Challenges faced by grade 11 learners when studying English first additional language poetry

by

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Dissertation

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Declaration of authorship

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	Challenges faced by Grade 11 learners when studying English first additional language poetry
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Dedication

I dedicate this piece of work to my mother, Thembi Bonisiwe Nyembe.

Thank you for instilling the culture of reading in my life.

I will always cherish your teachings.

I love you, Mom.

Acknowledgements

Abstract

This study investigated the challenges that are faced by English First Additional Language (English FAL) grade eleven learners when studying poetry. Poetry in South African secondary schools is a genre of literature that is taught in both home languages and first additional languages. However, not all schools teach the poetry genre in the Further Education and Training phase. The school has to choose two literature genres among four per FET grade. The literature genres as prescribed by CAPS are short stories, poetry, drama and novel (Department of Basic Education, 2011:18). Poetry forms part of the National Senior Certificate (NSC) as a genre that is examinable in one of the three papers that are written in English FAL. The formal assessment of literature is administered in paper two and the literature contextual tests. Even though poetry is taught in schools, there are challenges since the learners' performance is generally lower in this genre. The evidence that there is a failure in poetry sections in assessment tasks was provided through analysis of marks per question in literature assessment activities.

This was a case study of two secondary schools in Soweto that teach poetry in English FAL. The study was qualitative and collected data through questionnaires, semi-structured interviews and document analysis. Eighteen learners were sampled, nine from each school, for data collection. The learners answered questions on the questionnaires and the interviews. The findings of the study revealed that there were challenges that learners faced when studying poetry. Some of their challenges could be a result of the discrepancies in the CAPS, annual teaching plan and anthology of poems used in grade eleven. There was less preference for poetry by learners because of the difficulties in language that was used in poems. Questions in textbooks did not prepare learners in grade eleven for formal assessment tasks. The study concluded with the implications and recommendations that responded to the discrepancies in the Curriculum and Assessment Policy Statement (CAPS), poetry anthology and the Annual Teaching Plan (ATP) for improved teaching and learning of poetry.

Keywords: Poetry; English First Additional Language; poems; grade eleven; challenges

Iqoqa

Isihloko: Izingqinamba abafundi beshumi nanye ababhekene nazo uma befunda izinkondlo olimini lwesiNgisi lokuqala lokwengeza.

Lolu cwaningo luhlose ukuphenya izingqinamba abafundi abafunda isiNgisi ulimi lokuqala lokwengeza ebangeni leshumi nanye abahlangabezana nazo uma befunda izinkondlo. Ukufunda nokufundiswa kwezinkondlo kunguhlobo lwemibhalo ekhethekile efundiswa olimini lwasekhaya kanye nasolimini lokuqala lokwengeza, okuyisiNgisi kulolu cwaningo. Yize kunjalo, akuzona zonke izikole ezifundisa izinkondlo emabangeni aphakeme. Ukufundwa kwemibhalo, phecelezi i-*literature* njengoba igunyazwe inqubomgomo yohlelo lokufundisa olubizwa nge-*CAPS* ihlukaniswe kane; izindaba ezimfishane, izinkondlo, umdlalo kanye nenoveli (Department of Basic Education, 2011:18). Izinkondlo ziyingxenye yemibuzo ebuzwa ephepheni lesibili kwamathathu kumatikula etsheni (*National Senior Certificate*). Ukufundwa kwemibhalo kuvivinywa ngokusemthethweni ephepheni lesibili kanye nezizivinyo ezinemibuzo ewumongo yemibhalo olimini lwesiNgisi. Nakuba ukufundisa nokufundwa kwezinkondlo kwenzeka ezikoleni, kunezingqinamba ezikhona njengoba abafundi bengaphumeleli ngendlela egculisayo emibuzweni ephathelene nezinkondlo. Ubufakazi bokuthi abafundi abenzi kahle ezinkondlweni buvezwe imiphumela yokuhlaziya amamaki abafundi umbuzo ngamunye ezivivinyweni ezihlelekile.

Lolu ucwaningo olubhekiswe ezikoleni ezimbili ezisendaweni yase-*Sowetho* ezifundisa izinkondlo olimini lokuqala lokwengeza lwesiNgisi. Lolu cwaningo lubunjalo botho futhi ulwazi lukhiqizwe ngohlu lwemibuzo, inhlololwazi esakuhleleka kanye nokuhlaziywa kwamabhuku aphathelene nokufundiswa kwezinkondlo. Iqoqo labafundi abayishumi nesishiyagalo mbili bakhethwa ukuze kutholakale iminingwane egculisayo. Okutholakale kulolu cwaningo kuyaveza ukuthi kunezingqinamba abafundi bebanga leshumi nanye besiNgisi ulimi lokuqaka lokwengeza ababhekana nazo uma befunda izinkondlo. Ezinye zezingqinamba abafundi ababhekene nazo ngokufunda izinkondlo zingenxa yezimiso ezingasebenzelani phakathi kwenqubomqomo ye-*CAPS,* uhlelo lokufundisa lonyaka kanye nencwadi yezinkondlo ekhethelwe ukufunda izinkondlo. Ucwaningo luveza ukuthi abafundi abakuthakaseli ukufunda izinkondlo ngenxa yobunzima bolimi olusetshenziswa ezinkondlweni. Imibuzo ebuzwa encwadini yezinkondlo ayibalungiseleli abafundi bebanga leshumi

nanye ukuthi baphendule imibuzo ebuzwa ezivivinyweni ezihlelikile. Ucwaningo lugcina ngokutholakele kanye nezincomo ezimaqondana nokungavumelani phakathi kohlelo lwe-*CAPS,* incwadi ekhethiwe kanye nohlelo lokufundisa konyaka ukuze kuthuthukiswe ukufundwa nokufundisa izinkondlo.

Amagama awukhiye: izinkondlo**;** IsiNgisi ulimi lokuqala lokwengeza; izinkondlo; ibanga leshumi nanye; izingginamba

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This serves to confirm that I edited substantively the above document. I returned the document to the author with some tracked changes intended to correct errors and clarify meaning. It was the author's responsibility to attend to these changes.

Yours faithfully

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List of abbreviations and acronyms

FAL	First Additional Language/second language
CAPS	Curriculum and Assessment Policy Statement
NSC	National Senior Certificate
LTSM	Learning and Teaching Support Material
ATP	Annual Teaching Plan
FET	Further Education and Training
ICT	Information and Communications Technology
GDE	Gauteng Department of Education

Contents

1. Chapter One: Contextualising the study

1.1.   Introduction

This study focuses on investigating the challenges that are faced by grade eleven learners when studying poetry in English FAL. While learners' challenges were investigated in the study, the possible challenges that are faced by teachers also emerged from the study. In my experience as an English FAL teacher, I have observed how grade eleven learners at the school where I teach are underperforming in poetry. For the past four years while teaching poetry as a literary genre, I have realised how this genre has received minimal attention. This minimal attention is what Mavhiza (2019:1) refers to as neglect, which has led to poetry being unpopular. Mavhiza (2019) claims that various factors contribute to poetry being neglected and unpopular. These factors include, inter alia, the selection of poetry in the curriculum, the sophistication of poetry to both learners and teachers, failure to understand the purpose of poetry and contextual factors.

There seems to be a negative perception and attitude by learners in studying poetry. Diagnostic analysis that is done internally at the school where I teach shows that learners underperform in poetry compared to other literature genres. The low performance in poetry is contrary to how children are raised in South African black families. Most children are raised in poetic families because poetry is used as a method of socialising children. This comes as a shock considering that most native South African children are introduced to poetry at a very young age before they even start talking. Poetry, in families, happens when the mother is rocking the baby to sleep or when pacifying a crying baby. These poems are called *imilolozelo* in IsiZulu. *Imilolozelo* are similar to nursery rhymes that mothers use to make a baby sleep or soothe an agitated baby (Ntuli 2011:19). *Imilolozelo* are part of socialising children into the community, culture and society at large. Using *imilolozelo* can be compared to the co-constructed process that is a sub-theme of the socio-cultural theory that was developed by Vygotsky (Woolfolk 2014). A co-constructed process is a social interaction where "people interact and negotiate verbally to create an understanding or to solve a problem" (Woolfolk 2014:56). Therefore, in this way, adults use poetry

as a way of communicating with children and negotiate with them to stop crying and to solve a problem that is faced by a child.

Grade eleven learners where I teach are not from English-speaking families. Most of these learners get exposed to speaking and listening to English through learning and teaching as it is the commonly used language of learning and teaching in all subjects except home languages. In addition, learners from grades 10 to 12 should be well prepared to speak and read English since it is their language of instruction in all subjects except home languages (Department of Basic Education, 2011:12). However, most of my learners hardly speak English as the dominant language of communication at home and even among themselves. That is how this study emerged. This dissertation sought to investigate the challenges that grade eleven learners face in studying English FAL poetry.

This chapter presents the background of the study, the aims of the research, rationale, definitions of terms, research questions and a section that briefly explains what poetry is.

1.2.   Background of the study

I teach in a township school in Soweto, west of Johannesburg. I have been teaching English FAL for four years. I teach at a Quintile one school, which is a school that, according to the National Norms and Standards for School Funding (2004), belongs to a group of schools in each province catering to the poorest 20% of learners. Simply put, this is a non-fee-paying public school that was established in 2009. The school is in a multicultural community with a variety of indigenous language speakers, mostly South African, foreign nationals and a minority of Afrikaans speakers. This school has learners who come from different linguistic backgrounds that include IsiZulu, Setswana, IsiXhosa and Sesotho. This study was conducted in two secondary schools of one district in which my school is under as well. The two schools are in Soweto and offer English FAL poetry in grade eleven. The contextual factors of these schools are the same in that they are all in the vicinity; learners speak the same languages and their backgrounds are arguably similar.

The reason for my interest in this study emerged from my experience as an English FAL poetry teacher. I have noticed over the past few years that learners fail poetry assessment tasks. According to the English FAL Curriculum and Assessment Policy

Statement, there are four skills in the learning and teaching of English FAL (Department of Basic Education, 2011:49). These skills are meant to teach learners the skill to listen and speak, read and view, write and present and use language as well as conventional skills. Therefore, poetry is taught under the skill in which learners learn to read and view and it is possible to incorporate it with other skills if the teacher sees it appropriate (Department of Basic Education, 2011:49). According to CAPS (Department of Basic Education, 2011:10), the process of reading in English FAL includes pre-reading, during reading and post-reading. These three stages will be discussed in the literature review of the study.

Several scholars have discussed what I consider as the fundamentals of teaching poetry. Weaven and Clark (2014:143) state that poetry should be taught for linguistic awareness and development for teachers to expand their students' knowledge of the language. Raingruber (2009:1753) claims that poetry reading enables learners to be creative thinkers and learn skills that will make them work as a team. Through working in a team, learners' life perspective opens; they engage in a conversation with themselves about life and have a perspective that broadens their comprehension. Linaberger (2004:366) echoes that no matter what the teacher's personal feelings about poetry are, they must attempt to teach poetry to students and teach them to appreciate poetry and its aesthetic elements. Cronin and Hawthorne (2019:74) highlight that the teaching of poetry fits in the curriculum as it teaches skills that are taught in English, which are reading, writing and language conventions, and that its teaching enforces creativity in learners.

FET English FAL outlines the allocation of hours that should be spent on teaching and learning of poetry, with four hours per week being allocated for the skill to read and view (Department of Basic Education, 2011:7). The read and view skills are attained through reading, inferring and analysing comprehension passages, visual texts and literature set works (short stories, poetry, drama and novel). The annual teaching plan (ATP) that is found in the CAPS document prescribes eight poems per year in grade eleven, with two poems taught per term (Department of Basic Education, 2011:33). An ATP is a document that is found in the CAPS document for the prescription of content to be taught by teachers. According to the Department of Basic Education (2011:49), an ATP sets out units of work and content that should be

completed in each grade in a cycle (per two weeks, per term and for the whole academic year).

Assessment of poetry in grade eleven English FAL is administered in different ways. Poetry is assessed through activities administered in class, literature contextual tests and formal examinations. Class activities are done through class work, homework and class discussions that are found in the prescribed textbook. This is aimed at assessing to determine if learners can understand the poem. Also, poetry is assessed formally (summative assessment); it counts 50% of the paper and learners are assessed on two poems that they have been taught in class (Department of Basic Education, 2011:84). The formal assessment comprises tests and examinations according to the programme of assessment that is outlined in the FET English FAL CAPS (Department of Basic Education, 2011:81). Poetry makes about 12% of the total marks in formal assessment for the entire year for grade eleven learners (Department of Basic Education, 2011:81).

In this study, my position as a researcher was that of an outsider. Although the study emerged from my experience as a teacher of English FAL poetry, I was a researcher that was investigating learners' challenges when studying poetry and my role was strictly that of a researcher. According to Mullings (1999:340), outsiders have a greater degree to be objective and can observe behaviours without distorting the meanings of the participants. Being an outsider in this study was an advantage because I was not biased when dealing with the participants and the documents I analysed. Schumacher (2014:359) emphasises that the relationship between the researcher and the participants determines the role of the researcher. Therefore, that is why the preferred role of the researcher of this study was that of an outsider.

1.3.   Problem statement

As a practising grade eleven English FAL teacher, I realised that learners in grade eleven were not performing well in the section on English FAL poetry during class activities and formal assessments (examinations and literature contextual tests). This was a study about the challenges that were faced by grade eleven learners when studying English FAL poetry.

The English FAL CAPS document summarises formal assessment tasks that are administered in grades 10 to 12 (Department of Basic Education, 2011:78). Three papers are assessed as formal examinations in English FAL: Paper one assesses language in context out of 80 marks; paper two assesses two literature genres out of 70 marks (35 marks per genre) and paper three assesses writing out of 100 marks (Department of Basic Education, 2011:84-85). Therefore, this study focused on investigating challenges as a result of learners' paper two performance, which is a literature paper. After tests and examinations have been administered, analysis per question is done. This analysis provides feedback to teachers on the content that needs more teaching and content that learners have mastered. The realisation that learners might have challenges in poetry was based on the observations and discoveries from the diagnostic analysis that were done after formal assessment tasks had been marked, moderated and learner performance was analysed at school level. This propelled me to conduct a study on the challenges of the learners in English FAL poetry in grade eleven. According to the diagnostic analysis done at the school level where I teach, there was a low performance in poetry assessed in paper two (literature), tests and other class-based assessment tasks.

As evidence to show that there were challenges that needed to be investigated when grade eleven learners studied poetry, Appendix 1.1 showed an analysis of results for my grade eleven learners after writing one literature contextual test. The diagnostic analysis that I used as evidence to this study was based on a formal task, a literature contextual test that had two prescribed poems in grade eleven (Appendix 1.2). The literature contextual assessment task had a Western poem (Composed upon Westminster Bridge by William Wordsworth) and an African poem (Shantytown by Anonymous) with eighteen and seventeen marks respectively. My grade eleven learners' performance was unsatisfactory in both poems. The average performance for question one (Western poem) was 19% and for question two (African poem) was 43%, which achieved 31% average in the whole exercise. Most learners performed better on Shantytown than on Composed upon Westminster Bridge. The following paragraph describes what my school's diagnostic report says about my learners' responses to the formal assessment task in poetry.

The school's diagnostic report showed that learners in my grade eleven classes were giving answers that were too general and superficial. Their responses to questions were not precisely based on the texts and they failed to substantiate their views by quoting from poems to strengthen them. In addition, learners showed confusion in literary and sound devices that were used in poetry. Learners could point out the figures of speech but could not explain their relevance to the poems or discuss the meaning that they added to the poems. Furthermore, in their responses, learners struggled to discuss the relevance of the titles of poems and link them with the contents of the poems.

To support that there was a challenge with learners being unable to perform well in poetry, a reference was made to the diagnostic analysis report of grade twelve learners from the year 2014 to 2018 by the Basic Education Department (Diagnostic report, 2018). This report presents an evaluation of learner performance in the selected subjects, home languages and English FAL. It highlights the areas of weakness in each of the subjects and provides remedial measures to be adopted at the school level to improve results in the identified areas of poor performance.

In this study, reference was made to the diagnostic report from the Department of Basic Education that was based on paper two literature performance. Paper two comprises four sections: A for novels, B for drama, C for short stories and D for poetry. Each section has two questions. Candidates are only expected to answer questions about the two literature genres that they read in their schools. The question on poetry comprises two questions with different poems. For this study, only the diagnosis on the poetry performance was used as evidence to support that there were challenges that learners faced when studying poetry.

According to the National Senior Certificate Diagnostic Report Part Two (Department of Basic Education Diagnostic report, 2018:15-8), candidates read texts superficially if they read them at all. The average performance percentage for four genres as shown in Appendix 1.3 showed poetry to be at the bottom three out of six questions that were in the final National Senior Certificate paper two examination. The diagnostic report (Department of Basic Education Diagnostic report, 2018:17) further revealed that there was a lack of knowledge and skills in identifying stylistic devices

(literary devices) found in poems. Candidates failed to identify and explain why the stylistic devices were used and how they contributed to the texts. Candidates could not identify and discuss the tone that was related to poems. The diagnostic analysis by the Department of Basic Education revealed that candidates failed to answer questions dealing with themes even though they (themes) were given in the questions. Candidates could not get full marks on questions that required them to give personal opinions. Finally, candidates could not explain the titles of the poems and discuss their suitability (Department of Basic Education Diagnostic report, 2018:17-18).

There is also evidence in addition to the diagnostic reports of my school and that of the Department of Basic Education that support the problem statement of this study. According to Mavhiza (2019:1), poetry in schools has been neglected, thus becoming unpopular. Mavhiza (2019:1) also claims that learners get low marks in poetry compared to other genres such as short stories because of failure to understand the purpose of poetry by both teachers and learners. According to Kearney (2008), there is an inability by the learners to analyse poetry as Kearney reports: "I had much cause for dismay in relation to students' analysis of poetry and in what I have observed while on teaching practice visitations. When given an assignment that involves the analysis of a poem, a few students seemed to have gained much from their school experiences" (Kearney 2008:266). This serves as a indication on how poetry is taught in secondary schools. If learners cannot master the skill of analysing a poem in school, their inability to understand it will be stuck with them until they reach tertiary education and even go further to the teaching of poetry if they choose the teaching career.

As a result, the report by the Department of Basic Education and literature served as strong evidence to show that there were challenges that were faced by learners in those grades before grade twelve regarding the studying of poetry. As much as the diagnostic report was based on grade twelve literature performance, it served as a strong indicator of the challenges that learners faced when studying poetry in previous grades or challenges that they had inherited from the previous grades.

1.4. Purpose

The purpose of this study was to investigate challenges that grade eleven English FAL learners faced when studying poetry, which eventually led to underperformance in the literature genre of poetry. The study investigated these challenges through questionnaires, interviews and document analysis. Furthermore, the study qualitatively looked at how the analysed documents revealed implications on the challenges faced by English FAL learners in studying poetry.

1.5. Aims of the research

For English FAL poetry teachers and other scholars to know how to channel their teaching of poetry, there needs to be knowledge of the challenges that are faced by learners when they study poetry. This study aimed to investigate the challenges of learners in grade eleven when studying poetry in English First Additional Language in schools that prescribed poetry as a genre of literature. The study did not aim to find strategies or solutions to teach poetry effectively. However, it is important to know the challenges of learners when studying poetry because identification of a problem is mandatory for problem solving (Pal and Poyen 2017:184). For improvement in the learning and results in English FAL poetry, challenges faced by learners needed to be known first, hence this study.

1.6. Rationale

In my experience as an English FAL teacher, I have become cognisant that learners are underperforming in poetry. I realised through poetry assessment activities and class discussions that learners were reluctant to answer questions based on poetry.

It was important for me to discover what caused learners to perform poorly in the English FAL poetry assessments. Their low performance in poetry hugely impacted on me as a poetry teacher to an extent that I felt discouraged when teaching and assessing poetry because of realising how my learners responded to questions. It was important for me to help in the country's education as a stakeholder that handled teaching and delivery of the curriculum to learners. Therefore, I found it to be of great value to be involved in investigating what caused learners not to perform well in the poetry section. I focused on poetry because it is aesthetic, musical, unique, can be enjoyed for its exceptional use of language that does not conform to standardised language and contributes to the language development of some learners (Hopkins,

2015:35). Also, Mustakim et al. (2013:35) confirm that the programme of literature enhances the language development of learners in the classroom.

Professionally, I needed to investigate and know learner challenges in English FAL poetry as this would enable teachers to evaluate methods of teaching as there would be knowledge of what learners experience in studying poetry in grade eleven. I believed the field of learning and teaching needed to be researched so that scholars and professionals could know 'grey areas' that needed some attention.

Conceptually, the aim was to gain a deeper knowledge of the difficulties that learners faced when studying poetry. As a researcher, it was also vital to understand the approaches and strategies that learners followed when they read poetry in class and picked up challenges from that. It was imperative for me to have a deeper understanding of how learners perceived poetry, did they relate or identify with it and the reasons for underperformance in poetry.

Scholarly, this study is significant for the unearthing of the challenges faced by learners in studying poetry so that teaching, learning and performance in poetry could be improved. The teachers' challenges were not part of the study. However, teaching and learning usually happen parallel to each other, meaning that one informs the other.

1.7. Research questions

1.7.1. Primary question
- What challenges do grade eleven learners encounter when studying English First Additional Language poetry?

1.7.2. Secondary questions
- Why do grade eleven English First Additional Language learners battle to achieve good marks in poetry?
- Which poetry studying skills are taught in grade eleven?
- What difficulties do teachers encounter when teaching poetry?

1.8. Definitions of terms and concepts
This section defines the main terms used in this study.

1.8.1. Poetry - Poetry is "conveying a message – a form of expression or speech by a poet to an audience" (Muleka, 2014:152). It is a form of communication and a kind of speech that a poet delivers to the audience through writing or speaking.

1.8.2. Learner - According to the South African School Act, "learner means a pupil or student at any school, further education and training institution or adult learning centre that is receiving education or obliged to receive education" (South African Schools Act, 1996:4).

1.8.3. First Additional Language – First Additional Language is known as a second language that is taught to non-English speakers (Mavhiza, 2019:4). In terms of the CAPS document (Department of Basic Education, 2011:8), this is a level of language that accepts that learners are in no possession of the skills and knowledge of that language when starting school. The CAPS also assumes that when learners are in grade ten, they should possess interpersonal skills (Basic Interpersonal Communication Skills) and academic language skills (Cognitive Academic Language Proficiency) so that they are prepared for higher education and the world of work.

1.8.4. Annual Teaching Plan (ATP) – An annual teaching plan (ATP) is a document that is found in the CAPS document for prescription of content to be taught by teachers (Department of Basic Education, 2011)

1.8.5. Further Education and Training (FET) – A training phase that starts from grade 10 and ends in grade 12 (Department of Basic Education, 2011).

1.8.6. Literature - Literature is a piece of writing that is a work of art and is written with an audience in mind (Oxford Advanced Learner's Dictionary, 2010:869).

1.8.7. Genre - A genre means any form of a text that keeps in mind its audience and uses a certain structure and style of language. The genre may include poetry, short stories, drama and novels (Department of Basic Education, 2011:91).

1.8.8. Reader Response theory - Reader-response theory is a theory that stresses the relationship that the reader and text have in making meaning of the text. (Mhlongo et al., 2018:144).

1.8.9. Challenges – A challenge is a difficult task that tests someone's ability and skill (Oxford Advanced Learner's Dictionary, 2010:230).

1.9. What is poetry?

It is difficult to have an exact date or year in which poetry originated in the world. Therefore, this poses a challenge to locate the earliest works of poetry (Golden, 2017). However, the following paragraphs briefly explain what poetry is, when and how is it performed, if it is performed and how it is relayed to learners and audiences.

Poetry is a way of communicating a message and expressing feelings by a poet to an audience who could be readers, viewers or listeners (Muleka, 2014:152). It is a form of communication and a kind of speech that a poet delivers to the audience through writing or speaking. It is a means of connecting our intellect with our emotional lives (Zeilig, 2012:163) and expression of emotions that can be used in gatherings to bring comfort, ease and joy to the audience. Therefore, poetry is one genre that transcends beyond the classroom context in which it is taught and learnt. It can be used at home to pacify an agitated baby, at a funeral to express lament, at a wedding to express love, shared between friends and lovers and to commemorate heroes and heroines (Malan et al. 1998:5).

Poetry is a genre that learners can write in a short period and use it to express their feelings. It is a genre of literature that uses symbols and figurative language that readers use to discover what the poet is referring to. Poetry expands the creativity of learners and if integrated with language teaching, can teach grammar and vocabulary to learners, (Kirkgoz, 2008:94). Poetry in schools is taught in a written format, that is; it is based on a paper in the form of poetry anthology books.

Poetry can be performed besides it being written for reading. In African gatherings and assemblies, poetry is usually oral and full of singing, dancing and ululations by the audience. Muleka (2014:152) claims "the oral element could be rendered through speaking, reciting or as common in the African context, singing or chanting". Poetry also played a role in the expression of South African black people in the mid-sixties during the apartheid era. According to Emmett (2009:72), poetry was connected to Black Consciousness in that it aimed at raising awareness among black people about the economic and political position in South Africa, hence there was an

increase in poetry. Black writers adopted poetry as a last resort because it allowed for the expression of political ideas in an implicit if not hidden manner (Emmett, 2009:72). Poetry is music displaying features such as rhythm, metre, intonation and often, even melody, which then makes it tangible and even danceable (Muleka 2014:152-153). This is when a poet stands on a platform or stage in front of an audience and recites a poem. In Africa, poetry has always dominated and was performed in song and chanting as Muleka (2014:150) reports, "before the advent of Western education, poetry in Africa was largely oral and almost invariably rendered as songs, chants and declamations."

There are moments when poetry will catch up with the audience regardless of how least poetical it may be. This is confirmed by Zeilig (2012:163) that even the "least poetical" refer to poetry when there are moments of expressing love, the birth of a child, during loss or even in times of warfare. According to D'Abdon (2000:87), "literary scholars are accustomed to approaching poetry academically from the written page". D'Abdon (2008) further reiterates that poetry can be written and be presented on a page. However, written and spoken poetry can be juxtaposed; they are not mutually exclusive and are complementary (D'Abdon, 2000:88). Both written and spoken poetry reveal elements of poetry analysis; it does not matter whether it is written or it is rendered on stage. Usually, these elements are used in the analysis of poetry so that it may have meaning to the readers and audience. These elements are theme/main idea, form (lines, stanzas), diction/word choice, tone, imagery, rhythm, rhyme and metre (Lutrin and Pincus, 2013:98-100).

In addition to the above reference to African context poetry, there is Western poetry with a concentration on Shakespearean poetry. Shakespearean's poetry was mostly performed in theatres and plays as most of his plays were more focused on poetry (Al-Garrallah, 2010:31). The outstanding feature of his poetry lies in his use of dramatic poetry with which he clothes and humanises the actions in his plays. He relied heavily on the suggestive power of his poetry to quicken the imagination of his audience. Puns, jokes and subtle poetic effects made a greater impression (Al-Garrallah, 2010:31). This makes the audience create mental images or imagery when the poem is recited. There is a similarity between how Shakespeare performed poetry and how African poetry is performed. They both have audience members.

The difference might be the setting, themes and the purpose at which the juxtaposed poetry works are performed. Greenblatt (2010:132) also states that Shakespeare's poetry was performed by him dramatically in his plays and that his poetry appears in earlier sources, which made him have a reputation for being a poet of love.

1.10. Assumptions

This study was conducted on an assumption that poetry is irrelevant. As a researcher, I assumed that the difficult and foreign English used in poems makes it irrelevant to learners. In addition, since the world is constantly changing, learners will not need poetry in the future as the world progresses with the digital age and technological advances. It is also assumed that a poem only qualifies to be one if it has certain sound devices. Poems should always have specific sound devices especially rhyme to qualify as real poems. It is assumed that teachers are the main contributors to learners' performance in poetry. Therefore, it is because of poorly trained teachers and lack of poetry competence that are the main contributing factors to the poor performance of learners in poetry (Tuvuzimpundu, 2013:2381).

1.11. Summary

In chapter one, the study focused on the background, problem statement, the purpose, rationale, primary question, secondary questions and the role played by poetry in the development of learners. The study also highlighted the environment in which I taught and the background of learners in this study. The implications of the CAPS document on how poetry is taught were briefly explained in this chapter as well. This chapter has also focused on my justification of the value of the study and its contribution to scholarly knowledge. Chapter two focused on the literature review and the theoretical framework which the study adopted. Chapter three focused on the research methodology and research design. Chapter four was based on data presentation and analysis with a focus on three data collection methods namely interviews, questionnaires and document analysis. Finally, chapter five focused on the summary, discussions of findings, implications, recommendations of the study and the conclusion.

2. Chapter Two: Literature review and theoretical framework

2.1. Introduction

Chapter one focused on the introduction of the study, the background of the study, problem statement, purpose of the study, rationale, aims of the research, the rationale, research questions, what poetry is and the assumptions of the study. My main assumption in this study was that the reason grade eleven English FAL learners were not performing well in poetry was that they did not value the relevance of poetry in their lives. This chapter focused on the literature review and the theoretical framework, which was a lens used to look at this study. The chapter explores the literature review, which comprises the scholarly work done prior to this study and then the relevance of a theoretical framework.

2.2. Literature review

This section presents the literature review focusing on the title of the study, which is: challenges faced by Grade 11 learners when studying English first additional language poetry. A literature review is a summary, analysis and evaluation of scholarly work that has been done prior to the study (Schumacher 2014:109). In this study, the purpose of a literature review was to analyse the scholarly work that has been done about challenges in poetry teaching and learning. Through the literature review, I also sought to identify gaps in the scholarly knowledge, hence I had a background to the study formed and a justification of this study. According to O'Gorman and MacIntosh (2015:31), there are four types of literature reviews notably narrative, systematic, meta-analysis and meta-synthesis. The literature review of this study was a narrative type in that it provided a background of literature in the perceived challenges that were faced by learners in learning poetry, highlighted new research and identified gaps in the literature review (O'Gorman and MacIntosh, 2015:31). In this study, the reviewed literature was more on the experiences of non-English language speakers and those students and teachers who studied and taught English as a second language respectively.

2.2.1. Rationale for reviewing the literature

Through this literature review, I was hoping to gain a deeper understanding and knowledge of challenges that learners encounter when studying poetry. I also wanted to understand if there are challenges that other students and secondary school learners face in studying poetry. English as a first additional language or second language in this literature review is one of the aspects that I zoomed into as this research was based on learners who were not English speakers. Most of the analysis in this literature review was on scholarly work conducted on English second language speakers. Therefore, this literature review was important because the background of the participants in this study was similar and its role was revealed well by the reader-response theoretical framework.

The literature review started by exploring what the English FAL CAPS document reports about the teaching of poetry which is under the skill in which learners learn to read and view. The CAPS document states the process of reading a text in three ways: pre-reading, during reading and post-reading (Department of Basic Education 2011:28). In the literature review, there is also a narrative of how the role that is played by poetry contributes to the development of learners, which includes language and interpersonal development. Some themes emerged in the review of literature that helped form the basis and justification of this study as Skills for Learning (2018:1) states that the literature review helps with the justification of the research. So, the themes in the literature review helped strengthen the importance of the study and develop new knowledge for the scholarly field.

The focus of this review was on the scholarly work that had been done in line with this study. Emphasis was on challenges of learners in poetry teaching and learning, focusing on English as a second or additional language, which is equivalent to English FAL that is taught in South African schools. Not only does the literature review focus on the challenges of learners but it also highlights the challenges that are faced by teachers when teaching poetry. The objective of the literature review was to explore what other scholars had researched and discovered about the challenges of poetry teaching and learning. The literature review also expanded on what was known and filled in the missing knowledge as Zorn (2006:173) states that literature reviews enable researchers to have a strong argument about their study and add to scholarly knowledge that is already in existence.

Before literature review, I saw it fit to start with how the reading and viewing skills are taught and what the Language in Education Policy (1997) says regarding language teaching in South African schools. Literature is taught under the reading and viewing skills (Department of Basic Education, 2011:17). The following paragraph briefly describes how reading and viewing skills are taught in English FAL.

2.2.2. How poetry is taught in English FAL

Since poetry is taught under the reading and viewing skills (Department of Basic Education 2011:17), three stages are followed when teaching this skill: pre-reading, during reading and post-reading. According to the Department of Basic Education (2011:10), pre-reading is when teachers teach learners about the text and the background information of the text and introduce learners to a text; it activates associations and previous knowledge. During reading informs teachers and learners of what they should look out for as they read the text in class and it is when the text is read and meaning is made out of it. It includes a glossary of terms that learners might find difficult to understand, how to read at the right pace, expression and the right tone (Department of Basic Education, 2011:10). Post reading is when the text has been read and learners do a formative assessment task. All content to be taught is found in the annual teaching plan (ATP) including the prescribed literature set works (Department of Basic Education, 2011:10).

2.2.3. The role of poetry in the development of learners

Why do we read poems? According to Malan et al. (1998:5), poetry is read and performed in different contexts such as schools, funerals, weddings and other social gatherings. Poetry is a way of connecting to other people and people of other cultures and is a way of getting into the lives of other people. Furthermore, Malan (1998) says that poetry exposes us to different worlds and cultures and in that way we learn other cultures' way of life. Poetry is a way of expanding our experiences of life. We get to live the experiences of poets from different parts of the world through poems and expand our knowledge of their lives, thoughts, places and experiences of life. Another reason why we read poems is to enjoy what has been spoken by the poets and how they experience life.

Poetry has a role that it plays, most importantly, on the development of learners. Some scholars have supported that poetry develops learners. Hopkins (2015:35)

states that poetry improves learners' reading skills and appreciation of words for learners in secondary education. Therefore, poems introduce learners to new words that improve their vocabulary and knowledge of the English language and contribute to the language development of the learners. The new words that they learn in poetry can be used when writing essays and other transactional texts that are written in English FAL as Mustakim et al. (2013:35) say that literature exposes learners to good writing skills. The words that are learnt from poetry can also be used by learners when they are partaking in public speaking and debates that are held in schools, their day-to-day interactions and beyond school. This is confirmed by Tuvuzimpundu (2013:2380) that poetry benefits learners on language development, knowledge increase and the perfecting of intelligence.

Poetry is one of the aesthetic genres of literature that is found in most cultures. It is a composition in verse that paints images in form of poetic devices, figurative language, rhythm and rhyme (Lutrin and Pincus 2013:98-100). According to Malan et al. (1998:6), the meaning of poetry comes from its sound; therefore, there are many ways in which it can be performed. Further, Malan et al. (1998) report that readers can read a poem aloud to friends or family or on stage in front of an audience. For example, poetry can be rendered in live performances in forms of bards in social gatherings, theatre plays and political meetings where a king, president or political leader is in the presence of his people. It forms part of the cultural rituals when there are traditional ceremonies such as weddings, funerals, initiation ceremonies and religious assemblies. To support that poetry is performed in social gatherings, a well-known poet, Gcina Mhlophe, in one of her stories that is based on her real-life experiences, Transforming Moments, tells a story of how she became a poet (Walter, 2015:101). Gcina Mhlophe had low self-esteem but discovered that she was a praise poet upon encountering a praise poet *(imbongi)* that was performing at a public gathering in which he was praising the chief of the village. This also shows that poetry inspired her to discover her talent in poetry and improved her self-esteem (Walter, 2015:102). According to Hopkins (2015:35), Mustakim (2013:35) and Tuvuzimpundu (2013:2380), it can be concluded that poetry develops learners' reading, writing, vocabulary and speaking skills and Gcina Mhlophe is a perfect example of the role that poetry plays in language, self-esteem and talent development.

2.2.4. Teachers' choices

Prevailing from the review of literature is that the choices of teachers impact how they teach poetry. Linaberger (2004:366) claims that "when teachers choose to only read poems with students, students become confused by the complexity of the poetry, which often makes them reluctant to try writing their poems." Linaberger (2004) implies that learners are affected when teachers just choose to read poetry with them instead of critically analysing the poem with the learners. According to Sigvardsson (2017, 594), the relationship between the students as readers and poetry read is discussed in a few articles. Sigvardsson (2017) adds that the socio-economic backgrounds of the class and ethnicity are not considered greatly and letting students use their experiences when reading poetry is given little attention. Students are expected to approach poetry reading from a cognitive perspective while not taking into consideration their heterogeneity and their experiences.

2.2.5. Teachers' and learners' perceptions about poetry

Emanating from the study that was done by Weaven and Clack (2004:147) are the beliefs and attitudes that teachers have towards poetry. Weaven and Clack (2004) report that some teachers held a belief that students did not need poetry in real life, which made those teachers exclude poetry in the senior secondary curriculum of English. This belief by the teachers has impact on how learners respond to poetry. This indicates that beliefs and attitudes of teachers influence how teachers expose learners to poetry.

Exposure to poetry in earlier grades is imperative for learners to succeed in it when they reach secondary school. In the study that was conducted by Weaven and Clack (2004), it was discovered that some learners had never read poetry at home. They also discovered that one of the interviewees (a learner) had never been taught poetry in English second language classes as a student (Weaven and Clack 2004). This knowledge shows that when learners are not pre-exposed to poetry as children at home and school, they develop a barrier to learning and comprehending poetry in secondary education.

According to Linaberger (2004:366), many teachers share misinformed ideas about what makes great poetry. These misinformed ideas are that poetry should have a structured form or use words and language that is incomprehensible. This could be

based on their experience with their teachers or lecturers or their background in poetry, shaped by their culture or the home environment. In the senior secondary teachers' project by Weaven and Clark (2014), teachers interviewed one another regarding their approaches to poetry teaching. During the interview, it came out that there was "a belief that students will not use poetry in real life" (Weaven and Clark 2014:147). Other teachers do not see the need to introduce poetry in their classes because they believe that if learners were exposed to it at home, they would not find it difficult. This is backed by the study conducted by Weaven and Clark (2014:147) that the reason behind some teachers not seeing the need to introduce poetry in their classes was that, if learners did not learn poetry at home, then it is of no use familiarising them to poetry at school.

The study by Weaven and Clark (2014) shows a conversation by two teachers in which they express the reactions of parents towards poetry as negative and as a genre of literature that is unimportant. Linaberger (2004:366) highlights that this may have something to do with the discomfort of teaching or writing rhymed poetry today. Weaven and Clark (2014) reported that one respondent who was a teacher had expressed that she had never been taught English poetry in secondary school while she was still a learner and thus reported she was no longer motivated to teach poetry in her classes. Lack of exposure to poetry because of teachers' attitudes is attested to by Timothy and Obiekezie (2019:5). Timothy and Obiekezie claim that some teachers who are incompetent to teach poetry only leave it for learners to analyse poems by themselves. This could be one way in which some teachers could easily shape and define (as learners) how they now perceive poetry and respond to teaching it.

2.2.6. Poetry presentations and assessment

Assessment is an important process in teaching and learning. Poetry, like any other discipline of study, also has to be assessed as per the programme of assessment in CAPS (Department of Basic Education, 2011:80). However, assessment creates a challenge on its own for learners. In the teaching practice lessons visits that were done by Kearney (2008:266), it emerged that lessons were flawed in that on the same page where there was a poem, there were questions that learners would be expected to answer after reading the poem. According to Kearney (2008), that implied learners did not have the whole opportunity to interact with the poem

because they would be distracted by questions right after it. This shows that learners become reluctant to participate in poetry because there is already an expectation that they have to answer questions after reading the poem. When learners see questions before even appreciating the beauty of the poem, they are easily distracted from enjoying the poems. This is supported by Sinha (2009:229) who reports that reading poetry in scholarly contexts is chiefly on efferent stance, that is, looking for and finding information on poems. In the research conducted by Tuvuzimpundu (2013:2382), it was discovered that many teachers in Rwanda were ill-informed about the poetic devices and those who attempted to teach such only defined the terms and did not delve deeper into how they (poetic devices) apply in poems.

2.2.7. Fear

According to Linaberger (2004:366), she still recalls the fear that she had when the teacher asked her to express her opinions about the poem and to echo the poet's rhyme. This indicates how learners feel when they are requested to express their opinions about what the poem means. What Linaberger (2004) reveals from the study is that there are fears that consume one when he/she is requested to tell his/her opinions about the poem that they have just read. Fear then makes the reader unable to express their opinions, analyse the poem and have a discussion about the poem.

Tuvuzimpundu (2013:2381) attributes the challenge of teaching-learning of poetry to the lack of the competence of teachers because of poor schooling. This implies that poorly taught teachers in the genre of poetry lack competence in teaching poetry to learners. Tuvuzimpundu (2013) stresses that teachers who never contextualise the content of poetry are not directing the teaching of poetry to the social experiences and environment of the learners and are uncomfortable with the abstractness of poetry and the figures of speech in it.

The CAPS document acknowledges that the teaching of literature is never easy (Department of Basic Education 2011:17). This is also confirmed by Linaberger (2004:367) who reports that teaching learners to write poetry is a daunting exercise and learners have to be familiar with the elements of poetry to be able to write it. Resultantly, Timothy and Obiekezie (2019:2) speak of the term "metrophobia", which

means fear of poetry. Metrophobia includes fear of poetry by teachers and learners, expressing a negative attitude towards poetry and disapproval as aspects that describe this term (Timothy and Obiekezie, 2019).

2.2.8. Language barriers

Language barriers faced by the learners can never be ignored. Evans and Nthulana (2018:3) claim that learners in rural areas hardly ever have time to interact in English with those who are innate English speakers and their interactions barely go beyond greetings. Since the learners' environment is non-English, there are few chances of them speaking English when they communicate with their families or friends. Further, Evans and Nthulana (2018) report that the only opportunity for learners to read English is through textbooks and examination papers, which makes English an unfamiliar language to them. English becomes a new language that learners are not used to speaking at home and that creates a distance between them and the subject content. Roberts (2015:105) says that many teachers may find that English is not their students' favourite subject and almost all students seem to shy away from poetry in particular. From the work by Timothy and Obiekezie (2019:4), it emerged that poetry has several layers of meanings that contribute to confusion and students never loved it because of duality.

Since poetry is taught in all languages, particularly English in this context, which is usually not the learners' home language, it should be noted that some learners may not find English as their favourite subject. According to Daniel (2013:224), if students are still struggling to understand simple denotative meanings in English, they are more likely going to encounter greater problems in the connotative meanings of English poetry. According to Moore (2002:45), some students held a belief that they would not major in English in future; they even protested it as a subject and that influenced how they responded to poetry. This finding has implications that English as a subject seems to be a challenge for some students. The belief that it will not be a major to some students creates a barrier, makes them to not enjoy it and determines their attitude to it and the genres of literature that are studied in the language.

2.2.9. Identifying with poems

What develops in the work by Seale (2015:12) is the theme of lack of connection with the poems by the learners. The question that Seale (2015) is pondering on is whether learners can situate and understand the worldviews that are not their own. Seale (2015:13) goes further to say, "It is a lot to ask students to situate themselves in the perspective of an early Native American when this period is far removed from their own." Coming out from the work of Seale (2015) is that learners cannot relate or identify with some poems. This is because the poet might not be of their culture and that the period at which the poem was written might not be addressing the lives of the learners. Daniel (2013:223) concurs that there is a problem with learners identifying with poetry studying in which learners do not find meaningfulness in poetry to the realities that they are familiar with. What also emerges from the study by Daniel (2013:227) was that teachers were lacking in their past background from which they could draw cultural heritage to teach poetry. Mavhiza (2019:72) studied the attitudes of learners in poetry and what emerged from reflective writing by the participants was that poetry was a "thing". This indicated that the learner did not take the genre seriously and importantly as he/she saw it as just a thing. This might indicate learners' perceptions of poetry as a genre. It is just a thing that they ought to do in school, thus, the inability to relate to it. Also, Mavhiza (2019:2) highlighted that learners are socialised with traditional, spoken and praise poetry at a younger age, which presents a huge gap with analysis and studying of written poetry that is done in schools that is sometimes the poetry that they cannot relate to because it is foreign from how they were socialised.

2.3. Theoretical framework

This section of the study discusses the theoretical framework that was used as a lens in this research. In presenting this discussion, the chapter begins by defining a theoretical framework and its importance to this study. A comprehensive discussion of the reader-response theory then follows. The reader response is the theory that was used as a roadmap in this study. Through the reader response theory, I explored and gained an understanding of the challenges that were faced by grade eleven learners when studying poetry in English FAL.

A theoretical framework is "the specific perspective that a given researcher uses to explore, interpret or explain events or behaviour of the subjects or events he/she is

studying" (Imenda 2014:188). Imenda (2014) iterates that a theoretical framework is an epistemological paradigm chosen by the researcher to serve as a guide and shed a light on the study and a phenomenon or problem. The theoretical framework in this study is important because it serves as a base in which the researcher studies, views and analyses the problem that is being researched.

2.3.1. The Reader-Response theory

This study is grounded in reader-response theory, which is a theoretical framework that emphasises the relationship between the reader and the text (Mhlongo et. al. 2018). To choose a suitable theoretical framework, it was essential to select one that would zoom on how learners respond to poetry. It was important to select a theoretical framework that emphasises a relationship between the reader and the poem as that is how meaning is made in poems according to the selected theoretical framework Sinha (2009:227). That is why this study uses the reader-response theory as a theoretical framework. In this study, the reader refers to the learner and the text refers to poems.

The reason for using this theory was to understand how learners interpret and understand poems after they have read and have been taught poems. The theory also shows how learners give responses after reading with comprehension, analysing and discussing poems in class with the teacher and fellow learners. The aim was to see how the learners as readers make meaning of the poems and what challenges this presents to them. Moore (2002) agrees that the reader-response theory is a leading theory in making meaning. This was done with the background of learners in mind as one lens to look at how they perceive poetry and how that contributes to their challenges when studying poetry.

2.3.2. An overview of the reader-response theory

According to Mhlongo et. al. (2018:143), the reader-response theory originated from literary criticism in the years of 1930s by Louise Rosenblatt who was a literary theorist. Literary criticism is the study of interpreting, analysing and evaluating literature (Fard 2016:330). According to Mhlongo et. al, (2018), the reader-response theory emphasises the relationship between the reader and text while making meaning. Further, Mhlongo et al., (2018:143), state that a personally constructed meaning is the main characteristic of the reader-response theory. The crux of this

theory is based on the response and the reaction of the reader to a particular text. In this study, the text is poetry.

2.3.3. Perspectives or lenses of the reader-response theory

The reader-response theory has five perspectives that highlight the readers' viewpoints that show aspects of the reader, text and the transaction between the reader and the text (Mhlongo et al., 2018:143). Mhlongo differentiates five perspectives or lenses of the reader-response theory. The following paragraphs explain these lenses and their relevance in this study:

2.3.3.1. Textual

According to Mhlongo et. al (2018:143), this perspective focuses on how the readers use their knowledge to forecast text outcomes and interpret the text. This perspective helped me to look at how learners use their knowledge in studying poetry. Through this perspective, I wanted to investigate if learners have the necessary knowledge of analysing poems. Furthermore, the textual perspective allowed me to unearth learners' challenges in poetry by looking at their ability to analyse texts through elements of poetry analysis and literary devices.

2.3.3.2. Experiential

This perspective focuses on how the readers identify with characters, form imagery and relate personal experiences (Mhlongo et. al, 2018:143). This perspective enabled me to look at how learners related to Western and African poems and how poems from these worlds informed the learners' identities. This perspective links to this study in that I looked at how the origins of the poems prescribed in grade eleven shape the personalities of the learners by relating with the characters (poets) in poems.

2.3.3.3. Psychological

This perspective focuses on cognitive processes, personality and developmental level of learners (Mhlongo et al., 2018:143). Through this lens, I looked at what the CAPS says about the cognitive development of grade eleven learners regarding understanding English and poetry at this stage of their development.

2.3.3.4. Social

The social lens focuses on the influences of social interactions in forming meaning on the text (Mhlongo et al., 2018:144). By this lens, I looked at the way learners were raised, constructed meaning from poetry and how *imilolozelo* as part of the poems of raising children (Ntuli 2011:19) add to learners' understanding of grade eleven's English FAL poems. *Imilolozelo* are nursery rhymes sung by a mother to soothe an agitated or crying baby (Ntuli 2011:19).

2.3.3.5. Cultural

This lens of reader-response theory focuses on how the cultural background of the reader informs the responses to a text (Mhlongo et al., 2018:144). Vygotsky's socio-cultural theory emphasises the role that is played by adults when negotiating with children in solving problems (Woolfolk 2014:55). This perspective is linked to the social perspective. Therefore, I looked at the role of social interactions in the learners' understanding of poetry.

2.3.4. The application of reader-response theory perspectives in the study

The reader-response theory aims "to elicit learners' response to literary texts as well their reactions when dealing with literary texts and to elicit learners' opinions, attitudes and personal reactions to a certain text" (Spirovska, 2019:24). Taking this theory and applying it to this study, I investigated how the studying of poetry takes place in the grade eleven English FAL classes and how it is interpreted by learners in the learning process. The reader-response theory explains that meaning is formed when the reader meets the text and reads it. Reader-response theory tells us what meaning poems have for the reader. The reader has ideologies, beliefs and experiences that he/she has from life while the poems (texts) also have their language, plots, meaning and characterisation (Mhlongo et al., 2018:143). The two (reader and the text) have to come together and form one meaning through a transaction, which happens through reading. This, according to Sinha (2009:227), is described as a transactional theory. The transactional theory was developed by Rosenblatt and it emphasises the back-and-forth and give-and-take relationship between the reader and the text. Transactional theory values the reader, the aesthetic and emotive aspects of texts and Rosenblatt believed words are ineligible

until the reader interacts with them (Sinha 2009:227). The reader-response theory emphasises equally the reader and the text while the reader interacts with the text. Sinha (2009) also emphasises that this is a back-and-forth kind of the relationship between the reader and the text as the text cannot merely make meaning on its own without a reader.

Sinha (2009:227) describes that "the words on a page are mere squiggles in ink till the reader interacts with it to make meaning." The meaning is formed when readers or learners engage with the poem while critically analysing it. Furthermore, Sigvardsson (2017:589) states that there is a transaction that transpires between the readers and the text, which makes the readers form creative images in their minds and that gives meaning to a poem and forms part of a unique personal response. Further, Sigvardsson (2017:597) says that the backgrounds, ethnicity, gender and class are understudied, yet they are the pillars that inform the response of readers of poetry. This implies that how readers respond to poetry is influenced by their backgrounds and the culture which they come from. This is further supported by Sinha (2009:228) that reading does not happen solely. There is a personality trait, prior memories, cultural experiences and backgrounds when responding to literature. The reader-response theory guided me to zoom into the implications of backgrounds of learners to see if they contribute to challenges that they have in studying poetry. Through reader-response theory, the study looked at how readers formulate or construct the meaning of poetry through their engagement with poems.

What serves as the major influence in the practice of the reader-response theory is on the two kinds of stances that readers could take on the text (Sinha, 2009:228) namely the aesthetic and the efferent stance. According to Sinha (2009:228), aesthetic stance is where the reader focuses on living the reading experiences, which includes the feelings or emotions, scenes, character personalities, images and symbols of the text. The efferent stance has to do with looking for specific information from a text. Efferent stance is about extraction of information, analysing, structuring ideas and making inferences from the text (Sinha, 2009:228). In this research study, both the stances according to the definitions of Sinha (2009) were used to identify the challenges that are faced by the learners as they learn poetry. The two stances enabled me to zoom further to investigate challenges learners face if they read poems efferently or aesthetically. The aesthetic stance of this study

focused on the way learners perceived poetry and if they saw its relevance. The aesthetic stance also enabled me to probe if learners identified with certain types of poems such as African or Western poems and if any of those poems related to their identities. The efferent stance enabled me to evaluate if learners could answer questions related to their prescribed poems. The efferent stance looked at whether learners could analyse poems and use analysis elements when answering questions.

The figure below accentuates how the transactional theory between the reader and the text takes place (Sinha 2009:227). When the reader's experiences and ideologies meet the text (poem) through reading, meaning is formed through the process.

Figure 1: Reader-Response Theory
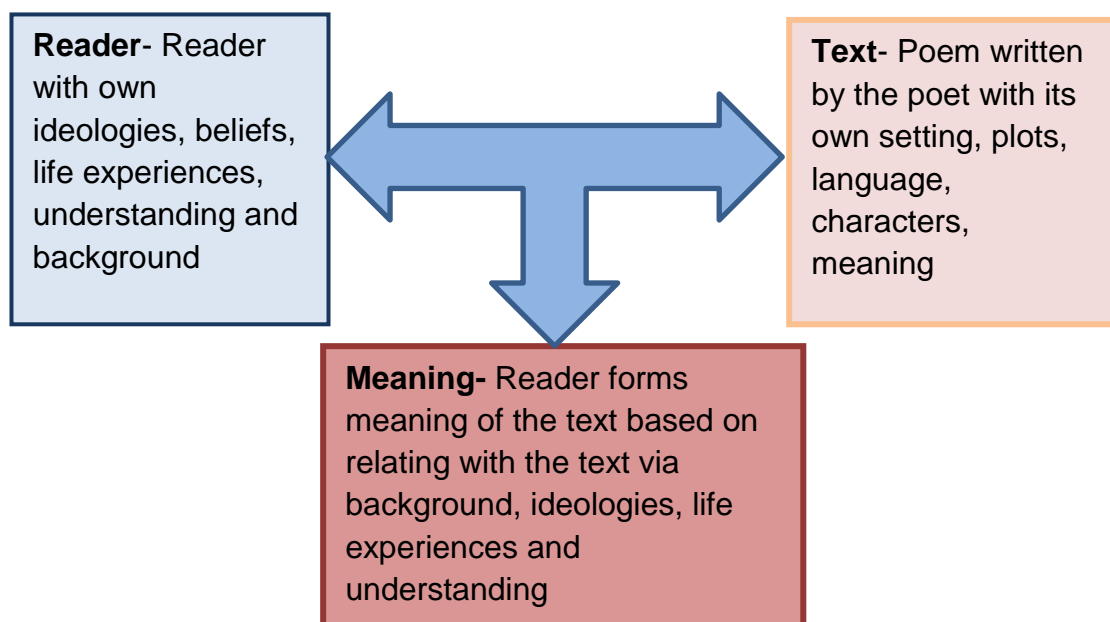
2.4. Conclusion

Chapter two focused on the literature review. Different themes emerged from the review of the literature. The literature centred around the themes of fear, teacher choices in selecting poems, language barriers, presentations of poetry by teachers, identifying with poems and the perceptions of poetry. The literature review enabled me as a researcher to formulate the research questions of the study. It also informed the questions that needed to be asked during the data collection process. The questions that were asked to participants in the questionnaires and interview were

made up through the review of literature by finding what the gap was in the literature review. The aspects that were looked at in the document analysis were also informed by the themes from the literature review. Therefore, through the literature review, I could identify the documents that needed to be analysed and the extent to which these documents were to be analysed as outlined in chapter four (data presentation).

Besides the literature review, this chapter also focused on the theoretical framework which is the lens through which as a researcher I was looking at the study. The theoretical framework of this study is the reader-response theory. Through the reader-response theory, the backgrounds of the learners were at the forefront in looking at how they formed the meaning of the poems. To further clarify the formation of the meaning of poems between the readers and the poems, five perspectives of the reader-response theory were used to discover the challenges that were faced by grade eleven English FAL learners when studying poetry. The textual, experiential, psychological, social and cultural perspectives are further explained in chapter four (data presentation) and how they were used in the study to discover learners' challenges in studying poetry. The following chapter focuses on the research methodology and design of the study.

3. Chapter Three: The research methodology and research design

3.1. Introduction

In the previous chapter, I presented a literature review and a discussion of the reader-response theory. Chapter two also discussed the theoretical framework that functioned as a lens through which I gained an understanding of the challenges that were faced by grade elevens when studying poetry. This chapter described the procedures that were followed in the data collection process. The chapter also described the research methodology, research paradigm in which the study was approached, the research design, data collection procedures, research context, description of the research site, sampling method, trustworthiness and ethical considerations.

3.2. Research methodology

Research methodology describes the process that will be followed to design the procedures and ways to gather data during the research process (Mohajan 2017:1). According to Mackenzie and Knipe (2006:6), the methodology describes the general approach that is connected to the paradigm of the study and its theoretical framework. Therefore, this part of the study described a systematic process that was followed during data collection.

This study followed a qualitative research methodology. According to Creswell (2008:46), a qualitative research methodology is research that is in an educational setting where the researcher depends on what the participants say. Creswell (2008) iterates that the researcher enquires from the participants by asking a wide range of general questions subjectively in words or text. In addition, Creswell (2008) further says that the researcher describes the data and analyses it to discover themes. Regarding the methodology that was used in this research, a group of learners from two secondary schools that teach English FAL poetry were the participants that contributed to the collection of data. The single phenomenon for this study was the challenges that are faced by grade eleven learners in English FAL poetry and learners gave multiple interpretations (Pham 2018:3). Therefore, this study used

questionnaires, interviews and document analysis as methods of data collection from grade eleven English FAL poetry learners.

McMillan and Schumacher (2014) differentiate between the three research methodologies, which are quantitative, qualitative and mixed research methods. The quantitative research method is analysed in numbers while qualitative research is based on human interaction in social contexts and mixed methods, which is a combination of qualitative and quantitative research techniques applied at different stages during the research (McMillan and Schumacher 2014:4-5). This distinction brought the researcher to the rationale behind the study having to be of a qualitative methodology. The context, a school environment, the problem and the nature of the participants were reason enough to justify a qualitative research methodology because they occur in a social context. In this qualitative research study, I relied on the words and writings of the participants based on the questions that were asked in the questionnaire and the interview and subjectively analysed the data (Creswell 2008:46).

3.3. Research paradigm

A research paradigm describes the beliefs, perceptions and principles that inform how the researcher views and interprets the world (Kivunja and Kuyini 2017:26). Lincoln (2000:197) elaborates that a research paradigm explains where the researcher comes from and how he/she sees the world and how that eventually informs how the researcher makes meaning of the collected data. It was of utmost importance to have a paradigm in this study because it informed me what should be studied, how it should be studied (through research methods) and the way data was to be interpreted once it had been gathered (Kivunja and Kuyini 2017:26). Therefore, the research paradigm in this study served as the lens through which I viewed the study and how I interpreted data after it had been collected. In the following paragraphs, I describe the paradigm that was used in this study and the justification thereof. In this study, I selected the interpretivist paradigm.

3.3.1. Interpretivist paradigm

The interpretivist paradigm is a research paradigm that "seeks to build understanding by depth" (Male 2015:1). Therefore, it was significant to use the interpretivist paradigm in this study because it aimed to investigate and interpret the challenges

that are faced by the grade eleven English FAL learners in studying poetry. As an interpretivist researcher, I wanted to understand the challenges of learners in studying poetry through their views, perceptions and their experiences. Thanh and Thanh (2015:24) attest that the interpretivist paradigm lets researchers perceive the world through the views and experiences of the participants in the research study and "exploring their world by interpreting the understanding of individuals".

The interpretivist paradigm is cohesive with the qualitative research methodology, hence its importance in this study. Thanh and Thanh (2015:25) state that the interpretivist paradigm and qualitative research methods are interrelated. This means that researchers interpret the experiences of the participants through interviews and by observations, which are the data collection methods of the qualitative research. Furthermore, Thanh and Thanh (2015:25) claim that qualitative research methods provide interpretivist researchers with more information to fully understand the contexts. This was the case with this study because as a researcher, this paradigm led me to discover the contributing factors to learners' challenges through the FET English FAL CAPS, the ATP and the textbooks used for poetry in grade eleven. I opted to analyse these official documents because they are the main documents used for teaching. I was hoping to find any underlying factors that might contribute to learners' challenges in studying poetry from a policy perspective. I also got to understand fully the challenges of grade eleven learners in poetry by collecting data through interviews and questionnaires.

3.4. Research design

The main objective of this study was to investigate the challenges that are faced by grade eleven learners when studying poetry. My role as a researcher in the study was an outsider's role. The objective of my role was that I wanted to be a researcher with no influence on participants' responses. The objective was to deeply understand the challenges that grade eleven learners face in studying poetry while also unearthing how the teaching documents contribute to the challenges faced by learners.

This study adopted a case study research design, which is befitting in qualitative research in that it adopted an interpretivist paradigm where studies are within the context and it reflects personal meanings that the research participants bring to their

situation (Clough and Nutbrown 2002:17). The personal meanings in this study are the experiences, perceptions and challenges that grade eleven English FAL poetry students face. According to McMillan and Schumacher (2014:371), a case study deeply studies a single entity or instance and is used to clarify that entity or issue. In this case study, the challenges of grade eleven learners in English FAL poetry served as a single entity to be studied to make clear what causes grade eleven learners to perform poorly in English FAL poetry.

The case study research design uses different sources to gather data (McMillan and Schumacher, 2014:1). The sources that were used in this study to gain more understanding of the single entity were questionnaires, interviews and document analysis. The sources built up a case and more understanding was gained to know of the contributing factors to learners' challenges in poetry (McMillan and Schumacher, 2014:372). This research design was best for this study because, through different sources, it gave a clear understanding of the causes of the problem that I had identified. The identified problem was that grade eleven English FAL learners were not performing well in poetry, therefore, there were underlying challenges to the problem.

3.5. Research context and participants

This research study was conducted in two secondary schools that are in Johannesburg West. My research participants were grade eleven learners who do English FAL in a public school. The following two paragraphs describe the research site through a description of the research site and sampling:

3.5.1. Description of research site

Two public secondary schools that teach English FAL in grade eleven were sampled for this study. These schools are based in the Johannesburg West district, in Florida. The enrolment of each school is between 1000 and 1500 learners. These two schools are in two neighbouring multicultural townships in Soweto with different ethnic and cultural groups. As stated by the National Norms and Standards for School Funding (2004:8), these two schools are defined as schools that cater to 20% poorest learners in the province. This means that the sampled schools are non-fee-paying schools. Learners from the sampled schools speak the same languages and are affected by the same socio-economic factors. The first sampled school offers the

following as home languages: Setswana, isiZulu, Xitsonga and Tshivenda and English as FAL. The second sampled school offers Setswana, isiXhosa, Xitsonga, Tshivenda and isiZulu as home languages and English as a FAL.

3.5.2. Sampling

For this study, purposeful sampling was used. In qualitative research, purposeful sampling is used to get the participants that will participate in the study or research. People and sites that best enable researchers to have a detailed understanding of the phenomenon are selected (Creswell 2008). The aim of using this sampling method was to investigate many truths about the different challenges faced by learners in studying poetry. Homogeneous purposeful sampling is the sampling method that was adopted in this study. Homogeneous sampling is a strategy of purposeful sampling by purposefully sampling participants and sites based on their belonging to a certain group with similar characteristics (Creswell, 2008:216). Two secondary schools that teach English FAL in grade eleven were selected for data collection. Furthermore, eighteen learners from two schools were sampled for data collection, but one learner did not participate in data collection. The gender of the participants was not considered during the study as it was not the criterion for their selection. Therefore, it was a mixture of boys and girls. The reason for me to choose two secondary schools was because they formed part of the schools in the district that taught poetry in English FAL. The two schools are in the same environment as that of my school where I teach, which made me believe the challenges faced by learners in the sampled schools would be similar to those faced by my learners because of similar backgrounds.

3.6. Data collection instruments

There are many ways of collecting data in research. Ways of gathering data in a study are called research instruments and these ways enable researchers to capture data, analyse it and have responses that explain the research question or problem (Adosi 2020:1). It is important to choose instruments that will uncover information that is necessary to address the research problem (Zohrabi 2013:258). Furthermore, according to Zohrabi (2013:258), it is crucial in research to use a variety of instruments to validate the collected data. Using a variety of research instruments is what McMillan and Schumacher (2014:355) term "triangulation", which describes a way of collecting data in multiple ways. In this study, triangulation was used to get a

variety of insights and expand understanding of the researched problem. Therefore, this study used questionnaires, interviews and document analysis to collect data. Questionnaires and semi-structured interviews were used as data collection methods to collect data from the English FAL grade eleven learners. For document analysis, I analysed the grade eleven English Poetry Anthology, the FET English FAL CAPS document and the 2020 Annual Teaching Plan for English FAL.

3.6.1. Questionnaires

Questionnaires are a set of written questions that are used to evaluate the behaviours, beliefs and perceptions of the participants in the research study (McMillan and Schumacher 2014:5). Questionnaires were used in the study because they were the most efficient way to collect data from the learners. Responses from questionnaires are easier to bring together and analyse, cost effective and the participants remain anonymous, which ensures confidentiality in the study (Ravitch and Carl 2016:172). Questionnaires provide structured information, can be administered without the presence of the researcher and are without ambiguity when it comes to analysis (Clough and Nutbrown 2002:118).

3.6.2. Interviews

According to Creswell (2008:225), an interview is a record of participants' responses in which the researcher asks open-ended questions. An interview is a conversation between the researcher and the participants to elicit answers on a certain topic or issue (Menter et al. 2011). In this study, focus groups were used to collect data from learners in grade eleven about their challenges in studying poetry.

3.6.3. Document analysis

According to Creswell (2007:230), documents are a source of public and private records of information that are used in qualitative research. Further, McMillan and Schumacher (2014:387) refer to these sources as official documents that are abundant in organisations and take many forms. They describe functions and values and how various people define the organisation. In this study, I analysed the documents that are used in the teaching of English FAL poetry. These documents are: The English FAL Curriculum Assessment and Policy Statement, the textbook (the anthology of poems that is prescribed for English FAL in grade eleven) and the Annual Teaching Plan (ATP) as set out in the CAPS document. Teaching and

learning of English FAL is guided by the CAPS and takes place within the confines of this policy.

The rationale behind the analysis of these three documents was to find out how poetry should be taught. My focus on these documents was on approaches to teaching literature, elements of analysing poems, the objectives of teaching poetry and assessment of literature. In the FET English FAL CAPS document, I wanted to find the outcomes of teaching and learning of poetry, the reading process and specific aims and objectives of poetry. In the ATP, I was looking at the prescription of poems, when they should be taught, the prescription of literary content and the alignment of these with the English FAL CAPS document. In the anthology of poems textbook, I was looking at the eight poems that are prescribed and the nature of questions that are in the activities. The CAPS document and the ATP provide the scope and level to which teaching of English FAL should take place and as a teacher, I always use these documents when I prepare for lessons as they serve as a guide for what should be taught. Therefore, I saw it fit that I analyse these documents to discover what could contribute to challenges encountered by learners from the side of the policy and probably find out the challenges that teachers face in teaching poetry.

3.7. Data collection process
There were several processes that I adopted for data collection in this study. The following paragraphs describe how I collected data using questionnaires, interviews and document analysis.

3.7.1. Questionnaires
For data collection through questionnaires, I gave participants a list of questions that they were required to answer through writing. Using the questionnaires (Appendix 7) was to enable participants to express their challenges, experiences and perceptions in studying poetry through writing. In this study, questionnaires were mainly used to find out challenges that learners encounter when studying poetry while also unearthing teachers' challenges. Both sampled schools provided classrooms for learners to answer questionnaires. Participants gave their responses to questionnaires and submitted them to me and then we proceeded with the interviews.

3.7.2. Interviews

After the questionnaires were conducted, I followed by interviewing participants. In the first school, participants were taken in groups that were easy to manage. Participants were interviewed in a separate classroom when they had finished the questionnaires. Participants in the first school were interviewed in groups of two, three and four participants. In the second school, all eight participants that had signed the assent forms were interviewed as a group of eight participants. Learners in the second school could not be put into smaller groups because of time constraints.

The identity of participants was protected during the interview process. Each participant was given an identity number as their pseudonyms (Creswell, 2008). Focus groups were used to gather data from the learners. An audio recorder was used during the interviews for accurate data collection and to ensure that all data were correctly captured from the participants. A semi-structured interview was used in this study. In a semi-structured interview, the topics are chosen before the research begins (Creswell, 2008). Participants were asked questions and they were free to add anything that they felt might have applied to the interview. As a researcher, I also probed through additional questions to get more clarity on the participants' points and to get deeper into the topic (Corbin and Strauss, 2015). Probes are follow-up questions that the researcher asks to elicit additional information from research participants (Creswell, 2008:229).

3.7.3. Document analysis

In this study, I critically read and analysed the documents that are used in the teaching of English FAL poetry. According to Bowen (2009:27), a variety of documents can be analysed, inter alia, books and public documents. The documents that were analysed are FET English FAL Curriculum Assessment and Policy Statement, the prescribed textbook for English FAL poetry compiled by Blanche Scheffler (grade 11), and the 2020 academic year Annual Teaching Plan (ATP) as outlined in the FET English FAL CAPS document. I looked at how the abovementioned documents interact for the teaching of poetry lessons and to analyse how they advise that poetry be taught in grade eleven. I looked for the gaps that exist in the FET English FAL CAPS document, the anthology of poems and the ATP to see if there are and can even shed light to this study.

3.8. Trustworthiness

The outcomes of this study proved trustworthy through the interviews with the participants who were grade eleven learners of English FAL. To further enhance the trustworthiness of the study, according to McMillan and Schumacher (2014:354), I recorded the exact and detailed descriptions of learners, obtained literal statements and quotations of participants and used mechanically recorded data through an audio recorder. To ensure the validity of data, I referred the participants to their responses and probed on their responses to get more clarity and validate that they meant what they had said.

3.9. Ethical considerations

To ascertain that this study was conducted ethically, I applied for ethical clearance that I obtained from the University of Pretoria and the Gauteng Department of Education (GDE). Both the University of Pretoria and GDE approved my study and allowed for research to be conducted in two public secondary schools that are under the Johannesburg West education district. Appendices 4 and 5 as attached in the appendices section show Gauteng Department of Education's letter of acceptance and ethical clearance by the University of Pretoria respectively.

To further ensure that the study was done ethically, the research sites, which are the two public secondary schools and their school governing bodies were approached for further approval. The schools and their school governing bodies permitted me to collect data from their learners. Consent and assent letters were issued to parents and learners (Appendix 10). Consent and assent letters were to ensure that parents were aware of the study before their children could take part in the study.

All letters and consent letters to stakeholders in education (parents, learners, school governing bodies and the Gauteng Department of Education) emphasised the procedures that would be followed in the data collection process. For privacy and confidentiality purposes, participants and parents were made aware that teachers would not to be part of the study and that their privacy and confidentiality would be guaranteed throughout the data collection process. Names of participants and those of the involved schools were not to be mentioned anywhere in the interviews or questionnaires. During the interviewing process, participants and I used numbers when addressing each other and their questionnaires had numbers to indicate each

participant. This gave assurance to the participants that their names would not be implicated and their responses would not be traced back to them. Furthermore, parents and participants had freedom of withdrawal from the study or opting not to partake in the study. There was no coercion used on schools, learners and parents to partake in the study. The consent letters and letters of request to all stakeholders and participants also assured them that the only people who would have access to the collected data were the researcher and the supervisor. Letters also guaranteed all participants that the findings of this study would not be traced back to them and the schools that they were enrolled in.

3.10. Data management

This part of the study discusses how data and information were managed in this study. Research data management is about the resourceful handling of the collected data and information management (Sanjeeva 2018:4). According to Maritz (2003:75), data refers to unprocessed and not yet analysed facts as stated by the research participants and information is the analysed data that has meaning to inform decision making. In this study, data refers to the recorded interviews and responses to questionnaires by the participants. In this study, information refers to the findings of the study after data has been analysed and that information can help in making decisions if need be. Data planning and creation, organising and documenting of data, storing and creating backup, analysis and preservation for long-term or future use are embedded in data management (Sanjeeva 2018:4).

It is important to manage data in any research study to guarantee efficacy, how valid and reliable the collected data and information emanating from data collection. Data management is crucial in this study to ascertain the truthfulness, long-term availability of data if there is a need for it to be used as secondary data and to account for public use. Sanjeeva (2018:5) says that it is important to preserve data for research to be continued further and to expand on it by creating innovations from existing data.

Since interviews and questionnaires were used as research instruments in this study, data had to be manages in a specific way. For safety, the collected data was kept safe in the password-protected Google Drive. Interviews that were collected using a tape recorder were digitally transferred to Google Drive. Participants' written

responses from the questionnaires were scanned and digitally transferred to the password-protected Google Drive for safe-keeping.

All information that was collected during the research was treated with privacy, anonymity and confidentiality. No one, including the GDE, could access the raw data but myself and the supervisor. If my work would be cited in any article, confidentiality would be observed. The names of participants or the names of schools that were involved in this study will not appear anywhere either in this dissertation and/or articles that would be written in future based on this study. The raw data sets are the property of the University of Pretoria and will be kept in its archives and destroyed after fifteen years.

3.11. Limitations of the study

Limitations are probable challenges to the study that have been identified by the researcher (Creswell, 2007). These potential challenges can range from loss of interest by the participants, sample size and other factors that are related to data collection (Creswell, 2007). Among the challenges and limitations that I encountered during data collection were teachers who felt threatened because of my presence as a researcher. At one school, some teachers wanted to have their learners in their classes; one teacher interrupted the interview process to enquire about what was happening and sat down to have a chat with the participants. I was given limited time to complete the questionnaires and the interviews because it was during formal assessment period. However, these limitations were not a hindrance in data collection. Some participants were not audible enough and they displayed mild behaviours of being uncomfortable at their first encounter with me as a researcher. Only one learner reserved the right to participate in the study because of personal reasons that were not cited, thus reducing the number of participants to seventeen in the study. The data collection of this study was done under stringent COVID-19 protocols imposed upon by the Department of Heath because of the novel COVID-19 virus. Learners were required to sanitise, keep a distance of one metre apart from each other and wear masks all times. Not only was data collected under strict health conditions but was also delayed by five months owing to the nationwide lockdown protocols to control the spread of COVID-19. This study was based on two schools in one district; therefore, the findings are not necessarily the case for all schools and learners in South Africa.

3.12. Delimitations of the study

This section of the study describes the delimitations. Delimitations are those aspects of the study that I have excluded from the study. This study did not aim to find solutions that could address challenges that learners face when studying poetry. The study does not address literature as a whole, but is limited to one literature genre, poetry. The study excludes teachers in the research process, however, their challenges emerged from the interviews, questionnaires and analysis of documents. Teachers were excluded from this study because the study was one-sided and aimed to investigate learners' challenges when studying poetry and including them would mean using observations that could not be an accurate reflection of how they teach poetry.

3.13. Conclusion

Chapter three was based on how this study was conducted. The focus was on the research methodology, the design, instruments used for data collection, data collection process, research site, trustworthiness, sampling, ethical considerations of the study, data management, limitations and delimitations. The qualitative research methodology was used in this study to gain a deeper understanding of the challenges learners encounter when studying poetry. The qualitative research method, therefore, informed the research paradigm of this study. The paradigm of this study was an interpretivist research paradigm. The interpretivist paradigm served as a paradigm that enabled me to interpret the context and the responses of the participants to gain more understanding of their challenges. To deeply understand the challenges of learners when learning poetry, I had to use different methods to collect data. Therefore, questionnaires, interviews and document analysis served as methods for a deeper understanding. This chapter also focused on the research context and participants. The research context in this study is an area where people are not native English speakers. The participants of the study are also not English home language speakers. Purposeful sampling was used in this study to best enable me to have answers to the research questions. Furthermore, the chapter focused on trustworthiness, ethical considerations, data management and limitations and delimitations. The next chapter, chapter four, is focused on data presentation and its analysis.

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4. Chapter Four: Data presentation and analysis

4.1. Introduction

Chapter three of this study was focused on the methodology. Chapter four, therefore, focuses on how data were presented and analysed. The findings and analysis of data in this chapter were from the questionnaires (Appendix 7), semi-structured interviews (Appendix 6) and the analysis of three documents used in teaching poetry. The documents that were used for analysis are the FET English FAL CAPS, annual teaching plan (ATP, Appendix 3) and the poetry anthology textbook (Vistas of Poems by Blanche Scheffler, Appendix 2). Questionnaires and interviews were conducted with the grade eleven English FAL learners whose schools teach poetry as one of the literature genres.

4.1.1. Questionnaires

Data were collected from two public secondary schools in Soweto, Johannesburg West district, through questionnaires. It is important to note that all schools that teach poetry in grade eleven's English FAL use the same anthology of poems and same poems according to CAPS (Department of Basic Education 2011). Therefore, seventeen grade eleven learners from two selected schools participated in this study and they had been taught the same poems. The participants answered sixteen questions from the questionnaires. The first seven questions sought to get a background of the learners regarding poetry and the remaining nine questions were based on the challenges experienced by grade eleven learners in studying poetry.

The first question asked if learners had been taught and learnt poetry for the first time in grade eleven. Sixteen of the seventeen participants mentioned that they were not doing poetry for the first time in 2020. This meant that participants had been taught poetry in the previous grades.

Question two focused on whether participants enjoyed poetry or not. Only six of seventeen participants said that they did not enjoy the genre of poetry. This meant that most participants enjoyed poetry. However, this did not hinder learners from experiencing challenges in poetry as described in the following paragraphs. Most participants had done less than four poems in class during the 2020 academic year.

The fewer poems done in schools could be attributed to the COVID-19 pandemic as schools were closed for a long time and the curriculum had to be trimmed.

As a follow up to whether learners enjoyed poetry or not, participants were asked about the literature genre that they preferred. The reason for this question was to find out if learners preferred poetry or not. The following table illustrates the genres of literature that learners prefer:

Table 1: Preference of literature genres by grade eleven learners
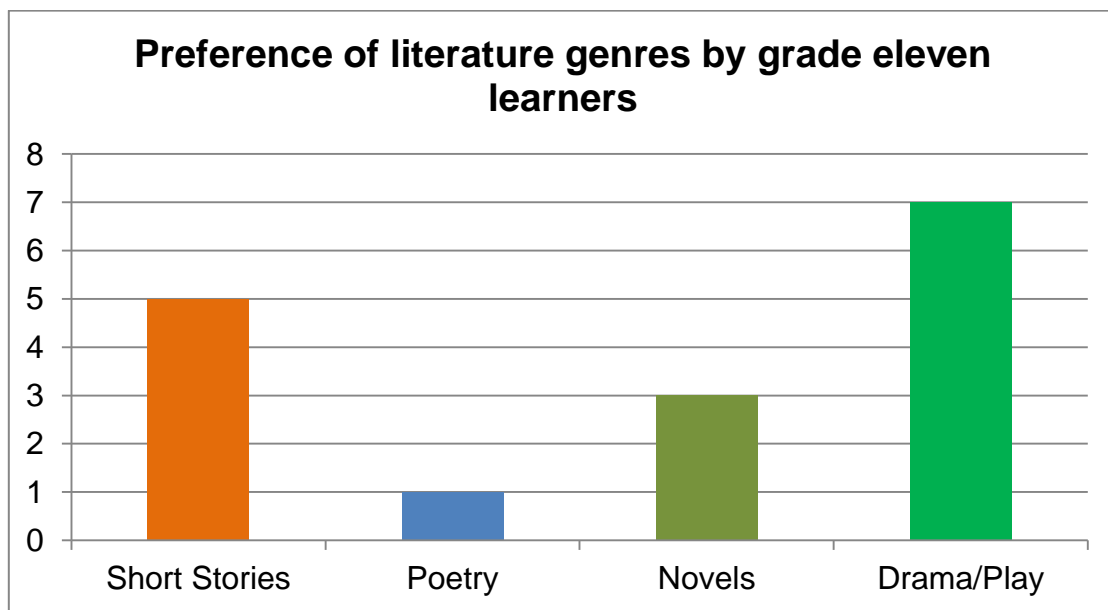
The above information indicates that five of the seventeen participants preferred short stories, one preferred poetry, three preferred novels and seven preferred drama or play. This data shows that poetry is the least preferred genre of literature out of all four genres. Although some learners indicated earlier that they enjoyed poetry, the fact that it is not their preference could be indicative that there might be some underlying reasons that make them not prefer studying poetry.

Question four sought to know that one poem that learners enjoyed in grade eleven. The most popular and enjoyed poems were "The Sleeping Black Boy", "The Call" and "Shantytown". These poems are set in an African or South African context, which makes one conclude that learners enjoyed poetry based on African or South African settings.

Question seven asked about the types of poems that learners enjoyed the most. They indicated that poems about war, narrative poems and those about feelings such as love were their favourites. Fifteen of the participants preferred poems about emotions and love.

The participants were asked to explain their understanding of the word poetry. Most participants could show their understanding of what poetry is. Their explanation was similar to that of Tizhoosh et al (2008:24) that poetry is a form of art to express emotions and feelings. Participant one explained poetry as a "composition written in rhythmical lines". Participant two explained poetry as "a way of expressing one's feelings in a different or hidden language". Participant four said, "poetry is like a story told in big words". This indicates that learners may understand poetry as an expression that uses subtle language that differs from the one that they know. This is similar to what participant nine called poetry as paragraphs with deep meaning. This means that learners view poetry as having meanings that are not too obvious.

Some participants mentioned that poetry has rhythm and rhyme while others mentioned that poetry is a short story that has simile and personification as stanzas. Also, participant ten then explained that poetry is a short story with a rhythm and flow. Based on the explanation of participant ten, it appears that a poem is taught as a form of a short story. This shows that there is a challenge on how learners understand poetry and how they are taught poetry. The participants are taught poetry similarly to short stories. Poetry being taught as short stories can be attributed to the English FAL CAPS document not being specific about how each genre of literature should be taught and what its outcomes are.

Questions nine and ten sought to find from the participants how they perform and the reasons they performed the way they did in poetry sections in formal assessments. Most participants stated that their performance in poetry assessment tasks was average. Participants attributed their performance to many factors that contribute to challenges in studying poetry. They stated that they struggled to understand poetry because of the difficulty in understanding the complex words and not being able to grasp what the poem is about or its point. Participant eleven attributed their performance to English not being their home language. Participants eight, thirteen and fifteen reported that their challenge was when they had to answer questions.

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They stated that they struggled to answer questions about figures of speech and usually found the questions very confusing. This highlights that learners have a challenge with the assessment of poetry and how questions are structured.

Question eleven focused on how poetry is taught in English FAL lessons. While the participants were explaining how poetry is taught, they mentioned that poetry is taught like a case study. "Case study" as put by participant one is almost similar to what participant nine said, "Poetry is taught like a short story or a novel". Therefore, this implies that teachers teach poetry like any other genre; they approach it the same way as all other genres. This is a challenge in that learners fail to differentiate between genres and how they should be approached. Participants three, seven and seventeen highlighted that they did not understand poetry because of difficult and complex words. This was also highlighted by participants four and twelve who emphasised that they also did not understand poetry because of big words or what participant twelve called "bombastic words" because teachers do not explain these words. Participant fifteen reported, "The teachers don't really do much about it, but when they do they read it out and briefly explain it". The participants' responses showed that learners understand that there are different types of literature genres, thus they expected poetry to be taught differently from other literature genres. Therefore, participant fifteen suggested that there needs to be an exciting way of teaching poetry.

Question twelve asked participants how they thought poetry should be taught. The answers to this question were similar for almost all participants. The participants' responses suggested that they did not enjoy how poetry is taught. Among what emerged from their responses was that they thought poetry should be taught practically, using objects and performed by learners through actions. Participant fourteen suggested that they should first be taught what poetry is, for them to understand poetry. Participant fourteen's response shows that learners struggle to understand what written and academic poetry is. This is because participant fourteen's response contradicts that they can explain poetry. Participant two suggested, "Firstly, we must be taught all types of poems and know how to break them down and in that way we will be able to understand poetry". Participants eleven and thirteen thought that poetry should be taught by a poet or a teacher who knows and enjoys poetry. They further said that well taught poems should express

emotions dramatically, thus should never be treated like a mere speech. The thoughts of participants on how poetry should be taught show that teachers struggle to express the emotions of poetry through tones. This indicates gaps in poetry teaching and how learners already have a way in which they think they can understand poetry. However, their suggestions might not have been tested.

Question fourteen aimed to find out if participants saw the necessity of whether poetry should be taught nowadays or not. Figure 2 below shows the participants' responses regarding the above question.

Figure 2: Is poetry necessary nowadays?

Is poetry necessary nowadays?

No, it is not necessary
29%

Yes, it is necessary
71%
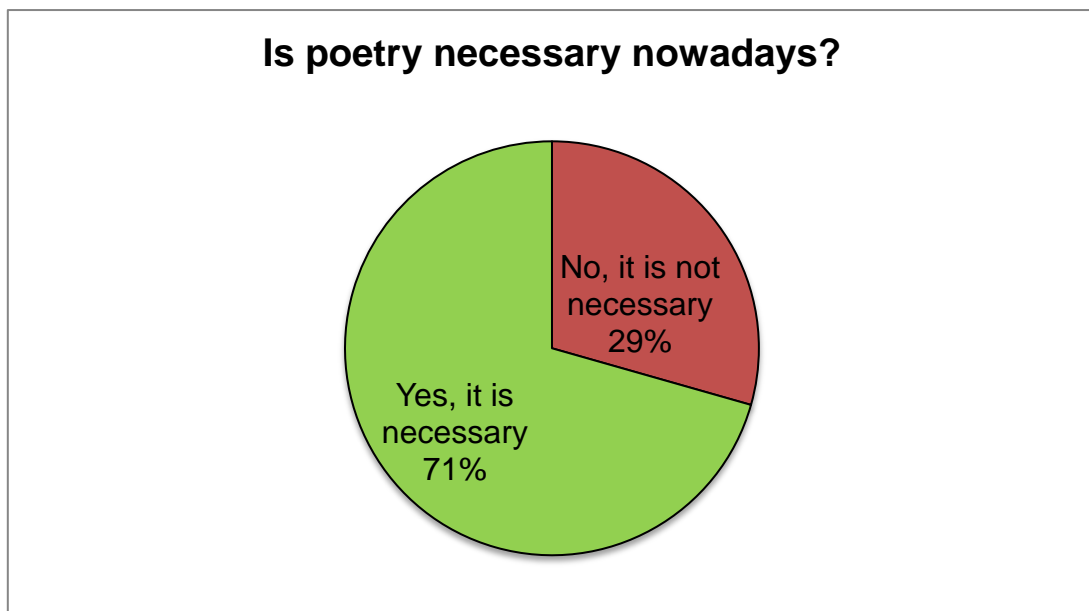
As shown in Figure 2, twelve participants said that poetry is necessary nowadays and five of the participants said that it is unnecessary. Twelve of the participants explained their reason for saying poetry is necessary. The participants mentioned that poetry is short compared to novels. Also, they highlighted that poetry is necessary for the expression of feelings. Furthermore, they said that it enables them to gain confidence in speaking and to learn unfamiliar words. They said that poetry is necessary for learners who want to pursue careers in the art and writing sector.

Five of the participants explained their reason for saying poetry is unnecessary. It could be that those who cannot comprehend a given poem or cannot make meaning out of it distaste poetry, thus their negative response is mere compensatory. Other participants mentioned that some people do not need poetry to express their

feelings. However, they did not give examples of what else can be used besides poetry to express their feelings. This is similar to what was said by participants one and five that people nowadays live the modern way, therefore, poetry is considered an old method of expressing feelings. This was supported by participant five by saying, "No, because people often do things the modern way lately".

The few participants who said poetry is unnecessary explained their reasons based on the challenges that they already face as learners. Among the challenges was the lack of understanding poetry. However, despite the challenges that are faced by learners in the studying of English FAL poetry, they still see the necessity of poetry and its role in their lives nowadays. Not only do they see poetry as necessary in school, but even beyond school such as using it to develop their grammatical and speaking skills.

Question fifteen of the questionnaire asked about the challenges that learners faced in English FAL poetry when their teachers teach poetry. The participants mentioned that they did not know the different types of poems. This is because their teachers do not teach them these different types of poems. The English FAL CAPS document also does not offer any information for types of poems to be taught. Participant fifteen claimed that their teachers did not explain poems; instead, they just gave them papers. This implies that proper teaching of poetry was not done as learners were left on their devices to learn poetry. Participant one said that they did not understand poetry and thought that the explanations from the teacher were not relevant. Similarly, participant sixteen said that poetry is fast and hard, thus not understanding the poet's point. Others highlighted that their challenges included failure to understand the purpose of certain words, symbols, phrases and stanzas. Learners are aware of the terms such as symbolism, yet they saw it as a challenge because it was unexplained and what purpose it serves in poems was not given.

Question fifteen and sixteen were similar. The only difference was that question sixteen was focused on challenges that learners face when studying poetry individually. Learning in English seems to be a challenge to participants because they kept mentioning that the words used in poems are "big" and others said "bombastic". Participants six and eight said that they struggled with answering questions based on poems. Participant three highlighted that they were not

supported by the teacher through teaching and explaining difficult words, thus making it hard to learn poetry. Participant three added, "I need guidance through poetry, but because I don't get guidance it ends up being hard for me to learn poetry individually". This is supported by what was said by participants three and seven that teachers just give learners papers and never explain much if they strangely attempted to do so. Besides, participant eight claimed that analysing a poem was a tall order for them unless the teacher simplified the poem to the class. This would make the learners relate to the poem, thus developing their interest in poetry.

4.1.2. Interviews

Interviews were used to collect data from English FAL learners in grade eleven concerning their challenges in studying poetry. Nine learners were interviewed from school A and eight learners from school B because of a withdrawal of one learner. Therefore, seventeen learners were interviewed. In this total, seven boys and ten girls participated in the study even though gender was not a criterion. Since they were all in grade eleven, their age ranged between sixteen and eighteen years, thus making them cohorts. Participants were reminded of the ethical considerations of confidentiality, anonymity, privacy, freedom to withdraw from the study and voluntary participation as per the consent letters issued to them and their parents. They were also assured that their identities would be protected throughout the interviews and that numbers would be used as their pseudonyms. Participants were also reminded that they could respond in any language that they felt comfortable in since English is the second language to most of them. This was done to enable them to be expressive when answering questions. The following paragraphs discuss what transpired during the interview.

4.1.2.1. Relevance of poetry

Participants were asked if they saw the relevance of poetry in their lives as a youth. Few participants mentioned that poetry was irrelevant to the youth. They mentioned that poetry is difficult to interpret and it comprises compressed words that makes it difficult to comprehend. According to participant one, "compressed words" are defined as few words that are in a poem but carry a lot of messages (pithy). This compression makes poetry difficult and eventually irrelevant to the participants. Participant five said, "It is no longer relevant and necessary. There are modern ways in which we do things lately. Modern ways including technology and internet have

made things easier for us." Poetry is therefore not one of the literature genres that they used to live a modern lifestyle. They take poetry to be ancient, and serving no purpose on how the youth live.

On the contrary to the above responses, most participants mentioned that poetry was relevant to them as a youth. Most appealing to these participants was that poetry is a way of expressing one's feelings or emotions and telling your story. Participant six said, "Poetry is a way of teaching life lessons, history of the people and where they come from" (culture). Participants four, seven and nine said that through poetry, they got to learn new words, express their feelings and gain self-confidence. As iterated in the literature review by Hopkins (2015:35), poetry is a stimulus for better reading and nurtures love for words. Therefore, these participants were confirming the relevance of poetry to their academic and non-academic lives.

4.1.2.2. Teaching of poetry

A question on how teachers teach poetry from the beginning until the end of each poetry lesson was asked. The participants' responses revealed that they are taught poetry by reading the poems and answering questions after reading the poems. Some said that teachers read poems, explain them and words, analyse them line-by-line and give them activities to answer. They described this as a boring exercise as teachers do not express themselves like poets. Participant seventeen said, "Poetry is boring when teachers teach it. They just read or write down the name of the poet and tell us about the big words. Most challenging are the figures of speech. Most of the time they don't teach us figures of speech. They just pop out of the question". Participant seventeen further said, "We confuse figures of speech with parts of speech".

However, participants in the same school gave contradicting responses. Others said that their teacher does not explain words and their meanings but only gives them poems to read and class activities.

The way teachers teach poetry according to the participants influences their feelings and perceptions about it. This is informed by the responses given by participants on their feelings about the genre of poetry that they do at school. Contrary to many participants saying that they view poetry as relevant in their lives as a youth, their responses to this question revealed that there are still challenges. Participant ten

said, "According to how we have been taught poetry, we can still do better". Participants also mentioned that poetry should be taught by poets because some teachers do not express themselves as poets do. When asked about their feelings in this regard, participants highlighted that they felt bored as poetry felt like a dull short story when taught in class. Participant eleven said, "We need to be taught different types of poems. At this age, I still cannot understand the types of poems. I cannot classify a poem if I do not know under which type it falls". Learners need to be taught different types of poems as mentioned by Lutrin and Pincus (2013:101-03) and their features so that they know their differences, origin, key characteristics and how to analyse and identify literary devices on each.

4.1.2.3. Reading poems

On the question of how learners feel when asked to read and express their thoughts in poetry, the theme of metrophobia became prevalent. Two factors (fear and negative attitudes to poetry) contributing to metrophobia came up from the participants' responses (Timothy and Obiekezie 2019:1). However, participants' responses also revealed that teachers have metrophobia.

Participants mentioned that they became nervous and scared when they were asked to read poems or say their thoughts about poems in class. Participant fourteen said, "It is nerve-wrecking. I don't mind reading a poem but explaining is a problem. Explaining what the poem is all about is a challenge." Most participants showed that they feared because they did not understand and did not know how to explain the "big words" used in poems. Teasing by other learners (their audience), which they described as being laughed at for mispronouncing words and not reading with fluency are the reasons they felt this way when reading poems during lessons.

Referring to their teachers, participant seventeen said, "They look nervous. I don't think they love poems. When you are nervous, you don't find it easy to speak". Another participant said that the teacher failed to interpret the poem for them and said that he/she did not know what the poem meant.

Participants' responses showed that they had assessed the attitudes of teachers when they teach poetry in class. Attitude is also a factor of metrophobia (Timothy and Obiekezie 2019:1). Therefore, I had to include it to show how the attitudes of teachers contribute to learners experiencing challenges in studying English FAL

poetry. The question sought from participants to describe the attitudes of teachers towards poetry. Participants highlighted that teachers did not show emotions or interest when teaching poetry. Participant two said, "I think they just do it to pass the message that it is part of the teaching plan. They just do it so that on the ATP it appears that they taught us". The response of participant two came as a surprise in a sense that learners know that an ATP is used by teachers to prepare lessons and track the content that has to be taught.

4.1.2.4. Language and assessment

Participants mentioned that literature tasks are difficult because of the language used in poems. Among the challenges faced by participants is that poetry language is tricky, uses words that are deep and words that are unknown to learners. Most participants showed that they did not know metalanguage. Participants three and seventeen highlighted that there was a challenge in understanding figures of speech since poems use figurative language. According to Daniel (2013:224), learners struggle to understand the connotative language if they have not understood denotative language. This is the case with the responses from the participants; they struggle to understand some literal terms. This segment was, however not a discovery in my study as Evans and Nthulana (2018) and Timothy and Obiekezie (2019) have been cited in the literature review referring to English as a learning barrier. It was a confirmation that learners struggle to understand English used in poetry, consequently leading to failure in poetry assessment tasks.

4.1.2.5. Reading vs. listening

Learners can prefer whether to read poems or listen to someone else read a poem for them. Responses in this section were based on whether learners preferred reading or listening to poems and explain their reasons for that preference. The figure below depicts participants' preferences:

Figure 3: Preference between reading and listening to poems

Preference between reading and listening to poems

Reading poems 35%

Listening to poems 65%
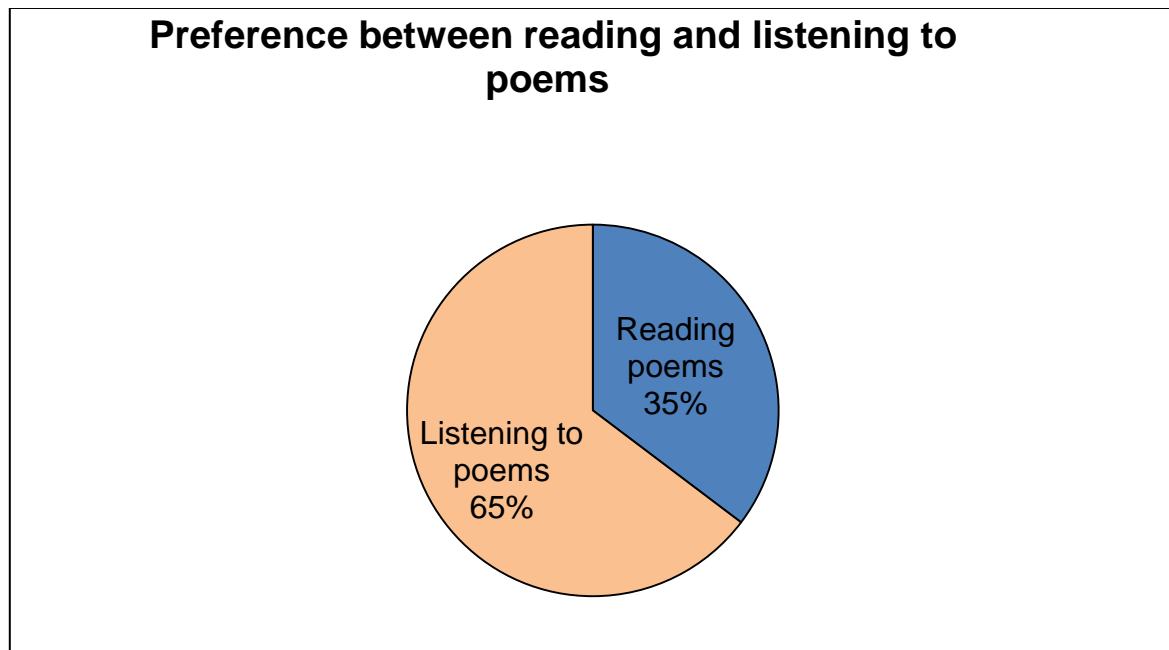
Six participants that preferred reading poems highlighted that they understand poems better if they read them. Some of those participants said that they were able to visualise, get a bigger picture of the poem and know its style when they read it. Furthermore, eleven of the participants preferred listening to poems than reading them. These participants mentioned that it was simple and easy to understand when they listened to poems. Participant eight said, "I prefer listening to poems to know the tone if one is shouting or saying something". Some participants highlighted that they found it difficult to read, thus not being able to understand. Participant six said, "I fail to understand when reading because of the difficulty of language".

4.1.2.6. African vs. Western poetry

Grade eleven English FAL learners are taught both African and Western poems. Participants preferred either African or Western poems with reasons for their preferences between the two. The reasons for the participants' preferences are listed in the paragraphs below.

The following diagram depicts the preferences of participants when it comes to the setting of poems that are prescribed for schools. Participants also gave personal reasons for preferences.

Figure 4: African vs. Western poetry.
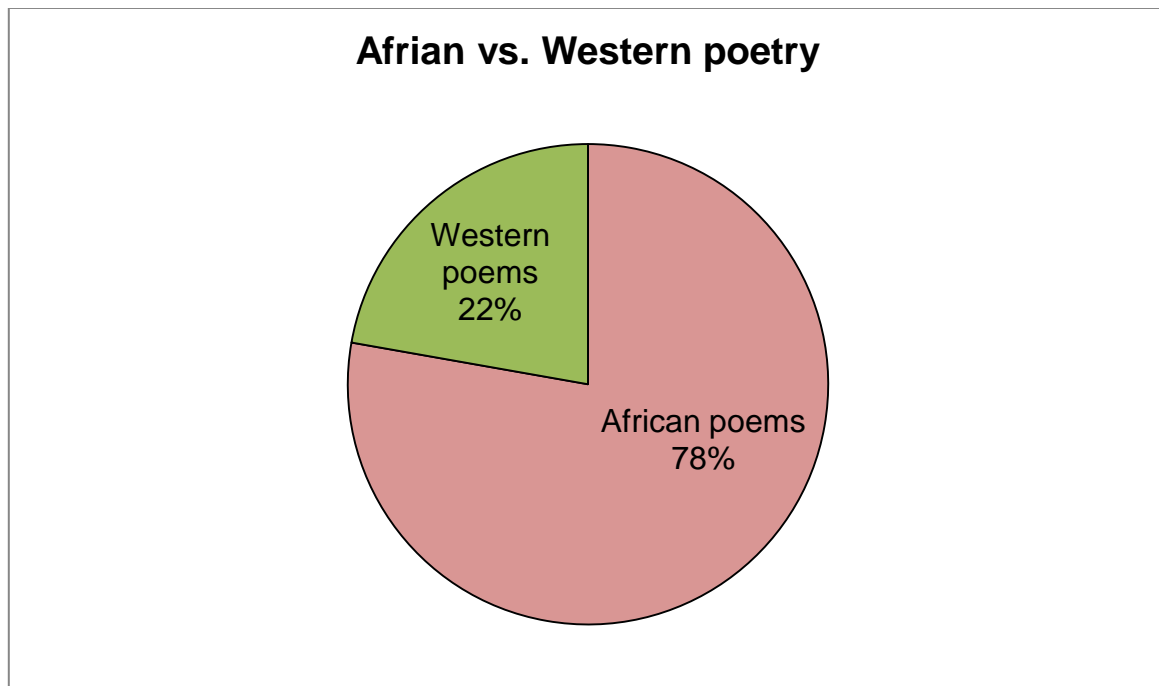
Participant one on this question said, "I am an African. I know the things the poem is based on. I never relate to Western poetry." Two participants (two and eight) said that they preferred Western poetry because they want to learn and explore what is happening on the other side of the world. Most participants who preferred African poetry highlighted that they understood it better because it is easy and they relate to it. They further said that African poetry teaches them about their traditions, history and self-identity. Participant five said, "We know most African poems. They speak about our traditions. No wonder it is easier to identify. Western poems are difficult".

4.1.3. Document analysis

Document analysis was used to investigate the factors that contribute to the challenges of grade eleven English FAL learners in studying poetry. The documents that were analysed were; the FET English FAL Curriculum Assessment and Policy Statement, Annual Teaching Plan (ATP) and the anthology of poems that is prescribed for English FAL in grade eleven (Vistas of Poems by Blanche Scheffler 2020). In these three documents, I sought the approaches to teaching English FAL in grade eleven, the analysis of poetry and how poetry should be assessed.

4.1.3.1. English First Additional Language Curriculum and Assessment Policy Statement (CAPS) document

The CAPS document provides the guidelines on curriculum, how a subject ought to be taught, the stipulation of time allocated for the subjects and assessment criteria (Department of Basic Education, 2011:3). The CAPS document further stipulates the content and skills of each subject in form of an annual teaching plan that is enshrined in the document (Department of Basic Education, 2011). The FET English FAL CAPS document was analysed to investigate its approaches to the teaching of literature, elements of analysis of literature and assessment of poetry. The following paragraphs describe in detail what came out of the CAPS document's analysis.

4.1.3.1.1. Approaches to teaching literature according to FET English FAL CAPS

FET English FAL CAPS (Department of Basic Education, 2011:33) prescribes that grade eleven learners should be taught eight poems in a year. The 2020 annual teaching plan that was used in this study prescribes two poems per term. All the prescribed poems are found in one textbook that is prescribed by the Basic Education Department and the textbook is titled *Vistas of Poems* compiled by Blanche Scheffler.

Based on the FET English FAL CAPS (Department of Basic Education, 2011:17), there are some approaches that teachers must follow when teaching literature. Reference was made to literature because poetry is a genre of literature. In this case, CAPS sums all genres under one term as "literature". Using the word "some" in CAPS suggests that the approaches are incomplete and therefore, the policy makers only highlighted some. The approaches highlighted in CAPS are too general, and therefore, do not speak to a specific literature genre. According to Mustakim et al. (2013:37), there are six models of teaching literature: (1) Language-Based approach, (2) Paraphrastic approach, (3) Information-Based approach, (4) Personal-Response approach, (5) Moral-philosophical approach and (6) Stylistic approach. Based on the mentioned models, the FET English FAL CAPS document omits the model that ought to be used when teaching literature for teachers by not being genre specific in its approaches.

FET English FAL CAPS (Department of Basic Education, 2011:16) states that it is best to approach the teaching of literature by making learners grow appreciation and sensitivity to the special language usage and teachers must limit their interpretation and allow as much participation of learners in the interpretations. In addition, the FET English FAL CAPS states that learners need to be taught a skill to use their imagination and intelligence from their home languages in the studying of literary texts.

The models and approaches of teaching literature inform the envisaged objectives of teaching literature. According to Mustakim et al. (2013:36), it is important to find out if literature is taught in line with its aims and objectives. However, the FET English FAL CAPS document does not specify the exact outcomes of literature that are expected from the learners after being taught poetry. Furthermore, FET English FAL CAPS does not state the aspects that teachers should focus on when they teach learners poetry. This finding implies that teachers do not have clear guidelines on how to teach poetry in English FAL.

According to FET English FAL CAPS (Department of Basic Education, 2011:17), "Poetry should be taught, not poems". The policy document does not further state what it implies by this statement. CAPS does not state how practically should poetry be taught through this statement. Poetry is informed by poems. According to Oxford Advanced Learner's Dictionary (2010:1128), poetry is defined as a collection of poems and poems in general. Therefore, poetry cannot be separated from poems. CAPS further says that as many poems as possible should be read in class and that teachers must ensure that learners read and write poems too. Regarding the reading part of the statement, that can be easily justified by the eight poems that are prescribed in grade eleven (Department of Basic Education, 2011:33), which are also available in the ATP. However, the writing of poems aspect that the policy refers to is quite ambiguous in that only one writing of a poem exercise is found in the grade eleven's 2020 ATP and no poetry writing exercises are found in the ATP that is in the CAPS document. This shows that there is a discrepancy in the CAPS and the ATP and that "as many as possible" does not equate to one, which is the only exercise of poetry writing that is in the ATP.

4.1.3.1.2. Assessment of poetry

Assessment is emphasised in the FET English FAL CAPS document, both class-based assessment and formal assessment. FET English FAL CAPS explains class-based assessment as continuously collecting information on learners' achievement to improve learning. Formal assessment tasks are formal tasks that the subject teacher marks and records for the purpose of progressing, promoting and reporting (Department of Basic Education, 2011:77). Poetry is assessed continuously through pre-reading, during reading and post reading (Scheffler 2015). The assessment plan prescribes that literature be assessed formally in the second term of the academic year. Formal assessment is administered through a literature contextual test/project with another literature genre (17/18 marks) and in paper two (35 marks) with another literature genre (35). Learners are also assessed in poetry formally in term four on their final examinations through paper two (35 marks) with another literature genre (35 marks).

In terms of FET English FAL CAPS (Department of Basic Education, 2011:31), learners are expected to read, analyse the text and respond to the aesthetic aspects of literary texts. FET English FAL CAPS (2011:32) reports that learners should be able to identify the poet's intention and explain the effectiveness of how elements support the theme in the poem. There is a discrepancy between how learners ought to respond to aesthetic qualities and what is outlined as an emphasis on poetry (i.e. identifying and explaining the poet's intention and effectiveness of how elements support the theme/message in the poem). Sinha (2009:228) differentiates between the aesthetic and the efferent stance: Aesthetic stance is where the reader focuses on living the reading experiences, which include the feelings or emotions, scenes, character personalities, images and symbols of the text. Efferent stance is about extraction of information, analysing, structuring ideas and making inferences from the text. Therefore, identifying and explaining the poet's intention and explaining how elements support the theme/message in the poem are rather efferent qualities than aesthetic qualities. The FET English FAL CAPS only emphasises aesthetic qualities, yet includes efferent qualities as aesthetic qualities, which is ambiguous.

4.1.3.2. Annual Teaching Plan (2020)

This part of data collection is based on the findings that were found in the ATP of grade eleven. The focus of the analysis was on how the ATP states poetry should be

taught, the content that relates to poetry and the practicality of the ATP with how poetry content should be taught.

The ATP does not prescribe that teachers should teach different types of poems. This implies that learners are doing poems, yet they do not know different types of poems. However, the prescribed book (Scheffler 2015) categorises each poem according to its "type". Neither does CAPS mention the importance of teaching learners the different types of poems. Lutrin and Pincus (2013:101-03) explain the different poetic forms/types. The poetic forms include the ballad, epic, allegory, dramatic monologue, sonnet, ode and elegy. These poetic forms and types of poems are not taught in grade eleven because they are not in the ATP.

According to the first two weeks of the ATP, learners are supposed to take poetry notes under the reading and viewing skill. However, the ATP is implicit about the nature of notes that learners ought to take. Furthermore, the ATP says that there should be a discussion of the cover page/title/background to the author of literature set-works books. While what the ATP prescribes should be taught is of importance, it does not state what else should be taught as background knowledge of literature and the analysis elements that are the rudiments of literature for learners. This questions if teachers teach the elements of literature analysis and poses a question about what happens if novice teachers are teaching poetry in grade eleven.

With regards to the steps or approaches to teaching all literature genres, the ATP only lists what seems to be the steps of teaching literature and these are reading and vocabulary, note taking and questions and answers. The ATP does not incorporate in it any discussions and analysis after an approach that is listed above. The steps by the English FAL CAPS document to teaching poetry are not delving deeper to explain how teachers ought to apply them in class.

Image, symbol, literal and figurative meaning are some of the basics of literature. These elements are important in poetry as poetry uses symbols and figurative meanings (Lutrin and Pincus 2013). These elements of literature are only introduced in the ATP in weeks 27 to 28 (August, term three). In the ATP, image, symbol, literal and figurative language are allocated under the language structures and conventions skill, which is separate from reading and viewing. This discovery shows that the ATP does not expose learners to literature skills and terms necessary to know, appreciate

and analyse poems well before they are taught poetry. This is contrary to what FET English FAL CAPS says that in the formal reading of literature that learners should have skills to apply metalanguage that is used in literature and be able to show appreciation of literature analysis elements (Department of Basic Education, 2011:31). This also shows that learners are exposed to certain terms such as image, symbol, literal and figurative language at an advanced stage of the academic year. By weeks 27 to 28 (87.5% of poetry is already completed), learners would have already read, been taught and learnt seven of eight poems and only then would they be introduced to key literary terms.

The ATP (2020) prescribes nine poems that ought to be taught in grade eleven. This is in contradiction with what is prescribed by the FET English FAL CAPS document that eight poems are prescribed for grade eleven (Department of Basic Education, 2011:33). The prescription of more than the required poems might be an oversight by the developers of the ATP. This also implies that learners of the academic year 2020 were taught more than the prescribed set of poems, thus making the scope of work given to learners to be more than what is specified by the policy. The extra poem prescribed in the ATP implies that not only were learners overworked but also the teachers. For example, in a study conducted by Attah and Adebayo (2018:217), there was a correlation between the workload of teachers and the achievement of learners. In other words, the more overburdened teachers are, inefficiency would contribute to affect the achievement of learners.

CAPS (Department of Basic Education, 2011:17) states that spending too long on one text hinders learners from understanding the plot clearly and it is not beneficial to learners. Yet, the ATP prescribes under the reading and viewing skill a poem (At a Snail's Pace Please, week three) to be read at the end of term three until the beginning of term four. In this case, there is a closure of schools in between the academic weeks. This is contrary to what CAPS says about teaching poetry in one of its literature approaches, that when reading literature, teachers should not take too long as that becomes deleterious (Department of Basic Education, 2011:17). The prescription of this poem at this time of the term is deleterious considering that it is time for formal assessment. This may contribute to learners forgetting the poem and losing interest in the poem read.

4.1.3.3. Poetry anthology (Vistas of Poems)

The poetry anthology book that was used for document analysis in this research project was the Vistas of Poems compiled by Blanche Scheffler. The Vistas of Poems has all poems that are prescribed by the 2020 annual teaching plan and the number of prescribed poems according to the FET English FAL CAPS (Department of Basic Education, 2011:33).

4.1.3.3.1. Classification of poems

The following table shows a list of poems taken from Scheffler (2015) that are taught in grade eleven. The Vistas of Poems anthology book has categorised its poems according to the types or trends of the world.

Table 2

Title of poem	Poet and place of origin	Category according to the book.
Shantytown	Anonymous (African)	Politics, peace and conscience
At a Snail's Pace Please	Oswald Mbuyiseni Mtshali (African)	Living with technology
A Sleeping Black Boy	Mongane Wally Serote (African)	Scenes of city life
The Call	Gabeba Baderoon (African)	Scenes of city life
Forgotten People	Nkathazo KaMnyayiza (African)	Personal landscapes
Too Many Words	Bernard Levinson (African)	Personal landscapes
I sit and look out	Walt Whitman (American)	Philosophical poem
This letter's to say	Raymond Wilson (American)	Satirical poem
Composed upon Westminster Bridge	William Wordsworth (British)	The sonnet

The following tables show the percentage of poems that are taught in grade eleven English FAL. The table shows the origin of the poets, that is, if the poets are Southern African or English and their categories or types as depicted in Vistas of Poems.

Table 3: Origin of grade eleven's English FAL poets (Scheffler 2015)
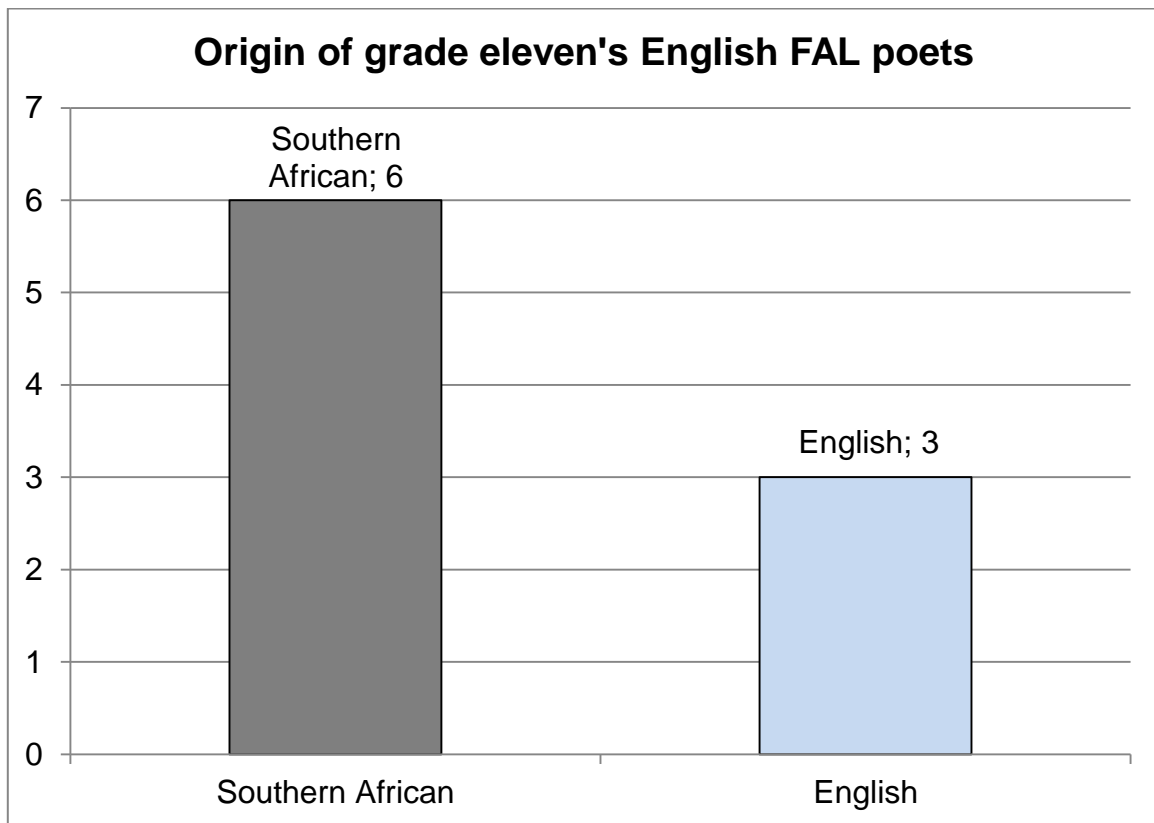
Table 4: Type/category of poems according to Vistas of Poems (Scheffler 2015)

Category of poems in English FAL grade eleven

A bar chart showing the category of poems. The vertical axis ranges from 0 to 2.5 in increments of 0.5. The categories and their values are:
- Sonnet: 1
- Scenes of city life: 2
- Satirical poem: 1
- Philosophical poem: 1
- Living with technology: 1
- Politics, peace and conscience: 1
- Personal landscapes: 2
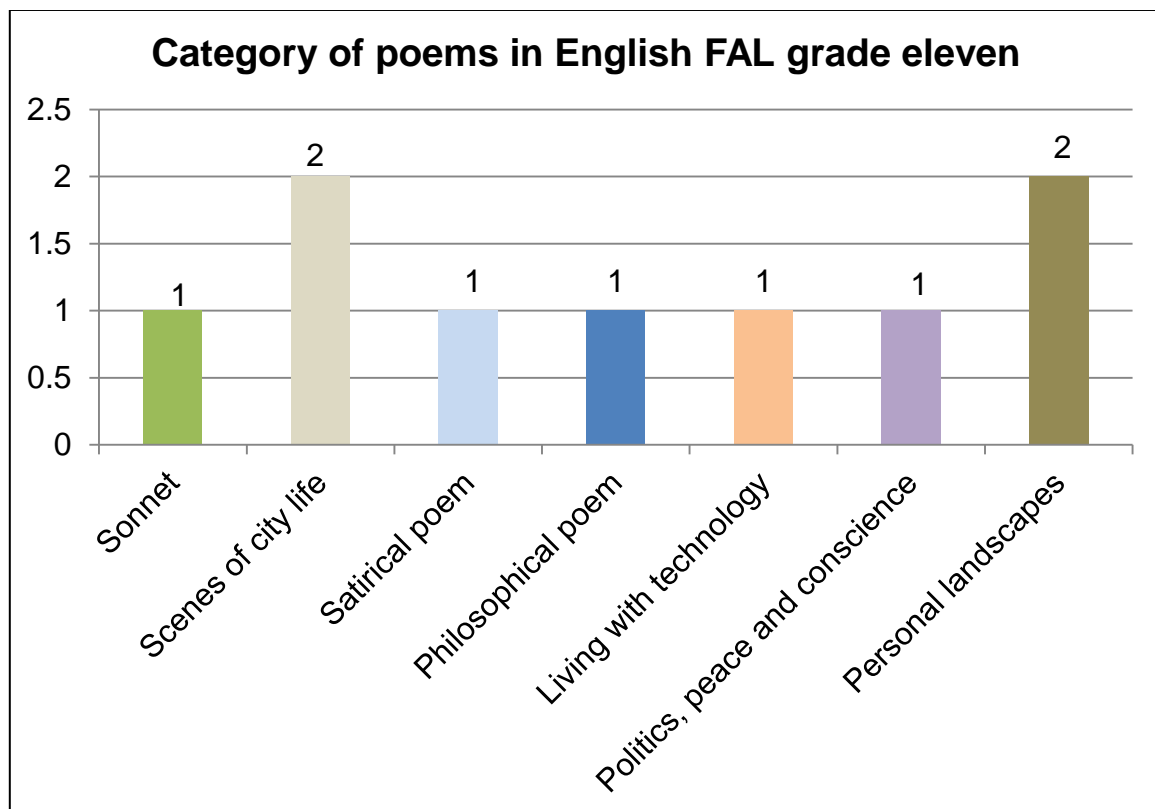
The textbook has its own categories of poems that are not according to the known types of poems listed in the previous paragraph (i.e. ballad, epic, allegory, dramatic monologue, sonnet, ode and elegy). The next paragraphs show that these poems are classified according to their themes rather than types.

Participants highlighted in the interviews that they do not know the types of poems; it shows that teachers did not even teach the categories as depicted in the book because those are not known types of poems. Composed upon Westminster Bridge is the only poem in the textbook that teaches learners about a sonnet and types of sonnets, which are Petrarchan and Shakespearian sonnets (Scheffler 2015:23).

Based on the analysis of other prescribed poems in the book, they are not classified according to the known categories but are rather thematic. The poem titled "At a Snail's Pace, Please" is based on the movement of fast and slow cars. This poem has a theme of technology because the poet refers to an American mechanical monster (vehicles). Hence its category is "living with technology". The two poems under scenes of city life (A Sleeping Black Boy and The Call) are set in a city. A Sleeping Black Boy describes as a boy who is homeless, sleeps in the city streets

and handles his life, while The Call is based on a young adult who stays in a flat with her friend and is moving to another city. These two poems centre on the theme of city life.

The poem titled "This Letter's to Say" is classified as a satirical poem. Scheffler (2015:57) explains what a satire is. The book goes to an extent of explaining irony as well. This poem is satirical because the speaker describes a scene in which the occupant of a house is mocked by the authorities to move his/her house for a road to be built.

The personal landscapes poems (Too many words and Forgotten People) are based on the viewpoints of people. Too Many Words was written by a psychiatrist about his interactions with his patients. Forgotten People describes a lonely journey of a poor man whose surroundings are broken. Therefore, the two poems are based on the theme of personal landscapes.

Consequently, the textbook only exposes learners to one type of poem, that is, a sonnet. The other poems are not classified according to their types, hence learners mentioned that they needed to be taught about types of poems. It is difficult for the learners to know the other types of poems since they are just categorised as themes and not their type in the anthology of poems.

4.1.3.3.2. Poetry activities

The following paragraphs explain how activities are conducted in three ways according to the prescribed poetry book, Vistas of Poems. The poetry anthology book that is prescribed in grade eleven English FAL poetry has three reading activities for each poem. This is in line with the FET English FAL CAPS (Department of Basic Education, 2011:13-14) that reading should be approached in three-phase activities: pre-reading exercises, during reading and post-reading exercises. Pre-reading activates prior knowledge of learners so that they can relate to the text and link it to their background. It encourages them to predict what the text is all about. During reading, according to FET English FAL CAPS (2011), is a close reading of the text involves looking at the use of words and inferencing. Post-reading is about synthesising, making conclusions about the text and assessing.

The pre-reading activities for some poems such as I Sit and Look Out and This Letter's to Say are not set to assist learners to predict what the poems are about. Pre-reading activities for these two poems are misleading because their questions are not linking to the title. The poem titled 'I Sit and Look Out' pre-reading only asks what learners think about the poem. The poem titled 'This Letter to Say' does not provide information about the poet. Forgotten People's pre-reading is not leading to what the poem is all about, a man who has been forgotten and poor; instead, it asks about children getting lost. Most of the pre-reading questions for these poems are indirect and discourage learners to predict what the poems are about. This contradicts what the English FAL CAPS prescribes; that learners should be able to predict what the text is about in pre-reading (Department of Basic Education, 2011:13-14). Some pre-reading activities do not tackle the prior knowledge that learners have regarding the poem that they will read with the teacher.

As part of during reading, the book has analysis notes at the end of each poem. This makes learners rely heavily on the analysis of the author more than on their ability to analyse and interpret poems by themselves. Therefore, the inclusion of analysis notes right below the poem limits learners' interpretations by making them solely rely on those analysis notes. Analysis notes further make learners to disregard their interpretations of the poem and adopt only those in the book. Furthermore, this contradicts the English FAL CAPS (Department of Basic Education, 2011:16) which says that there should be honest and personal interpretations of learners and teachers need to restrict their interpretations when teaching literature.

This part of the analysis looks at the levels of questions in the textbook and the few sampled formal examinations. The main guidance of determining the cognitive levels of questions is in the English FAL CAPS document (2011:79) and appendix 9. The policy further states that formal assessment activities must accommodate different cognitive abilities of learners as presented in Appendix 9. Formal assessment tasks must have 40% of the questions as lower order, 40% as middle or average order and 20% as high order questions. Table 5 shows an analysis of the levels of questions for all activities in the poetry anthology. The questions of the activities in the poetry anthology have these cognitive levels as shown in Table 5:

Figure 5: Cognitive levels of activities in the anthology of poems
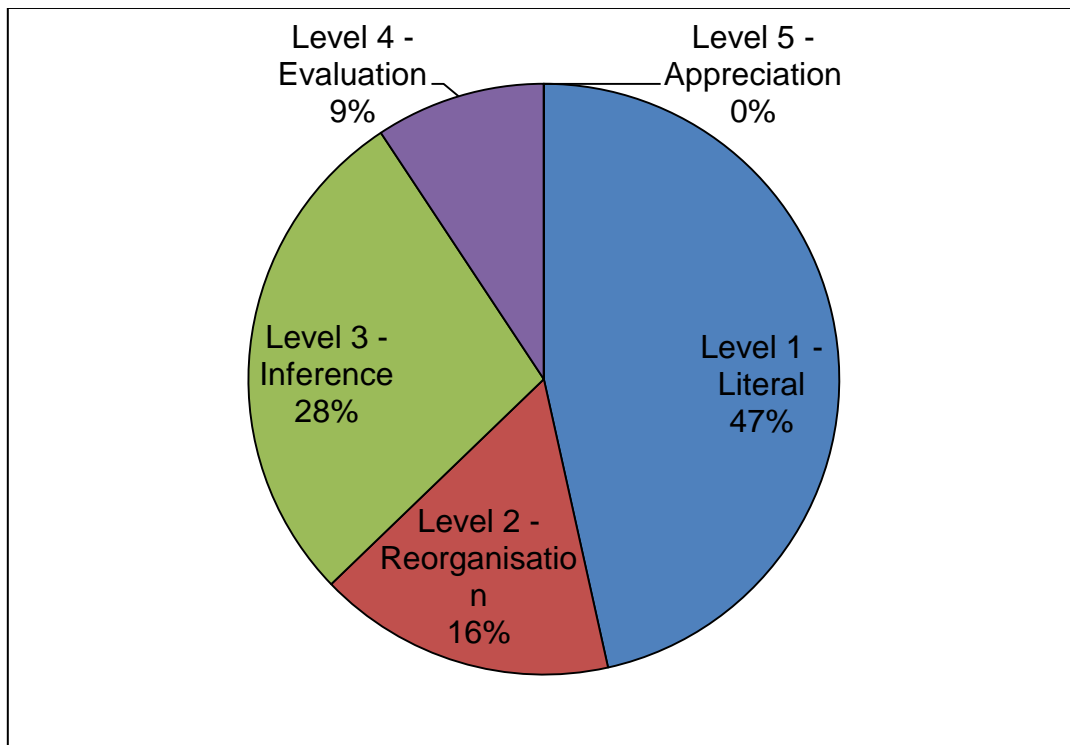
The analysis reveals that almost half (47%) of the total questions in the textbook are literal questions. Literal questions ask for information as it appears in the text. Literal questions are simple in that they only require learners to find answers in the text and not use their interpretations (Department of Basic Education, 2011:79). The activities in the book further have 28% of questions that require inference from the learners. Inference questions require the interpretation of learners of what is not stated as it is in the text by pointing out, explaining, giving examples and connecting all that information in the answer (Department of Basic Education, 2011:79). However, the textbook does not have questions that require an appreciation of texts. The appreciation level intends to assess the emotional and aesthetic impacts that texts have on learners (Department of Basic Education, 2011:79). In comparison with few grade eleven examinations (Appendix 8), there is an indication that the activities in the prescribed textbook do not fully prepare learners for examinations. Questions on the appreciation level have more marks as they require the personal responses of learners. However, provided that activities in the book do not prepare learners for such questions, it means that they end up forfeiting those marks.

The book that is used in teaching poetry has activities for learners and a marking guideline for all the questions. A book that has solutions for learners is likely to encourage learners to rely on the answers in the marking guideline while it acts as a hindrance to their creativity and individual interpretations. While the book has a marking guideline, it however has no mark allocation for all questions.

The anthology of poems has questions just after each poem. The questions under each poem may create an impression to learners that they read poetry only for efferent reasons and not aesthetic stances (Sinha, 2009:228 and Kearney, 2008:266). Questions on the same page with the poem give an impression that learners read poems to answer questions and not live the experiences of the poet through the poem.

4.1.3.3.3. English FAL CAPS assessment cognitive levels

The following table (table 6) shows the cognitive levels of the sampled grade eleven English FAL Paper 2 examination (Appendix 8). Final year examination question papers for 2017, 2019 and 2020 were analysed and the questions were compared to those in the anthology of poems. The criterion that was used for the comparison of questions was the cognitive levels as found in the CAPS document for English FAL (Department of Basic Education, 2011:79). All questions in the examination question papers and the anthology of poems were analysed by identifying the cognitive level for each question.

Figure 6: Cognitive levels of grade 11's sampled question papers

Cognitive levels of grade 11's sampled question papers

- Level 5 - Appreciation 11%
- Level 4 - Evaluation 9%
- Level 3 - Inference 40%
- Level 2 - Reorganisation 5%
- Level 1 - Literal 35%
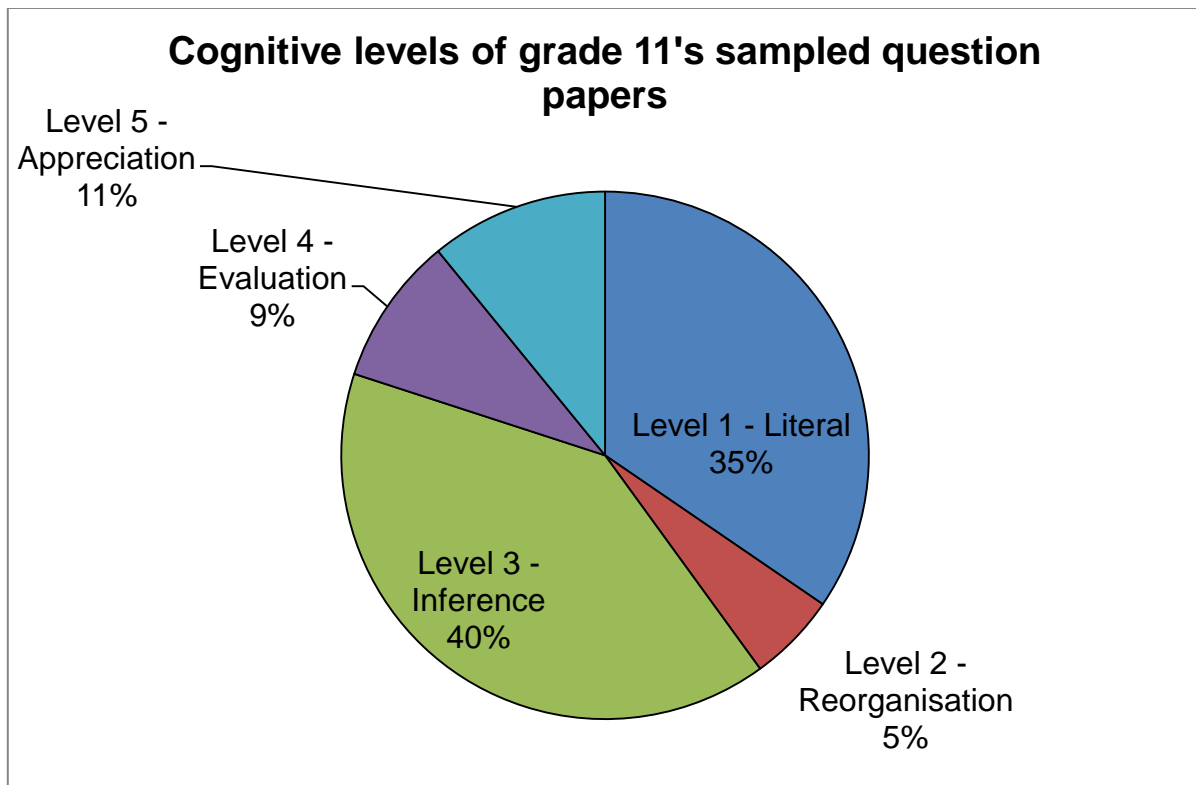
There is a difference in terms of the cognitive levels of questions asked in the examinations and the activities in the book. The following paragraph describes the differences in questioning techniques and their cognitive levels.

1. **Level 1 (literal)** – The total questions of all activities in the poetry anthology are 43%. These questions are similar to the ones that are asked in the sampled question papers. Questions in both the poetry anthology and question papers sought literal answers from the learner and they all use the same terms such as "what is", "identify", "quote" etc. Most of the questions in the anthology of poems are literal questions that require recalling and literal responses from the learners (Department of Basic Education, 2011:79).

2. **Level 2 (Reorganisation)** – The anthology of poetry has a total of 16% of questions that require learners to summarise, state and give outlines. All poems have one or no question that focuses on this cognitive level. The question sampled papers also have fewer questions that focus on the reorganisation, analysis and synthesis of information as explicitly stated in the texts (Department of Basic Education, 2011:79).

3. **Level 3 (Inference)** – The total percentage of questions that require learners to explain and compare is 28% of all the questions in all poems. This level of questioning requires learners to explain the relevance of themes, titles and figures of speech in poems, compare ideas and attitudes, explain how figures of speech affect their understanding and extrapolate outcomes. Question papers analysis shows that there are more questions (40%) from the few sampled papers that focus on the inference level. This concludes that the anthology of poetry has fewer questions that assess the skill to make inferences and interpret what is not explicitly stated by the poems (Department of Basic Education, 2011:79).

4. **Level 4 (Evaluation)** – Of all the activities in the textbook, only 9% of the evaluation level questions are asked. Questions asked at this level deal with value judgements, reality, logic and reasoning and moral values. There is a fewer number of these questions in all poems (Department of Basic Education, 2011:79).

5. **Level 5 (Appreciation)** – This cognitive level focuses on the emotional responses to content. The anthology of poetry does not have questions that are aimed at assessing the psychological and aesthetic impacts of poems on learners. However, this is contrary to what CAPS (Department of Basic Education, 2011:31) says about learners having to have the skills of reading, analysing and responding to the aesthetic aspects of literary texts. Questions in the examination question papers assess the cognitive level of appreciation, yet activities do not prepare learners to answer questions at this cognitive level (Department of Basic Education, 2011:79).

4.1.3.4. Alignment between CAPS, ATP and actual assessments in the prescribed book

CAPS (Department of Basic Education, 2011:17) states that literary interpretation is an activity of a university level; therefore, learners do not have to be taught advanced interpretation skills. However, CAPS does not specify what an "advanced interpretation" is. When referring to the cognitive levels three to five, it is quite clear that learners need to give responses that are advanced as the answers in these levels are not literal or explicitly stated in the text. Under levels three to five, learners need to infer, give reasons, critically discuss and discuss the effectiveness of poetry.

The CAPS document, assessment cognitive levels and the examination questions contrast each other regarding assessment. There is no alignment between CAPS and ATP. CAPS prescribes eight poems be done by grade elevens, yet the ATP has prescribed nine poems. The ATP found in CAPS does not have a poetry writing exercise, yet CAPS prescribes that as many poems must be written and the ATP only has one poetry writing exercise.

4.2. The reader-response theory as a theoretical framework on finding answers in the study

The reader-response theory that was used in this study as a theoretical lens emphasises the relationship between the reader and the text, which refers to poems in this study (Mhlongo et al., (2018:143). Through reader-response theory, the backgrounds of learners play a role in their studying and understanding or not understanding poetry.

The five perspectives/lenses of the reader-response theory reveal the extent of the challenges that are faced by grade eleven learners when studying poetry. The following paragraphs, therefore, further describe how the reader response lenses helped me discover the challenges of grade eleven learners when they study poetry.

4.2.1. Textual perspective

This perspective focuses on how the readers use their knowledge to forecast text outcomes and interpret the text. This perspective helped me look at how learners use their knowledge in studying poetry. Learners experience challenges with literary devices as they are not taught in grade eleven. Pincus and Lutrin (2013:98-9) state the devices that must be used for analysis of poetry. Above the challenge of literary devices, learners do not know how to identify figurative language that is used in poetry. Therefore, the inability to identify figures of speech presents a challenge of being unable to explain their relevance in lines of poems. Besides the highlighted challenge, learners in grade eleven cannot differentiate between parts of speech and figures of speech, which are paper one (language) and paper two (literature) content.

4.2.2. Experiential perspective

This perspective focuses on how the reader identifies with characters, forms imagery and relates personal experiences. This perspective enabled me to look at how learners related to Western and African poems and how poems from these worlds inform the learners' identities. Most participants in this study could relate more to African poems than Western poems. This is because their history, traditions and self-identity form part of African poems that makes them not relate to Western poems. Their experience with the English language being difficult to understand leads to them not identifying with Western poems. Therefore, there is no engagement between the readers and the text when learners read the poems because of language implications.

4.2.3. Psychological perspective

This perspective focuses on cognitive processes, personality and developmental level. Through this lens, I looked at what the CAPS document says about the cognitive development of grade eleven learners regarding understanding English and poetry at this stage of their development. According to the FET English FAL CAPS (Department of Basic Education, 2011:15), in grade ten, learners should be confident and independent readers. There is however, reluctance to read in class because of fears that the learners' peers will laugh at them if they mispronounce certain words. Learners also prefer listening to poems more than reading them. This lens helped me discover that some learners in grade eleven are not independent and confident readers as the CAPS expected them to be.

4.2.4. Social and cultural perspective

The social lens focuses on the influences of social interactions in forming meaning within the text. By this lens, I looked at the way learners were raised, construct meaning for poetry and how *imilolozelo* as part of the poems of raising children (Ntuli 2011:19) add to learners' understanding of grade eleven's English FAL poems. The cultural perspective focuses on how the cultural background of the reader informs the responses to a text. It is also linked to the social perspective because culture happens within a social space (Woolfolk 2014:55). Vygotsky's socio-cultural theory is based on the role that is played by adults when interacting with children in solving

problems (Woolfolk 2014:55). Poetry that is recited to babies to appease them when the mother is rocking the baby to sleep or when pacifying a crying baby called *imilolozelo* (Ntuli 2011:19) seems to not correlate with academic poetry that is done in schools, concluding that there is a gap between how children are raised in poetical space and poems that are taught in schools.

4.3. Conclusion

Chapter four focused on data presentation and data analysis. The collected data from questionnaires, interviews and documents analysis indicates that there are challenges that grade eleven learners encounter when studying English FAL poetry. The challenges are due to the difficulties of language and complex words that are used in poems that are taught in grade eleven. Learners also experience challenges with reading for understanding. The data shows that there are gaps in what the CAPS document says about the teaching of poetry. Evidence from document analysis also reveals that assessment during learning of poetry does not fully prepare learners for formal assessment, hence they struggle to perform well in poetry. Finally, the reader-response theory, which is a theoretical framework used in this study, also enabled me to view learners' challenges through its perspectives. The five perspectives of the reader-response theory revealed the challenges that learners encounter when studying poetry. The reader-response theory was not only a lens through which I used to view the study but through its perspectives it also enabled me to discover some challenges that grade eleven learners encounter when studying poetry.

The following chapter will discuss the summary and discussions of findings. It will also focus on answering the research questions and themes that emerge from the challenges of learners in studying poetry.

5. Chapter Five: Summary and discussion of findings

5.1. Introduction

The challenges in the studying of poetry might seem like "just challenges". However, the challenges that are faced by grade eleven learners are not only detrimental to performance in assessment activities but also on learners' perceptions towards poetry, not realising that poetry has always been and is part of their lives and that learners carry the challenges to the next grade. The methods used to collect data in this study showed the different angles from which challenges in studying poetry emerge. Some challenges that were discovered in this study are because of the contents and the structure of documents that are used in the teaching of literature in secondary schools. The other challenges could be because of how poetry is taught by teachers, which was revealed through learners' responses, and the level of language proficiency in English.

This chapter summarises findings as they were presented in chapter four. The findings as presented in the following paragraphs answer the research questions in chapter one, the introduction. The tools that were used for collecting data were questionnaires, interviews with learners and document analysis, which enabled the study to have findings that are summarised in this chapter.

The purpose of this study was to investigate the challenges of grade eleven learners in the studying of English First Additional Language poetry. The study was based on the learners of two Soweto schools in the Johannesburg West district. The main question that was leading this study was: What challenges do grade eleven learners encounter when studying English First Additional Language poetry?

5.2. Summary and discussions of findings

The following paragraphs summarise the findings from questionnaires, interviews and document analysis.

The findings from questionnaires indicate that poetry is the least preferred genre of literature. This is despite learners saying that poetry is necessary for their lives as a youth, which is self-contradicting. Learners experience difficulties because of the language that is used in poems. Learners find the English language difficult to understand as all poems are presented in English. There is a challenge with

answering questions that are based on figures of speech and explanation of their relevance in the poems.

It appears from the findings that learners do not know different types of poems because they are not taught, and CAPS and the ATP do not include the teaching of types of poems. Some participants expressed a wish to be taught about types of poems and they thought that would contribute towards the improvement of their performances. There is a challenge in reading poems; hence, learners prefer listening to poems being read to them. Learners prefer that poems be read to them to understand poems better. Learners also expressed that they struggled to differentiate between the figures of speech and parts of speech; they confused the two. Therefore, there is a challenge in explaining the relevance of figures of speech in poems. Despite being unable to read with an understanding, learners identify more with African poems than Western poems because African poems are about their history, tradition and culture. Thus, there is a challenge with relating to Western poems because of the English used in them and that they do not express what learners can relate to.

The teaching documents used in this study indicate that there are gaps and unanswered questions in the teaching of poetry in English FAL. As per the prescriptions set by the English FAL CAPS, approaches to teaching literature are too general and not genre specific. English FAL CAPS cannot give guidelines on how poetry should be taught and there are no specific outcomes of why literature is taught. There are discrepancies between the CAPS and the ATP in terms of content coverage of poetry. The CAPS prescribes a scope of eight poems that must be taught in the academic year 2020; however, the ATP prescribed nine poems, which was more than the required number of poems that must be taught.

The activities in the prescribed book do not prepare learners for the nature of questions in formal assessment activities. The cognitive levels found in questions of the textbook range from literal to inference levels. There are no questions on the level of evaluation and appreciation questions as found in the formal assessment task such as examinations and the literature tests. Questions in the formal assessment activities require learners to answer questions about figurative language (figures of speech and their relevance); learners cannot answer these questions as

they expressed that they struggled to differentiate between figures of speech and parts of speech. The textbook activities do not ask learners to identify and discuss the relevance of the figures of speech. Learners only get asked questions about figures of speech in tests and examinations.

The findings of this study sought to answer the research questions as they are listed in chapter one. The findings provide answers for the primary question and the secondary questions of the study.

The following paragraphs describe the findings of the study and try to answer the research questions.

5.2.1. Challenges that learners encounter when studying poetry

Learners know what poetry is and they can define it. In addition, they see the relevance of poetry in their lives as a youth. They expressed that poetry enables them to express their emotions. However, there is a clear indication that learners experience challenges with English as a language before it is even used in poetry. With English being their second language, that presents a challenge on its own. Learners find it difficult to understand most of what is used in poems; they consider them to be complex. Failure to understand words that are used in poems leads to learners experiencing challenges in understanding what the poems say and eventually failure in answering questions that are set in formal assessment tasks.

Most of the learners who participated in this study prefer other genres of literature to poetry. The findings indicated that 44% of the participants prefer to read and learn drama and plays, 31% prefer short stories, 19% prefer novels and only 6% prefer poetry. The least preference of poetry indicates their dislike of poetry. However, this is contrary to the 71% of the participants who at the beginning of the data collection, mentioned that poetry is a necessity. The finding that shows 25% of the participants enjoying poetry indicates dislike and less preference for poetry by learners.

It is important to note that almost all the learners in Soweto are not native English speakers, therefore, their background and upbringing do not align with those depicted by most Western poems. This conclusion is drawn from a finding that 22% of the participants in this study preferred Western poems for reasons of wanting to know what is happening in other parts of the world. The learners' backgrounds and

languages that they speak at home do not relate to Western poems because of the difficulty of the English language. 78% of the participants who preferred African poetry showed that there is a relationship between their background and the poems. They referred to African poems as enabling them to know their culture and identity more. Therefore, that made the African poems resonate with them and enabled them to understand the meanings of those poems better. However, although the participants identified with African poems, they still did not perform well in poetry.

5.2.2. Reasons why learners battle to achieve good marks in poetry

According to the findings from data collection, language barriers, policy-related issues and assessment are contributing factors to the achievements of learners in poetry.

The language that is used in English poems is difficult for learners in grade eleven. The low level of performance in formal assessment activities can be attributed to the level of knowledge in English as a language and the type of English that is used in English poems. The application of figures of speech in the analysis of poetry is a difficult task because learners need to understand figurative language to discuss the relevance of figures of speech. Understanding literal and denotative meanings in a language is a difficult task for English FAL learners. Therefore, figurative and connotative language present a challenge for English FAL learners.

By the time learners reach grade eleven, they have not attained the skill of reading with an understanding. When English FAL learners reach grade ten, they should have attained the reading with an understanding skill. However, reading is still a challenge in grade eleven. Reading with an understanding and confidence has not been attained in grade eleven. Learners prefer to have poems read to them to reading poems themselves.

5.2.3. Poetry studying skills that are taught in grade eleven

The English FAL CAPS document as a policy gives guidelines on how English FAL should be taught. The policy also provides prescriptions of the content divided into four skills (listening and speaking, reading and viewing, writing and presenting and grammar) to be taught in the subject. It would be expected that the CAPS document as the main tool of teaching English FAL would also give the outcomes, aims and objectives of the subject content. However, this is contrary to the expectations that

CAPS would give a clear outline of skills, aims, objectives and outcomes of learning poetry. English FAL CAPS has no real specific aims, outcomes and objectives of why poetry should be taught. With the approaches of teaching literature that are too general, the CAPS document for English FAL has no specific skills that are taught in poetry. While learners are expected to know poetry, they do not know the types of poems. There is no teaching of types of poems and teachers cannot be blamed for this as it is a policy matter. Through findings in the CAPS document, it is also vivid that learners do not know the reasons why they are taught poetry.

5.2.4. Difficulties that are encountered by teachers when teaching poetry

The answers to this question emerged from the responses of learners in the questionnaire and the interview. Other responses that try to answer this question are from the analysis of documents that are used to teach poetry. Some responses are not directly linked to this research question but inferences can be made to show that teachers encounter challenges in the teaching of English FAL poetry.

The following paragraph summarises practices that are done by teachers that form part of the causes of challenges that are faced by grade eleven learners in studying poetry. The paragraphs also try to answer the research question about the challenges that teachers encounter when teaching poetry.

5.2.4.1. Practice by teachers that contribute to challenges faced by learners when studying poetry

This study reports that there is no delving deeper when teachers teach poetry. Learners could pick it up during lessons that teachers teach poetry in passing and do it to cover content in the ATP. Furthermore, this implies that how teachers teach poetry contributes to how learners receive poetry, depth of understanding poetry and mastery of skills to answer questions that are based on poems. Also, teachers showed a lack of interest when they teach poetry. Based on the observations by learners, teachers did not show interest when teaching poetry. This emphasises the interest was to cover the content in the ATP than to teach poetry for learners to understand.

Teachers do not vary their approach when teaching poetry. Poetry is taught like a short story or any other genre of literature. There is no differentiation by teachers in their approach to teaching poetry. The approach to teaching poetry explains why

learners prefer other genres to poetry. Poetry being taught like other genres could be because of literature approaches being one approach in the English FAL CAPS document. Teachers might not know all the approaches to teaching literature, which contributes to how learners learn poetry because of incomplete approaches from CAPS used by teachers. Teachers read poems and analyse them line-by-line. It is the teachers who read and provide a line-by-line analysis, thus doing all the work for learners. In addition to teachers' efforts, the book provides analysis notes for learners. Learners' independence is discouraged in studying poetry. Interview responses reveal that there is a need for teachers to be developed in teaching poetry.

Learners observed a lack of preparedness and fear by the teachers. Not only are learners that experience fear towards poetry but teachers too. Fear among teachers and learners is a challenge that they experience when teaching and learning poetry. There is a challenge of confidence in teaching poetry. In the interview, one participant referred to the lesson that they had and it came up that the teacher did not understand the symbolism of a chameleon in a poem. The participant further said that both learners and the teacher did not understand what this symbol was about. This exposes the lack of preparedness of the teachers and a challenge in teaching poetry.

5.2.5. Challenges that emerge from documents and possible contributions to challenges experienced by learners and teachers in studying and teaching poetry

The notes that serve as analysis notes in the learners' poetry anthology discourage learners' autonomous interpretations. The prescribed book provides analysis notes, questions and marking guidelines under each poem. Those analysis notes and marking guidelines turn to make learners be more reliant on the textbook. Pre-reading activities for some poems do not capture the prior knowledge of learners as questions do not directly link to the contents of the poems. Activities that are in the anthology of poems do not fully prepare learners for examinations. Questions on appreciation in the cognitive levels of the taxonomy are not found in class activities that are in the anthology of poems.

The FET English FAL CAPS is ambiguous and not precise with what is meant by "poetry should be taught, not poems". It, therefore, does not provide an elaborated and structured guideline on how poetry should be taught and not poems.

Besides the CAPS document not specifying how poetry should be taught, the ATP, CAPS and the anthology of poems do not expose learners to different types of poems. The poems in the anthology of poems are separated according to themes in the textbook rather than types.

For the congruence between the CAPS document and ATP, there is a discrepancy between what CAPS prescribes and what is prescribed in the ATP. The ATP has more poems prescribed in grade eleven, thus deviating from policy and adding more work to teachers and learners. The English FAL CAPS document does not specify the aims, objectives and goals of teaching literature. There are no clear guidelines for how each genre should be taught. The ATP does not specify the exact "notes of literature" that should be taught in the first week of the academic year. Furthermore, no prescription of background knowledge is a rudiment to the teaching of literature (poetry) before learners read poems in the ATP and the English FAL CAPS document. Therefore, key literary terms (literature metalanguage) are only introduced late in the academic year (term three) when almost 89% of the prescribed poems have already been taught.

The findings of the study indicate that most of the challenges that are faced by grade eleven learners in studying English FAL poetry are not innate. However, the findings also show that some challenges are a result of English being the second language of almost all learners that learn English FAL. Most challenges of learners also emerge from the discrepancies that are in the teaching documents (CAPS, the prescribed poetry anthology and the ATP).

5.3. Themes emanating from the learners' challenges

There seems to be an emergence of reading challenges by the learners of English FAL. Between reading and listening to poems, most participants showed that they preferred listening to poems compared to the few that preferred reading poems. Grade eleven learners are more auditory and data have shown that they have difficulties reading with understanding. They do not prefer reading poems; but prefer that someone reads for them. Learners see poetry as the responsibility of teachers

while they become an audience. Learners experience reading difficulties because of barriers to understanding English as a language and what is used in poems.

Another theme that emerges from data collection, particularly from the interviews, is the theme of language barriers. Learners struggle to answer questions in poetry because of the difficulty of English words. Learners have a challenge in reading and understanding English words because it is not their home language. Language barriers contribute as a challenge in that there is minimal or no understanding of poems by learners. Lack of understanding because of language barriers makes learners find formal assessment activities administered in English FAL poetry to be complicated.

As much as there are barriers to English as a language, African poems written in English are still preferred by learners. English FAL learners would prefer that they learn poems that are written in African settings and backgrounds. Reasons for their preferences in African poems were similar and centred around the theme of culture and identity of learners that they found in African poetry. Furthermore, history, traditions, self-identity and ability to relate with poems also form part of the reasons learners prefer African poems to Western poems. Participants said that they failed to relate with Western poems because of difficulty in the language that they use and not identifying with them in terms of their culture which is African.

Learners have difficulty understanding important literary terms that are used to analyse poems. Learners struggle to identify terms that are used to analyse poems. Figurative language is a challenge to learners because they cannot explain its relevance in poems. Therefore, they struggle to answer questions that are based on figures of speech and explaining the relevance of figures of speech in poems. Learners also experience challenges differentiating between figures of speech and parts of speech. The teaching of literary terms late in the year as prescribed by the ATP is also a contributing factor to learners' inability to know these terms and understand poems. Lack of a clear guideline of when should literature metalanguage is taught according to the English FAL CAPS document is also a contributing factor to challenges in studying poetry not only to learners but teachers too.

Learners have developed fear of poetry. Not only is it learners that have a challenge of metrophobia. The attitudes of teachers towards poetry are highlighted through

learners' responses. Teachers' attitude according to the responses of learners show that they might have a negative attitude towards poetry. The negative attitude reveals itself through participants who said "teachers do not react and show emotions in poems" and "my other teachers are negative towards poems" and "if the teacher does not make the poem exciting, that will lead to a very detrimental performance in poetry".

Learners are reluctant to read poems in class in front of their classmates. Not only does reluctance to read poems expose the lack of reading skills of grade eleven learners but it also reveals that learners lack confidence in reading poems. There is a challenge with self-esteem and self-confidence of learners being adversely affected by poetry. The challenge persists if their peers laugh at them. This can contribute to learners' dislike of poetry.

5.4. Implications and recommendations

The findings of this study have implications on how poetry is taught and how learners experience challenges in schools as they learn poetry. There are implications that the attitudes held by teachers eventually lead to challenges that learners encounter in studying poetry. The implications are not only limited to teachers but learners as well. Learners struggle to read English with an understanding and that worsens if it is poetry because it uses difficult words. The main documents that guide teaching and learning in South Africa (FET English FAL CAPS and ATP) also seem to be the root cause of challenges that are experienced by teachers and learners. Learners highlighted that poetry is taught like short stories and case studies. They continued to express that they did not know different types of poems. They also struggle to answer questions that focus on key literary terms that are necessary for the analysis of poetry. All these challenges faced by learners emerge from language difficulties, English being the second language and the guiding policy for curriculum delivery, English FAL CAPS. With all the challenges that are faced by learners when studying poetry, the following recommendations are made:

- Instead of the poetry anthology book having the marking guidelines, there must be a separate teacher's guide that will have a marking guideline and analysis notes for the teacher to guide learners' answers. Learners' poetry anthology textbooks must only have poems, questions and literary terms for

analysis of poetry. Teachers should guide learners' interpretations. The interpretations should be those that would provide and empower learners with skills to be able to read and understand poetry on their own.

- The annual teaching plan needs to be revised and introduce the teaching of literature metalanguage, key literary terms and types of poems on the first week of the academic year so that learners know key literary terms and how they are used before they read literature set works.

- Teachers should be encouraged to use multimodality/multiliteracies theory for teaching poetry (or even all other genres of literature). Teachers should also be encouraged to be more innovative when teaching poetry such as considering using music, pictures and videos to emphasise tones, moods and atmosphere when teaching poetry in the classroom. This will incorporate ICT in education and link it with literature at those schools where they have access to ICT resources. For schools that are not yet fully ICT compliant, teachers can use charts for pictures and Bluetooth speakers to amplify sounds in poetry. Poetry presentations should be varied and not only be paper-based. A performance-based presentation should be introduced to capture learners' attention and accommodate diversity in the classroom. This can be done by acknowledging learners' linguistic and musical intelligence. Linguistic intelligence aspects such as being sensitive to sounds, rhythm and meanings of words and musical intelligence as the ability to produce and appreciate rhythm, pitch and other musical expressions must be taken into consideration by the teachers of poetry.

- English FAL CAPS document should be revised and amended to include the approaches of teaching each genre, a literature genre-specific approach. The policy should also have clear guidelines, aims, and objectives of teaching literature.

- The guidelines, aims, and objectives of teaching literature should be communicated to learners before they read the actual set works. This should include clear purposes of the teaching of literature. There should be set aims that are made known to learners so that they know why they are taught poetry so that they see its importance. The guidelines, aims and objectives of poetry must be clearly defined in the FET English FAL CAPS document and teachers must be taught to follow them and relay them to learners.

- Class activities in the anthology of poems must have the same cognitive levels according to the taxonomy of assessment and include allocation of marks – one fact to be allocated one point. They should mirror the end of year examinations, and observe the 40/40/20 split of questions according to different cognitive levels. Questions must be asked the same way as they are asked in formal assessment activities. This will gear up learners to answer all types of questions. Questions in textbooks should be on separate pages so that learners are not given an impression that they read poems to answer questions. They must live the experiences of the poem and enjoy it.
- Teachers can set their activities that are on par with examinations in terms of cognitive levels to prepare learners for examinations and other formal assessment tasks. They should also equip the learners with skills to read and understand poetry on their own.

5.5. Conclusion

Chapter five focused on the summary of the findings of the study. The summary and discussion of findings were focused on different aspects of the data presentation from chapter four. This chapter summarised the challenges that are encountered by grade eleven learners when studying poetry by answering the four research questions. The first summary was on the main question. The challenges because of language barriers and complexity of words were the main challenge that the grade eleven learners encounter. The language barriers imposed by poetry, therefore, make learners prefer other literature genres (short stories, novel and drama) to poetry. Language barriers and complexity of words in poems can be linked to the backgrounds of the learners; they are from a predominantly African language speaking community. Another question that this chapter summarised is on the reasons learners in grade eleven battle to achieve good marks in poetry. Among the contributing factors to failure to achieve good marks in poetry are difficulties in the understanding language used in poems, failure to differentiate between denotative and connotative languages (literal and figurative language) and figures of speech and parts of speech. There are no clear poetry studying skills that are taught in English FAL from the English FAL CAPS and the ATP documents in that there are no specified aims, objectives and outcomes of teaching poetry.

The summary of findings also summarised challenges that are faced by teachers when teaching poetry. The challenges of teachers were discovered through questionnaires and interviews. Some challenges faced by the teachers included lack of clear approaches to teaching poetry, lack of skills to explain symbolism and lack of preparedness when presenting poetry lessons. Other challenges in the studying of English FAL poetry originate from the CAPS and ATP in the sense that there is no congruence in these documents. Finally, this chapter ended by summarising the themes that are imminent from the challenges of learners. The themes of reading, listening, language barriers, literature metalanguage and metrophobia came up from the challenges of grade eleven learners when studying poetry.

This study answered the research questions of the challenges that grade learners face when studying poetry in English FAL. It was found that those challenges are because of different causes. Different stakeholders have contributed to the challenges encountered by grade eleven learners in English FAL poetry. The learners' background cannot be ignored considering that these learners are not English speakers. The English FAL CAPS document serves as a foundation and a "bible" for curriculum delivery. The foundations of the policy give an impression that there are gaps that need to be filled to ameliorate the performance of grade eleven learners in poetry. There needs to be a clear direction and purpose for why poetry is taught. If the English FAL CAPS has clear guidelines, the ATP will follow suit; teachers will deliver content effectively and learners will eventually make it in class. Learners giving suggestions on how they think poetry should be taught is an indication that they see its importance and they want to learn it the best way they think they can. The gaps in the policy document and discrepancies make one think critically and question how teachers found their way around teaching poetry and if these challenges can be conquered.

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Appendices

Appendix 1: Diagnostic reports

Appendix 1.1: My school's grade eleven learners' analysis of a formal literature contextual test (poetry)

Diagnostic analysis
English FAL (11)
Literature Contextual Test (35 marks)

Question 1:
Composed
Upon
Westminster
Bridge,
William
Wordsworth

Question 2:
Shantytown,
Anonymous

Composite
analysis

Appendix 1.2: Analysed question paper

School's letter head

Duration	
Marks	
Assessor	
Moderator	

INSTRUCTIONS AND INFORMATION

1. Answer BOTH questions.
2. Use the numbering system that is used in the question paper.
3. Write neatly and legibly.

QUESTION 1

Read the following poem titled Composed Upon Westminster Bridge by William Wordsworth and answer the set questions.

> **Composed Upon Westminster Bridge**
> Earth has not anything to show more fair:
> Dull would he be of soul who could pass by
> A sight so touching in its majesty;
> This City now doth, like a garment, wear
> The beauty of the morning; silent, bare,   5
> Ships, towers, domes, theatres, and temples lie
> Open unto the fields, and to the sky;
> All bright and glittering in the smokeless air.
> Never did the sun more beautifully steep
> In his first splendour, valley, rock or hill;   10
> Ne'er saw I, never felt, a calm so deep!
> The river glideth at his own sweet will:
> Dear God! The very houses seem asleep;
> And all that mighty heart is lying still!

1.1	Briefly describe where the speaker is standing and what he is looking at.	(2)
1.2	This poem is classified as a sonnet.	
	1.2.1 Summarise the octave of the poem.	(2)
	1.2.2 Summarise the sestet of the poem.	(2)
1.3	Refer to lines 1 – 4. "Earth has not … like a garment, wear".	
	1.3.1 Quote FIVE consecutive words to emphasise how the author was astonished by what he has seen.	(1)
	1.3.2 In the context of the poem, explain the significance of the colon (:) at the end of line 1.	(1)
	1.3.3 Why does the poet start in the negative?	(1)
1.4	Refer to line 7. 'Open unto the … to the sky;'. In your OWN words explain what the poet wants to reveal to the reader.	(2)
1.5	Refer to lines 4–5. 'This City now … of the morning;'	
	1.5.1 Identify the figure of speech used here.	(1)
	1.5.2 Explain this figure of speech.	(2)
1.6	Write down the rhyme scheme of the poem.	(2)
1.7	Refer to line 6. "Ships, towers …and temples lie". Mention the sound device that was used in this line.	(1)
1.8	Discuss the suitability of the title of the poem.	(1)
		[18]

QUESTION 2

Read the following poem titled Shantytown by Anonymous and answer the set questions.

> **Shantytown**
> High on the veld upon that plain
> And far from the streets and lights and cars
> And bare of trees, and bare of grass,
> Jabavu sleeps beneath the stars.
>
> Jabavu sleeps.   5
> The children cough.
> Cold creeps up, the hard night cold,
> The earth is tight within its grasp,
> The Highveld cold without rain
> Dry as the sand, rough as a rasp   10
> The frost rimmed night invades the shacks.
> Through dusty ground
> Through rocky ground
> Through freezing ground, the night cold creeps.
> In cotton blankets, rags and sacks   15
> Beneath the stars Jabavu sleeps
>
> One day Jabavu will awake
> To greet a new and shining day;
> The sound of coughing will become
> The children's laughter as they play   20
> In parks with flowers where dust now swirls
> In strong-walled homes with warmth and light.
> But for tonight Jabavu sleeps
> Jabavu sleeps. The stars are bright.

2.1   Choose the correct answer to complete the following sentence. Write ONLY the letter (A–D) next to the question number (2.1) in the ANSWER BOOK.
The word "veld" in line one means …
A   grassland.
B   savannah.
C   flatland.
D   pasture.   (1)

2.2   Refer to the first stanza. Quote six consecutive words to prove that shantytown is not developed.   (1)

2.3   Refer to line 7. 'Cold creeps up … hard night cold'.
2.3.1   Identify the figure of speech in this line.   (1)
2.3.2   Explain the appropriateness of this figure of speech.   (2)

2.4   Explain the reason why the speaker repeats the word "cold" in the second stanza.   (2)

2.5   Refer to the second stanza as a whole and discuss how the theme of poverty is relevant in the poem.   (3)

2.6   Refer to line 11. "The frost …the shacks". Explain why the speaker refers to cold as an "invader".   (2)

2.7   Mention the only source of light that Jabavu has.   (1)

2.8   The speaker keeps saying "Jabavu sleeps". Explain what these words mean.   (1)

2.9   Refer to the third stanza. Discuss how the theme of hope is evident in this stanza.   (3)

[17]

GRAND TOTAL: 35

Appendix 1.3: Department of Basic Education diagnostic report

Graph 2.6.1: Average Marks Per Question Expressed as a Percentage in Paper 2

Q.	Topics/Aspects
Q1	Cry, the Beloved Country
Q2	Strange Case of Dr Jekyll and Mr Hyde
Q3	Macbeth
Q4	My Children! My Africa!
Q5	Short Stories
Q6	Poetry
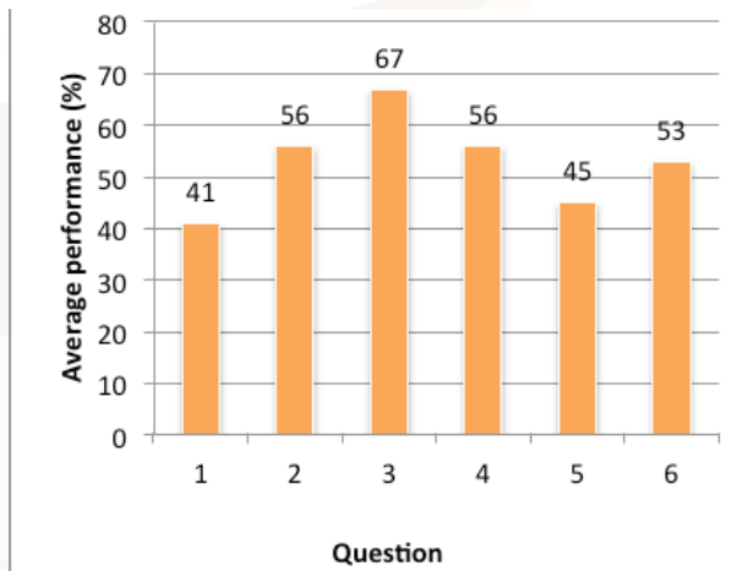
Candidates performed least successfully in Q1 (*Cry, the Beloved Country*) while they performed the best in Q3 (*Macbeth*). The most popular questions were Q4, Q5 and Q6.

Graph 2.6.2: Average Marks Per Subquestion Expressed as a Percentage in Paper 2

93
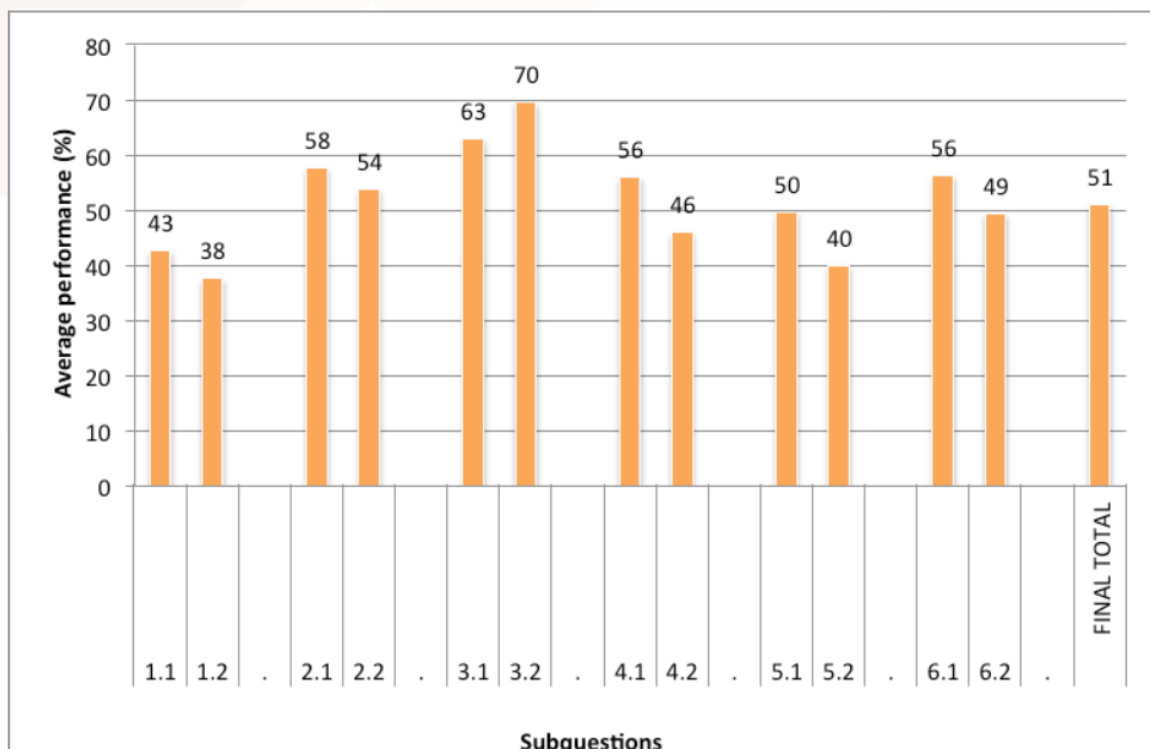
Appendix 2: Grade eleven's English FAL Poetry Anthology
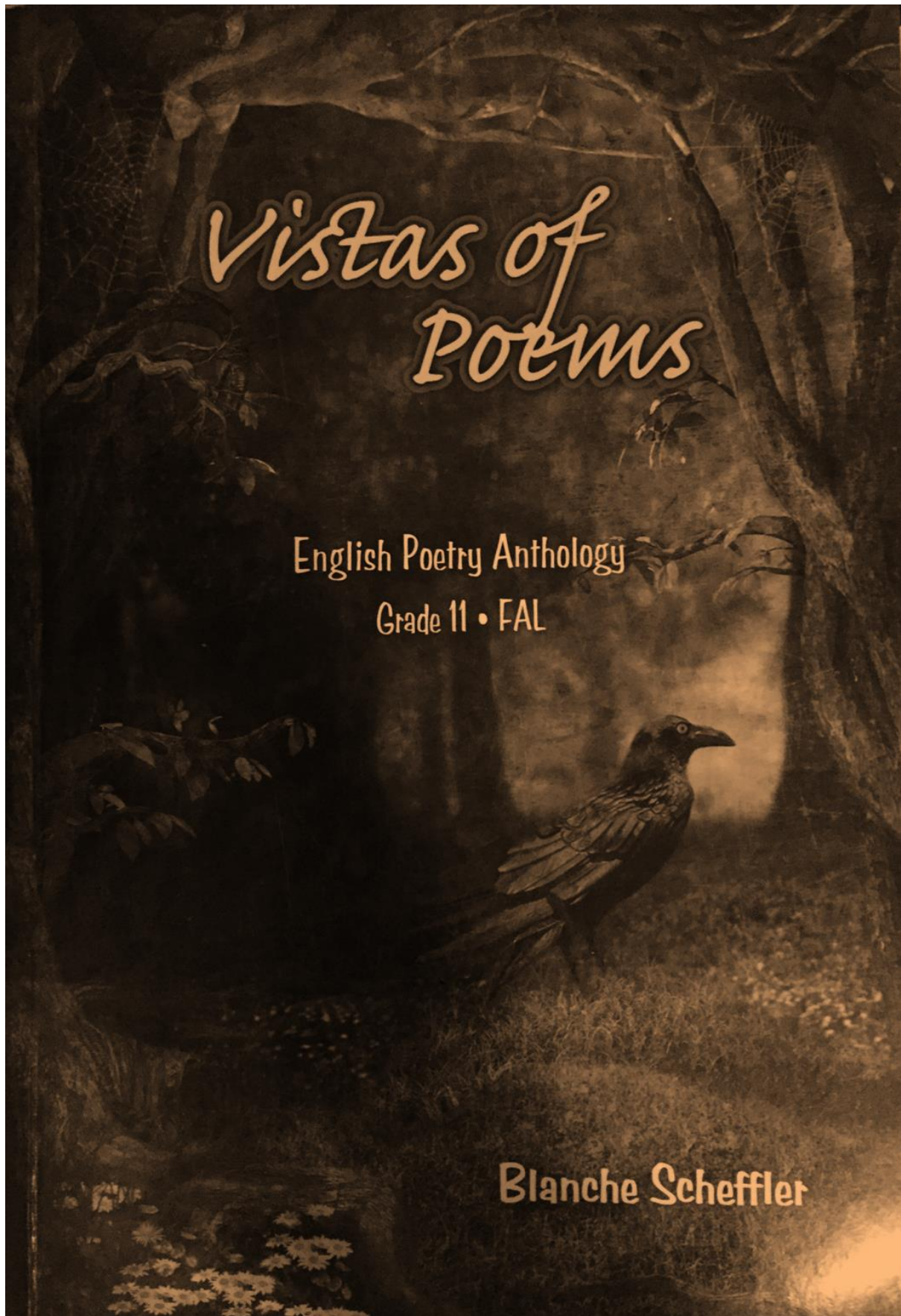
Appendix 3: Grade eleven's English FAL 2020 Annual Teaching Plan (ATP)

GAUTENG PROVINCE
EDUCATION
REPUBLIC OF SOUTH AFRICA

2020 ANNUAL TEACHING PLAN / PACESETTER
GRADE 11 FIRST ADDITIONAL LANGUAGE (pages 69-76)
Sedibeng East

Name of School: _____

Name of Educator: _____ Classes: 11 _____

Title of Textbook: _____

Literature Set work: 1) _____ **Literature Set work: 2)** _____

Study guide for writing essays and transactional texts 2018

TERM 1
All tasks taught should have some form of evidence in learner books for verification (i.e. listening notes, mind map on discussion, etc.)

DATE	AVERAGE COMPLETION	LISTENING AND SPEAKING (1 HOUR)	%	DATE COMPLETED	READING AND VIEWING (4 HOURS)	%	DATE COMPLETED	WRITING AND PRESENTING (3 HOURS)	%	DATE COMPLETED	LANGUAGE STRUCTURES AND CONVENTIONS (1 HOUR)	%	DATE COMPLETED
15/01 – 17/01		Introduction of learners to class			Baseline test			Peer assessment of baseline test			Discussion of baseline test		

| DATE	LISTENING AND SPEAKING (1 HOUR)	%	DATE COMPLETED	READING AND VIEWING (4 HOURS)	%	DATE COMPLETED	WRITING AND PRESENTING (3 HOURS)	%	DATE COMPLETED	LANGUAGE STRUCTURES AND CONVENTIONS (1 HOUR)	%	DATE COMPLETED
WEEKS 01-02 **DATE** 1 20/01 – 31/01 **Average Completion:** 6.00 %	**Prepare learners for listening comprehension** [See SBA exemplar tasks] *Type of evidence:* _____	0.75%		**Teaching of summary** Provide summary notes *Activity number:* _____ *Page number:* _____	0.75%		**Write a diary entry** 1) Own effort 2) Type of assessment: Peer/self 3) Checklist	0.75%		**Parts of speech**: nouns, verbs, determiners, adjectives, adverbs *Activity number:* _____ *Page number:* _____	0.75%	
				Informative written or visual text – simple summary of facts. Activity number: _____ Page number:	0.75%							
				Poetry: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75%		Transactional Text: **Informal report** 1) Features of text [Study guide p30] 2) Own effort 3) Type of assessment: Peer / Self 4) Checklist	0.75% 0.75%				
				Short Stories: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers								
				Drama: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers								
				Novel: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers								
Literature notes:	Poetry: Hand out textbooks **Discuss the cover page / title page / background to the author**			Short Stories: Hand out textbooks **Discuss the cover page / title page / background to the author**			Drama: **Merchant of Venice/ Sophiatown** Hand out textbooks **Discuss the cover page / title page / background to the author**			Novel: **Dreaming of light:** Hand out textbooks **Far from the Maddening Crowd** Hand out textbooks **Discuss the cover page / title page / background**		

										to the author		
Teacher's Notes:												

DATE	LISTENING AND SPEAKING (1 HOUR)	%	DATE COMPLETED	READING AND VIEWING (4 HOURS)	%	DATE COMPLETED	WRITING AND PRESENTING (3 HOURS)	%	DATE COMPLETED	LANGUAGE STRUCTURES AND CONVENTIONS (1 HOUR)	%	DATE COMPLETED
WEEKS 03-04 **DATE** 1 03/02 – 14/02 **Average Completion:** 12.75 %	*SBA TASK 1:* **Listening comprehension**: [See SBA exemplar tasks] *Type of evidence:* _____	**0.75%**		**Poetry:** 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75% 0.75%		**Vocabulary** for narrative essay *Activity number:* _____ *Page number:* _____	0.75%		**Adverbs and adjectives. Antonyms, synonyms, homophones.** *Activity number:* ___ *Page number:* _____	0.75%	
				Short Stories: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75% 0.75%		Essay: **Narrative essay** 1) Features of text [CAPS p. 39 / Study guide p. 10] 2) Own effort	0.75%				
				Drama: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75% 0.75%							
				Novel: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75% 0.75%		3) Type of assessment: Peer/Self 4) Checklist	0.75%				
Literature notes:	**Poetry:** Shantytown			**Short Stories:** Swimming partners			**Drama: Merchant of Venice:** Act 1 Scene 1 **Sophiatown:** Act 1 Scene 1			**Novel: Dreaming of light:** Chapter 1 **Far from the Maddening Crowd** Chapter 1		
Teacher's Notes:												

DATE	LISTENING AND SPEAKING (1 HOUR)	%	DATE COMPLETED	READING AND VIEWING (4 HOURS)	%	DATE COMPLETED	WRITING AND PRESENTING (3 HOURS)	%	DATE COMPLETED	LANGUAGE STRUCTURES AND CONVENTIONS (1 HOUR)	%	DATE COMPLETED
WEEKS 07-08 **DATE** 02/03 – 13/03 **Average completion**: 24.00%	**Introduce extended reading project:** [Bring own material] *Type of evidence:* _____	0.75%		**Poetry:** 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75% 0.75%		Revise all formats of letters. *Activity number:* _____ *Page number:* _____	0.75%		**Direct and indirect Speech. Punctuation.** *Activity number:* _____ *Page number:* _____	0.75%	
				Short Stories: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75% 0.75%		*SBA TASK 2: ESSAY WRITING* [See SBA exemplar tasks]					
				Drama: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75% 0.75%							
				Novel: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75% 0.75%							
Literature notes:	**Poetry:** **Composed upon Westminster Bridge**			**Short Stories:** **The Love Potion**			**Drama: Merchant of Venice:** Act 2 Scene 1 & 2 **Sophiatown:** Act 1 Scene 3			**Novel: Dreaming of light:** Chapter 2 **Far from the Maddening Crowd** Chapter 5-8		

Teacher's Notes:	

DATE	LISTENING AND SPEAKING (1 HOUR)	%	DATE COMPLETED	READING AND VIEWING (4 HOURS)	%	DATE COMPLETED	WRITING AND PRESENTING (3 HOURS)	%	DATE COMPLETED	LANGUAGE STRUCTURES AND CONVENTIONS (1 HOUR)	%	DATE COMPLETED
WEEKS 09-10 (CONT) **DATE** 31/03 – 03/04 **Average completion**: 30.00%	**Listen to song/words of song**. Discuss. Type of evidence:	0.75%		**Poetry:** 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75% 0.75%		Transactional text: **Instructions** 1) Features of text [Study guide: p. 43] 2) Own effort 3) Type of assessment: Peer/Self 4) Checklist	0.75% 0.75%		**Active and Passive** *Activity number: _____* *Page number: _____*	0.75%	
				Short Stories 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75% 0.75%							
				Drama: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75% 0.75%							
				Novel: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75% 0.75%		*SBA TASK 3: LONGER TRANSACTIONAL WRITING* [See SBA exemplar tasks]					
Literature notes:	**Poetry:** **A Sleeping Black Boy**			**Short Stories: Pink Bow Tie**			**Drama:** **Merchant of Venice:** Act 2 Scene 3 & 4 **Sophiatown:** Act 1 Scene 4			**Novel: Dreaming of light:** Chapter 3 **Far from the Maddening Crowd** Chapter 9-15		
Teacher's Notes:												
Teacher's Notes:												

DATE	LISTENING AND SPEAKING (1 HOUR)	%	DATE COMPLETED	READING AND VIEWING (4 HOURS)	%	DATE COMPLETED	WRITING AND PRESENTING (3 HOURS)	%	DATE COMPLETED	LANGUAGE STRUCTURES AND CONVENTIONS (1 HOUR)	%	DATE COMPLETED
WEEKS 13 - 14 **DATE** 20/04 – 30/04 (27/04 – Freedom Day 01 – Worker's Day) **Average completion**: 42.75%	**Introduce formal speech** *Type of evidence:* _____			**Poetry:** 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75% 0.75%		**Vocabulary related to descriptive essay.** *Activity number: _____* *Page number: _____*	0.75%		**Concord** in context examples from listening practice or literary texts. *Activity number: _____* *Page number: _____*	0.75%	
				Short Stories: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75% 0.75%							
				Drama: 1) Reading & Vocabulary 2) Note-taking 3) Questions 877& answers	0.75% 0.75%		Essay: **Descriptive essay** 1) Features of text [CAPS: p.40/ Study guide p. 11] 2) Own effort 3) Type of assessment: Peer/Self 4) Checklist	0.75% 0.75%				
				Novel: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75% 0.75%							
Literature notes:	**Poetry:** **The Call**			**Short Stories: Raymond's Run**			**Drama: Merchant of Venice:** Act 2 Scene 7 & 8 **Sophiatown:** Act 1 Scene 6			**Novel: Dreaming of light:** Chapter 5 **Far from the Maddening Crowd** Chapter 24-30		
Teacher's Notes:												

DATE	LISTENING AND SPEAKING (1 HOUR)	%	DATE COMPLETED	READING AND VIEWING (4 HOURS)	%	DATE COMPLETED	WRITING AND PRESENTING (3 HOURS)	%	DATE COMPLETED	LANGUAGE STRUCTURES AND CONVENTIONS (1 HOUR)	%	DATE COMPLETED
WEEKS 17-18 **DATE** 18/05 – 22/05 **Average completion**: 56.25%	Create and demonstrate a humorous advertisement Type of evidence _____	0.75%		**Read for Critical Awareness** – magazines/ newspapers / articles **Intensive reading of cartoons and advertisements**. _Activity number:_ _____ _Page number:_ _____	0.75% 0.75%		**Meta-language of advertising e.g.** copies, layout. _Activity number:_ _____ _Page number:_ _____	0.75%		Modal verbs and If-sentences. _Activity number:_ _____ _Page number:_ _____	0.75%	
				Poetry: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75%		**Figurative language and rhetorical devices used to catch attention and persuade**, e.g. simile, alliteration, repetition. _Activity number:_ _____ _Page number:_ _____	0.75%				
				Short Stories: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75%		Transactional text: **Create an advertisement**					
				Drama: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75%		1) Features of text [CAPS: p.44/ Study guide p. 37] 2) Own effort 3) Type of assessment: Peer/Self 4) Checklist					
				Novel: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75%			0.75%				
Literature notes:	**Poetry:** **I sit and look out**			**Short Stories:** **Monday's Tale**			**Drama: Merchant of Venice:** Act 3 Scene 2 & 3 **Sophiatown:** Act 2 Scene 1			**Novel: Dreaming of light:** Chapter 7 **Far from the Maddening Crowd** Chapter 35-38		
Teacher's Notes:	This week will be repeated in term 3. It is advisable that the literature section is done in term 3 and the rest of the activities in term 2.											
Weeks 19-20 date: 25/05 – 12/06	**MID-YEAR EXAMINATIONS**											

TERM 3

DATE	LISTENING AND SPEAKING (1 HOUR)	%	DATE COMPLETED	READING AND VIEWING (4 HOURS)	%	DATE COMPLETED	WRITING AND PRESENTING (3 HOURS)	%	DATE COMPLETED	LANGUAGE STRUCTURES AND CONVENTIONS (1 HOUR)	%	DATE COMPLETED
07/07- 10/07	Exam feedback			Exam feedback Paper 1: Question 1,2,3,4			Exam feedback and remedial work Paper 3			Exam feedback Paper 1 Question 5		
WEEKS 17-18 (CONT) **DATE** 13/07 – 17/07 **Average completion:** 56.25%	Create and demonstrate a humorous advertisement _Type of evidence_ _____	0.75%		**Read for Critical Awareness** – magazines/ newspapers / articles **Intensive reading of cartoons and advertisements**. _Activity number:_ _____ _Page number:_ _____	0.75% 0.75%		**Meta-language of advertising e.g.** copies, layout. _Activity number:_ _____ _Page number:_ _____	0.75%		Modal verbs and If-sentences. _Activity number:_ _____ _Page number:_ _____	0.75%	
				Poetry: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers:	0.75%		**Figurative language and rhetorical devices used to catch attention and persuade**, e.g. simile, alliteration, repetition. _Activity number:_ _____ _Page number:_ _____	0.75%				
				Short Stories 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75%		Transactional text: **Create an advertisement**					

LISTENING AND SPEAKING (1 HOUR)	%	DATE COMPLETED	READING AND VIEWING (4 HOURS)	%	DATE COMPLETED	WRITING AND PRESENTING (3 HOURS)	%	DATE COMPLETED	LANGUAGE STRUCTURES AND CONVENTIONS (1 HOUR)	%	DATE COMPLETED
			Drama: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75%		1) Features of text [CAPS: p.44/ Study guide p. 37] 2) Own effort 3) Type of assessment: Peer/Self 4) Checklist	0.75%				
			Novel: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75%							

Literature notes:	**Poetry:** **I sit and look out**	**Short Stories:** **Monday's Tale**	**Drama: Merchant of Venice:** Act 3 Scene 2 & 3 **Sophiatown:** Act 2 Scene 1	**Novel: Dreaming of light:** Chapter 7 **Far from the Maddening Crowd** Chapter 35-38
Teachers' Notes:	**As this a repeat of week 17 & 18 it is advised that the literature is done in this week.**			

DATE	LISTENING AND SPEAKING (1 HOUR)	%	DATE COMPLETED	READING AND VIEWING (4 HOURS)	%	DATE COMPLETED	WRITING AND PRESENTING (3 HOURS)	%	DATE COMPLETED	LANGUAGE STRUCTURES AND CONVENTIONS (1 HOUR)	%	DATE COMPLETED
WEEKS 21-22 **DATE** 20/07 – 31/07 **Average completion**: 63.00%	Teaching of **prepared reading** *Type of evidence:* _____	0.75%		**Read for summary**: simple argument for or against an issue. *Activity number: _____* *Page number: _____* Intensive **reading of cartoon**. *Activity _____* *Number: _____*	0.75% 0.75%		**Table of an argument.** *Activity: _____* *Number: _____*	0.75%		**Revise logical connectors and conjunctions:** *Activity number: _____* *Page number: _____*	0.75%	
				Poetry: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75%		**Essay:** **Argumentative essay** 1) Features of text [CAPS p. 39/ Study guide p. 14] 2) Own effort 3) Type of assessment: Peer / Self 4) Checklist	0.75%				
				Short Stories: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75%							
				Drama: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75%			0.75%				
				Novel: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75%							

Literature notes:	**Poetry:** **This letter's to say**	**Short Stories:** Gemini	**Drama: Merchant of Venice:** Act 3 Scene 4 & 5 **Sophiatown:** Act 2 Scene 2	**Novel: Dreaming of light:** Chapter 8 **Far from the Maddening Crowd** Chapter 39-42
Teacher's Notes:				

DATE	LISTENING AND SPEAKING (1 HOUR)	%	DATE COMPLETED	READING AND VIEWING (4 HOURS)	%	DATE COMPLETED	WRITING AND PRESENTING (3 HOURS)	%	DATE COMPLETED	LANGUAGE STRUCTURES AND CONVENTIONS (1 HOUR)	%	DATE COMPLETED
WEEKS 25-26 **DATE** 17/08 – 28/08 **Average completion**: 75.75%	**Practice listening comprehensions** *Type of evidence:* _____	0.75%		**Intensive reading of notices, brochures and classified ads**. *Activity number: _____* *Page number: _____* **Intensive reading of obituaries.** *Activity number: _____* *Page number: _____*	0.75% 0.75%		**Write a notice or announcement:** 1) Own effort 2) Type of assessment: Peer / Self 3) Checklist	0.75%		**Abbreviations commonly used in classified advertisements, acronyms. Editing.** *Activity number: _____* *Page number: _____*	0.75%	
				Poetry: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75%		**Write an obituary** 1) Features of text	0.75%				

				Short Stories: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75%		[CAPS: p.41/ Study guide p. 34] 2) Own effort 3) Type of assessment: Peer / Self 4) Checklist	0.75%			
				Drama: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75%						
				Novel: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75%						
Literature notes:	Poetry: Forgotten People			Short Stories: The Journey			Drama: Merchant of Venice: Act 4 Scene 2 Sophiatown: Act 2 Scene 4			Novel: Dreaming of light: Chapter 10 Far from the Maddening Crowd Chapter 49-51	
Teacher's notes:											

DATE	LISTENING AND SPEAKING (1 HOUR)	%	DATE COMPLETED	READING AND VIEWING (4 HOURS)	%	DATE COMPLETED	WRITING AND PRESENTING (3 HOURS)	%	DATE COMPLETED	LANGUAGE STRUCTURES AND CONVENTIONS (1 HOUR)	%	DATE COMPLETED
WEEKS 27-28 **DATE** 31/08-11/09 **Average completion**: 81.75%	**Listen to enrichment text for pleasure / appreciation.** *Type of evidence*: _____	0.75%		**Poetry:** 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75% 0.75%		**Write a poem** 1) Own effort 2) Type of assessment: Peer / Self 3) Checklist	0.75% 0.75%		**Image, symbol, literal and figurative meaning.** *Activity number*: _____ *Page number*: _____	0.75%	
				Short Stories: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75% 0.75%							
				Drama: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75% 0.75%							
				Novel: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75% 0.75%		**SBA TASK 9** **SHORTER TRANSACTIONAL TEXT**					
Literature notes:	Poetry: Forgotten People			Short Stories: The Journey			Drama: Merchant of Venice: Act 5 Scene 1 Sophiatown: Act 2 Scene 5			Novel: Dreaming of light: Consolidation Far from the Maddening Crowd Chapter 52-57		
Teacher's Notes:												

DATE	LISTENING AND SPEAKING (1 HOUR)	%	DATE COMPLETED	READING AND VIEWING (4 HOURS)	%	DATE COMPLETED	WRITING AND PRESENTING (3 HOURS)	%	DATE COMPLETED	LANGUAGE STRUCTURES AND CONVENTIONS (1 HOUR)	%	DATE COMPLETED
WEEKS 29-30 **DATE** 14/09-18/09	**Role play**: *Type of evidence:* _____	0.75%		**Poetry:** 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75% 0.75%		Transactional text; **Formal letter to the Press** 1) Features of text [CAPS p. 43, Study guide p. 21] 2) Own effort 3) Type of assessment: Peer / Self 4) Checklist	0.75% 0.75%		**Denotation and connotation. Assumptions and implied meaning.** *Activity number: _____* *Page number: _____*	0.75%	
				Short Stories: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75% 0.75%							
Average completion: 88.50%				**Drama**: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75% 0.75%		**Writing and presenting extended reading project.**	0.75%				
				Novel: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75% 0.75%							
Literature notes:	**Poetry: At a Snail's Pace please**			**Short Stories: Consolidation**			**Drama: Merchant of Venice:** Act 4 Scene 2 **Sophiatown:** Act 2 Scene 6			**Novel: Dreaming of light:** Consolidation **Far from the Maddening Crowd** Consolidation		
Teacher's Notes:												

Term 4

DATE	LISTENING AND SPEAKING (1 HOUR)	%	DATE COMPLETED	READING AND VIEWING (4 HOURS)	%	DATE COMPLETED	WRITING AND PRESENTING (3 HOURS)	%	DATE COMPLETED	LANGUAGE STRUCTURES AND CONVENTIONS (1 HOUR)	%	DATE COMPLETED
WEEKS 29-30 (CONT) **DATE** 20/09 - 02/10	**Role play**: *Type of evidence:* _____	0.75%		**Poetry:** 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	2X0.75%		Transactional text; **Formal letter to the Press** 1) Features of text [CAPS p. 43, Study guide p. 21] 2) Own effort 3) Type of assessment: Peer / Self 4) Checklist	0.75% 0.75%		**Denotation and connotation. Assumptions and implied meaning.** *Activity number: _____* *Page number: _____*	0.75%	
				Short Stories: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	2X0.75%							
				Drama: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	2X0.75%		**Writing and presenting extended reading project.**	**0.75%**				
Average completion: 88.50%				**Novel:** 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	2X0.75%							
Literature notes:	**Poetry: At a Snail's Pace please**			**Short Stories: Consolidation**			**Drama: Merchant of Venice:** Act 4 Scene 2 **Sophiatown:** Act 2 Scene 6			**Novel: Dreaming of light:** Consolidation **Far from the Maddening Crowd** Consolidation		
Teacher's Notes:												

DATE	LISTENING AND SPEAKING (1 HOUR)	%	DATE COMPLETED	READING AND VIEWING (4 HOURS)	%	DATE COMPLETED	WRITING AND PRESENTING (3 HOURS)	%	DATE COMPLETED	LANGUAGE STRUCTURES AND CONVENTIONS (1 HOUR)	%	DATE COMPLETED
WEEKS	**Demonstrate advertisement**	0.75%		**Intensive reading of comprehension**.	0.75%		**Rewrite a text to remove**	0.75%		**Revision: Verb tenses**	0.75%	

31-32 **DATE** 05/10 – 16/10 **Average completion**: 95.25%	that shows bias / prejudice. *Type of evidence:* _____			*Activity number: _____* *Page number: _____* **Reading for critical language awareness** *Activity number: _____* *Page number: _____*	0.75%		prejudice and bias. *Activity number: _____* *Page number: _____*			**Questions and negatives** *Activity number: _____* *Page number: _____*		
				Poetry: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75%							
				Short Stories: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75%		Transactional text: **Newspaper article** 1) Features of text [CAPS: p.45] 2) Own effort	0.75%				
				Drama: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75%		3) Type of assessment: Peer/ Self 4) Checklist	0.75%				
				Novel: 1) Reading & Vocabulary 2) Note-taking 3) Questions & answers	0.75%							
Literature notes:	**Poetry: Too many words**			**Short Stories:** **Consolidation**			**Drama: Merchant of Venice:** Act 5 Scene 1 **Sophiatown:** Act 2 Scene 7			**Novel: Dreaming of light:** Consolidation **Far from the Maddening Crowd** Consolidation		
Teacher's Notes:												
DATE	**LISTENING AND SPEAKING (1 HOUR)**	**%**	**DATE COMPLETED**	**READING AND VIEWING (4 HOURS)**	**%**	**DATE COMPLETED**	**WRITING AND PRESENTING (3 HOURS)**	**%**	**DATE COMPLETED**	**LANGUAGE STRUCTURES AND CONVENTIONS (1 HOUR)**	**%**	**DATE COMPLETED**
Literature notes:	**Poetry:** Revision			**Short Stories:** Revision			**Drama:** **Merchant of Venice:** Consolidation **Sophiatown:** Consolidation			**Novel:** **Dreaming of light:** Consolidation **Far from the Maddening Crowd** Consolidation		
Teacher's Notes:												
DATE: 02/11 - 02/12	**FINAL EXAMINATION**											

Appendix 4: GDE letter of acceptance

GAUTENG PROVINCE
Department: Education
REPUBLIC OF SOUTH AFRICA

8/4/4/1/2

GDE RESEARCH APPROVAL LETTER

Date:	10 February 2020
Validity of Research Approval:	04 February 2020 – 30 September 2020 2019/388
Name of Researcher:	Nyembe M.W
Address of Researcher:	3831 Ubunye Drive
	Braamfischerville
	Roodepoort, 1724
Telephone Number:	078 118 2754
Email address:	mw.nyembe@gmail.com
Research Topic:	Challenges of grade eleven learners in the learning of English First Additional Language poetry
Type of qualification	Med(General)
Number and type of schools:	Two Secondary School
District/s/HO	Johannesburg West

Re: Approval In Respect of Request to Conduct Research

This letter serves to indicate that approval is hereby granted to the above-mentioned researcher to proceed with research in respect of the study indicated above. The onus rests with the researcher to negotiate appropriate and relevant time schedules with the school/s and/or offices involved to conduct the research. A separate copy of this letter must be presented to both the School (both Principal and SGB) and the District/Head Office Senior Manager confirming that permission has been granted for the research to be conducted.

The following conditions apply to GDE research. The researcher may proceed with the above study subject to the conditions listed below being met. Approval may be withdrawn should any of the conditions listed below be flouted:

26/02/2020

Making education a societal priority

Office of the Director: Education Research and Knowledge Management
7th Floor, 17 Simmonds Street, Johannesburg, 2001
Tel: (011) 355 0488
Email: Faith.Tshabalala@gauteng.gov.za
Website: www.education.gpg.gov.za

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1. Letter that would indicate that the said researcher/s has/have been granted permission from the Gauteng Department of Education to conduct the research study.
2. The District/Head Office Senior Manager/s must be approached separately, and in writing, for permission to involve District/Head Office Officials in the project.
3. A copy of this letter must be forwarded to the school principal and the chairperson of the School Governing Body (SGB) that would indicate that the researcher/s have been granted permission from the Gauteng Department of Education to conduct the research study.
4. A letter / document that outline the purpose of the research and the anticipated outcomes of such research must be made available to the principals, SGBs and District/Head Office Senior Managers of the schools and districts/offices concerned, respectively.
5. The Researcher will make every effort obtain the goodwill and co-operation of all the GDE officials, principals, and chairpersons of the SGBs, teachers and learners involved. Persons who offer their co-operation will not receive additional remuneration from the Department while those that opt not to participate will not be penalised in any way.
6. Research may only be conducted after school hours so that the normal school programme is not interrupted. The Principal (if at a school) and/or Director (if at a district/head office) must be consulted about an appropriate time when the researcher/s may carry out their research at the sites that they manage.
7. Research may only commence from the second week of February and must be concluded before the beginning of the last quarter of the academic year. If incomplete, an amended Research Approval letter may be requested to conduct research in the following year.
8. Items 6 and 7 will not apply to any research effort being undertaken on behalf of the GDE. Such research will have been commissioned and be paid for by the Gauteng Department of Education.
9. It is the researcher's responsibility to obtain written parental consent of all learners that are expected to participate in the study.
10. The researcher is responsible for supplying and utilising his/her own research resources, such as stationery, photocopies, transport, faxes and telephones and should not depend on the goodwill of the institutions and/or the offices visited for supplying such resources.
11. The names of the GDE officials, schools, principals, parents, teachers and learners that participate in the study may not appear in the research report without the written consent of each of these individuals and/or organisations.
12. On completion of the study the researcher/s must supply the Director: Knowledge Management & Research with one Hard Cover bound and an electronic copy of the research.
13. The researcher may be expected to provide short presentations on the purpose, findings and recommendations of his/her research to both GDE officials and the schools concerned.
14. Should the researcher have been involved with research at a school and/or a district/head office level, the Director concerned must also be supplied with a brief summary of the purpose, findings and recommendations of the research study.

The Gauteng Department of Education wishes you well in this important undertaking and looks forward to examining the findings of your research study.

Kind regards

Mrs Faith Tshabalala
Acting Director: Education Research and Knowledge Management

DATE: 26/02/2020

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Making education a societal priority

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Appendix 5: Ethical clearance (1)

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Faculty of Education

Ethics Committee
24 April 2020

Mr Musawenkosi Nyembe

Dear Mr Nyembe

REFERENCE: HU 19/11/12

We received proof that you have met the conditions outlined. Your application is thus **approved**, and you may start with your fieldwork. The decision covers the entire research process, until completion of the study report, and not only the days that data will be collected. The approval is valid for two years for a Masters and three for Doctorate.

The approval by the Ethics Committee is subject to the following conditions being met:

1. The research will be conducted as stipulated on the application form submitted to the Ethics Committee with the supporting documents.
2. Proof of how you adhered to the Department of Basic Education (DBE) policy for research must be submitted where relevant.
3. In the event that the research protocol changed for whatever reason the Ethics Committee must be notified thereof by submitting an amendment to the application (Section E), together with all the supporting documentation that will be used for data collection namely; questionnaires, interview schedules and observation schedules, for further approval before data can be collected. Non-compliance implies that the Committee's approval is null and void. The changes may include the following but are not limited to:
   - Change of investigator,
   - Research methods any other aspect therefore and,
   - Participants.

The Ethics Committee of the Faculty of Education does not accept any liability for research misconduct, of whatsoever nature, committed by the researcher(s) in the implementation of the approved protocol.
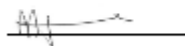
Upon completion of your research you will need to submit the following documentations to the Ethics Committee for your

Clearance Certificate:

- Integrated Declaration Form (Form D08),
- Initial Ethics Approval letter and,
- Approval of Title.

Please quote the reference number HU 19//11/12 in any communication with the Ethics Committee.

Best wishes

Prof Funke Omidire
Chair: Ethics Committee
Faculty of Education

Ethical clearance (Amendment)

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Faculty of Education

Amendment

Ethics Committee
02 September 2020

Mr MW Nyembe

Dear Mr MW Nyembe

REFERENCE: HU19/11/12

We received the proposed amendments to your existing project. Your amendment is thus **approved**. The decision covers the entire research process, until completion of the study report, and not only the days that data will be collected. The approval is valid for two years for a Masters and three for Doctorate.

The approval by the Ethics Committee is subject to the following conditions being met:
1. The research will be conducted as stipulated on the application form submitted to the Ethics Committee with the supporting documents.
2. Proof of how you adhered to the Department of Basic Education (DBE) policy for research must be submitted where relevant.
3. In the event that the research protocol changed for whatever reason the Ethics Committee must be notified thereof by submitting an amendment to the application (Section E), together with all the supporting documentation that will be used for data collection namely; questionnaires, interview schedules and observation schedules, for further approval before data can be collected. Non-compliance implies that the Committee's approval is null and void. The changes may include the following but are not limited to:
   - Change of investigator,
   - Research methods any other aspect therefore and,
   - Participants.

The Ethics Committee of the Faculty of Education does not accept any liability for research misconduct, of whatsoever nature, committed by the researcher(s) in the implementation of the approved protocol.
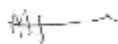
Upon completion of your research you will need to submit the following documentations to the Ethics Committee for your

Clearance Certificate:
   - Integrated Declaration Form (Form D08),
   - Initial Ethics Approval letter and,
   - Approval of Title.

Please quote the reference number HU19/11/12 in any communication with the Ethics Committee.

Best wishes

Prof Funke Omidire
Chair: Ethics Committee
Faculty of Education

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Faculty of Education
Fakulteit Opvoedkunde
Lefapha la Thuto

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Appendix 6: Interviews

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA
Faculty of Education

Interview questions

1. Do you think poetry is relevant in your lives as learners and youth today? Explain your answer.
2. Tell me about how your teacher teaches you poetry from the beginning until the end of the lesson.
3. What are your opinions and feelings about poetry as a genre of literature that you do in school?
4. Describe the feeling/s that you get when your teacher asks you to read a poem and to express your thoughts about it.
5. What are the feelings that you get when you are expected to answer questions based on poems during lessons and class activities?
6. How do you find the language that is used in poetry? Is it easy or difficult? Explain why you say so.
7. Describe the attitudes of your teachers towards poetry when they teach you poetry in class.
8. What are the challenges that you face as a learner when it comes to learning poetry?
9. Do your teachers interpret poems for you or you interpret them yourselves?
10. Do teachers allow your own interpretations of poems?
11. Do you like reading poems or listening to poems being read? Give a reason for your answer.
12. Do you prefer African poetry or Western poetry? Give a reason for your answer.
13. Do you ever read poetry during your spare time, purely for enjoyment?
14. Do you have any fear towards poetry?
15. Do you know elements of poetry analysis and types of poems?

1

Appendix 7: Questionnaires

Questionnaire

Title: challenges of grade eleven learners in the learning of English first additional language poetry

Answer the following questions:

BACKGROUND INFORMATION

1. Tick the correct box. Are you doing poetry for the first time this year?

Yes		No	

2. Do you enjoy poetry as a genre of literature?

Yes		No	

3. How many poems have you done in poetry in this year? _____

4. Did you enjoy the poems that you have learned this year so far?

Yes		No	

5. Which poem did you enjoy the most in the poems that you have ever read/been taught?

   _____

6. In the English FAL subject, which genre of literature do you prefer? Tick **only one** that you prefer the most.

Short stories		Poetry		Novels		Drama/Plays	

7. Which types of poems do you like the most? Tick the relevant box.

War poems		Narrative poems		Poems about emotions/feelings, such as love poems.	
Other					

Challenges of learners in English FAL poetry

8. Explain what is your understanding of the word "poetry".

   _____
   _____
   _____

9. What would you say is your performance in English FAL poetry?

Not sure		Poor		Average		Good		Excellent	

10. Based on your answer in question 9, what according to you is the reason for your performance?

   _____
   _____
   _____
   _____

11. Explain how poetry is taught in your English FAL lesson.

   _____

1

_____
_____
_____
_____

12. How do you think poetry should be taught in class?

_____
_____
_____
_____

13. How do you feel when poetry is taught in class? Explain why you feel this way.

_____
_____
_____
_____

14. Do you think poetry is necessary nowadays? Explain your answer.

_____
_____
_____
_____

15. What are the challenges that you face in poetry when the teacher teaches you poems?

_____
_____
_____
_____
_____

16. What are the challenges that you face as an individual in learning poetry?

_____
_____
_____
_____

5.2 Read the following poem and then answer them questions set on it.

Composed Upon Westminster Bridge **William Wordsworth**

Earth has not anything to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty;
This City now doth, like a garment, wear
The beauty of the morning; silent, bare,   5
Ships, towers, domes, theatres, and temples lie
Open unto fields, and to the sky;
All bright and glittering in the smokeless air.
Never did the sun more beautifully steep
In his first splendour, valley, rock, or hill;   10
Ne'er saw I, never felt, a calm so deep!
The river glideth at his own sweet will:
Dear God! The very houses seem asleep;
And all that mighty heart is lying still!

5.2.1 Refer to the structure of the poem.

    (a) What type of sonnet is this? (1)

    (b) Discuss the structure of the poem. (2)

5.2.2 Refer to lines 1–4. ('Earth has not … a garment, wear')

    (a) Why does the poet start in the negative? (1)

    (b) In the context of the poem, explain the significance of the colon (:) at the end of line 1. (1)

    (c) Quote FIVE consecutive words to emphasise how the author was in awe of what he has seen. (1)

5.2.3 Refer to line 7. ('Open unto the … to the sky;')

In your OWN words explain what the poet wants to reveal to the reader. (2)

5.2.4 Refer to lines 4–5. ('This City now … of the morning;')

    (a) Identify the figure of speech used here. (1)

    (b) Explain this figure of speech. (2)

5.2.5 Refer to lines 10–14.

    (a) Write down the TWO non-human things that are personified in these lines. (2)

    (b) Use your OWN words to explain the exclamation mark used in 'Dear God!' (line 13). (2)

5.2.6 One of the themes of this poem is, 'Awe and Amazement'. Discuss this theme with reference to the poem as a whole. (4)

[35]

TOTAL SECTION D: 35
GRAND TOTAL: 70

5.2 Read the poem carefully and then answer the questions which follow. The number of marks allocated to each question serves as a guide to the expected length of your answer.

Shantytown – Anonymous

1   High on the veld on that plain
2   And far from streets and lights and cars
3   And bare of trees, and bare of grass,
4   Jabavu sleeps beneath the stars.

5   Jabavu sleeps
6   The children cough.
7   Cold creeps up, the hard night cold,
8   The earth is tight within its grasp
9   The highveld cold without soft rain,
10 Dry as the sand, rough as a rasp
11 The frost rimmed night invades the shacks.
12 Through dusty ground
13 Through rocky ground
14 Through freezing ground, the night cold creeps.
15 In cotton blankets, rags and sacks
16 Beneath the stars Jabavu sleeps.

17 One day Jabavu will awake
18 To greet a new and shinning day;
19 The sound of coughing will become
20 The children's laughter as they play
21 In parks with flowers where dust now swirls
22 In strong – walled homes with warmth and light.
23 But for tonight Jabavu sleeps.
24 Jabavu sleeps. The stars are bright.

5.2.1 Choose the correct answer to complete the following sentence. Write ONLY the letter (A–D) next to the question number (5.2.1) in the ANSWER BOOK.

The word 'plain' in the poem means …

A   grassland.
B   flatland.
C   pasture.   (1)
D   savannah.

5.2.2 Quote EIGHT consecutive words to prove that Jabavu is in a remote place.   (1)

5.2.3 Refer to line 7 ('Cold creeps up … hard night cold').

    (a)   Identify the figure of speech in this line. (1)

    (b)   Explain the appropriateness of this figure of speech. (2)

5.2.4 What is the only source of light for the people of Jabavu? (1)

5.2.5 Give the reason for the repetition of the word 'cold' in stanza 2. (2)

5.2.6 Refer to stanza 3.

    (a)   Identify the tone used in this stanza. (1)

    (b)   Why is the tone appropriate in this stanza? (2)

5.2.7 Discuss how the theme of **poverty** is evident in this poem. (3)

5.2.8 Think of Jabavu as a symbol that represented the sufferings and hardships of Black people during apartheid. Do you think South Africans still suffer the same plight? Discuss you view. (3)

                                                                                         [35]

                                 TOTAL SECTION D: 35
                                          GRAND TOTAL: 70

5.2 Read the poem carefully and then answer the questions which follow. The number of marks allocated to each question serves as a guide to the expected length of your answer.

A Sleeping Black Boy – Mongane Wally Serote

1   he lay flat
2   face deep into green grass
3   the huge jacket covered his head, the heat onto his ears
4   he is dirty
5   the dirt screams from his flesh like a rotten smell
6   he is pinned down by the throbbing footsteps passing by
7   his lullaby is the hiss of the water from the pond and the
8   roaring steel river;
9   and the eyes of adults passing by
10   dart around like bubbles of boiling water -
11   this small boy will die one day
12   his lips stuck together, glued by the glue he smokes

5.2.1   What is the setting of this poem?   (1)

5.2.2   Quote FIVE consecutive words to prove that the following statement is FALSE.

        The boy has a home.   (1)

5.2.3   Refer to line 3. ('the huge jacket … onto his ears')

        Choose the correct answer to complete the following sentence.

        'The huge jacket' is a symbol of the boy being …

        A   neglected.
        B   snazzy.
        C   fashionable.
        D   negligent.   (1)

5.2.4	Refer to line 5. ('the dirt screams … a rotten smell')	
	What does the poet mean by saying 'the dirt screams from his flesh'? Mention TWO points.	(2)
5.2.5	Refer to line 6. ('he is pinned … footsteps passing by')	
	(a) In what way do the footsteps pin the boy down?	(1)
	(b) Explain in your own words 'footsteps passing by'.	(1)
5.2.6	Refer to lines 7−8. ('his lullaby is … roaring steel river')	
	Fully explain why the poet refers to a 'lullaby'.	(2)
5.2.7	Refer to lines 11−12. ('this small boy ... glue he smokes')	
	(a) Identify the tone in these lines.	(1)
	(b) Why is the tone appropriate at this stage of the poem?	(2)
5.2.8	Explain the irony in the title of the poem.	(2)
5.2.9	Do you think the South African society is doing enough to take care of street children? Discuss your view.	(3) **[35]**

TOTAL SECTION D: 35
GRAND TOTAL: 70

Appendix 9: CAPS cognitive levels

Cognitive Levels	Activity	Percentage of Task
Literal (Level 1)	Questions that deal with information explicitly stated in the text. • Name the things/people/places/elements … • State the facts/reasons/points/ideas … • Identify the reasons/persons/causes … • List the points/facts/names/reasons … • Describe the place/person/character ... • Relate the incident/episode/experience …	**Levels 1 and 2: 40%**
Reorganisation (Level 2)	Questions that require analysis, synthesis or organisation of information explicitly stated in the text. • Summarise the main points/ideas/pros/cons/ … • Group the common elements/factors … • State the similarities/differences … • Give an outline of …	
Inference (Level 3)	Questions that require learners to interpret messages that are not explicitly stated by linking information from different parts of the text or relating clues in the text to their prior knowledge or experience and drawing conclusions. • Explain how the main idea links with theme/message … • Compare the ideas/attitudes/actions … • What is the writer's (or character's) intention/ attitude/motivation/reason … • Explain the cause/effect of … • What does an action/comment/attitude (etc.) reveal about the narrator/writer/ character … • How does the metaphor/simile/image affect your understanding … • What, do you think, will be the outcome/effect (etc.) of an action/situation …	**Level 3: 40%**
Evaluation (Level 4)	These questions deal with judgements concerning value and worth. These include judgements regarding reality, credibility, facts and opinions, validity, logic and reasoning, and issues such as the desirability and acceptability of decisions and actions in terms of moral values. • Do you think that what transpires is credible/realistic/ possible …? • Is the writer's argument valid/logical/conclusive …? • Discuss/Comment critically on the action/intention/ motive/attitude/suggestion/ implication … • Do you agree with the view/statement/observation/ interpretation? • In your view, is the writer/narrator/character justified in suggesting/advocating that … (Substantiate your response/Give reasons for your answer.) • Is the character's attitude/behaviour/action justifiable or acceptable to you? Give a reason for your answer. • What does a character's actions/attitude(s)/motives … show about him/her in the context of universal values? • Discuss critically/Comment on the value judgements made in the text	**Levels 4 and 5: 20%**
Appreciation (Level 5)	These questions are intended to assess the psychological and aesthetic impact of the text on the candidate. They focus on emotional responses to the content, identification with characters or incidents, and reactions to the writer's use of language (such as word choice and imagery). • Discuss your response to the text/incident/ situation/conflict/ dilemma … • Do you empathise with the character? What action/decision would you have taken if you had been in the same situation? • Discuss/Comment on the writer's use of language … • Discuss the effectiveness of the writer's style/introduction/conclusion/imagery/ metaphors/use of poetic techniques/literary devices …	

Appendix 10: Letters, consent and assent forms

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA
Faculty of Education

Faculty of Education

Department of Humanities Education

04 November 2019

The Head of Department

Gauteng Department of Education

17 Simmonds Street

Marshalltown

Johannesburg

2107

Dear Sir/Madam

REQUEST FOR PERMISSION TO CONDUCT RESEARCH

My name is Musawenkosi Wiseman Nyembe; I am currently enrolled with the University of Pretoria, pursuing a Master of Education degree under the Faculty of Education, Department of Humanities Education.

The title of the research project is: **Challenges faced by grade 11 learners when studying English first additional language poetry**

I am hereby requesting to conduct research in two secondary schools under the Gauteng Department of Education that are in the Johannesburg West District. The names of the school are mentioned in the GDE RESEARCH REQUEST FORM.

My research project aims to investigate the challenges that are faced by grade eleven learners in English First Additional Language with a focus on poetry.

To gather data for the above-mentioned research, I humbly request for your permission to conduct questionnaires and interviews with nine of your grade eleven learners from each school about the challenges that they face in learning poetry. I also request to analyse the three documents that are used in the teaching of poetry, which are the Annual Teaching Plan as per CAPS, the poetry anthologies and the textbook that is used to teach poetry. The questionnaires and interviews will take 30 and 40 minutes and will be conducted at a convenient time for the participant due to COVID-19.

The researcher will use mobile phones loaded with internet data (provided by the researcher). The mobile phones will be taken from the learners after data collection. So, learners need not use their mobile phones. This will promote inclusivity for learners without means but who are interested in the study. Thereafter, the spoken words will be transcribed into written words. This will guarantee confidentiality and anonymity in research and ensure that the privacy of learners is not infringed upon. After transcription of audio-taped interviews, each participant/learner will receive his/her transcript to afford him/her an opportunity to confirm the data and to add or clarify any information which he/she

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deems necessary. Teachers will not be part of the research project as the study will mainly focus on the challenges that are faced by grade eleven learners in the learning of English FAL poetry. The researcher will not prohibit learners from expressing themselves in the language that they feel competent in. Translations of any code switching will be done by the researcher.

Please note that this is voluntary participation and that the involvement of the learners with the study is protected by the ethics of the University of Pretoria. There will be no disadvantages that will be incurred by the school/parents and the learners.

Participants are free to withdraw from the study at any time if they want to and their participation will be terminated immediately without incurring any negative consequences.

All information that will be collected during the research will be treated with privacy, anonymity and confidentiality. No one will access the raw data other than the researcher and the supervisor (lecturer). The names of the participants and those of the schools will not be revealed in the results. If the work of the researcher is cited in any article, confidentiality will be observed; no names of schools and those of the participants will appear anywhere either in the dissertation and/or articles.

Findings from the study, without the mention of the names of the participants and the involved schools, will be shared with you through a dissertation.

We also would like to request your permission to use your data, confidentially and anonymously, for further research purposes as the data sets are the intellectual property of the University of Pretoria. Further research may include secondary data analysis and using the data for teaching. The confidentiality and privacy applicable in this study will be binding to future research studies.

The researcher and supervisor may be contacted on the following contact details;

Researcher: +2778 118 2754/ mw.nyembe@gmail.com (3831 Ubunye Drive, Roodepoort 1724)

Supervisor: +2712 420 5637/ connie.makgabo@up.ac.za

Thank you for your cooperation.

Yours faithfully

Mr MW Nyembe, Masters' degree student, University of Pretoria

Dr Connie Makgabo, Student supervisor and lecturer, University of Pretoria

Faculty of Education

Department of Humanities Education

04 November 2019

The School Governing Body

Dear Sir/Madam

REQUEST FOR PERMISSION TO CONDUCT RESEARCH IN YOUR SCHOOL

My name is Musawenkosi Wiseman Nyembe; I am currently enrolled with the University of Pretoria, pursuing a Master of Education degree under the Faculty of Education, Department of Humanities Education.

The title of the research project is: **Challenges faced by grade 11 learners when studying English first additional language poetry**

You are hereby invited to participate in this research project, which aims to investigate the challenges that are faced by grade eleven learners in English First Additional Language with a focus on poetry.

To gather data for the above-mentioned research, I humbly request for your permission to conduct questionnaires and interviews with nine of your grade eleven learners about the challenges that they face in learning poetry. The questionnaires and interviews will take 30 and 40 minutes and will be conducted at a convenient time for the participant due to COVID-19.

The researcher will use mobile phones loaded with internet data (provided by the researcher). The mobile phones will be taken from the learners after data collection. So, learners need not use their mobile phones. This will promote inclusivity for learners without means but who are interested in the study. Thereafter, the spoken words will be transcribed into written words. This will guarantee confidentiality and anonymity in research and ensure that the privacy of learners is not infringed upon. After transcription of audio-taped interviews, each participant/learner will receive his/her transcript to afford him/her an opportunity to confirm the data, and to add or clarify any information which he/she deems necessary. Teachers will not be part of the research project as the study will mainly focus on the challenges that are faced by grade eleven learners in the learning of English FAL poetry. The researcher will not prohibit learners from expressing themselves in the language that they feel competent in. Translations of any code switching will be done by the researcher.

Please note that this is voluntary participation and that your involvement with the study is protected by the ethics of the University of Pretoria. There will be no disadvantages that will be incurred by the school, parents and the learners.

Participants are free to withdraw from the study at any time if they want to and their participation will be terminated immediately without incurring any negative consequences.

All information that will be collected during the research will be treated with privacy, anonymity and confidentiality. No one, including the Gauteng Department of Education, will access the raw data. It will only be the researcher and the supervisor (lecturer) who will have access to data. The names of the participants and that of the school will not be revealed in the results.

If the work of the researcher is cited in any article, confidentiality will be observed; no names of schools and those of the participants will appear anywhere either in the dissertation and/or articles.

Findings from the study, without the mention of the names of the participants and the involved schools, will be shared with you through a dissertation.

We also would like to request your permission to use your data, confidentially and anonymously, for further research purposes, as the data sets are the intellectual property of the University of Pretoria. Further research may include secondary data analysis and using the data for teaching. The confidentiality and privacy applicable in this study will be binding to future research studies.

The researcher and supervisor may be contacted on the following contact details;

Researcher: +2778 118 2754/ mw.nyembe@gmail.com (3831 Ubunye Drive, Roodepoort 1724)

Supervisor: +2712 420 5637/ connie.makgabo@up.ac.za

Thank you for your cooperation.

Yours faithfully

Mr MW Nyembe, Masters' degree student, University of Pretoria

Dr Connie Makgabo, Student supervisor and lecturer, University of Pretoria

Faculty of Education

Department of Humanities Education

04 November 2019

The Principal

Dear Sir/Madam

REQUEST FOR PERMISSION TO CONDUCT RESEARCH IN YOUR SCHOOL

My name is Musawenkosi Wiseman Nyembe; I am currently enrolled with the University of Pretoria, pursuing a Master of Education degree under the Faculty of Education, Department of Humanities Education.

The title of the research project is: **Challenges faced by grade 11 learners when studying English first additional language poetry**

You are hereby invited to participate in this research project, which aims to investigate the challenges that are faced by grade eleven learners in English First Additional Language with a focus on poetry.

To gather data for the above-mentioned research, I humbly request for your permission to conduct questionnaires and interviews with nine of your grade eleven learners about the challenges that they face in learning poetry. The questionnaires and interviews will take 30 and 40 minutes and will be conducted at a convenient time for the participant due to COVID-19.

The researcher will use mobile phones loaded with internet data (provided by the researcher). The mobile phones will be taken from the learners after data collection. So, learners need not use their mobile phones. This will promote inclusivity for learners without means but who are interested in the study. Thereafter, the spoken words will be transcribed into written words. This will guarantee confidentiality and anonymity in research and ensure that the privacy of learners is not infringed upon. After transcription of audio-taped interviews, each participant/learner will receive his/her transcript to afford him/her an opportunity to confirm the data, and to add or clarify any information which he/she deems necessary. Teachers will not be part of the research project as the study will mainly focus on the challenges that are faced by grade eleven learners in the learning of English FAL poetry. The researcher will not prohibit learners from expressing themselves in the language that they feel competent in. Translations of any code switching will be done by the researcher.

Please note that this is voluntary participation and that your involvement with the study is protected by the ethics of the University of Pretoria. There will be no disadvantages that will be incurred by the school, parents and the learners.

Participants are free to withdraw from the study at any time if they want to and their participation will be terminated immediately without incurring any negative consequences.

All information that will be collected during the research will be treated with privacy, anonymity and confidentiality. No one, including the Gauteng Department of Education, will access the raw data. It will only be the researcher and the supervisor (lecturer) who will have access to data. The names of the participants and that of the school will not be revealed in the results.

If the work of the researcher is cited in any article, confidentiality will be observed; no names of schools and those of the participants will appear anywhere either in the dissertation and/or articles.

Findings from the study, without the mention of the names of the participants and the involved schools, will be shared with you through a dissertation.

We also would like to request your permission to use your data, confidentially and anonymously, for further research purposes, as the data sets are the intellectual property of the University of Pretoria. Further research may include secondary data analysis and using the data for teaching. The confidentiality and privacy applicable in this study will be binding to future research studies.

The researcher and supervisor may be contacted on the following contact details;

Researcher: +2778 118 2754/ mw.nyembe@gmail.com (3831 Ubunye Drive, Roodepoort 1724)

Supervisor: +2712 420 5637/ connie.makgabo@up.ac.za

Thank you for your cooperation.

Yours faithfully

Mr MW Nyembe, Masters' degree student, University of Pretoria

Dr Connie Makgabo, Student supervisor and lecturer, University of Pretoria

Faculty of Education

Department of Humanities Education

04 November 2019

Dear parent/guardian

REQUEST FOR YOUR CHILD TO PARTICIPATE IN A RESEARCH PROJECT

My name is Musawenkosi Wiseman Nyembe; I am currently enrolled with the University of Pretoria, pursuing a Master of Education degree under the Faculty of Education, Department of Humanities Education.

I am requesting for your permission for your child to participate in a research project.

The title of the research project is: **Challenges faced by grade 11 learners when studying English first additional language poetry**

This research project aims to investigate the **challenges that are faced by grade eleven learners in English First Additional Language with focus on poetry.**

To gather data for the above-mentioned research, I humbly request for your permission to conduct questionnaires and interviews with your child who is in grade eleven about the challenges that they face in learning poetry. The questionnaires and interviews will take 30 and 60 minutes respectively in a venue that will be identified by the school as convenient and safe for use during school hours.

The researcher will use mobile phones loaded with internet data (provided by the researcher). The mobile phones will be taken from the learners after data collection. So, learners need not use their mobile phones. This will promote inclusivity for learners without means but who are interested in the study. The researcher will use spoken and written words from participants. Thereafter, the spoken words will be transcribed into written words. This will guarantee confidentiality and anonymity in research and ensure that the privacy of learners is not infringed upon. After transcription of audio-taped interviews, each participant/learner will receive his/her transcript to afford him/her an opportunity to confirm the data, and to add or clarify any information which he/she deems necessary. Teachers will not be part of the research project as the study will mainly focus on the challenges that are faced by grade eleven learners in the learning of English FAL poetry. The researcher will not prohibit learners from expressing themselves in the language that they feel competent in. Translations of any code switching will be done by the researcher.

Please note that this is voluntary participation and that the involvement of your child with the study is protected by the ethics of the University of Pretoria. There will be no disadvantages that will be incurred by the school/parents and your child.

Your child is free to withdraw from the study at any time he/she wants to and his/her participation will be terminated immediately without incurring any negative consequences.

All information that will be collected during the research will be treated with privacy, anonymity and confidentiality. No one, including the Gauteng Department of Education, will access the raw data. It will only be the researcher and the supervisor (lecturer) who will have access to data. The name of your child and that of the school will not be revealed in the results. If the work of the researcher is

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cited in any article, confidentiality will be observed. No name of the school and that of the participant will appear anywhere either in the dissertation and/or articles.

The findings without the names of the participants and the school will be shared with the school through a dissertation.

If you allow your child to be a participant in this research, please indicate by completing a consent form that is attached to this letter.

We also would like to request your permission to use your data, confidentially and anonymously, for further research purposes, as the data sets are the intellectual property of the University of Pretoria. Further research may include secondary data analysis and using the data for teaching. The confidentiality and privacy applicable in this study will be binding to future research studies.

The researcher and supervisor may be contacted on the following contact details;

Researcher: +2778 118 2754/ mw.nyembe@gmail.com (3831 Ubunye Drive, Roodepoort 1724)

Supervisor: +2712 420 5637/ connie.makgabo@up.ac.za

Thank you for your cooperation.

Yours faithfully

Mr MW Nyembe, Masters' degree student, University of Pretoria

Dr Connie Makgabo, Student supervisor and lecturer, University of Pretoria

Faculty of Education

Department of Humanities Education

04 November 2019

The Learner

Dear learner

INVITATION TO PARTICIPATE IN A RESEARCH PROJECT

My name is Musawenkosi Wiseman Nyembe; I am currently enrolled with the University of Pretoria, pursuing a Master of Education degree under the Faculty of Education, Department of Humanities Education.

The title of the research project is: **Challenges faced by grade 11 learners when studying English first additional language poetry**

You are hereby invited to participate in the research project which aims to investigate the challenges that are faced by grade eleven learners in English First Additional Language with a focus on poetry.

To be able to gather data for the above-mentioned research, I humbly request for your participation in questionnaires and interviews about the challenges that you face in learning poetry. The questionnaires and interviews will take 30 and 60 minutes respectively in a venue that will be identified by your school as convenient and safe during school hours.

The researcher will use mobile phones loaded with internet data (provided by the researcher). The mobile phones will be taken from the learners after data collection. So, learners need not use their mobile phones. This will promote inclusivity for learners without means but are interested in the study to gather information from you as a potential participant in the research project. Thereafter, the spoken words will be transcribed into written words. This will guarantee confidentiality and anonymity in research and ensure that your privacy is not infringed upon. After transcription of audio-taped interviews, you will receive your transcript to afford you an opportunity to confirm the data, and to add or clarify any information which you deem necessary. Teachers will not be part of the research project as the study will mainly focus on the challenges that are faced by grade eleven learners in the learning of English FAL poetry. As a participant, you will not be prohibited from expressing yourself in the language that you feel competent in. Translations of any code switching will be done by the researcher.

Please note that this is voluntary participation and that your involvement with the study is protected by the principles of the University of Pretoria. There will be no disadvantages that will be suffered by yourself and the school.

You are free to withdraw from the study at any time if you want to and your participation will be terminated immediately without suffering any negative consequences.

All information that will be collected during the research will be treated with privacy, anonymity and confidentiality. No one, including the Gauteng Department of Education, will access the raw data. It will only be the researcher and the supervisor (lecturer) who will have access to data. If the work of

the researcher is cited in any article, confidentiality will be observed. Your name or the name of your school will not appear anywhere either in the dissertation and/or articles.

We would like to ask for your permission to use your answers to help other students in their studies, as the data sets are the property of the University of Pretoria. The confidentiality and privacy applicable to this study will be compulsory in future studies.

We also would like to request your permission to use your data, confidentially and anonymously, for further research purposes, as the data sets are property of the University of Pretoria. Further research may include secondary data analysis and using the data for teaching purposes. The confidentiality and privacy applicable in this study will be binding to future research studies.

The findings without the names of the participants and the school will be shared with your school principal and the Gauteng Department of Education through a dissertation.

Thank you for your cooperation.

Yours faithfully

_____

Mr MW Nyembe, Masters' degree student, University of Pretoria

_____

Dr Connie Makgabo, Student supervisor and lecturer, University of Pretoria

LETTER OF CONSENT

PARENTS/LEGAL GUARDIAN

PERMISSION OF PARENTS FOR CHILDREN'S PARTICIPATION IN A RESEARCH PROJECT

RESEARCH TITLE: CHALLENGES OF GRADE ELEVEN LEARNERS IN THE LEARNING OF ENGLISH FIRST ADDITIONAL LANGUAGE POETRY

This consent letter gives details that concern your decision of whether or not your child will participate in this research project. This letter will be used to record your permission.

Purpose of the study

- The purpose of this study is to investigate the challenges that are faced by grade eleven learners in English First Additional Language with focus on poetry.

What will be expected from my child?

Your child will be asked to fill in a questionnaire that is based on the challenges that they face in grade eleven as learners of English First Additional poetry. He/she will also be expected to form part of the nine learners who will be interviewed about their challenges in English FAL poetry. The researcher will use mobile phones loaded with internet data (provided by the researcher). The mobile phones will be taken from the learners after data collection. So, learners need not to use their own mobile phones. This will promote inclusivity for learners without means, but are interested in the study. Thereafter, the spoken words will be transcribed into written words. This will guarantee confidentiality and anonymity in research and ensure that the privacy of learners is not infringed with. After transcription of audio-taped interviews, each participant/learner will receive his/her transcript to afford him/her an opportunity to confirm the data, and to add or clarify any information which he/she deems necessary. Teachers will not be part of the research as the study will mainly focus on the challenges that are faced by grade eleven learners in the learning of English FAL poetry.

Benefits of the study

Neither you nor the child will receive any form of payment for participating in this study. However, your child will learn about how research is conducted, how information is gathered from participants and how to conduct interviews. This will equip your child with skills that he/she will use in the future chosen career or academics.

Participation

Your child has the right to withdraw from the study at any time. Withdrawal and refusal to participate will not affect the relationship of your child with that of the teachers, researcher or the school in any way. You can allow your child to participate in the study now and later refuse him/her participation if you see the need for such. There will not be any punishment or penalties that will be incurred by yourself or your child. This research will take place during the course of the school day. You child will not be affected in any way. The researcher will not prohibit learners from expressing themselves in the language that they feel competent in. Translations of any code switching will be done by the researcher.

Privacy and confidentiality

Your child will not be asked to provide his/her name in the questionnaires and the interviews. Data collected will be kept safe and will only be accessed by the researcher and the supervisor. The data will not be traced back to your child should it need to be used by other researchers. In this way, your child's privacy and confidentiality are guaranteed.

NB!

Your signature below indicates that you allow your child to participate in the research study and that you have read all the information provided above. If you later decide that your child may be withdrawn from the study, yourself and the child can freely do so at any stage of the research.

I have been fully informed about the nature and procedures of this study as well as the role I will play as a participant

_____   _____

Name of child (PRINT)   Date

_____   _____

Signature of parent/legal guardian   Date

ASSENT LETTER

INDIVIDUAL PARTICIPANT (LEARNER)

VOLUNTARY PARTICIPATION IN A RESEARCH PROJECT

**RESEARCH TITLE: CHALLENGES OF GRADE ELEVEN LEARNERS IN THE
LEARNING OF ENGLISH FIRST ADDITIONAL LANGUAGE POETRY**

I, _____, hereby voluntarily and
willingly agree to participate individually in the above-mentioned study that has been
introduced and explained by Musawenkosi Wiseman Nyembe who is currently enrolled for
the Master of Education degree at the University of Pretoria. I have been fully informed about
the nature and procedures of this study as well as the role I will play as a participant.

Purpose of the study

The purpose of this study is to investigate the challenges that are faced by grade eleven
learners in English First Additional Language with focus on poetry.

Procedures

If you agree to be a participant in this study, you will be asked to fill in the questionnaire and
be interviewed. The researcher will use mobile phones loaded with internet data (provided by
the researcher). The mobile phones will be taken from the learners after data collection. So,
learners need not to use their own mobile phones. This will promote inclusivity for learners
without means, but are interested in the study to gather information from you as a potential
participant in the research project. Thereafter, the spoken words will be transcribed into
written words. This will guarantee confidentiality and anonymity in research and ensure that
your privacy is not infringed with. After transcription of audio-taped interviews, you will
receive your transcript to afford you an opportunity to confirm the data, and to add or clarify
any information which you deem necessary. Teachers will not be part of the research project
as the study will mainly focus on the challenges that are faced by grade eleven learners in the
learning of English FAL poetry. As a participant, you will not be prohibited from expressing
yourself in the language that you feel competent in. Translations of any code switching will
be done by the researcher.

Payments: This is a voluntary study and participants will **not receive any form of payment.**

The aim of this research including the data collection methods have been clearly explained by
the researcher.

I have been fully informed about the nature and procedures of this study as well as the role I
will play as a participant.

_____   _____   _____

Participant's name (PRINT)   Signature   Date