we've come to the end of this session. Thank you very much for your inputs, your views and your opinions which I think they are going to be adding value on this journey that we had and thank you so much for allowing me into your own spaces. Thank you for these inputs; I really appreciate them a lot. Thank you so much.

Group: Thanks ma'am.

Researcher: Okay. Thank you.

Appendix 5: Teachers' preparation notes

Appendix 5a (Miss Goya's lesson preparation notes for Lesson 1)

POETRY

13/02/2018

A Sleeping Black Boy

-Poet- Serote, Mongane Wally (Born in 1944)

-He was in Sophiatown

-Grew up in Alexandra

-He has written short stories and novels.

Pre-reading questions

-How independent are you?

-Do you like your situation/ the life you are living now?

-How do you feel about helping other people?

During Reading

-What is the connection between line 2 and line 12

-What does 'the huge jacket' (line 3) represent.

Post reading

-What you do if you realised that a friend of yours is sniffing drugs/taking drugs on a regular basis.

Classwork

Vistas of poems

Grade 11- page 102-103

SHANTYTOWN

- Is a poor settlement it can be at the back of the town.
- Poor living area below the normal standard of living
- This Shantytown is Jabavu which is found in Soweto (JHB)
- The author of this poem is Anonymous because it was written during apartheid time.

PRE-READING QUESTIONS

- What could you do, if you lived in Shantytown to make your environment as pleasant as possible?

DURING READING QUESTIONS

- Where Jabavu is situated?
- What is repeated in the poem?

POST READING QUESTIONS

- Summarise what the ground is like in winter

CLASSWORK

VISTAS OF POEMS GRADE 11

PAGE 137

Appendix 5c (Miss Gule's lesson preparation notes)

Captive

Happy Herdboys- alliteration

(Freedom)

Sun folded his wings- personification. Meaning the sun has set like a bird is resting, bird-bed.

Appendix 6: Lesson Observation transcripts

Appendix 6a (School A lesson 1)

School A: Lesson observation 1

(2018/02/13)

Duration: 50 minutes

Miss Goya: We all have our books?

Class: Yes Miss.

Miss Goya: Let's turn to page 101. Today we are going to do 'A sleeping black boy' on page 101. The poet that wrote the poem is Doctor Serote. That's the author that wrote the poem. The author was born in Sophiatown then he grew up in...

Class: Alexandra!

Miss Goya: When you're reading about the author you will find that the author was the activist, meaning that he was also involved to the people that were fighting back there. Siyevana? (*Are we together?*)

Class: Yes Miss.

Miss Goya: So as he was fighting back then, he wrote certain books, he wrote certain novels, he wrote certain dramas, then he also wrote the poems. Is that clear?

Class: Yes Miss.

Miss Goya: Then when he was writing the poem we're going to read, you will find that Doctor Serote was touched by something he saw. Because he saw something, then he decided to sit down and write. So he decided to write this poem which is 'A sleeping black boy'. When you talk of the title, 'A sleeping black boy' what comes to your mind?

silence

Just the title of the poem, "A Sleeping Black Boy". What's the difference between a boy and a man? Why didn't he say a sleeping black man?

Buhle: He...he is young.

Miss Goya: He say he thinks he is young. Umhm... Anything else?

silence

Miss Goya: What comes to your mind when you're reading the title? "A sleeping Black Boy". When you analyse the key words there, 'Sleeping' 'Black' 'Boy'.

Lumko: I would like to say something there. So I think this boy has no help, so he was... was... a sleeping person. There is no one to take care of the boy. So, that's why he is said to be a sleeping black boy.

Miss Goya: Umhm... He say he thinks that the boy was too young and there is no one to take care of the boy. What else?

silence

Miss Goya: Anything you can add concerning the title? Fana?

Fana: This boy is too young and he... I think this boy slept on a street because the poetry deals with something on its outside.

Miss Goya: He is saying this because the poet it's an activist. He thinks that the boy was a suffering boy on the streets. Umhm... You personally, how do you feel about helping other people? How do you feel about helping other people? On your personal opinion, how do you feel about helping other people?

silence

Miss Goya: We believe that Serote wrote a poem he saw something that was too touchy for him. Then he sat down and told about many things that you're going to find when reading the poem. So I'm asking you personally, how do you feel about helping other people? If someone can borrow a pen from you, will you borrow that person? What if you have one pen? So how is your feeling when it comes to helping other people around? Yes?

Lunga: I feel like everyone who need help must get help.

Miss Goya: He's saying everyone who needs help must get help. Anything else? We only have different feelings. Maybe I feel like I don't care for other people, I only care about myself. So, I just wanna know about your own feeling. And Ntloko is saying, "Yes". Ntloko, how do you feel about helping other people?

Siko: It depends.

Miss Goya: It depends on what?

Siko: If I can manage to help.

Miss Goya: He say it depends if he can manage to help. Are you always willing to help?

Class: *mumbling*

Miss Goya: Are you always willing to help?

Class: No.

Miss Goya: No?

Class: Yes

Miss Goya: Okay. Meaning that, you won't be able to help anyone. Let's say when you look around you right now, do you like the situation you're in now? Do you like the situation you're in now? The life you're living?

Class: Yes.

Miss Goya: Yes?

Class: Yes.

Miss Goya: So, just because you're happy, you don't care about anyone else. Helping people goes with care.

Fana: We should help others, Miss because there's a word saying in IsiXhosa, "Umntu ngumntu ngabantu" (*a person is a person because of other people*) and that is...and that make us proud of ourself. And when a person wants help from you, you judge... you judge Miss.

Miss Goya: He says we need to help other people. He reminds me of the poem that is written by Maya Angel which is saying, 'Alone'. And Maya Angel is saying, "I sat down and thought that no one can make it alone". Then she is saying, "Nobody, nobody can go anywhere alone". So when Maya Angel is referring to that poem, she is saying that you can have everything but if you believe you can live without people, you are lying to yourself. Meaning that you can all the things but at the end of the day you still need people. So for people to help you, you also need to help them. Thubeni?

Thulani: It is good to help other people because you don't know what tomorrow can bring on you.

Miss Goya: Thubeni is saying it's good to help other people because you don't know what tomorrow can bring to you. I'm pretty sure now everyone wants to read the poem because we all know that when you're reading the poem, you have the questions that you have to ask yourself concerning the title of the poem without even reading the poem so that you can go to the poem knowing what to find there. Is that clear? Siyevana? (*Are we together?*)

Class: Yes.

Miss Goya: Let's quickly go to the poem, "A Sleeping Black Boy", written by Doctor Serote, which we believe that was an activist back then. And people who were activists back then, they didn't want to find anyone helpless. They were always willing to help people. So, they got hurt when they saw someone who needs help and people unable to help the person. Is that clear? So, they were fighting for everyone to be equal. Meaning that, they were fighting for equality and togetherness. So, that's why Serote sat down and decided to write the poem which is "A Sleeping Black Boy". Can someone read?

One learner reads the poem

Miss Goya: While you're reading the poem, please check line number 2 and line number 12 because I want us to check the connection between the two lines. Okay, let's pass through that. Which type of the poem is this one?

silence

Miss Goya: Which type of the poem is this one? As you can see that it is a free verse poem, then which type of the poem is this one? Which type of the poem is that one?

silence

Miss Goya: B4, which type of the poem is that one? Jiba?

Noli: It's a descriptive poem, Miss.

Miss Goya: She say it's a descriptive poem. Is she correct?

Class: Yes.

Miss Goya: Yes! It is a descriptive poem because when you are reading through the poem, you will find that the poet here is describing right through the poem as he is describing the boy. So, you will find that when you're reading the poem here, the poet is describing right through the poem. How do you think was the mood of the poet? How was the mood of the poet? How was the mood of the poet?

silence

Miss Goya: Remember that when we're checking the mood of the poet, we listen to the tone. As you're listening to the tone of the poem, how would you say is the mood of the poet here?

Lumko: The mood of the poet is down.

Miss Goya: He say the poet here was down. Let's read the poem again.

the teacher reads the poem

Miss Goya: How is the mood of the poet?

Yolo: The mood of the poem he feel sad.

Miss Goya: He is feeling sad because of what seeing at the time. He was watching the boy sleeping there helplessly. Remember that the title is saying, “A sleeping black boy”. So, the boy was sleeping helplessly. So the poet felt so sad. Is that clear?

Class: Yes.

Miss Goya: Swana, niyangxola. So, the mood of the poet here was sad. He felt so sad because he saw people passing around, not even a single person that stopped by to help the boy. Even old people were passing by as if they don’t have kids back at home. So, that’s why he’s stressing that even the adults were passing by. No one was willing to stop by and help the boy. If you look there, starting from the beginning of the poem, the poet is saying, “He lay flat”. That description is giving us how was the boy at the time. He lay flat. Xa usithi umntu ulele flat, zube enjani? Can’t hear anything, neh? Meaning that, the person is fast asleep. So, you can’t even say a word to the person because he or she won’t be able to hear you. That’s why the poet is saying, “He lay flat”. So, meaning that the boy was fast asleep. (*Reads line 2-3*). So, as he was fast asleep there, he was just lying down facing in the grass. Meaning that wayelele kanjani? Ngesisu, facing deep in the grass. He used a certain jacket as his blanket or something that he uses to cover himself when he sleeps there. So, you can imagine that huge jacket for a small little boy. So he was just covering his head, covering the heat, that he must not get the heat. So to show that he was used on sleeping there, he even had something to use when he is asleep there because the huge jacket there was always his blanket or the cloth that he was always using. Is that clear?

Class: Yes.

Miss Goya: So, just by reading these 3 lines, you get to know that the speaker is trying to describe terrible thing that he saw at that time. Meaning that it was something that not anyone can handle but he was so surprised because people seemed as if they don’t care about the little boy. Is that clear?

Class: Yes.

Miss Goya: So, just by reading these first three lines, you can see that the poet here is describing a certain situation. As he is describing the boy, he is also describing the situation that the boy was in. Is that clear?

Class: Yes

Miss Goya: So, the boy was in a very bad situation. Can we continue then? (*Reads line 4-5*). He was so dirty, so much that when you come from the distance, you would swear that there was

something that was rotten around but it was the little boy. Imagine umntu sekenuka. So that was the smell from the boy. Meaning that, he was not even trying to wash at the time. He was always there on the streets. Maybe eating rotten food, not washing. So, he was even smelling like rotten thing. So, when you come along, you would swear that there is a dustbin somewhere, only to find out that it was that little boy. This is so painful. (*Reads line 6-8*). Meaning that, the small boy was very young. The only thing that kept him asleep was the throbbing footsteps along him. Meaning that when people were passing by, that's when he felt, "I can sleep now" because there was no one to sing a lullaby for him. So, iinyawo zabantu xa zidlula kungona zisthini? Zisithi, "Shhh!" So, that's how he spent his life. Meaning that he was used in to that life. You can imagine a little boy that wants sleeping there. Moss, umntwana omncinci akalali apho kukhw'ingxolo, neh?

Class: Yes

Miss Goya: But the boy didn't care. The boy felt at peace when there were people moving around, felt at peace when he was listening on to the water moving around the river. So, you can have an imagination that maybe his place was along the bridge because there was a sound of the water there to keep him asleep. So, okwakuntyiloza kwamanzi kuye kwakumenz'uba makathini? Makalale. Meaning that the boy was still too young. So, here the poet is trying to give us more details about the situation that the boy was in because there were people passing by the buy and everyone could hear the smell that it was coming from the boy but no one was willing to stop by and help the boy. Is that clear?

Class: Yes

Miss Goya: Can we continue?

Class: Yes

Miss Goya: (*Reads line 9*). Even old people, they were just passing by. They would look at the boy and pass by. They didn't stop. They didn't look at him and feel sad and feel that they have to help him. (*Noticing a sleepy learner*) Ubulelephi Snegugu? Snegugu! Ubulelephi? Utheni walala eklasini? Sincede thina. (*Reads line 10*). Ungasondela emanzini abilayo?

Class: No.

Miss Goya: No. So, meaning that when he looked at the eyes of the adults, they looked at the boy as if they don't care. Amanzi abilayo akhona umntu amkhathaleleyo?

Class: No.

Miss Goya: No. Even a little child, if she or he can go to that water, he can burn. So, the eyes of the adults were passing by the boy, not shoeing any care. So, meaning that they didn't care. They were just looking at the boy and pass by as if there is nothing that happens. (*Reads line 11*). That's

the prediction from the poet that the boy one day will die. He is predicting concerning the situation that one day the boy in this situation will die. (*Reads line 12*). Now the poet is predicting that if this boy continues living this life, one day he is going to start using drugs and once he starts using drugs, he is going to die. He is not saying that the boy is already using the drugs, he is predicting that the boy will start smoking glue, will start taking drugs and the boy is going to die suffering from the drugs that he is going to take. We all know how the street kids live, neh?

Class: Yes.

Miss Goya: We all know that the street kids like smoking glue. So now the poet is predicting that this little boy will also start smoking the glue and he is going to die because of the glue that he is going to smoke because he will smoke the glue and he is going to fall asleep then his lips will be stuck with the glue. Maybe kuzovele kufik'ubuthongo iglue esayibambe kanje (*puts her hand on the mouth*), ichithek'igcwal'umlomo, neh? Then that way he can die. So if there is no one who can help this boy, the boy one day will die. Is that clear?

Class: Yes.

Miss Goya: Any question?

silence

Miss Goya: If there are no questions then, let's go back to line number 2 (*reading it*), then and line number 12 (*reading it*). What's the connection between the two lines? Line number 2 and line number 12 (*reading both lines*). What's the connection between the two?

silence

Miss Goya: (*Noticing learners who do not have the anthology*) Bezana, oko sifunda aninancwadi? Hayi nina inoba ngale two days senicing'uba ndiyanoyika. Anicingel'uba ndiyanoyika? Iphi incwadi yam? Masiyiyeke, masiyiyeke.

Miss Goya: (*After a short pause*) what's the connection between two lines? (*Re-reading the two lines*). What's the connection between two lines?

silence

Miss Goya: I love you because you always say, "Yes, yes, yes, yes". B4, what's the connection between these two lines? Andisafun'ukukukhomba ngoba kunomkhuba kuleclass ingathi ndinguspeaker.

Lumko: In line number 2, as he is deep into the grass, he can't talk and he can't open his mouth. And in line number 12, it says his lips are together also.

Miss Goya: Wow! Hayi khanimqhwabele.

Class: *clapping hands*

Miss Goya: In line number 2, facing deep into the grass. He was facing on the grass. He couldn't open his mouth because he was lying there with his face facing down in the grass. In line number 12, his lips stuck together, glued by the glue he smokes. His mouth won't be able to speak or he won't be able to even open up his mouth because it is going to be glued by the glue. That's the connection between the two lines. Yilento ndingafuni uDlavu athethe kule class, because anifuni kuthetha xa kukhona uDlavu kule class. Is that clear?

Class: Yes Miss.

Miss Goya: Then in line number 3 (*reads it*). What is represented by the huge jacket there?

Luvo: Huge jacket it represents his blanket.

Miss Goya: He's saying the huge jacket represents his blanket. Is he correct?

Class: Yes.

Miss Goya: Is he correct?

Class: Yes!

Miss Goya: How do we know that the boy was still young, he belongs to the group of the kids that still depended onto the parents for them to sleep? How do we know that? Prove it from the poem. He was still on the group that depended onto the parents for the m to sleep. How do we know that?

Yolo: Because the poet say his lullaby is hiss of the water from the pond.

Miss Goya: Because the poet is saying his lullaby is the hiss of the water. Meaning that if the boy cannot go and sleep onto that bridge, he won't be so fast asleep because there won't be anything that is singing the lullaby for him. Is that clear?

Class: Yes.

Miss Goya: So the going water from the river was the only song that was keeping him asleep. Siyevana? Any question? No question? (*After a short while*) What would you do if you can find out that your friend is sniffing drugs? What would you do? Personally. We're talking about helping people. What would you do if you find that your friend is sniffing drugs? As you have read that someone can die from drugs, because the poet here is teaching us that it can be easy for a person to die from drugs. Then you find out that your friend is sniffing drugs. What would you do?

silence

Miss Goya: You can watch him die?

Nonopha: I would talk to him or her as my friend but if then he or she doesn't listen then I'd ask for parental assistance from the adults.

Miss Goya: Umhm... omnye angathini?

silence

Miss Goya: So that means you can all watch your friends to die? Mhm? You can all watch them to die? So that means you don't care about your friends? If you can't care about another person that means you can't even care about yourselves. Do you know that?

Class: *mixed responses of yes and no*

Miss Goya: No?

Class: *mumbling*

Miss Goya: Okay, let's turn to page 102. Answer for me on your classwork books question number 3, question number 4 and question number 5. Question number 3, question number 4 and question number 5.

Class: *taking out their classwork books*

Miss Goya: You only have ten minutes to write.

bell rings and class dismissed

Appendix 6b (School A lesson 2)

School A: Lesson observation 2

(2018/02/14)

Duration: 50minutes

Miss Goya: Let's turn to page 136. "Shantytown". If you see there we have politics, peace and conscience. When you go there, we don't have the author for "Shantytown". Our poet there is anonymous because the poem was written during apartheid era. Then as the poem goes on you will see that the poet there was trying to fight for people's struggle because a Shantytown is a small town that is situated in Jabavu and Jabavu is found in ...Soweto

Class: Soweto.

Miss Goya: Where do we find Soweto?

Class: Gauteng

Miss Goya: Heh?

Class: In Gauteng

Miss Goya: In Johannesburg. At least shame namhlanje, umngqush'unenze navibe. Then, when you're reading through the poem you will find that people who were living there were suffering. Then as they were suffering, then the poet decided to write this poem which is called "Shantytown" because he saw the suffering that was there during the time. Then "Shantytown" is mentioned as a poor settlement that is normally found at the back of the town but in some instances it is found far from town. Do we have Shantytown on Lusiki?

Class: Yes

Miss Goya: Which one?

Class: Katilumla

Miss Goya: Katilumla!

Class: *laughter*

Miss Goya: So we can refer to Katilumla as our shantytown, neh? Although it is close to town but the living for people there is not normal. They live in poor standards. So when you look at the people who live there, they live in shacks, some of them they don't have windows, some of them they are closed by the pieces of cloths there and then. So that's how Shantytown was. So we can relate to our Katis, neh? I'm not saying people who live in Katilumla live in Shantytown, I'm

saying we can relate to it as our example. So don't say I said people who live there like uMjikwa they live in Shantytown. Okay? It's just a small village but when you look at the settlement you can see that people who live there they are so poor. But when you're reading through the poem, I want you to notice the tone of the poet because when you're reading there you need to notice the tone so that you can be able to find the mood of the poet. You can be able to identify how was the poet when he sat down and wrote the poem. Is that clear? Siyevana?

Class: Yes.

Miss Goya: Then also, as the writer writes here you will see that when you read stanza number 1 will be different to stanza number 2 and will also be different to stanza number 3. But you will find that the writer keeps on repeating certain words in the poem because he wants to put an emphasis to something. So when you read into the poem, also refer onto the title. When you see there, we have politics. That only gives us that the poem was written during the political time which was the apartheid era. So that's when the poem was written. Then we have peace, meaning that people who lived there they wanted peace. They hope that one day they are going to get peace. Do you have peace when you're poor?

Class: No.

Miss Goya: No because you always want to know, 'where am I going to get food, what am I going to eat today'. So you are never at peace, neh?

Class: Yes.

Miss Goya: So the people who were there they were longing for peace. Then we also have conscience, meaning that people who were they were also in need of the freedom. They also wanted to be free because they felt as if they're still oppressed from the struggle. So they had hope that one day they are going to be free. Siyevana? Is that clear?

Class: Yes.

Miss Goya: What would you do if you can find yourself living in that situation? Living in a shantytown? What would you do if you can find yourself living in a shantytown? Concerning what I have told you. That people who were living there they were so suffering. What would you do if you can find yourself in that situation? Today it's Valentine's Day, please don't pin me to do something cruel. Today I'm planning to love you all the way. Even if you do wrong I have to love you. So please love me back and answer to my question. What would you do if you find yourself in the situation whereby your family is situated there, then you have to grow up in that situation?

silence

Zama: I'll finish up school and look for a job somewhere.

Miss Goya: Huh?

Zama: I'll finish up school and go and find a job somewhere.

Miss Goya: You will finish up school and go back and try to help them. Mhmm... next? Fana?

Fana: I can accept it as if it my home. I can try to work hard because it is my background.

Miss Goya: You can try and work hard so that you can go back and plough back there. Okay? It seems as if we're getting the same answer. Let's go to the poem. As we're reading a poem, please try to check on the repeated words there so that we can know why the poet decided to repeat certain words. Okay? Because if the words are repeated in the poem, that is always a meaning to us. So you need to check on the meaning that we are given by the poet because when we're reading here, you're to find that some certain lines or certain words are repeated in the poem. Is that clear?

Class: Yes.

Miss Goya: Can anyone read?

One learner reads the poem

Miss Goya: As we are reading the poem, which lines do you think are repeated mostly there?

Class: *mumbling*

Miss Goya: There are certain lines which I repeated there. Which lines do you think are mostly repeated there?

Class: Jabavu sleeps.

Miss Goya: Jabavu sleeps. So that means when we're reading through the poem we have to look onto the emphasis that is put by those words which are always repeated there because you'll find that the author when he or she because we don't know whether it was a he or a she, well because the author was anonymous. So while we're reading there we have to check why did he or she keep on repeating the same words which were saying, "Jabavu sleeps beneath the stars". Is that clear? How would you say was the mood of the poet here? How was the mood of the poet?

silence

Miss Goya: How was the mood of the poet?

Sipho: It was bad ma'am.

Miss Goya: He's saying it was sad. Was it really sad? Mhmm? Was it really sad?

Class: *mumbling*

Miss Goya: Are you saying yes or no?

Class: Yes!

Miss Goya: Why saying? Because when you're reading through the poem, you will find that in the beginning the poet is in a bad space. But when we're reading the last stanza, you find that things change. The poet there is sounding so hopeful. Do you see that? So the poet here is got mixed emotions because when you read the first two stanzas, you find that yes the poet was very sad but when you read the last stanza you find that the poet sounds so hopeful about the situation. As he was telling us how was the situation at the time, but when we're reading the last stanza you find that the poet is predicting that one day, one day. That means he is so sure that one day things are going to change. Which give us hope and it was also giving people form that place hope. Is that clear?

Class: Yes

Miss Goya: Siyevana? Let's go to the poem. (*Reads lines 1-2*) The poet here is trying to give us the clear image of the place. How was Jabavu at the time. It was the place that was high on the flat. Kwakuyindawo nje engathi yindawo ephi? Esemasimini. It was too far from the lights. Meaning that it was far from town. It was unlike our Katilumla which is in town. So Jabavu was far from town. It was also far from streets. Siyevana?

Class: Yes

Miss Goya: So it was just a place from nowhere, where you can't see any street, where you can't see any light, where you can't see any car passing by. Meaning that the roads were too far from that place. That's why the poet is saying the place was high on the veld. Is that clear? (*Reads line 3*). You can imagine a place where there is nothing, no road, no cars, no lights, no trees, no grass. No roads, no lights, no trees, no grass. Just a place without anything. There are only shacks and human being living there but you won't see a single tree, you won't see a grass. You won't see any car passing by whereby you can say that maybe this car is going to town, neh? That's why I'm saying that we can't necessarily say our Katilumla falls under a shantytown because it is close to town. Is that clear?

Class: Yes

Miss Goya: But when we're reading through the poem, we are going to see why we're categorising our Katilumla as a shantytown. Can we continue?

Class: Yes

Miss Goya: So Jabavu was just a dry and dusty place where there was nothing. There was no grass, there were no trees, there was nothing. There were just people and shacks where they lived.

(Reads line 4) So now the poet is trying to tell us that the reason this settlement is in this situation is because there's too much oppression for them. They are oppressed there. That's why he is saying they sleep beneath the stars because people who lived onto normal standards of living they live in towns, they have lights, they have everything there. But for them, they have nothing. So that's why the poet is referring to those people as if they are the stars. So they will survive under their oppression. So meaning that *aba bantu babeba oppressa bona babebabona* as what? As stars. So they had to live under those conditions although there were people who were living under normal circumstances. So that's why he is saying, "Jabavu sleeps beneath the stars". They were still under oppression. Is that clear?

Class: Yes.

Miss Goya: *(Reads line 5)*. Do you see the repetition there?

Class: Yes

Miss Goya: When he was closing stanza number 1, he said Jabavu sleeps beneath the stars. Now he is opening the second stanza, he or she is saying Jabavu sleeps. Meaning that even on this stanza, Jabavu will still be oppressed. He is still going to give us the conditions that people lived in. Is that clear? So he is trying to say that we don't have to expect anything new here. In this stanza we're still going to get the same thing as from stanza number 1, the oppression that people lived under in that Jabavu town or place or area whatsoever because we don't know how he call it. Okay? *(Reads and repeats line 6)*. That gives us a sign that as it was a bad place, even the children there were easily getting diseases. Meaning that there were full of diseases in the place. Imagine where you don't have anywhere where you can hide even if you feel that the sun is too much that day. So the children were even coughing. Meaning that the place was also having a problem of the diseases. Is that clear? *(Reads and repeats line 7)*. Even at night, they will feel as if they are outside because the cold will even manage to get inside their shacks. So that could also be the reason why were the children coughing at the time because even at night they wouldn't say that they are kids are safe because they are inside the houses. Is that clear?

Class: Yes

Miss Goya: So they would feel as if they are outside even if they are inside the rooms. Even at night they would feel that they're outside there even though they are inside. *(Reads lines 8-9)*. So the earth was so tight because there was not even a single day whereby you can say that there was rain. So it was a desert place. So you can imagine how people survived in that place whereby you can't even say that you once saw the rain. So there was no rain in the place, it was just a desert place. *(Reads line 10)*. So the sand was so rough. You can imagine if you cannot have the rain for six months. Because *siye sikhazaze thina noba yinyanga eyi-1, neh?* Because you feel that when you're moving around, you no longer feeling the sand, it is so rough. So the sand was rough there.

It was not pleasant. You wouldn't say, "I can survive here because I have the sand" because the sand was not pleasant at all. It was too much rough for them. Is that clear?

Class: Yes

Miss Goya: (*Reads line 11*). Even the frost, iqhwa moss eli lapha phandle, neh? Even the frost there was able to get an access inside the rooms. Babengathi bona bazodibana neqhwa mabephumela ngaphandle, even inside the rooms they would wake up at night having the frost inside the room. So bona iqhwa lalingena nangaphakathi phi? Endlini because it was easy for the frost to access inside their shacks. Because they would just staying there thinking that they are inside the rooms although the situation was as if they are outside. So you can imagine uth'ulele ebusuku, xa uvuk'ekseni kumhlophe ecakwakho. How come the kids cannot cough? How come people cannot get sick in that situation? Whereby the frost can even get inside the room. (*Reads lines 12-14*). If you can look there, the author there is giving us an emphasis on the hard conditions that people had to face in that place. They were hard conditions there. They had to live through dusty ground where there was no rain, where they didn't have hope that maybe tomorrow we won't have this must dust. So it was...they were having a dust throughout. So bona kubo kwakuhlala kunegquthu nje, kunothuli which was one of the reasons why the kids kept on coughing because there was too much of the dust there. There was no rain at all. (*Repeats line 13*). Indawo nale yomhlaba engenamatye for them it was too rocky. Kwakungathi yonk'indawo itheni? Inomhlaba because akusekho ndawo ingenwa ngamanzi. So the ground was too rocky. If was as if the place if full of the rocks because there was no rain there that was there to try and ease the ground. So the ground was too rocky for them. (*Repeats line 14*). Even at night, when it is night, the ground would freeze. Remember that he started by saying that even the frost could rim inside to the shacks. So how come the night cannot be freezing if there is a frost inside? So during the night, the ground was too much freezing. (*Reads line 15*). So they didn't have anything to use as the blankets. They have few rags, then, if they want to feel more warm, they will have to add with the sacks, amasaka. Kwakusembathwa iingubo, kwembathwe kwembathwe, uba ziyashota kongezwe ngantoni? Ngamasaka because ebusuku kutheni? Kuyabanda. The ground is freezing at night. So if someone wants to feel warm, they will have to take even the sacks and add onto the blankets that they have. Maybe nezoragi zasezivel'ilanga likhanya likude, neh? So when you want to add onto that, funek'uzame ntoni? Isaka. Then you'll add. So you can imagine how was the situation there. How was the conditions. So the author is trying by all means to give us the indication that those people were so poor, so much that they didn't even have blankets to sleep at night. Moss soz'ulale ngesak'ingub'unayo, neh?

Class: Yes.

Miss Goya: So, when you compare these two stanzas, you'll find that the poet here is giving us an imagination how was the situation in that place at that time. As the poet is saying that they were oppressed, they were more than being oppressed because even their living, no one cared about

their living conditions. There was no one who was delivering services for them. So it was just a place for them to stay but no one cared about that place. So now the question is: What were they eating? Because I don't think you can plough where you don't even get a rain. Ungalim'endaweni engenamvula? Ungalim'endaweni enomhlab'ongathi ngamatye?

Class: No.

Miss Goya: How are you going to plough there? So now the big question is that we don't know what were they eating at the time if they were living in those conditions. So which gives us to know that maybe the diseases were also caused by the hunger because these people didn't have any means to get food. At least if they were people who lived in a place that was normal, you can say that maybe they used ploughing to serve their families but now under these conditions, I don't think they were even able to plough. So you can see how hard the situation was there. (*Reads line 16*). So now the poet is repeating the same line that he wrote in stanza number one which was saying, "Jabavu sleeps beneath the stars". Although he is paraphrasing the words but the meaning is still the same. 'Beneath the stars', meaning that under the oppression, they still trying to survive. So these people were too much oppressed. Is that clear?

Class: Yes Miss.

Miss Goya: (*Reads line 17*). Now things change. When we open the last stanza, we open it with a high note because now the poet here is so hopeful that one day, as they were sleeping beneath the stars, meaning that as they were oppressed but one day. He is hopeful that one day, things are going to...change.

Class: Change.

Miss Goya: (*As she notices one learner sleeping*). Awulalanga ntombi, uyasiqhayisela. (*Re-reads line 17*). Meaning that one day, they will also be free. So they will be free from everything. They are going to enjoy the freedom. (*Reads line 18*). So for the author, when they become free, it's going to be a new day for them. It's going to be like they were never oppressed. So do you see how the author is changing from giving us the image of Jabavu to giving us the hope that he has? That things one day they are going to change. And when things change, then that is going to be a new day for them because they are going to be happy and they will also get all the services they need to get. (*Reads line 19-20*). So now he is saying even the kids will be set free from all the diseases. The coughing that they hear now is going to be laughter one day. So you won't hear any kid coughing, you only going to hear them laughing as they play. Is that clear?

Class: Yes Miss.

Miss Goya: It's not that these things are happening but he has hope that one day they will happen. (*Reads line 21*). There won't be any dust. The place will be filled with flowers. So when concerning

the situation that they were living under in stanza number two, you can say that it's an impossibility that it can happen because they claim that they have never saw the rain. But now the author is saying children are going to play in parks full of flowers. That's hope, that's faith. He believes that it can happen. (*Reads line 22*). So he believe that they still going to have beautiful shelters with love and with lights. Where there is hunger, there is no love. Where people are angry beacuae they are poor, there is no love. But now the poet believes that one day children are going to feel that love. They will have warm homes. Meaning that they are going to be given warm shelters by the parents. Moss umzali ngek'alibale kukunika wena uthando kufuneka ecinge ukuba uzokupheka kanjani umqhafunyeko kungekho paraffin, neh? So, not that the parent is angry at you, she is angry at the situation. But she fails to give you love because of the situation. But now the poet sees happening. He sees that children are going to get that warmth of the home. They are going to get that love of being home because Jabavu one day will have those strong shelters. Is that clear?

Class: Yes.

Miss Goya: (*Reads line 23*). But for now, Jabavu is still oppressed. As he is hopeful of all these things, but for now, they are still oppressed. Even if he's hopeful that they are going to get all these services, but at the moment Jabavu is still under oppression. He's trying to tell us that although I have given my mind, what I think of Jabavu, what I think will happen in the future but it doesn't change the fact that for now we're still under oppression. So the fact that I have given you the hope that I have, doesn't mean that things have changed. Jabavu is still asleep. So ungathi xa ufunda ngala hope uthi wena kanti eJabavu izinto zaye zatshintsha, neh? They didn't change. It was just hope and faith. He believed that one day, they will have all these things. But it doesn't change the fact that for now they are living under oppression. (*Reads line 24*). Now the poet is closing the last stanza with something else. 'Jabavu sleeps'. He agrees that yes, we sleep for now, we're under oppression for now, but the stars are bright. We're under oppression for now but I can see the bright future ahead that we're still going to have big things. So, he started by telling us that 'I am just hopeful for these things. It doesn't change that we're still oppressed'. But still when he's closing this stanza, he's saying that although we're still under oppression, but I can see that teh future is bright. So do we see how hopeful was the author here in the last stanza? Siyevana?

Class: Yes Miss.

Miss Goya: Then he decided to keep himself or herself anonymous because the poem was written during apartheid time. So during those times if you are found writing something that was against the Boers, you were burnt or Boers would kill you. So that's why the author here decided to remain anonymous. He didn't want anyone to find that he was the one who was fighting for people from the shantytown. But he knew that the message is going to be passed to the people who oppressed them although they won't even know who was the writer of the poem. But he was so sure that they are going to get the message. That they can see that they're living under their oppression. Is that clear?

Class: Yes.

Miss Goya: So that's why we're saying that our Katilumla belongs to a shantytown. Because we can say that maybe the white people heard about the poem and they decided to take shantytowns close to town. We don't know because most of shantytown are found next to town. Moss naxa usiya ngapha ngakoDurban ezakhon'iishantytown nazo zisemgaqweni, neh?

Class: Yes.

Miss Goya: You can see them from the tar road. So maybe they got the message. Then they decided that, "Yoh! Still they have to stay here but at least then let's bring them close to town". Because our shantytowns now are no longer on high veld where there is nothing. People living there now can see the lights, can see the cars, can see everything. NaseKatilumla moss ma kuwe iimoto zakoShprite bayaya bayochola, neh?

Class: *mumbling*

Miss Goya: That's how is Shantytown. Any question? Huh?

Class: No.

Miss Goya: No question?

Class: Yes Miss.

Miss Goya: Fanele singabi saphum'egiyeni. Tomorrow let's do "Composed upon". You go and read 'Composed upon Westminster Bridge'. Okay? So everyone understand how Jabavu was at the time?

Class: Yes.

Miss Goya: If that's so then, can you please answer for me question one, question three. Question one and question three. Question one and three. You only answer one and three only.

Class: *writing the classwork on classwork books*

Miss Goya: Next week bring your Short story books, okay? So we start with short stories. But in the meantime you can start reading, "The love potion". Let's start with "The love potion". Ndiyanazi nithanda kab'ukudlisa. (*After a few minutes*). Maybe you're done now with question number one.

Class: *mumbling*

Miss Goya: Hayi babhem nide ningakwazi ukubhala into le elula efun'uba nikope. The question is saying, "Quote from the poem". The poem is right in front of you.

Class: *writing*

Miss Goya: Remember that the question is saying, “Quote from the poem”. Quote. It’s not saying explain from the poem. It’s saying, “Quote”. Neh? Okay. I’m sure everyone knows what you do when you are doing a quotation. (*Moves around, checking on the learners’ writing*). 11B4...

Class: Miss.

Miss Goya: The question is saying, “Quote from the poem”. It’s not saying explain from the poem. It’s saying, “Quote”. I didn’t see anything in this poem which is saying, “the, because”. I didn’t see anything like that here. So the instruction is not telling you to explain. It’s not telling you to use your own words. It is saying, “Quote”. Meaning that, you take it from the poem. You need to learn how to read the instructions and listen to the question. The keyword in the question is ‘quote’. I said to you whenever you’re answering a question, listen onto the keyword of the question, the instructing word of the question. Then you will know how to answer the question. The question may be six lines, but the question will have the keywords. (*Continues to check and mark a few learners*). Why do you copy the question before you write the answer? Who taught you that? What’s wrong about just writing the correct answer other than repeating the question? Niyiqhelele phi because kwaEnglish zange ndathi yenzeni? Ngoku xa niyiqhelele kweziny’iimisi nam nizondenzela yona? Hayi mna andiyifuni bantu benkosi. I have the question paper, I know the question. The only thing I need from you is the answer. Is that clear?

Class: Yes.

Miss Goya: Siyevana, neh? Niyenze lee kwezinye, mna ningayenzi kum, siyevana? The only thing I’m expecting you to write is the correct answer. Don’t rewrite the question. Is that clear?

Class: Yes.

Miss Goya: Just go straight to the point. Masiye kule ndawo efel’ithole, singajikelezi. Siyevana?

Class: Yes.

Miss Goya: (*Continues to mark learners who are done writing*). What do we do when we’re doing a quotation? It seems as if you all doing the same mistake. What do we do when we’re quoting?

Class: We use quotation marks.

Miss Goya: We use quotation marks. Then kutheni ningazenzi? Kufuneka ndide ndifike nditsho ndithi, “Write quotation marks, write quotation marks? Nibuze ke ukuba nifelisha kanjani. Nasephepheni umntu ufelisha kanje. Asiphe, lento endiyithethayo yile uqhubeka nayo! We use quotation marks for a quote. Uz’uthi, “yhoo”. Uthini? Ewe, zinxaphele nyani.

class dismissed

Appendix 6c (School B lesson 1)

School B: Lesson observation 1

(2018/03/06)

Duration: 50minutes

Miss Gule: (Distributes papers) You paste on your notebook and while I am teaching you work on your poem, that is, all the writings that are going to be done, are going to be done in this paper so that when you revise, you understand because it is written by your handwriting. Now we are going to do a poem that is entitled, please clean the board for me, 'Captive'. *(After a while)* Now we are doing a poem that is entitled, 'Captive'. But before we start with the poem, I want to refresh your memory about the devices that are used by writers. Writers, when they write whether is a short story or a poem, use some devices. Now these devices are the tools that they use when they are writing. These devices, if you understand them, they help you to unlock the meaning. Their purpose in the writing is to give more meaning or is to illustrate the meaning of what they are talking about. So if you look at a device, whether it's a sound device or any other device that we are going to list, that are used by the writers, you must understand that there is a purpose. Siyevana?

Class: Yes.

Miss Gule: These devices are devices like what we call figures of speech, neh? A simile. Is there anyone who knows what a simile is? How do we spot, how do we know that this is a simile? This figure of speech is a simile, how do we know?

Luvo: When we see 'like' or 'as'.

Miss Gule: When we see 'like' or 'as', good. We know that this is a simile. Can anyone give me an example where you use a simile? Can anyone give me an example? Yes?

Zuki: He runs fast like a cheetah.

Miss Gule: He runs fast like a cheetah. As fast as a lightning. She runs fast like a cheetah. She is working as fast as a lightning. That is a simile. Now when we spot a simile, we must understand that the purpose of the writer there is to give more meaning to the text. Uyayi illustrate for you to understand how fast the running was happening. In order for you to understand how fast the run was happening, the writer has to use that device, that figure of speech. Another figure of speech is a metaphor. Is there anyone who can give me an example of a metaphor? I want us to refresh. I know you understand these things from your Grade 9 and 10 syllabus. Is there anyone who can give me an example of a metaphor? Anyone?

silence

Miss Gule: If we are saying that she is a star, is that a metaphor or a simile?

Class: Metaphor.

Miss Gule: It's a metaphor, neh? So a metaphor it's when instead of saying, 'like' or 'as', we say directly that she is that thing. Siyevana?

Class: Yes ma'am.

Miss Gule: So we understand a metaphor because they are going to, instead of saying, "she is as fast as a lion", the metaphor is going to say she is...

Class: Fast.

Miss Gule: Ha a

Buli: She's the lion.

Miss Gule: She is the lioness. Siyevana? But the simile, bekuzakuthiwa, "she is as cruel as" or "she is as brave as a lioness". But instead now in a metaphor we say, "She is a lioness". Do you get me?

Class: Yes.

Miss Gule: Now there are those devices that have got something to do with sound. The writer is using them to illustrate the sound. One of them, that I know that learners they like, it's onomatopoeia, neh?

Class: Yes.

Miss Gule: Do you know onomatopoeia?

Class: Yes.

Miss Gule: What do they do? They create the sound that is made by the object. The banging of the door (*bangs the door*). The door bangs. So when I say a banging of the door, the noise that is made by the door is 'bang' 'bang'. The ringing of the bell. The noise that is made by the bell is (*imitates ringing of the bell*). Do you get me?

Class: Yes

Miss Gule: So once I say "the banging of the door", that is onomatopoeia. Howling of an owl. The owl goes (*imitates the owl sound*). So it's howling. Siyevana? So that sound device is onomatopoeia. Then we have alliteration. Is there anyone who still remembers what an alliteration is? What figure of speech is alliteration? Please, quickly because we just wanted to refresh our

memory before we go to the poem, since it's our first poem. What is alliteration? How do we spot, how do we see that this is an alliteration?

silence

Miss Gule: How do we see that this is an alliteration? Yes? You want to try? Raise your voice, we can't hear you.

Luvo: I think ma'am alliteration is the repetition of the words.

Miss Gule: Repetition of the... of words. Which words are repeated in alliteration? Is it the vowels or is it the other letters of the alphabet except the vowels? What do we call the other letters of the alphabet except the vowels?

Class: Assonance.

Miss Gule: Assonance is not another figure of speech? Alliteration is the repetition of the consonants, I'm sure you want to say that. What are the consonants? Consonants are all the letters of the alphabet, neh?

Class: Yes.

Miss Gule: Then assonance is the repetition of the vowels. So here in alliteration is the repetition of the consonants, that is, if it's 'fuel', 'fever', 'fuel'. Now it becomes, those f's they become alliteration. And that sound, 'f' it's what the writer wants. The writer wants that sound. The soft voice of the serpent. It's an alliteration as well as onomatopoeia because 's' 's'. The snake goes 's' 's'. Uyabona? But the repetition of an 's' there is an alliteration. So oo'f' pha we call them consonants. Then iassonance is the repetition of vowels. Siyevana? Now let's go to a poem because we were just refreshing our memory, neh? Because we don't know which figure of speech or sound device we shall meet with but we must, every time we do a poem, first refresh our memory with all the figures of speech. It is important because they give more meaning to a poem. Do you get me? And I'm going to ask you, what figure of speech is in that line? And what is the effect of the figure of speech? It's whereby you are going to say, "This is a metaphor, because the writer wants us to know how happy this person was, because the writer wants us to know how sad this person was". It's a metaphor because the writer wants us to know how fast this person was". Siyevana? So that is the purpose of the figures of speech. So all the poetry, the meaning lies on you being able to interpret the figures of speech. Siyevana? Whenever you are reading a poem, otherwise bekumel'uba basically we just teach you figures of speech and we make an example of one poem and then wena you take you take all other poems and say, "There is a metaphor because the writer wants us to understand this, there is a simile because kulapho iwriter ifanis'int'wethile neny'int'wethile ngenxa..." Uyayibona?

Luvo: There is a personification.

Miss Gule: There is a personification, good. There is a personification because has given human-like qualities or characteristics. Siyevana? So we must read all the figures of speech and try to use them in our everyday lives, even when we talk among ourselves. You must be able to say, “You are as clever as a jackal”, neh? You are as brave as a lion. In fact, we talk like that every day but we do that xasithukana. Sithi, “Yoh! Uyinja ban-ban”. Uyayibona? That’s a metaphor. And omnye abe able to get angry because he understand that umfanisa with something that is not human and uyazazi icharacteristics zenja ukubana zcharacteristics that he doesn’t want to have. And she becomes angry because she has been called a dog. Now this is what we are going to do. All of us we are going to read the poem because you must familiarise yourself, you must read the poem two times before you get to the questions. You don’t do what you normally do as learners. I know learners. When you give them questions for a poem, they go to the questions and then they go to the poem. You must first read the poem before you see the questions and you read a poem two times and then you go to the questions. And then you go to the poem again. Do you get me? Let us all read the ‘Captive’. All of us, aloud.

Class: *reading the poem*

Miss Gule: Alright. You are going to listen when I read. And then after that I will give you five minutes...two minutes, to spot all the figures of speech that have been used in the poem. And then after that I will, we will try to unpack the poem, that is, we will try together to find the meaning of each line of the poem. (*Reads the poem*). For two minutes, you are going to underline all the figures of speech. Underline all the figures of speech. Once you are done, you are going to put up your hand and you are going to tell us which figures of speech you have discovered and what do you think it means.

Class: *working on the poem*

Miss Gule: I think we are done discovering. Can you tell me what you have discovered? Yes. In which line?

Luvo: In paragraph 2 ma’am...

Miss Gule: Stanza. We say, in a poem, they are stanzas, the poem is divided into stanzas. Yes?

Luvo: In stanza 2 ma’am...

Miss Gule: Stanza 2?

Luvo: Line number 2, I find out that there is personification there when they’re saying, (*reads line 13-14*). That’s personification, ma’am.

Miss Gule: He says there’s a personification there. Omnye’udiscoverishe ntoni? Yes?

Odumo: In stanza 3, first line.

Miss Gule: Stanza 3 first line?

Odumo: I think ma'am they have personified the sun with a person. The poem there has given sun wings.

Miss Gule: Where?

Odumo: (*Reads line 23*).

Miss Gule: What has wings? Is it a person or is it..? Does a person have wings?

Class: No.

Miss Gule: What have wings?

Class: Animal.

Miss Gule: It's a bird. So this can't be a personification then if what have wings it's a bird. What could that be?

Odumo: Metaphor.

Miss Gule: It's a metaphor. Good. It's a metaphor because the sun doesn't have wings. It's a bird that have got what? Wings. Now, instead of saying it's a bird, says it gives characteristics of a bird to a sun. Yes?

Odumo: In stanza 2, teacher.

Miss Gule: In stanza 2?

Odumo: Line 7

Miss Gule: Line 7?

Odumo: (*Reads line 17-18*). I think teacher there they compare hoes with the sunshine on water.

Miss Gule: So what figure of speech is that?

Odumo: It is a simile.

Miss Gule: It's a simile. There, a simile has been discovered. Is there another figure of speech that you see?

Zuki: I think in the second last stanza, paragraph 2 where it says (*reads line 21*).

Miss Gule: Mimic cattle. What do you say it is?

Zuki: Alliteration.

Miss Gule: Oh! Moulding mimic, he say it's an alliteration. The repetition of 'm' there. Good. Is there anything? Yes?

Buli: In stanza 1, line 5. It says, (*reads line 5*). 'Buzzing' ma'am is an onomatopoeia because it's a sound ma'am.

Miss Gule: Buzzing of... (*Looks at the poem*). Oh, you are saying it's an onomatopoeia because it recreate the sound that is made by the flies. Buzzing. Uhhh... Nowthat's what you should do whenever you are given a poem. Before you go to questions, you read the poem two times. And then you try on your own to find out what figure of speech are there. Do you get me?

Class: Yes.

Miss Gule: And then you have to also, after you have discovered, you go back, you try to make sense of them. Why the writer have used the figure of speech instead of saying there were flies in the room, but the writer decided to say there was a buzzing of the flies? Why the writer have decided to say when the sun is folding its wings instead of saying when the sun sets? So now it's what we are going to try and find out because now we must go to the poem, and go line by line, stanza by stanza, trying to find out what is happening here. At least we have got a clue because it is written here that this is a lament of a sick Xhosa mine-labourer. Is there anyone who knows what to lament is? What is to lament?

silence

Miss Gule: When someone is remembering what happened in the past, like you can go like during the olden days. Ukhubave abantu abadala? "During the olden days, we used to behave properly. During the olden days, we used to buy a half of bread with five cents. During the olden days...", that is, they are lamenting. They are being nostalgic. They are remembering what used to be. They are being nostalgic. Their memory is taking them back. We say they are down the memory lane. Their memory has taken them back. Siyevana? Now this person here is lamenting because when you are helpless, when you do not know how to control the present situation, you tend to look back and you become nostalgic. You remember how things used to be. "When my mother was alive, he used to sing to us, he used to cook for us, he used to..." Uyayibona? But because you don't want, the present situation right now is too painful for you to face. So we say you are lamenting. And it's something that people find themselves doing. They long, they are longing for the past time and it comes with emotions. So we are expecting here to see lots of emotions. The person could be sad, which is an emotion. The person could, the memory could take him back in order to be happy, but the present reality is making the person to be sad. Let us go to the title, "Captive" What do you think the word 'captive' means? What do you think the word 'captive' means?

silence

Miss Gule: It's coming from the word, 'capture'. What does the word 'capture' means? Huh? Can you try?

Odumo: Yes, I can try. I think teacher 'capture' means there is something which is taken out from other things.

Miss Gule: You have taken something out. Now, in this sense, we can be tempted to say this person has been taken out from his work or from his home and has been put somewhere. Now we can associate that with a person who is in prison. A person who is in prison is captured. Besike saliva kakhulu from politics. Apho bekusithiwa there is a state capture. That is, some businesses of the state has been taken out by the Guptas. Do you remember the word capture that was always coughing out from the news? Now today, we are going to really hear what it means for this poem. Why this person is a captive. Is this person a Gupta? Is it Duduzane who was wanted?

laughter

Miss Gule: Why is he captured? What do you think is the reason for this person to feel captured? Mhmm? Let us think. What do you think is the reason why this person to is feeling captured? He's feeling like a captive. He's feeling like a prison, a prisoner. Yes?

Zuki: Because teacher he is in hospital.

Miss Gule: He is in the hospital! In a hospital, as they do in prison, they strip of your freedom. They will take all your clothes. If we take you to hospital now, the first thing that they are going to do when they take you in the ward, they will take all of your clothes and give you some sort of clothing and they will tell you when to eat, when to sleep and when to move. You are not as free as like when you are at home. And even in prison, they will strip of your freedom, they will take all of your clothes and they will give some clothes from prison and they will tell you when to eat, when to sleep and when to move. So that's why this person feels captured. He feels no freedom, he has no control over what she/he can do because he is in the hospital bed. Now that's why the person we are expecting to see him being nostalgic, remembering good old days when he was able to do whatever he wants to do. But funny enough about this person, he is not remembering anything about his work place. He's a mine labourer, he's in a hospital bed but he's not saying, "I am lying here, I should be going underground with my colleagues and working. Which means there is a point where this person has been stripped off his freedom in as much that he decided to compare freedom with imprisonment because working is not freedom as such. And is remembering leisurely times, he's remembering leisure where the cows are leisurely eating, people are gaily around the fire. Even those who are doing chores, those chores are minimised. Girls are laughing, happily hoeing. Siyavana?

Class: Yes.

Miss Gule: Then those chores are minimised there, their impact. Akathi, “Women and daughters are sweating hoeing the fields”. He say they are laughing. The chores are done in a happy mood. Because he has been captured. There will be days, ke bantwana bam, when you are going to remember these days in the classroom. When the going is getting tough there, you are going to remember that you were happy during this time, during the now, here, because you were taken care of. So that’s why this man he’s not remembering his labour days, he is remembering what is happening at home. Now let us go line by line. Nobody has spotted a figure of speech in line 1, why? There is a figure of speech there. (*Reads line 1*). What figure of speech is there?

Class: Simile.

Miss Gule: Simile. And that simile is symbolising that this man is feeling trapped as a wild. The wild bird are trapped by boys using islarhastile, sasisithi silarhastile thina. And then once la ntaka kubekh’islarhastile pha and the worm, the bird will try to catch the worm and the islarhastile will trap the bird. Now this man is feeling as that. (*Re-reads line 1*). He’s feeling trapped, he cannot move. (*Reads line 2-3*). Now why is he feeling trapped? This is explained in line number 3 where they say, (*reads line 4*). That is, he’s suffering from fever in the hospital bed. That’s why he’s feeling like a bird that is trapped. Remember, he’s saying, “As a wild bird”. A bird is so free. If it likes, it flies. If it likes, it sit on the tree. If it likes, it hunts for the food. If it likes, it does as it pleases. But when a bird is trapped, it cannot do. So it is important for us to understand why she is comparing the way he feels to the feeling of a bird that is trapped. Uthike, (*reads line 5-6*). Understand vainly. Vainly means that they are not succeeding, without success. When you say, “I tried but in vain”, that is without success. Now he is starting to compare his predicament, his situation to that of a fly that is buzzing, that flatter vainly. Where? (*Reads line 7*). That is, phaya it’s a metaphor again. Ufanisa isituation yakhe, with a situation of a fly. Mamelake, do you realise that when there are flies in the room, the fly is also free because it has got wings. And when there are flies in the room, you will find them gathered in the window-pane died. Anikheni yiqaphelelonto? Xa kukho iimpukane endlini uza kufumanisa ukuba ngoku ungakhange udume, kukho iimpukane ezilapha efestireni and zifile. Nikheniyiqaphelelonto?

Class: Yes.

Miss Gule: Why? What kills them? When the fly see the window, they are deceived to think that the window-pane is transparent, that is, they can easily get out. So they try to get out and they hit themselves through the window and the more they try, the more they hit themselves. The more they try, until they become tired and die without realising that this window pane is deceiving them, is betraying them. But looking so transparent, zona they think that they can go out. Now this person is feeling exactly like that. The effect of this metaphor is to show that this person is feeling helpless. At first, he was feeling helpless like a trapped bird but now he is feeling as helpless like the fly

that is being deceived by the window-pane. Siyevana? Now go to this metaphor of the fly and the simile of the wild bird, they are reinforcing the fact that this person is helpless. The writer is showing us here beyond reasonable doubt that this person is feeling helpless. Do you get me?

Class: Yes.

Miss Gule: Remember I said to you, you must not only know ukuba yeyiphi ifigure of speech, you must also understand why this figure of speech is here. What is the purpose? Now we are saying the purpose of the first simile which is ‘as a wild bird’, and the purpose of that fly that is being deceived by the window-pane, both of those figures of speech are showing that this person is feeling helpless. He cannot control the situation. Is being deceived, is being betrayed by the circumstances and the fly is being betrayed by the window-pane. Do you get me?

Class: Yes.

Miss Gule: You must know the purpose of each figure of speech, why, what is a purpose? Now he goes like, (*reads line 8-9*). Why? If the fly didn’t escape and they died, ndiyayifakelela ke le, ayikho kwipoem, le yobana they died on the window-pane, neh? But if they can’t escape, they are betrayed, they are deceived by the window-pane, why then is he saying, “Like them, I’d escape, and I’d escape to my valleyafar”? Why? Because those flies did not escape. But why now is he saying, “Like them, I’d escape”? Why?

silence

Miss Gule: Did the flies escape?

Class: No.

Miss Gule: Why didn’t the flies escape?

Class: *mumbling*

Miss Gule: Because they can’t go through the window-pane, neh? But yena he’s saying, “Like them, I’d escape”. What is he trying to say? Yes?

Zuki: He is trying to say that he was not able to escape.

Miss Gule: He is not going to escape his situation. So that simile is reinforcing, is telling us more about how helpless he feels. Siyevana?

Class: Yes.

Miss Gule: Now for three times kusetyenziswe iifigures of speech that are telling us that this person is helpless and that are telling us that this person is not going to do anything about the situation azifumana ekuyo. Siyevana?

Class: Yes.

Miss Gule: Now in line number...the last line of the first stanza, he says, (*reads line 10*). What figure of speech is that? (*Repeats line 10*). What figure of speech is there?

Zuki: Metaphor.

Miss Gule: Metaphor. And that metaphor is, of that last stanza is opening for us for what is going to happen in the following stanza. That closing line of the last stanza is opening for us to understand what is going to happen in the following stanza. Because in the following stanza, he is going to take us to his home which is the brightest jaw from afar in the distance. That is, he going to take us with him down the memory lane. He is going to reveal his life before the hospital bed. Do you get me?

Class: Yes.

Miss Gule: Now there he goes, "There now". He is here in hospital but he say, "There". So ireinfora the first line, is reinforcing. That is, is...huh?

Luvo: Stressing

Miss Gule: Is stressing what we were expected to hear kula last line, neh? So he is here in the hospital bed but he is saying, "There now". That is we start, we are starting to listen into yokubana what is happening there and how does he know what is happening there except bringing that from his memory. Now it's where we know that he is nostalgic. He is going to take us down the memory lane. He's going to bring up whatever he remembers about what is happening at his home. Now he starts, (*reads line 11-12*). That is, he's having a, the writer here in this stanza is using a lot of imagery. That is umfanekiso-ngqondweni. He's using lots of imagery. He's painting a picture using words. It's what we want you to do when you are writing those essays, we want you to paint a picture of what took place or is taking place using words. We see now in our minds, we see cows that are feeding. They are not only feeding, they are feeding (*reads line 12*). We have got a picture of a bright sun, of the field with a bright sun and the cows there are happily feeding. It's a nice picture, isn't it?

Class: Yes.

Miss Gule: And he's not only saying the cows, he say the cows that I love. We are that he is talking about the life that he loves. He is remembering what he loves. (*Reads line 13-14*). What figure of speech is that? Drink. (*Re-reads line 13-14*). Can you drink the sunlight?

Class: No.

Miss Gule: What is he trying to say? *silence*

Miss Gule: Mhmm? These cow are enjoying whatever is happening there. These cow are enjoying. Now it's not that, in his mind, he is seeing himself enjoying the cows that are enjoying there. So he is painting, he is using that imagery to drive this home that he is missing his happy times at home. Now, 'there'. That is a repetition. Uyamrepeat'u'there'. (*Reads line 15-16*). Alright ke, Now you are going to write this activity, neh? You understand that you have written the figures of speech, you were taken them out, neh? And you tried to explain them. But I want, on your own, to try and describe the scene that you like in your home life, what you like in your home life, using at least four types of figures of speech. Ithini lento? You are telling us a story about what you like. It must be a paragraph. And you are going to describe. You are going to tell us this story, you are going to describe everything that you are going to describe to us. Usinikez'imagery. But in order for this imagery to be vivid, to be clear, you must at least use different figures of speech as we have mentioned here. You could use simile, metaphor, onomatopoeia and alliteration. And for the purpose of this exercise, take a lead pencil and tell me that this is an assonance, this is an alliteration, this is a metaphor, this is a simile. Do you get me?

Class: Yes.

Miss Gule: Meaning that you are going to describe about a paragraph and painting a mind picture of what you are love okanye a story or whatever you love back home. Whatever you love, I don't care. Back home, you are going to tell us and then you are going to use that, the imagery. Paint a picture that is, using words. Give us imagery and includes all these figures of speech or at least four types of figures of speech in that description, about a paragraph. Can you do that?

Class: Yes.

Miss Gule: We shall finish our poem tomorrow. But before we finish, you are going to just tell us. I guess you can do this as groups, neh? So that you are able to brainstorm. You brainstorm. So you can be groups of five and so that when we mark we come up with the best performed group and there should be a prize, stick sweet.

Class: Yoh!

Miss Gule: Thank you. *class dismissed*

Appendix 6d (School B lesson 2)

School B: Lesson observation 2

(2018/03/07)

Duration: 50minutes

Miss Gule: Good day class.

Class: Good day ma'am.

Miss Gule: Yesterday we left some work here. I would like to hear feedback from you. I want a book where you have it.

silence

Miss Gule: Ninjena ke nina. Nahlale ningamfuni umntu onobubele. Miss Dlamini, funeka wenze uhambe apha ndizokubetha aba bantu. Andiyenziwa kaloku mna lento. Ngoku niyandenza. Khawusifundele and you point out the figure of speech.

Odumo: *(Reads his group work and points out the figures of speech used in their writing)*

Miss Gule: Good attempt.

Class: *clapping hands*

Miss Gule: Any other one? The last one. Even if you don't get all of them correctly, it helps to try because language will be practised. So I can see that people don't want to try, that's what separates successful people from unsuccessful people because unsuccessful people do not want to try. Whenever you are given a task you should try because even if you don't manage to get it, all of them right this time but next time you will be able to get them correctly and you'll be able to correct yourself. A person who doesn't want to try always fails himself because at the end of the end you are to be blamed. You can't blame your teachers, you can't blame your parents because they try to send to school and the teachers they tried to teach you but the only that was left was for you to try and if you do not try you will always fail because failure is failing to try. Failure is nothing else but failing to try. Now yesterday we were going to where, we were where this mine worker was describing, what is at home and we said he is ... What was that word that I used when I mean when a person is thinking about the past? Huh? No, I used another word. What was that word?

Class: Nostalgic.

Miss Gule: Nostalgic. I used a big word here ngamabom. That is nostalgic. I want you to use this word when you are talking to your peers. Now this person is being nostalgic. That is, he's going

the memory lane. Now he's describing a scene back at home and is making that scene to appear so serene, so peaceful. Even the chores that he is describing, they seem to be so serene, so peaceful. We can't help it but want to be the part of what is happening in his village. Now he said, "There now", and underline 'there' because that 'there' is separating him. He is here and whatever is beautiful is happening there. Underline 'there' because that 'there' is separating him. 'There' is separating him as he had mentioned in the last stanza, in the last line of the first stanza. What does the last line of the first stanza say? Read out the last line of the first stanza.

Class: *reading line 10*

Miss Gule: (*repeats line 10*). Is there anyone who can tell us what does that mean? Yes?

Luvo: Meaning that there far is his home ma'am.

Miss Gule: The home is far. Now that's why in the first line of the second stanza, he's saying, "there" "there now". As he speaks, there, now. That is, whatever is happening, is happening as he is lying on the hospital bed. Now he starts to bring up all those memories. (*Reads line 11-18*). And then yesterday we have taken up all the types of figures of speech there and we also described their effect in the poem. Now the effect of these figures of speech here, that is, the metaphor and the simile, that is, (*reads line 13-14*). What figure of speech is that?

Class: *mumbling*

Miss Gule: Personification. And is reinforcing the imagery, that is, is making, is creating more imagery. Isobela more of the image of what is happening there. We talked yesterday about the imagery, so what that personification does is drawing the mind picture for us of how those cows are grazing. 'There', that is the repetition. What is the purpose of the repetition there? This person is keeping repeating 'there'. What is the purpose of repeating 'there'? What do you think is the purpose of the writer repeating 'there'?

Luvo: I think ma'am, as he was in hospital shivering in his bed as captive in his bed. There by his home now it's nice there, everything is enjoying. The purpose of saying there and repeating 'there' is that there at home it's nice.

Miss Gule: Yes! He's making that distinction. He is reinforcing that distinction that 'there' it's what separate him. What separate him is what is happening now here where he is and what is happening there. So 'there' is significant to him, 'there' is important to him. What is happening there is important to him because it's what he missing out. Now (*reads line 15-16*). Do you see how he makes hoeing to seem nice? Hoeing is a chore and I know you hate chores. Even if I say, "pick up the papers", you always hate it. Now what is happening to him must be very bad if even chores at home are beginning to sound nice. Because they are hoeing and chanting, which means they are happy. They are not feeling restricted. They hoe if they want to hoe, they chant if they

want to chant. Mamela ke, when you are sick, the things that you take for granted they become so precious to you. Andithi you take it for granted that you can walk on your two feet, you take it for granted that you can use your two hands? You take it for granted that you can use your eyes to see. But if one of your body parts doesn't function properly, you get sick, nokukubana ungaqhawuka umlenze okanye uqhawuke ingalo, that part becomes so precious to you. That is, you always miss things when they are not there. We always do not appreciate what we have. You have teachers here at school, you don't appreciate that you have teachers that are teaching you. You have, some of you have got parents and they do not appreciate what they have. It's when you do not have those things that you start to appreciate. That is what is happening to this man because now he is lying there on bed. Now he starts to appreciate whatever is happening at home. (*Reads 17-18*). What did we say that figure of speech is? What is this figure of speech here?

Class: Simile.

Miss Gule: It is a simile. What is this simile describing? (*Re-reads line 17-18*). Yes?

Zuki: Ma'am when we say the hoes are like the glitter of sunshine on water, you see ma'am, when the sun hits on the water, the water will vibrate then the water will be moving too fast.

Miss Gule: Is that it? Is that correct? What glitters? What is to glitter? Something that is shining, neh? So this is the hoe, neh? The hoe is shining. And then what therefore is this figure of speech describing? If the hoe is shining and is saying this hoe is like the glitter of sunshine on water. Therefore, what is it describing here?

Buli: When you hoe ma'am, and the sun reflects on the hoe. When you pick it, the sun glitters, shines more bright. So when it's on the water ma'am, it reflects ma'am.

Miss Gule: The hoe that glitters when there is sunshine. Kuthiwa the glittering of the hoe is like the glitter of the sunshine on water. I want that part where you describe the glitter of the sunshine on water. Because you have described the glitter of the hoe when there is sun. The hoe is a shiny object, neh? Then I want you to explain that part of the glitter of the sun on water. What is he referring to? Yes?

Zuki: I think ma'am when the earth is already clean with weeds, where there was weeds.

Miss Gule: *disagrees*

Luvo: Sorry ma'am, he try to expatiate for us that the water, the hoe is like the water when the sun is shining like... I don't know how to put it.

Miss Gule: When the sun is shining upon the water, that reflection of the sun on the water glitters, neh? That is, kuyamenyezela. In as much that when something glitters and it has the reflection of the sun, you cannot look at that, anikhe niyiqaphele? If I can take a mirror and there is a sun and I

do like that (*waves*), I put a mirror in front of your face and there is a reflection of the sun, you can't look at that, neh? It's like when it is very hot and the sun is shining upon the water, you cannot, your eyes cannot take that glitter because it is so shiny. Now it's like that to the hoe because the hoe is a shiny object. The reflection of the sun to the hoe and the reflection of the sun to the water glitters. Now, how is that attractive? What makes that to be attractive to this man?

silence

Miss Gule: Because it symbolises freedom. It symbolises free movement. We know that the sun, it's not going to be the first time that the writer is using reference to a sun. At the last stanza he's going to refer to a sun and is going to use a metaphor there when he refers to a sun. It is because a sun it's from nature and whatever is coming from nature has got its own freedom. Now it's where we see that he is missing more of his freedom. It's where the writer is going back to feeling like kept, feeling like a captive, feeling like a prison because even the sun is free to do its own will. It's free to glitter if it wants to glitter on the water. Even the people in the village are free to do as they please. They can chant if they want to chant, they can do whatever they want to do. 'There now' (*line 19*) it's being repeated for the third time so it becomes more significant, it becomes more urgent, it becomes more urgent to us. (*Reads line 19*). I want you to tell me the figure of speech there. (*Rereads line 19 and repeats happy herdboys*). It's a sound device. What type of a sound device is that?

Class: Alliteration.

Miss Gule: It's an alliteration. There is a repetition of the consonant 'h' there. (*Reads line 20*). In that line also is reinforcing the sense of freedom that is there in the valley because these 'happy herdboys' are free to watch the cattle that he loves, remember. He said, "The cattle that I love". Now these boys are free to watch the cattle that he loves while they are browsing. He says, "They are browsing". When somebody is happy, what is to browse? What is to browse? Mhm? Is there anyone who knows what is to browse? Now if I'm holding a book and I am not reading, I am doing like, (*pages a book*). I am sitting there, minding my own business and I am doing like (*as she pages*). I am browsing, neh? Which means it shows freedom, that is, it's a period of leisure. They are at leisure, they are free, yileisure, bubumnandi obuyana. They are free to browse. The manner that they are eating, there is no sense of urgency because if I'm browsing my magazine, there is no sense of urgency there. I show a relaxing mood. Do you get me? It's relaxing mood. Ndihappy pha, ndizonwabele. (*Reads line 21-22*). What are they doing there? What are these boys doing? Huh? They are playing making cows. When a boy is playing with a clay and making cows, they have got that freedom. Enz'iimpondw'ezithe (*illustrates different cow horn shapes with her arms*), enz'inkomo yakhe etyebileyo, ayenz'ibe yimazi, ayenze, they have got the freedom. Again it refers to the cow that he loves. This man loves his cow, neh? 'There is being repeated in the last for the...how many times now?

Class: Fourth time.

Miss Gule: For the fourth time, reinforcing that separation of there and here where she is. (*Reads line 23*). What figure of speech is that?

Class: Metaphor.

Miss Gule: It's a metaphor because...

Class: The sun does not have wings.

Miss Gule: What have wings?

Class: Bird.

Miss Gule: It's a bird. Then we are being given a picture, we are given an imagery, a picture of a bird and we know that a bird is very free. It can fly; it can sit down; it can go to the tree; it can go to the nest; it can go. It can do whatever, it's free. (*Reads line 24*). What is he talking about? The sun here is setting. Now he is making a reference to the sun and ufanisa ilanga, ureferisha to a sun as a bird. We know that the bird is a symbol of freedom. It can fly away, it can go and rest to the nest and decide the following morning to wake up. Now the sun also has got a mind of its own. It comes up in the morning and it goes down at sunset. Now it's like a bird that decides that "it's the sunset now, I am going to go and rest in my nest". Now all these things are referring to what other things are doing, that is, life out there is happening while his is standing still on the hospital bed. Now nankuya ke esithi, (*reads line 25*). Underline 'gaily' because 'gaily' is important here. Gaily means happily and this is not the first time that he attaches happiness to everything that people that are not in hospital are doing back at home. He is saying now at sunset when other people, when the sun has flew to its nest, eyifanisa nentaka esebenzis' imetaphor, others are gathering happily around the fire. What are they doing? They are happy. 'Around the crackling fires'. Even the sound that is made by the fire is a happy sound. It is crackling. Ukumbon'umlilo pha xa uformish'amalahl? That happy sound that is made by the fire and the fire is the symbol of what? Huh? Crackling fire, yes, what figure of speech is that?

Class: Onomatopoeia.

Miss Gule: Onomatopoeia. And a fire is a symbol of what? Huh? Why do we sit around the fire?

Class: To be warm.

Miss Gule: For warmth. Now fire is symbolising warmth, love, being carefree. So sitting around the fire doing nothing is important to this person because it symbolises warmth, it symbolises love, it symbolises companionship, anything that is making him to be happy. And those people, they have companionship on each other because they are gaily, happily sitting there. And you happily sit with people that you love sitting with, isn't it? And you happily sit, gaily sit where you like to

sit at. You cannot happily sit at the shebeen if you are not a drinker. You cannot happily sit at church if you are not a church goer. You cannot gaily sit, uyayibona? At the club if you are not a club goer. Do you get me?

Class: Yes.

Miss Gule: So it is important to him that they are sitting around the fire that is crackling, onomatopoeia, which shows that he's remembering home, the people at home, he's missing them. And he says there, (*reads line 26*). What is the cud? Is there anyone who knows what a cud is? Come on. This is another reference to cows. This guy likes cows. The cows I love. This is another reference to cows. They are chewing juicy cud. That is a metaphor because a person does not chew a cud. What is a cud? A cud kukwetyisa. You all know that a cow at night will bring out all the food because a cow have got two stomachs. Then the cow, during the day, will eat the grass that this person is talking about and then put in another stomach. And at night will let the food to come up and will chew and it becomes juicy xa ibuya because ibidibene namathe neziny'izinto. Then xa ibuya izaba juicy ke ngoku and the cow is going chew and then ikuginye kubheke kwistomach sesibini for digestion, neh? That is free education for you. Ayina reference ingako apha but I wanted to give you that background information. Now why has he used this information here? Why has he used this information of a juicy cud? Because he's talking about stories that are told by these people. The people, like the cow he loves, these are the people he loves. So they are sitting down around the fire and they are telling each other things that happened during the day, like the cows that are bringing up the food that they have chewed during the day. Now it is a time for them to tell each other what happened to them. I have got a picture here. I have got a picture of young girls telling the boys, the happy herd boys the stories that happened in the field when they were hoeing and chanting. I have got a picture here, of the herd boys telling the girls about what happened when they were mimicking the cows in the field, what the cows were doing when they were browsing; the cows that were fighting there. They are busy telling each other, they are bringing up those juicy cud. I've got a picture here, of women talking to the fathers or to the husbands, telling them stories of what happened in the veld when they were hoeing, of husbands telling them the stories. Then there, there is a line there that is saying (*reads line 27*). As I was telling you the picture that I have of other people, there are greybeards here that he mentions. What do you think the greybeards are? Greybeards. Huh? Beards, intshebe. Yes.

Odumo: The elders.

Miss Gule: The elders. The grandfathers there. What are they doing because they were not busy in these areas that others were busy on. Others are bringing up, remember kula line ingasentla uthi 'cud of gathered day'. Uyayibona lanto? Which means everyone was somewhere during the day. Then they are meeting around the fire and they are bringing up, they are chewing that cud, they are bringing up what was happening. But there are greybeards, that is, the grandfathers there were here. What are they going to tell each other? What are they going to say? The grandfathers.

Zuki: They are going to be lamenting.

Miss Gule: But lamenting it's when you are not happy about the situation. But here they are not lamenting. This is a happy environment. They are going to tell stories also but their stories are about ancient battles. Nantsiya kula line, 'tell stories of ancient battles'. Imfazwe zakudala, uyayibona? That is the way we used to learn. Remember, this is an African person from the mines. So our methods of learning during the olden days, we would gather around the fire and the elders, that's how we used not to rape our grandmothers because they were the bank of knowledge. We used to respect them a lot because they were serving as a library. We used to use them as the library. If you want to do a research, you would go to an elder and you would say to an elder, "Tell me about what was happened during the World War I", and an elder would be saying, "Sahamba sakhwela inqanawe uMendi". And then you are going to a grandmother and tell me, "Please grandmother, tell me about what women and children were left doing during the World War", and the grandmother will say, "Kwakunzima when utat'akho wayekhwele uMendi", okanye "Ngela xesha kwakutshone uMendi, ndandicing'uba utat'omkhulu wakho utshone kuMendi. Hey! Kwakunzima sishiyeke ngasemva, kufuneke sidiscipline abantwana". Do you get me?

Class: Yes.

Miss Gule: So they will sit around and tell stories of ancient battle (*reads line 28*). Remember these are greybeards. So baza kuchaza iztory zakudala, ancient battles. Iztory zokureyisa kweenkomo. There another story about cows that he loves. I want you to underline everything that is about the cows because umenshinile pha wathi, "The cows that I love". So usoloko esithi go back to the cows, boys are mimicking the cows, the cows are browsing, the cows are eating, their shadows, the cows, everything about the cows is described into vivid details, into clear details because this person love his cows. Then why is it important for us to know? Because it paint a picture of what this person loves and does when he is at home. (*Reads line 29*). Hunting was important during the olden days. Why hunting was important?

Zuko: It was the source of food.

Miss Gule: It's because it's the way of them to get food. They rely on hunting for meat and they relied on planting their own vegetables for other food. So it's important because they used to rely on it. So these old people they will tell them about the 'bold and fearless hunters who faced the lion's thunder'. Does a lion have a thunder?

Class: No.

Miss Gule: What figure of speech is that?

Class: Metaphor.

Miss Gule: Metaphor. Why the roaring of the lion is referred to as a thunder?

Zuko: Because of the sound.

Miss Gule: Huh?

Luvo: The sound of the thunder is (*imitates the roaring of a lion*).

Miss Gule: Because there is that big scary sound. You know many people are afraid of thunderstorm, isn't it?

Class: Yes.

Miss Gule: And funny enough they are scared of the sound instead of being scared of the lightning because what is dangerous is the lightning there. They are scared of the sound. Now when the lion roars, the writer is saying that it is the thunder, is making a thunder, the lion there, which is a metaphor. (*Reads line 30*). Why is he saying, "lighting leopard"?

Luvo: Because it's fast.

Miss Gule: Because the leopard is fast and the lightning is fast. And what figure of speech is that?

Class: Metaphor.

Miss Gule: Metaphor. That is, they are describing that the lion is roaring, is giving us a loud sound and a leopard is fast. 'To his liar'. What is a liar? *silence*

Miss Gule: It's where the animal stays. Most animals, they hide and they wait for the prey. And then when the prey is not aware, they attack, more especially the leopard. The leopard will wait there, there is another poem somewhere. It is saying, "The lolling leopard". That is, the leopard will wait there for the prey and will look innocent when it is waiting there and when the prey is not expecting, is least expecting, will jump. Now the liar is where the animal, is the place where the wild animal will, yindawo yayo, likhaya layo. 'But here, but here'. Now we are hearing 'but here'. The reason why there is, we all know that our sentences do not start with 'but', neh? We know, we've been told during our classes that we don't start our sentences using 'but'. Why? Because u'but' is used to join, neh? And we also see that there is something unusual before that 'but'. What is unusual there, in that sentence where there is 'but'? What is unusual?

Odumo: A stroke.

Miss Gule: There is a stroke. What do you think is the reason for that stroke? The writer has put a full stop pha kula line. And then when he starts this sentence, he started, there is a stroke there and there is u'but' kula sentence. We must understand that iipoet they have poetic licence. That is, they are allowed to use ierrors when they are writing deliberately to accommodate ipoem yakhe. But you are not allowed to do that because you don't have a licence to do that. Wena you must be correct, neh? So the reason why there is a stroke and 'but' there, the writer was lamenting in those stanzas. Now it's where he's breaking off from ilament. He's breaking off, he is literally coming to reality. Do you get me? He is literally coming, uyancokola, uthi ke ngoku, "But kuyo yonke lonto that is good and not stressing and is happy is happening while I'm here". Uthi ke ngoku, "But here". After eberipite oo'there now', 'there', 'there', uthi ke ngoku, "But here". Ndiphoswa yiyo yonke lanto, uyayibona? All that is happening there, itheni? Is passing me by. (*Reads line 31-32*). Do you still remember that he made a reference of the flies? Huh? And I said it's a metaphor because he's saying that he is being deceived, he's being lied to; he is being deceived. He wants to escape but the mind is deceiving him because the mind is pretending that he can escape, like the window pane is pretending that the fly can escape. But only the mind because the body is here

burning and shivering from fever, like the fly that the fly now is there, it cannot escape. Now there are two things that cannot escape here, it's a fly and this person. They are both captives. At least he has got a companion. Is the fly a good companion? Is there anyone who likes flies?

Class: No.

Miss Gule: So you can imagine how this man feels because *nguye neempukane*. They are both help captives. *Impukane* is held captive by the window pane that is lying to the fly. It looks like it is transparent and when the fly gets there, *uyayibona*? The window pane will hit it. And it's not transparent after all. And *yena*, his thoughts are deceiving him because he's able to travel to his village using his mind, only to find out he is here and everything that is happening in the village is passing him by. Are there any questions before I give a task? And this time, *umisi* will switch off the video and you will give me my answers and we switch in the video again and I will mark you. That's how things are going to happen from now onwards. Now there are questions for group discussion there. You are going to answer those questions in the book. *Eyokuqala ithi*, (*reads the first question*). Then you do that question. If you don't, you are not sure about the answer, do consult me before I come to the class. Don't wait for me to come to the class and then you say you don't understand. Thank you very much.

Class dismissed