

**TEACHING SISWATI POETRY AND PRE-/IN-SERVICE TRAINING
EXPERIENCES OF TEACHERS IN SELECTED HIGH SCHOOLS
OF THE HHOHHO REGION IN SWAZILAND**

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**SUBMITTED IN FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE
OF MASTER OF EDUCATION IN LANGUAGE AND MEDIA EDUCATION
TO THE SCHOOL OF EDUCATION EDGEWOOD (DURBAN)
UNIVERSITY OF KWAZULU-NATAL**

24 MARCH 2016

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STATEMENT OF ORIGINALITY

I declare that this dissertation is my own work. All citations, references and borrowed ideas have been duly acknowledged. None of the present work has been submitted previously for any degree or examination in any other university.

Signature: 

Date: 24TH MARCH, 2016

DEDICATION

I dedicate this dissertation to my son Sihle and his Dad, my husband Derrick. Tindlondlo, thank you for your unwavering support. Sihle, my son you are welcome, step on your mom's shoulders, look and see afar.

ACKNOWLEDGEMENTS

I express my gratitude to my supervisor Professor G.H. Kamwendo for 'adopting' the whole Languages cohort in Swaziland. Thank you Prof. for being a pace setter and for all the guidance, encouragement and mentoring you provided to us. You believed in us.

I also extend my gratitude to all the principals and teachers of the schools that participated in this study. My sister, friend and colleague Lomalungelo Dlamini at William Pitcher College, many thanks for 'walking research and talking research'. You made us see and feel that it is possible. To Vuvu Nhlengethwa and Siphwe Dlodlu my colleagues in the UKZN Languages cohort in Swaziland, thank you for being critical colleagues.

I will always be indebted to my daughter Nokuphila Motsa who did most of the chores, patiently in the house while I was always tired and stressed. My girl you will soar higher and higher in life. Phumlile, your sons Mcanco, Welile and Majaha, my youngest but 'elder' brother Malindane and all my brothers and sisters, thank you so much Matfombeni for your support.

To you my dear parents, my mom-LaNkhosi and my late father, Chief Magutjwa Magagula of KaBhudla-eNdabeni: you instilled in us education-as a value. Mom this UKZN-Masters, is another fruit of your labour daughter of Prince Mayaluka of eNgculwini. You and Dad, will always be so dear to me.

Finally, glory be to God the Almighty, for giving me supernatural health and the ability to finish two Masters' degrees. I am humbled!

ABSTRACT

TEACHING SISWATI POETRY AND PRE-/IN-SERVICE TRAINING EXPERIENCES OF TEACHERS IN SELECTED HIGH SCHOOLS OF THE HHOHHO REGION IN SWAZILAND

This study sought to describe the experiences of teachers in teaching siSwati poetry and their pre-/in-service training experiences in selected high schools of the Hhohho region in Swaziland. It responded to three research questions. Its sample was six siSwati poetry teachers selected in three high schools at the Ezulwini schools cluster. The study employed a qualitative approach under the interpretive paradigm, phenomenological design. A semi-structured interview guide and two document analysis guides were used in collecting data. Data were analyzed using content analysis. The results of the study revealed that, teaching siSwati poetry at the senior secondary level is greatly challenged. The teacher training programs were found to be lacking in capacitating and equipping teachers adequately and siSwati oral poetry is marginalized and sometimes taught haphazardly. Micro-teaching and Teaching Practice were not utilized effectively. The Formalist literary approach was found to perpetuate the fear factor and image problem for siSwati poetry. Workshops at cluster level were the most effective in capacitating and re-equipping teachers. Numerous factors were found to influence the teaching of siSwati poetry negatively. These included: inadequate training in the pre-service program, a negative attitude towards siSwati poetry, inability to interpret and appreciate siSwati poems, archaic and complex language, the nature of the learners and time constraints. It was recommended that Teacher Education should constantly revise the content and curriculum courses. Reinforce micro-teaching and Teaching Practice requirements. Combine the Formalist approach with other reader-response approaches in appreciating siSwati poetry; adopt the constructivist classroom and advocate for the allocation of enough time for siSwati poetry lessons.

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LIST OF ABBREVIATIONS

IGCSE	International General Certificate of Secondary Education
SGCSE	Swaziland General Certificate of Secondary Education
NERCOM	National Education Review Commission
UNISWA	University of Swaziland
WPC	William Pitcher College
UKZN	University of KwaZulu-Natal
EDC	Curriculum Studies in African Languages
B. Ed	Bachelor of Education
BA	Bachelor of Arts
PGCE	Post Graduate Certificate in Education
STD	Secondary Teachers' Diploma
ECOS	Examination Council of Swaziland

CHAPTER 1

INTRODUCTION TO THE STUDY

1.0 Introduction to the chapter

This chapter provides an overview of the background of the study, location of the study, the theoretical framework, statement of the problem, purpose of the study, objectives of the study, research questions, significance of the study, limitations and delimitations of the study, definition of key terms, summary and conclusion.

1.1 Background to the study

Poetry is the oldest of the literary forms studied worldwide. It is as old as language itself and it is one of the important genres of literature (Dressman and Faust, 2014). Poems offer information, entertainment, new perspectives, wisdom, stories, social commentary and many more. Baart (2002) states that, poetry is central to each man and woman's existence. It is something which has a unique value to life and man is spiritually impoverished without poetry. Hughes (2007) also points out that, poetry should have a central place in our lives, not only for the aesthetic pleasure it affords, but also for its ability to awaken our senses, connect us with ourselves and others. This genre also leads us to think synthetically because of its use of metaphoric language.

The practice of poetic composition and performance as a specialist art is common in Africa. The most specialized genres of poetry occur in association with royal courts. In the traditional kingdoms of Africa, with their royal courts poetry used to flourish and it is still flourishing in the kingdoms which still exist. Poets are attached to the courts of powerful kings, to the retinues of nobles or lesser chiefs, and to all those who have pretensions to honour and thus to poetic celebration in the society (Finnegan, 1970). This scholar cites the elaborate

praise poems of the Zulu or Sotho in Southern Africa, the poems of the official singers of the ruler of Bornu, the royal praises of the Hausa emirs, the eulogies addressed to rulers in the various kingdoms of the Congo, and many others. In all these areas the ruling monarchs and their ancestors are glorified in poems, and real and ideal deeds are attributed to them in lofty and effusive language. This then, shows the value and the impact poetry has in our lives.

When discussing Swazi clan praises, Kamera (2000) asserts that people in Swaziland from time immemorial have always involved poetry in their lives, in their ordinary as well as in their more exalted affairs. In traditional family gatherings, poetry was and is still recited in the form of clan/family praises, individual praises, traditional songs to express aspirations and show respect, honour and commemorates notable deeds and actions. Furthermore, poetry in the form of children's games, rhymes and lullabies is still part and parcel of the people in the Swazi society. Poetry is also a powerful tool. This genre is part and parcel of the Swazi society, from the household level, to community up to the national level.

Traditionally in the Swazi society poetry is an expression of acknowledgement and appreciation. It is a sign of honour and commendation to friends, family members and traditional leaders which are chiefs and the monarchy, the King and the Queen mother. It is also a powerful social commentary tool. It is used to express dissatisfaction and condemn in a very subtle manner. To further add on the significance of poetry in our lives, Qwabe (1996) and Mamba (2000) in Swaziland noted that in the teaching and learning process, the teaching of poetry in English is very important, if it is properly presented, it can serve as an inestimable aid in the development of communicative competence. Therefore, poetry plays a part in the learning of language in general. Mamba (2000) added that poetry is expressed through language and therefore, it enhances the learning of language in schools in Swaziland.

1.2 SiSwati poetry in the school system in Swaziland

In the school system in Swaziland, siSwati poetry is an important component of the siSwati curriculum from the primary school level up to the senior secondary school level. In the school curriculum at the senior secondary level in Swaziland, siSwati poetry includes both oral poetry and modern poetry. However, at the senior secondary level under oral poetry, only three categories are prescribed in the SGCSE syllabus for the Form 4 and 5 classes, these are : Swazi royal praises (Swazi kings' and Queens' praises), Swazi clan or family praises and Swazi traditional songs. These types of poetry are also examined in the SGCSE siSwati Literature Form 5 final examination. On the other hand, siSwati modern poetry at the senior secondary level in Swaziland, are the written forms of poems which are composed by known poets and writers, compiled and published in poetry anthologies.

Presently the prescribed siSwati poetry anthology for Form 4 and 5 classes in Swaziland is titled "*Inhlava*" (*The Honeybird*), published by Macmillan in 1990. In this anthology fifteen (15) poems were prescribed by the siSwati panel for the senior secondary level. The poems are as follows: '*Lesive Lesi, Tinyoni TeLiZulu, Tibongo temnumzane, Laba bantfu Sibili, Timpiko Temoya, Ngetama Kufinyelela Kumuntfu, Mhlaba Ngihawukele, Lamuhla Nayitolo, Ngekushesha Ngenyusa Tihosha' Vuka Mfati, Kusetakwenteka Yini, Ludvondvolo, Mantenga Sewuntengantenga, Dzilika Litje leMdzimba and Lochamu*'. It is worth mentioning that, the different early native or 'unwritten' forms of poetry are now also compiled and published in books and in poetry anthologies, as noted in Vilakati and Sibanda (1997) *Chaza Ngive*; Vilakati and Msibi (2006) *Giya Sigiye*, Msibi and Magagula (2014) *Sabalala Misebe* in Swaziland.

The Swaziland General Certificate of Secondary Education (SGCSE) siSwati syllabus document (2009) states that the specific objectives for teaching siSwati

poetry in Form 4 and 5 are to: determine the overall meaning in poetry texts, determine the poets' implicit attitude, compare the writing styles of different poets, state techniques used in poetry, discuss the features of traditional poems in family/clan praises, traditional songs and trace the historical background of traditional works. The SGCSE Assessment siSwati syllabus document (2011) also tallies with the teaching syllabus when stating the expected competencies of all learners in poetry in the senior secondary level.

1.3 Teacher education and in-service programs in Swaziland

This study sought to describe the experiences of teachers in teaching siSwati poetry at the senior secondary level and their teacher education and in-service training experiences in Swaziland. The views, perceptions and beliefs of the teachers in teaching any subject area are largely shaped by their experiences in the teacher training programs (Sadker and Sadker, 1997). In-service workshops can also shape and direct views and perceptions of teachers in teaching any subject area. Universities and colleges design teacher training programs to produce teachers in teaching the different areas of specialization which correspond with the curriculum in the school system.

The general objective for Teacher Education in Swaziland is to prepare suitable and competent persons to transmit by the best possible means culture, training and knowledge to all sectors of the schooling system (NERCOM, 1985). The University of Swaziland (UNISWA), to which teacher training colleges are affiliated, has the faculties of Humanities and Education, which work hand in hand with colleges in producing teachers for the education system in Swaziland. The policy goal for teacher education and training in Swaziland is to constantly revise teacher education and instructor curricula to prepare teachers for competency –based education; provide teachers with knowledge and skills

related to the teaching and learning process (Swaziland Education and Training Sector policy, 2011).

The Faculty of Humanities at UNISWA admits high school graduates and offers a Bachelor of Arts in Humanities (BA Hum) degree but without Education. The BA Hum degree was primarily intended to provide sound foundation in the theory and content areas to those who wish to join the teaching profession (UNISWA Calendar, 2012/2013). The students who intend to teach siSwati poetry have to take African Languages and Literature (AL) as one of their major courses. Courses which cover siSwati poetry in the African Languages department -Literature section are: Introduction to Traditional/Oral Literature, Introduction to Poetry and Drama, Poetry and Drama, Traditional/Oral Literature, Advanced Studies in African Poetry and Drama and Thematic Studies in African Poetry and Drama (UNISWA Calendar:2012/2013). It is worth mentioning that the above-mentioned courses in the African Languages department are also taken by the Bachelor of Education in Secondary (B Ed Secondary) teachers who are part-time students at UNISWA. These are Secondary Teachers' Diploma (STD) holders from William Pitcher, who enrol at UNISWA in the Faculty of Education to upgrade their qualifications on part-time basis.

The students in the Faculty of Humanities graduate with the Bachelor of Arts in Humanities degree. Those who intend to join the teaching profession have to enrol in the Faculty of Education to pursue a Post-Graduate Certificate in Education (PGCE). This is because the policy of the Ministry of Education and Training (MOET) in Swaziland dictates that for the BA in Humanities graduates to be employed as teachers in the senior secondary schools in Swaziland, they should have a certificate in Education in addition to the degree qualification. The Faculty of Education at UNISWA is responsible for offering professional training to all aspiring teachers and to practising teachers. The Department of Curriculum Studies in the Faculty of Education is the department which equips the students

with the Methodology part which is the *'how'* part in teaching siSwati poetry at the senior secondary level, while the Faculty of Humanities equips them with content which is the *'what'* part.

William Pitcher College (WPC) is presently the only college which trains and produces teachers who are legible to teach at the junior secondary level, which is Form 1 to 3 in Swaziland. At William Pitcher the student teachers graduate with a Secondary Teachers' Diploma (STD). The duration of the Diploma program at WPC is three academic years. The William Pitcher graduates constitute most of the students who enrol for the (B. Ed) Secondary courses on a part-time basis at UNISWA. At William Pitcher College the Secondary Teachers' Diploma program offers both content and theory courses which is the *what* part, and Education and Curriculum studies courses which is the *how* part concurrently, from year one to year 3 (William Pitcher College, syllabus- siSwati department: 2014). Courses which are offered to the prospective siSwati poetry teachers are divided into two. There are content or theory courses, in siSwati Literature and siSwati Curriculum Studies or Methodology and Education courses.

According to the WPC syllabus document, both siSwati content and siSwati Curriculum studies are offered in three years, from year 1 to year 3. In this document siSwati poetry appears in year one, under S1P2 -Traditional Literature, Lullabies, a category of poems which falls under children's poetry. In year two siSwati poetry features under S2P2 – Modern and Traditional poetry. The document stresses that in dealing with poetry, questions like; what is poetry? What characteristics distinguish it from other genres, should be asked. In dealing with traditional literature, focus should be on praise poetry and songs. Therefore in training teachers in teaching siSwati poetry in Swaziland, it is noted that both institutions UNISWA and WPC do train and produce teachers for the school system. It is also worth noting that on paper, the MOET's policy dictates that the Diploma holders from William Pitcher are not supposed to teach at the senior

secondary level. However in practice most of the graduates from William Pitcher do teach Form 4 and 5 classes.

In the university of Swaziland the entry requirements to the B.Ed Secondary degree states that holders of Secondary Teachers' Certificates and Secondary Teachers' Diplomas will be admissible to the B.Ed Secondary programme. The regulation further states that it is university Senate which determines the level of entry and the courses to be taken by the applicant (UNISWA Calendar, 2015/2016). This means that it is the university Senate which determines whether an STD holder is admitted to Year 1 or Year 2 of the degree program. From beginning of academic year 2015/2016 STD holders from William Pitcher College were admitted in Year 2 of the B.Ed secondary degree program. The duration of the B.Ed Secondary degree is three years on part-time basis. This implies that the three year diploma certificate obtained at William Pitcher College is equated to a year one (B.Ed) Secondary content coverage according to UNISWA standards.

On the training of teachers in Swaziland the NERCOM (1985) report recommended that the duration should be three (3) years for a diploma, and four (4) years for a degree with an extra one year for a Post –graduate diploma in Education. Sufficient time should be allocated for methodology and practical training. Practising schools should be created and attached to colleges. Education training should be provided by qualified lecturers and include, amongst other disciplines, in-depth treatment of; principles and methods of education, psychology and sociology of education and school administration. The report further stated that teacher education should prepare teachers to cater not only for the needs of children with high intellectual quotient, but also for those who are average and below average.

Teaching practice is another key component of teacher preparation in teacher training programs in Swaziland. The NERCOM (1985) report recommended that sufficient time should be allocated for methodology and practical training. Practising schools should be created and attached to colleges so that the teacher trainees get sufficient time to put the theory which they are learning to practice in a real classroom context. Teaching practice is treated as a full course in all teacher training programs in Swaziland, both at UNISWA and at William Pitcher College (WPC). A student teacher who fails to do or pass Teaching Practice in the two consecutive years, and further fails to do or pass Teaching Practice at the second attempt is never awarded any certificate in both institutions. Regulation 343.00 in the UNISWA Calendar (2012/2013) is a special regulation for Teaching Practice for both B.Ed secondary and B.Ed primary programs. The Teaching Practice regulations in both institutions state that a student in the STD program and the B.Ed secondary degree program shall be required to take and pass Teaching Practice I at the end of Year 2 and Teaching Practice II at the end of Year 3 (UNISWA Calendar, 2012/2013; William Pitcher Regulations for the Secondary Teachers' Diploma, 2014).

In Year 1 all STD student teachers at William Pitcher take Teaching Practice theory. In Year 2 and 3 all STD student teachers are expected to do micro-teaching and Peer-teaching according to their areas of specialisation. The same applies at UNISWA. Furthermore, in Year 2 and Year 3, all STD students at WPC are required to do a six weeks block supervised Teaching Practice in all departments as per their area of specialisation. Teaching Practice is six weeks in Year 2 and six weeks in Year 3. The Teaching Practice regulation at William Pitcher further states that the Ministry of Education and Training and the University of Swaziland shall be involved in moderating Teaching Practice at Year 3. Teaching Practice must be passed at 50% in each year level.

The University of Swaziland, regulation 341.26, in the UNISWA Calendar (2012/2013) states that a student shall be required to complete and pass Teaching Practice 1 (EDC 231) and Teaching Practice II (EDC 331). The pass mark for supervised Teaching Practice is 50% or better. If a student fails to obtain a minimum of 50% or fails to complete Teaching practice either in Year 1 or Year 2, that student shall be required to repeat it during a period which will be determined by the Faculty of Education. The regulation further states that, the duration for Teaching Practice (EDC 231 and EDC 331) shall be not less than five weeks of supervised practice in the two consecutive years. To show the importance of Teaching Practice in the teacher training program, in both institutions a student who is absent from teaching practice without the knowledge of the supervisor or relevant school authorities shall be awarded a zero grade (UNISWA Calendar, 2012/2013; William Pitcher College Regulations for the Secondary Teachers' Diploma). Elliot (1984) points out that the theoretical knowledge of the teaching-learning process will be nothing unless the student teacher learns how to put this theory into practice in a real school - classroom situation. Survival in teaching also depends upon constant practice under guidance and supervision. The aim of Teaching Practice as a course in the teacher training program is to ensure that the trained teachers are not mere theorists who cannot relate their theory to the everyday work of the classroom.

Effective teacher education and training requires two types of practical teaching competences. The first one is of guided observation, where the student teacher watches experienced teachers at work in the classroom. The second part is full-time block practice where the student teacher practices teaching in a real classroom situation, to gain practical experience under experimental conditions. The value of well-organized, regular and properly supervised teaching practice is an intergral part of the teacher training program. The teacher education

program would have failed if it produces teachers who are ineffective in the actual classroom situation (Elliot, 1984; Kiggundu, E and Nayimuli, S, 2009).

Re-capacitating and organizing in-service workshops for teachers who are already practising in the field is another key element of training and developing teachers professionally. The Swaziland Education and Training Sector Policy (2011), NERCOM (1985) and Cowan (1971) concur on the need for in-service training for practising teachers, since teachers' professional knowledge weakens over time. This knowledge requires constant re-modelling, upgrading and re-shaping. In order to maintain high levels of service, quality teachers and the mainstay of any education system, teachers need to be provided with knowledge and skills related to the teaching learning process on a continuous basis. A highly productive teaching force that operates at state-of-the art level is the result of an effective in-service teacher training system (The Swaziland Education and Training Sector Policy, 2011). In Swaziland it is the Ministry of Education and Training through the offices of the inspectorate which organizes subject workshops to re-equip and capacitate teachers according to their areas of specialisation.

1.4 The geographical and the socio-economic location of the study

The study was conducted in three high schools, in one of the clusters of schools in the Hhohho region of Swaziland. The Hhohho region is in the northern part of Swaziland. It has sixty two (62) high schools. This is the post localization of the curriculum in Swaziland, moving from the International General Certificate of Secondary Education, IGCSE (2006-2008) to the Swaziland General Certificate of Secondary Education, SGCSE, since year 2009 up to the present. In the siSwati curriculum from 2006, siSwati modern (written) poetry was made a compulsory section in the Literature and Culture paper (SGCSE SiSwati First Language Teaching Syllabus document: 2009). This means that all candidates are obliged to

answer a siSwati modern poetry question in the senior secondary examination paper while Swazi oral or traditional poetry is optional and it features under Section B in the same paper.

The localization of the siSwati curriculum came with some modification in the teaching syllabus and in the assessment syllabus. This made the siSwati syllabus to be more meaningful and relevant to the learners (Abraham, 2003 and Bennion, 2001). This study also comes at a period when performing arts is beginning to be recognized in Swaziland. This is evidenced by that the Ministry of Education is planning to introduce Arts and Culture as one of the subjects in the school curriculum, from the primary school level up to high school level (Swaziland's Curriculum for the 21st Century: Curriculum Framework Discussion Document, 2014). Creativity and innovation are amongst the eight core skills which are to be developed in learners in the school curriculum. The Curriculum Framework Discussion Document (2014) further states that creativity skills can be shown at intellectual as well as productive and performance levels. These skills apply in the linking and creation of ideas as well as the formation of products and development of performances. Making connections through performance arts is one component of creativity and innovative skills.

Furthermore, in the siSwati curriculum in the junior and senior secondary levels, oral poetry and culture were introduced as other key components of the siSwati senior secondary syllabus in 2006 after the introduction of the IGCSE program in the school system in Swaziland. All the three types of Swazi oral poems (Swazi traditional songs, Swazi royal praises and Family or clan praises) which are prescribed for the senior secondary level fall under Traditional Literature and Culture. The Traditional Literature and Culture components are examined under Section B in the Literature and Culture paper (SGCSE First Language siSwati Syllabus Document, 2009). Both siSwati modern (written) poetry and siSwati oral poetry are in the SGCSE siSwati Literature and Culture examination senior

secondary paper. SiSwati modern (written) poetry is a compulsory question in this paper, while siSwati oral poetry is optional.

1.5 Theoretical framework

This study is guided by the Formalist literary theory or Formalist theory. The Formalist literary theory was propounded in the early 20th century in Russia. (Shklovsky, 1986; Gillespie, 2010; Brizee, Tompkins, Chernouski and Boyle, 2011; Holcombe, 2007 and Dressman and Faust, 2014). The key proponent of the Formalist literary theory is Viktor Shklovsky a Russian literary scholar who went along with Yuri Tynianov, Boris Eikhenbaum and Boris Tornashevsky who were also Russian literary scholars. Formalism takes a formalist approach in perceiving poetry. The Formalist literary scholars believe in studying poetry as an independent form of art. An art which has its own principles and methods. Literariness according to Shklovsky (1986) is to emphasize the difference between poetic language and practical language. The Formalists supported the teaching of classic poetry in high schools, where poems were regarded as artistic and complex jewels. The proper approach to reading poetry according to the Formalists is a rigorous study of the poem's formal elements such as meter, rhyme scheme, literary allusion and form (like sonnet, ode or ballad).

The Formalists share the same beliefs with New Criticism or New critics in their perceptions of poetry in English and its teaching. The New Critics also emphasized the formal structure of literary works. They separated the work from the author's personality and social influences, something which the formalists also subscribed to (Young, 2011). The New critics also emphasized on reading the text intensively. This exercise was intended to build appreciation of the linguistic heritage of the poem. Dressman and Faust (2014) also assert that the Formalists, went along with the school of literary criticism known as New Criticism. In New Criticism, each poem was seen to stand alone as a representation of a particular

genre or tradition, and its appreciation was largely self-contained and focused on the words of the poem and their traditional ordering in lines, couplets, quatrains or stanzas.

In this study the Formalist literary theory is the lens through which teaching siSwati poetry is viewed and understood. This study was investigating the experiences of teachers in teaching siSwati poetry and their pre-/in-service training experiences. As the researcher in this study I used the Formalists theory to understand the nature of poetry and the approach to teaching it. The study sought to look for the elements and traces of the Formalists approach in the teacher training programs and in teaching siSwati poetry at classroom level. The study further sought to establish how the Formalist theory has shaped and influenced the beliefs and attitude of teachers towards siSwati poetry. Poetry in the eyes of the Formalists is crystallization of Anglophone civilization and culture that exemplify the best of English language's power and range of expression (Dressman and Faust, 2014). The Formalist approach to poetry in English is the pedagogical orientation which it is believed guides the perspectives on the nature of poetry in English and on how it should be taught by teachers in schools. Similarly this study sought to document the experiences of teachers in teaching siSwati poetry at the high school level and how are these teachers equipped and re-capacitated in teaching the genre.

A theoretical framework is used to locate or situate one's research, that is, to show the origin of the research. It is a perspective on events and always exists in the context of competing or rival theories (Maree, 2007). The Formalists theory outlines the qualities of what they consider to be poetry and also suggest how poetry in English should be taught. This theory is ideal for this study because teaching siSwati poetry at the high school level was the phenomena being studied and teachers were the key role players in these phenomena. The theory also centres on the characteristics of poetry and further advocates for how it

should be viewed and taught by teachers in high schools. The Formalist theory also assisted the researcher, to answer some of the questions behind the practices, attitudes and beliefs with regards to the nature of siSwati poetry and its teaching in pre-/in-service training and at classroom level in this study.

Another salient feature of literariness in poetry which was propounded by Shklovsky (1986) is 'defamiliarization', which means making language 'unfamiliar or strange' in poetry, in order to help readers experience the artfulness of poems. According to the Formalists, for poems to achieve literariness the poet has to use words in such a way that the meaning is highly indirect, elevated and not on the surface. When appreciating poems, the Formalists believe that poems are to be appreciated individually, as timeless, self-contained, precious objects. Poetic texts should be studied rigorously, be read intensively and attention should be given to literary devices such as rhyme, meter and literary allusions. By so doing, students learn to acquire an appreciation of the vitality of the English language, its power and range of expression (Faust and Dressman, 2009, Dressman and Faust, 2014). To meet these high goals, Dressman and Faust (2014) state that English teachers were urged to select poems from 'greatest and leading contemporary poets'. Literary scholars believe that the Formalist approach to literature became the standard academic approach. The Formalist approach to poetry in English are pedagogical orientations which it is believed guide the perspectives on the nature of poetry and how it should be taught, states Dressman and Faust (2014) and Faust and Dressman (2009).

This makes the Formalist literary theory to be the ideal lens from which the nature of siSwati poetry and how it is taught will be perceived in this study. This study seeks to describe teachers' experiences in teaching siSwati poetry at the senior secondary level, how were they trained in teaching this genre, how did this training shape their attitudes, beliefs and practice with regards to teaching siSwati poetry in the classroom. It was important for the researcher to have a

framework as a model or an organising image of the phenomena being investigated. The Formalist literary theory also provided the researcher with a base for understanding and explaining how siSwati poetry is taught and viewed. It further provided the study with a rationale for the behaviours, attitudes of teachers in teaching siSwati poetry and the factors influencing teaching these phenomena in teacher training institutions and at the senior secondary level in Swaziland, which is the specific discipline or real world domain of the phenomena being studied (Vos de, 2002).

1.5.1 Conceptual framework

The constructivist approach to teaching and learning is the conceptual framework in this study. The researcher used constructivism as an instructional strategy and as a way of understanding the teaching and learning process in the study. Constructivism fundamentally says that people construct their own understanding and knowledge of the world through experiencing things and reflecting on those experiences. In this study constructivism was used as an approach to teaching and learning. In this angle the researcher view the teaching and learning process from the eyes of the constructivist classroom, since the study is on teaching siSwati poetry at the senior secondary level, in tertiary and in the in-service training program. Ornstein and Hunkins (2004) posit that constructivism as a learning theory is concerned with how individuals learn. It places the student as the active person in the process of thinking, learning and coming to know. The key proponent of constructivism as a social theory of learning is Lev Vygotsky. Oliva (2005) is in agreement with Ornstein and Hunkins (2004) in that Vygotsky, a psychologist in the early part of the 20th century believed that the child was an active agent in his or her educational process. To Vygotsky formal education was the place where the child under the guidance of an educator had opportunities to develop his or her potentials to the fullest.

The researcher in this study uses the constructivist approach to view siSwati poetry lessons as the place where the students under the guidance of teachers have the opportunity to develop their potentials to the fullest. Vygotsky believed that pedagogy creates learning processes that lead to developmental processes. He stated that children exist in the zone or area of proximal (nearest) development (ZDP), which means they have not reached their full potentials in development, they are nearer to development (Ornstein and Hunkins, 2005). For the children to move to the higher level or zone of full development and high accomplishment, they need to be 'pulled' via teaching or instruction. This instruction is dependent on proper guidance from the teacher and in working together and sharing ideas with peers. Vygotsky's zone of proximal development in this study represents learners who are in the lower level with regards to understanding siSwati poetry. But for the learners to move to the higher zone of understanding and developing multiple skills and abilities in poetry is dependent on effective teaching and active peer engagement. In other words Vygotsky holds that when students interact meaningfully under the guidance of effective teachers they can perform and think much better than before. When coming to the pre-/in-service training in teaching siSwati poetry, Vygotsky's ZDP represents teacher trainees and teachers who are in the lower level in understanding poetry and its teaching but when they interact meaningfully under the guidance of effective teacher educators and facilitators they move to the higher zone of understanding and develop multiple skills in teaching siSwati poetry.

In constructivism the teacher becomes the facilitator, coach and advisor and the students are the key players in the process of constructing meaning and understanding (Christie, 2005). The student is the one who should participate in generating meaning or understanding of the poems. The learner cannot passively accept information from the teacher. Constructivists believe that the student must engage himself or herself in internalising information. The student

constructs understanding from the inside. In formulating such understanding, the student connects the new learning with already existing knowledge, that is, prior experiences. What is central to the constructivist is that the student constructs understanding and knowledge from inside. The students construct meaning from poems by reflecting on them and connecting the poems with prior experiences. They read the poems, question themselves and their views, contemplate projections of their held views and then formulate interpretations of the poems shaped by their past experiences (Melissa, 2011 and Giesen, 2011).

The duty of the teacher from the perspective of the constructivists is to facilitate, create an environment and a context in which the student can be active. However, one weak area that is noted in constructivism as a teaching and learning approach is its emphasis on the students as the key players in creating meaning and producing knowledge. This gives the teacher a 'passive' role to a certain extent. If the notion of the students being key players is oversimplified, there is the danger of having lessons where the students miss essential aspects and key concepts, more especially if the cognitive ability of the group being taught is below average. Furthermore, the constructivist approach can be time consuming yet the timetable in schools is always packed.

1.6 Statement of the problem

Literature on poetry shows that generally, teachers, teacher trainees and students in secondary schools find poetry difficult and mysterious (Banton, 2000; Pike, 2000; Benjamin, 2012, Faust and Dressman, 2009; Dressman and Faust, 2014). Even student teachers in universities find poetry intimidating. The challenge in the teaching of poetry has been there since time immemorial. In Swaziland, Nkomo (1992); Qwabe (1996) and Mamba (2000) unveils challenges in teaching poetry in English. However, teachers' experiences and perceptions in teaching siSwati poetry in senior secondary schools and their pre-/in-service

training experiences have not been researched extensively in Swaziland. Therefore, this study seeks to document the experiences of teachers, and unveil factors that are influencing teaching siSwati poetry in high schools in Swaziland.

1.7 Purpose of the study

This study purports to describe the experiences of teachers in teaching siSwati poetry, their experiences in the teacher training program and in in-service workshops in teaching siSwati poetry and to establish the factors that are influencing the teaching of this genre in high school classrooms in Swaziland.

1.8 Objectives of the study

The objectives of this study are:

1. To establish how teachers are capacitated by the pre-/in-service training programs in teaching siSwati poetry at the senior secondary level.
2. To describe the experiences of teachers in teaching siSwati poetry at the senior secondary level.
3. To identify the factors influencing the teaching of siSwati poetry at the senior secondary level.

1.9 Research questions

1. How are the teachers capacitated by the pre-/in-service training programs in teaching siSwati poetry at the senior secondary level?
2. What are the experiences of teachers in teaching siSwati poetry at the senior secondary level?
3. What are the factors influencing the teaching of siSwati poetry at the senior secondary level?

1.10 Significance of the study

This study seeks to describe and document teachers' experiences in teaching siSwati poetry at the senior secondary level and their pre-/in-service training experiences. It hopes to produce and contribute knowledge, thus add to the pool of empirical studies in the teaching of siSwati poetry at the senior secondary level in Swaziland. In this study the researcher further hopes to generate and increase knowledge and have a better understanding of the phenomena being investigated. Teaching siSwati poetry at the senior secondary school level in Swaziland has not been researched extensively. Capacitating teachers in teaching siSwati poetry in Swaziland has also not been investigated extensively. Therefore, this study hopes to close that gap by producing knowledge on teachers' experiences in the teacher training programs in Swaziland with regards to teaching siSwati poetry and on how the in-service programs capacitate teachers in teaching siSwati poetry. Furthermore the perceptions of teachers in teaching siSwati poetry at the classroom level and the factors influencing the teaching of this genre have not been researched extensively in Swaziland. The findings from this study hope to extend the pool of knowledge in teaching siSwati poetry in the education system.

1.11 Limitations of the study

Time and financial constraints limited the scope of the study. The study was conducted in three high schools at the Schools of the Valley cluster at Ezulwini in the Hhohho region and its sample were six female teachers only. Time and financial constraints limited the scope of the study in data collection. Using lesson observations could have enriched the data collected for responding to research question two and three in the study. Also lesson observations would have complemented the data collected from interviews and from document study, thus enhance credibility in the study. The sample of the study included

female teachers only, thus the findings are not reflective of the experiences of male teachers.

Another limitation was non-availability of some of the official documents which the researcher had intended to study in order to complement the data from interviews. Reports for workshops for siSwati teachers could not be accessed by the researcher. These reports could have provided additional data on teaching siSwati poetry in the senior secondary classrooms and on the factors influencing teaching this genre. Such data would have been useful in enhancing validity in the findings under research objectives two and three. In some cases the researcher found that there were gaps in the documents, some information was missing or it was incomplete. Despite the limitations, the sample of six siSwati poetry teachers in three different locations and the use of in-depth individual interviews ensured that the data collected was rich and answered the research questions adequately. The study also complemented the data from interviews with information from official documents namely siSwati poetry course outlines from Teacher education programs' and reports from the Examination Council of Swaziland (ECOS) in teaching siSwati poetry at the senior secondary level in Swaziland.

1.12 Delimitations of the Study

The study concentrated in three high schools, at the Schools of the Ezulwini Valley Cluster in the Hhohho region in Swaziland. Six (6) teachers who are teaching siSwati poetry in the Form 4 and 5 classes in the senior secondary level participated in the study.

1.13 Definition of key terms

The definitions given below have been adopted for the purpose of this study.

SiSwati Poetry: This is an umbrella term which encompasses both siSwati modern poetry and oral poetry that is taught to Form 4 and 5 learners, in the SGCSE siSwati syllabus in the senior secondary level in Swaziland. SiSwati oral poetry includes Swazi royal praises, which is Swazi kings/queens praises (*tibongo temakhosi*); clan or family praises (*tinanatelo*) and Swazi traditional songs (*tingoma temdzabu*). While siSwati modern poetry are the written poems, selected from a SiSwati poetry anthology textbook which is prescribed for the Form 4 to 5 learners in high schools in Swaziland.

Literary/New Criticism: This is an approach to the interpretation and teaching of literature which was formulated in the United States in the 1930's by T.S.Eliot and I.A. Richards, who were theorists and scholars in an American critical movement (Young, 2011). New Criticism is regarded as the analysis, interpretation and evaluation of literary works. Criticism as an academic activity expresses the reader's sense of what is happening in a text/poem. It is more analytic, it involves commenting on the subject matter and techniques used in the text/poem; unveiling the general themes of the work and then seeing how the text/poem presents and develops these themes or ideas. New Criticism believed that in the literary appreciation of poetry each poem was to stand alone as a representation of a particular genre or tradition. The appreciation of the poem was largely self-contained and the focus was on the words and their traditional ordering in lines, couplets, quatrains or stanzas. New Criticism emphasized on very close, rigorous reading and discussion of texts. They stressed on how the poem holds together and makes sense. The New Critics tended to concentrate on short lyric poems particularly intellectually complex works (Young, 2011, Peck and Coyle, 1987).

1.14 Conclusion

This chapter provided an introduction to the study. In doing so, it highlighted the value of poetry in general, the status of siSwati poetry in the school system in Swaziland and in teacher education in Swaziland. It was mentioned that in the senior secondary level siSwati poetry covers both modern (written) and oral poetry. SiSwati modern (written) poetry is a compulsory section in the siSwati SGCSE Form 5 Literature and Culture examination paper. While siSwati oral poetry features in Section B of the same paper. This chapter also brought forward the Formalist literary approach as one perspective which it is believed is directing the manner in which poetry in English is perceived and taught in schools. Constructivism was also introduced as the window from which teaching siSwati poetry in the classroom was perceived by the researcher. Constructivism also guided the researcher in handling the experiences of the teachers in this study. The researcher reflected on the experiences and produced new knowledge. It was also mentioned that, generally teachers find poetry to be very challenging to teach and most teachers are sometimes literally frightened of this genre; the same applies to their students. However, teachers' experiences in teaching siSwati poetry and their pre-/in-service training experiences in the senior secondary school level in Swaziland have not been researched extensively. This study therefore, sought to document the perceptions and experiences of teachers and unveil the factors influencing teaching this genre in Swaziland. The chapter also presented the significance of the study, delimitations and its limitations, definition of key terms and finally the summary.

The next chapter is the review of literature. It provides an overview of the theoretical and the conceptual frameworks which are guiding this study; the nature of poetry and approaches to its teaching; training and capacitating teachers in teaching poetry; challenges in teacher training programs; teacher workshops in teaching poetry; the experiences of teachers in teaching poetry

and the factors influencing the teaching of poetry. The last part of this chapter is the summary and the conclusion.

1.15 An outline of forthcoming chapters

The dissertation has seven chapters. Chapter 2 presents the review of literature which is in line with the three research objectives of the study as outlined above. Chapter 3 is the research design and methodology chapter. It comprises of the research design, the study population, sampling procedure and sample size. Data collection instruments are described and the pilot study. This chapter also explains how data was collected and analyzed in this study, validity and reliability and ethical issues. Chapter 4 is the presentation and discussion of findings for research objective 1. Here the researcher presents data and discusses findings on teachers' pre-/in-service training experiences in teaching siSwati poetry at the senior secondary level. Findings on the experiences of teachers in the teacher training institutions are presented; their experiences in teaching practice when they were still student teachers and their experiences in in-service workshops in teaching siSwati poetry are discussed. Chapter 5 presents and discusses findings for research objective 2, which sought to describe and document the experiences of the teachers in teaching siSwati poetry at the classroom level. Findings on the categories of siSwati poetry which is taught at the senior secondary classrooms, the focal areas in teaching siSwati poetry, the enjoyable and challenging components or areas in teaching siSwati poetry are discussed in detail. Chapter 6 presents and discusses findings for research objective 3. This objective sought to identify the factors which are influencing the teaching of siSwati poetry at the senior secondary level. Chapter 7 is the last chapter, it presents the summary of the research objectives, summary of findings, conclusions from the study and it further presents the implications for future research.

CHAPTER 2

REVIEW OF LITERATURE

2.0 Introduction to the chapter

This chapter is the review of literature on poetry and its teaching poetry. It comprises of the following headings: the theoretical and conceptual frameworks; the nature of poetry and approaches to teaching poetry in general; training and capacitating teachers in teaching poetry; teachers experiences in teaching poetry, factors influencing the teaching of poetry and the conclusion of the chapter.

2.1 Theoretical Framework

This study is informed by the Formalist literary theory which was propounded in the early 20th century in Russia. (Shklovsky, 1986; Gillespie, 2010; Brizee, Tompkins, Chernouski and Boyle, 2011; Holcombe, 2007 and Dressman and Faust, 2014). The key proponent of the Formalist literary theory was Viktor Shklovsky a Russian literary scholar who went along with Yuri Tynianov, Boris Eikhenbaum and Boris Tornashevsky who were also Russian literary historians. Shklovsky and company belonged to 'The Society for the Study of Poetic Language' which began its activities in Petrograd in 1916. These literary scholars believed in studying poetry as an independent form of art. An art which has its own principles and methods. Literariness according to Shklovsky (1986) is to emphasize the difference between poetic language and practical language. Dressman and Faust (2014) argues that poetry in the eyes of the Formalists is crystallization of Anglophone civilization and culture that exemplify the best of English language's power and range of expression

Another salient feature of literariness propounded by Shklovsky (1986) was 'defamiliarization', which meant making language in poetry 'unfamiliar or

strange' in order to help readers experience the artfulness of poems. According to the Formalists, for poems to achieve literariness the poet has to use words in such a way that the meaning is highly indirect, elevated and not on the surface. When appreciating poems, the Formalists believe that poems are to be appreciated individually, as timeless, self-contained, precious objects. Poetic texts should be studied rigorously, be read intensively and attention should be given to the structural elements and literary devices such as rhyme, meter and literary allusions. By so doing, the Formalists believe that students learn to acquire an appreciation of the vitality of the English language, its power and range of expression (Faust and Dressman, 2009; Dressman and Faust, 2014). To meet these high goals, English teachers were urged to select poems from 'greatest and leading contemporary poets adds Dressman and Faust (2014).

Other key proponents of Russian Formalism were Roman Jakobson, Petr Bogatyrev and Grigori Vinokur who belonged to the Moscow Linguistic Circle (1915). Jakobson and company differed from Shklovsky in that they adopted a linguistic perspective on literariness. Literary scholars believe that the Formalist approach to literature became the standard academic approach. Dressman and Faust (2014) and Faust and Dressman (2009) assert that the Formalist approach to poetry in English are pedagogical orientations which it is believed guide the perspectives on the nature of poetry and how it should be taught.

This makes the Formalists literary theory to be the ideal lens from which the nature of siSwati poetry and how it is taught is perceived in this study. This study seeks to document teachers' experiences in teaching siSwati poetry at the senior secondary level, their pre-service and in-service training experience in teaching this genre, how did this training shape their attitudes, beliefs and practice with regards to teaching siSwati poetry in the classroom. The Formalists literary theory outlines the qualities of what they consider to be poetry and also suggest how poetry in English should be taught. Thus the researcher in this study will

view siSwati poetry and the pedagogical orientations towards it from the eyes of the Formalists. This study will also look for the elements and traces of the Formalists literary theory in training and capacitating teachers in teaching siSwati poetry in the pre-/in-service training programs in Swaziland, which is research objective one of this study. Secondly, this study will want to find out how has the Formalist approach influenced or shaped the attitudes and beliefs of teachers towards siSwati poetry and how they teach it at the classroom level, which is research objective two of this study. Lastly the researcher in this study will want to establish how has the Formalist approach influenced the teaching of siSwati poetry holistically.

Clacia (2002) and Gillespie (2010) concur that the Formalist literary approach is concerned primarily with form or the structure and the formal elements of poetry. Emphasis is placed on *how* something is said than *what* is said. Shklovsky and company concentrated on the literariness of poetic and fictional works, their specific organization and structural devices that differentiated them from other types of discourses. Gillespie (2010) notes that Formalism involves the careful analysis of a literary text's craft. Ignoring any historical context, any biographical information about an author, any philosophical or psychological issues or even any of a text's political or moral messages.

Gillespie (2010) feels that the Formalist is simply interested in taking the text apart to see how it works as a piece of art- as an electronics work might take a radio apart to see how the radios' components work together without paying attention to the music or news broadcast. Brizie, Tompkins, Chernouski and Boyle (2011) stated that, Formalism maintains that a literary work contains certain intrinsic features. The Formalists treat each work as its own distinct piece, free from its environment, era or even author. This means that when analyzing poetry one should not pay much attention to the emotional side of the piece and background information. Therefore the key to understanding a text

exists within the text itself and thus one should focus a great deal on form. Clacia (2002) argues that in the Formalists approach a detailed analysis and examination of a text's formal elements gives form and meaning to the whole text.

Clacia (2002) further states that rhythm is believed to be the foundation upon which all other elements of verse lie. Formalists are interested in studying literature as a science of language. They look at literature as a scientific study. Gillespie (2010) asserts that the Formalist strategy of analyzing a literary work is a careful scanning of the text, a detailed analysis often called close reading. Faust and Dressman (2009) and Dressman and Faust (2014) agree and point out that in the Formalists perspective the proper approach to reading poetry is through a rigorous study of the poem's formal elements such as meter, rhyme scheme, literary allusion and form (like sonnet, ode or ballad). This exercise is intended to build appreciation of the linguistic heritage of the poem. Clacia (2002) observes that the Russian Formalists also focused on the form and on the formal elements in literary texts than on content. They studied the recurrences, the repetitions, the relationships and the motifs in a work in order to understand what the work was about. Formalists do not believe in considering how the reader feels and how the text affects the reader. They say if you do that you are pragmatic and thus subjective. Formalists believe that a poem as a work of art is a separate entity-not at all dependent upon the author's life or the culture in which the work is created.

The Formalists also look at smaller parts of a work to understand the meaning. Details like diction, punctuation and syntax all give clues. Clacia (2002) adds another element to the Formalist literary theory and states that in the Formalists approach there are three main areas of study namely: form, diction and unity. Under form the focus is on how the words sound, on repetition, recurrences and relationships. This element was also noted by Dressman and Faust (2014) when

they stated that, in the Formalist theory the proper approach to reading poetry is through a rigorous study of the poem's formal elements, such as meter, rhyme scheme, literary allusion and form like sonnet, ode and ballad. The appreciation of the poem is largely self-contained and focuses on the words of the poem and their traditional ordering in lines, couplets, quatrains or stanzas.

In the Formalists approach when the same word, phrase or concept is repeated several times, it must be important. Clacia (2002) posits that by recurrences, the Formalists believe that when an event or theme happens more than once, it is for a reason. They also believe that by carefully looking at the connections among the characters in the story, one can understand the meaning of the work. Every character is put in a work of art for a reason, it is the reader's job to find that reason. Under diction the focus is on denotation, connotation, etymology, allusions, ambiguity and symbol. Denotations has to do with the dictionary meaning of a word. It is believed that understanding the meaning of the words used is vital to understanding the text. Connotations are the subtle commonly accepted meanings of words. Even if a word may technically mean one thing, but the way it is used in the text will often place a slightly different spin on the word.

Another element that is noted in words is etymology. Clacia (2002) defines etymology as the study of the evolution of a word's meaning and use. It is helpful when one is studying an old text in which the words might literally mean something different from what they mean today. A close study of words in a poem also helps a reader understand why the poet used a particular word. Allusions refer to the links from the text at hand to other works. It is believed that there is a reason why an author or poet may want to use allusions, thus studying the allusion is the only way to reveal that reason. Ambiguity refers to the use of an open-ended word or phrase that has multiple meanings.

Formalists believe that the poet or author can use ambiguity to help reveal his or her meaning. In the use of symbols in a text, it is believed that understanding the use of a word or image to suggest deeper meanings can help a reader to gain more from the text. The meaning of the text can be found in the many facets of a symbol. Unity in the Formalists refers to the use of one symbol, image, figure of speech and so on as a thread to connect one particular instance with every other occurrence of that symbol. Unity helps remind the reader of what has already happened and shows him or her how what is happening currently relates to earlier events and forthcoming events.

The poem 'Holy Sonnet' by John Donne is used to illustrate the diction and some of the formal or structural elements which were emphasized by the Formalists in poetry.

John Donne 'Holy Sonnet' VI (published 1633)

This is **my** playes last sense, here heaven appoint 1
My pilgrimages last mile; and **my** race
Idly, yet quickly runne, hath this last pace.
My spans last inch, **my** minutes latest point.
And gluttonous death, will instantly unjoynt 5
My body, and soule, and I **shall** sleep a space,
But **my** ever-waking part **shall** see that face,
Whose fear already shakes **my** every joint
Then, as **my** soule, to 'heaven her first seate, takes flight,
And **earth**-borne body, in the **earth** shall dwell, 10
So, **fall** my sinnes, that **all** may have their right,
To where they' are bred, and would presse **me**, to hell,
Impute **me** righteous, thus purg'd of **evil**,
For **thus** I leave **the** world, **the** flesh and devill. 14

(Poem sourced from: Probyn, 1984: 86)

The above poem '*Holy Sonnet*' is an example of the type of poetry which belonged to the Formalists' camp. By looking at its structure, the number of lines and the wording one can classify it as a sonnet because it has fourteen lines. The structure of a poem and the number of the lines are some of the qualities which were used by the Formalists in classifying poems. They also believed that the structure of the poem, the choice of words, sound pattern and repetitions are suggestive of the hidden ideas in the poem. This means that the formal elements of the poem serve to support the structure of meaning of the text. It is also noted that the sound pattern of the '*Holy Sonnet*' follows the precepts of the Formalists in that it has quite a number of repetitions, rhyme and rhythm. Also there is metaphor and imagery.

The language in the poem is also 'defamiliarized', which means that the choice of words and the way in which they are used makes the language in this poem to be 'unfamiliar or strange' (Shklovsky, 1986). There is quite a number of unfamiliar words in this poem. This, according to the Formalists is to help readers experience the artfulness of poems. For poems to achieve literariness the poet has to use words in such a way that the meaning is highly indirect, elevated and not on the surface. When interpreting a poem such as the one given above, rigorous reading and a close examination of the formal elements of the poem will help in unveiling the meaning and theme of the poem. One has to also look closely at the smaller parts of the poem, like punctuation and syntax in order to understand the meaning. Details like diction, punctuation and syntax all give clues to the meaning (Clacia, 2002).

Formalist, Marxist and Mythological approaches to Reading (2006) points out that some of the important questions which are asked by the Formalists when reading a literary work are that: does the work have a unique form or does it have the same qualities of a particular form; is the poet using a meter and what

effect does it have; is there any sound which keeps recurring throughout the work; what is it; what does it mean and how the sound affect the work; how does any rhythm in the words affect the work; are there any unfamiliar words and are there any figures of speech in the work, what are they and what effect do they have on the work. Gillespie (2010) agrees and emphasizes that Formalism involves the careful analysis of a literary text's craft and not paying much attention to any historical context, any biographical information about the author, any philosophical or psychological issues, or even any of a text's political or moral messages. The Formalist is simply interested in taking the text apart to see how it works as a piece of art. The focus on this detailed examination is to consider the way the components of language that is the text's formal elements give form and meaning to the whole literary text.

Another literary theory which shares the same tenets with Formalism with regards to poetry is the school of literary criticism known as New Criticism, New Critics or Anglo- American New Criticism (Dressman and Faust, 2014; Gillespie, 2010; Young, 2011, El-Hindi, 2008; Peck and Coyle, 1987). New Criticism is a literary theory which was inspired by T.S. Eliot an Anglo-American poet-critic and I. A. Richard in the 1930's (Young, 2011). El-Hindi (2008) and Gillespie (2010) treats the Formalists and the New Critics as one and the same school of thought. Formalism is sometimes referred to as New Criticism by the afore-mentioned scholars, even though Formalism was propounded much earlier than New Criticism.

El-Hindi (2008) posits that New Critics or Formalists are the proponents of the close literary analysis of texts. They emphasize the study of the text structure and to them this exercise helps to discover the meaning of the text. In this approach the text is looked at as something autonomous. Young (2011), Peck and Coyle (1987) posit that New Critics also stress on paying close attention to the internal qualities of the poem. In the New Critics' camp, using external

evidence to explain the poem is discouraged. El-Hindi (2008) and Young (2011) concur and state that Literary or New Criticism was an approach which was propagated by an American critical movement characterized by its very close, rigorous reading and discussion of texts. New Critics stated a rigid and firm criteria for interpreting any literary work This movement was at its height from 1940 to 1960. New or Literary criticism according to Peck and Coyle (1987) is usually regarded as the analysis, interpretation and evaluation of literary works. It does not mean finding fault with the work. Criticism as an academic activity expresses the reader's sense of what is happening in a text or poem. It is more analytic, it involves commenting on the subject matter and techniques used in the text or poem; unveiling the general themes of the work and then seeing how the text or poem presents and develops these themes or ideas.

The New Critics were called 'objective critics' because they focus on the form or structure of the literary work itself and exclude all other considerations such as the world which the work reflects and the author who wrote it. El-Hindi (2008) and Young (2011) maintain that close reading and concentrating on the formal aspects of the poem such as rhythm, meter, theme, imagery and metaphor is the approach adopted by New Critics in poetry. They believe that the formal elements of the poem serve to support the structure of meaning of the text. This approach stresses on how the poem holds together and makes sense. The New Critics tend to concentrate on short lyric poems particularly intellectually complex works. The poem is looked at in isolation. No assumptions is to be made about the author's intention. The meaning is to be found exclusively in the words on the page.

Poetry is seen as a special kind of language, saying things that could not be paraphrased and therefore a poem is said to possess organic unity, form and content being inseparable. The role of the critic is to analyse the complex verbal texture of the poem, the meaning revealing itself through such close analysis.

Dressman and Faust (2014) adds that in the New Criticism approach, each poem was seen to stand alone as a representation of a particular genre or tradition, and its appreciation was largely self-contained and focused on the words of the poem and their traditional ordering in lines, couplets, quatrains or stanzas.

The populists approach to poetry or populism in Faust and Dressman (2009) and Dressman and Faust (2014) is one school of thought which criticizes the Formalist literary theory. Other literary scholars like Emert (2015), Simmons (2014), Xerri (2012), Perry (2006), Linaberger (2004) and Kammar (2002) also point out some of the weaknesses in the Formalists approach to poetry. Xerri (2012) argues that in contemporary culture poetry can no longer be simply evaluated in terms of its formal devices but a variety of methods or several modes should be combined to enable students to enter a poem, play with the English language and transform poetry into a performance.

In Xerri's (2012) multimodal approach to teaching poetry, meaning making in poetry texts is combined with the use of digital technology and visual literacy, where students end up creating video poems, podcasts, hypertexts and Wikis. This represents a new way of using language and experiencing poetry. The multimodal approach to poetry presents students with different potentials for engagement with the text; the point of entry, the possible paths through a text and the potentials for re-making it. In multimodal texts, each mode offers a different way into representation and focuses on different aspects of meaning (Jewit, 2005). In the Formalist approach poetry teachers always play the role of being gatekeepers to a poem's meaning. Yet in Xerri's (2012) multimodal, El-Hindi's (2008) eclectic reader-response and the populists approaches in Dressman and Faust (2014), the teacher-learner status is changed. Both the teacher and the learner become partners in constructing meaning from poems. The multimodal approach helps teachers to develop an engaged enjoyment and

appreciation of poetry as well as creative and critical thinking during the lessons (Xerri, 2012: 509).

Another weakness of the Formalist approach noted by El-Hindi (2008) is that, evaluating poems in terms of its formal elements compels teachers to concentrate on one aspect- the formal elements only which might not be enough for comprehending the poem and have better insight in it. Dressman and Faust (2014) further argues that while the Formalist approach is potentially useful in studying poetry, it is not a good approach to use when introducing poetry to young readers. It scares children with its 'defamiliarized diction'. Scholars of literature also hold that, the point of reading a poem is not to try to 'solve it' but the point is to enjoy it and extend one's understanding about life.

Simmons (2014) equates the Formalist approach to poetry to 'tying the poem to a chair with a rope and torture a confession out of it, where teachers begin beating the poem with a hose to find out what it really means'. Simmons (2014) further argues that in the Formalist approach, 'reading poetry is impractical even frivolous. There is the tired lessons about iambic pentameter and teachers wringing interpretations from cryptic stanzas, their students bewildered and chuckling. The Formalist approach made poetry inaccessible and not inspiring to high school students. It made high school students believe that poetic language is inaccessible and remote from their concerns. It instilled great fear for poetry as a genre (Emert, 2015 and Dressman and Faust, 2014). 'The attitude that the appreciation of poetry is an acquired taste, an experience for the chosen few, the intellectuals and well educated, characterized the way poetry was presented to me in high school, this instilled great fear for poetry', laments one teacher cited in Kammar (2002). The Formalist approach suppresses creativity as a skill in the learners. 'We often introduce poetry using intimidating pieces of writing and ask students to analyze the text. After explicating the poem's meaning to its smallest dimensions, we then examine the form. Not until that point do we ask

students to write pieces of poetry. No wonder many students hate it' states one participant in Perry (2006).

Another weakness noted by Perry (2006) is that the formulaic approach to poetry robs the students of opportunities for personal and academic growth. When using the Formalist approach as an instructional method, teachers turn off many learners. This approach makes students to believe that the models for writing poetry are so advanced and their content so complex that even if they can attempt to write their own poems, they will never equal the quality of classic poetry which is produced by renowned poets. The formulaic approach also robs the students of a comprehensive understanding of poems. The approach is too rigid, it pushes the teachers to concentrate on one aspect which is the formal elements only. This might not be enough for comprehending the poem and have better insight in it (El-Hindi, 2008). Teachers usually first introduce poetry using very difficult and challenging poems and they ask students to analyze the text. After explaining the poem's meaning line by line and stanza by stanza, students are then instructed to examine the form of the poem. It is after doing such very demanding and strenuous exercises that some teachers then give the students opportunities of writing their own pieces of poems. No wonder many students hate poetry!' complains Perry (2006).

It is not only the students who are put off by the Formalist approach to poetry, even the teachers are also intimidated. Linaberger (2004) argues that teachers also find poetry threatening because of the notion that it has to rhyme. It has to use big words and be hard to understand in order to be considered great. Other reasons for the teachers' fear for poetry include a teacher's perceived need to have skill in the teaching of poetry methods and conventions, as well as an understanding of how to analyze and interpret poetry. Another weakness for the Formalist approach to poetry is that ' the teaching of classic poetry in high school presented real problems. A large number of pupils claimed that they did not

understand it and they got little pleasure from reading it' (Dressman and Faust, 2014). In the Formalist approach student or reader engagement is minimal. Poetry is divorced from everyday life but it is treated like sacred objects. Faust and Dressman (2009) further argue that when a work of art such as a poem is placed on a pedestal, treated as a specimen to be perceived and admired from a distance, a problem arises. These literary scholars strongly oppose the Formalists' notion that poems exist solely to be analyzed, interpreted and admired.

In summing up the debate, the researcher can point out that in as much as the Formalist approach to poetry instills fear to teaching and learning poetry, its strength is that it ensures that teachers and students understand the nature of poetry and that, what is it that sets poetry apart from prose and drama. The Formalists stance of advocating for the teaching of classic poems which were exemplifying the best of the English language's power and range of expression, ensured the preservation of the vitality of English as a language, something which every scholar, both literary scholars and linguists would appreciate in their own languages.

Secondly, the Formalist approach equips the teacher and the learner with the necessary tools and skills for the literary appreciation of all types of poems, both complex and simple. The skills which are acquired in poetry can also be applied in other academic contexts. The populist approach to teaching poetry cannot be effective on its own, it needs a grounded literary criticism theory alongside with it. If teachers were to adopt the populist approach only, it will lack the skills and tools for the appreciation of poetry as a genre. Hence the Formalists' complaint that in the populist approach, teachers and students lack the intellectual tools, (literary elements, theories and set scholarly standards) with which to fully appreciate complex poetry. Faust and Dressman (2009) and Dressman and Faust

(2014) assert that with the rise of the populists' orientation the Formalists complained that there was a demise of educational standards.

One would propose that teachers combine a variety of approaches in teaching siSwati poetry. The formulaic-eclectic-reader response approaches and the multimodal-reader-oriented approaches can be rewarding to both the teachers and the students in teaching siSwati poetry at the high school level. These are multifaceted approaches to teaching poetry. Integrating a variety of approaches would ensure that the senior secondary students have the intellectual tools, skills and theories with which to fully appreciate all kinds of poems, in preparation for tertiary education. Furthermore, the eclectic reader-response approach has the elements of the reader-oriented populists' approach, in that both approaches empower the student as a reader. In the eclectic reader-response and the populists' reader-oriented approaches students approach poetry from multiple angles, and this enable the students to have better insight into the poem and reach a comprehensive understanding of poetry.

When using a multifaceted approach to poetry, the students can develop love for siSwati poetry, compose and perform their poems in Readers' theatres. When students collect their favorite poems and organize them as they see fit, present dramatic performances, do choral reading and other forms of performances, have class and group discussions, the students' creative abilities and love for the genre will be developed. The use of other media such as art, music and film, informal writing activities, digital video recordings, would be very rewarding experiences in teaching poetry. The formulaic-eclectic-reader-response approach would also ensure that poetry is taught so that the students see and enjoy both the sensual, emotional and intellectual aspects of the poetry and be re-constructed socially, since poetry is also taught to promote social reconstruction. Poetry as a literary genre should extend the students' horizon of awareness.

2.1.1 Conceptual framework

This study uses the constructivist approach as a lens for viewing the teaching and learning of poetry as a genre. This approach is taken from constructivism. This study has taken one aspect under constructivism and used it to understand the teaching and learning process. The constructivist approach is an instructional strategy which is concerned with how individuals learn. The constructivist approach places the individual as the active person in the process of thinking, learning and coming to know. The key proponent of constructivism as an instructional strategy or theory of learning is Lev Vygotsky (Ornstein and Hunkins, 2004; Oliva, 2005). Vygotsky, a psychologist in the early part of the 20th century believed that the child was an active agent in his or her educational process. The learner is the key player in generating meaning and understanding. The learner cannot passively accept information and just repeat what others say or conclude. To Vygotsky formal education was the place where the child under the guidance of an educator had opportunities to develop his or her potentials to the fullest.

The researcher in this study uses the constructivist approach to view siSwati poetry lessons as the place where the students under the guidance of effective teachers have the opportunity to develop their potentials to the fullest. The researcher further uses the constructivist approach to view teachers' pre/-in-service training programs as the zone where the teachers' skills in teaching poetry can be developed to the fullest. Vygotsky believed that pedagogy creates learning processes that lead to developmental processes. He stated that children exist in the zone or area of proximal (nearest) development, (ZDP) which means they have not reached their full potentials in development, they are nearer to development (Ornstein and Hunkins, 2005). For the children to move to the higher level or zone of full development and high accomplishment, they need to be 'pulled' via teaching or instruction.

This instruction is dependent on proper guidance from the teacher and in working together and sharing ideas with peers. Vygotsky's zone of proximal development in this study represents learners who are in the lower level with regards to understanding siSwati poetry. But for the learners to move to the higher zone of understanding and developing multiple skills and abilities in poetry is dependent on effective teaching and active peer engagement. In other words Vygotsky holds that when students interact meaningfully under the guidance of effective teachers they can perform and think much better than before .

In this study the researcher further views the teaching and learning process from the eyes of the constructivist classroom, since the study is on teaching siSwati poetry at the senior secondary level. Constructivism fundamentally says that people construct their own understanding and knowledge of the world through experiencing things and reflecting on those experiences. It is a theory which focuses on knowledge production (Thirteen Ed Online, 2004). The Constructionist view is that human social life is based on the ideas, beliefs and perceptions that people hold about reality (Gravett, 2001). In the constructionist perspective reality is constructed by persons, therefore the researcher needs to analyze the respondents' discourses (Maree and Westhuizen, 2007). The researcher will look for the elements of the constructivist approach in the teacher training and in-service training programs and also for the elements of the constructivist classroom in teaching siSwati poetry in high schools and its effects.

The constructivists are opposed to the traditional view that learning is a process where students are involved in repeating, or miming newly presented information. Constructivist believe that teaching practices help learners to internalize and re-shape or transform new information. It is when learners actively construct meaning by building on background knowledge, experience

and reflect on those experiences. The constructivist approach is more concerned with *how* the learners learn, than *what* they learn. Emphasis is on real-life learning classrooms (Christie, 2005; Lemmer, 2007; Brooks and Brooks, 1999). This approach is based on the belief that learners should be helped to construct knowledge that is meaningful and useful in their own lives. The constructivist believe that once the students have acquired effective learning skills such as research, excursions, interviews and group discussions, they can use these skills and apply them in other learning contexts.

Brooks and Brooks (1999) outlines five principles in which the constructivist approach can be applied in the classroom. Firstly, the teacher should pose problems that are or will be relevant to the students. During instruction in a constructivist classroom, the teacher collaborates with the students and with others. Teaching and learning is tailored to the needs of individual learners. Learning is active and challenging states The teacher is encouraged to pose problems that are relevant to students states Thirteen Ed Online (2004).

The second principle is that learning should be structured around essential concepts. Constructivists insist that teaching and learning should begin from the 'whole' and then move to the 'smaller parts'. The smaller parts should support the whole. During instruction, in the case of a poetry class, the teacher should encourage students to construct meaning by looking at the poem as a whole. Let the students try to establish the ideas contained in the poem holistically, then they can move to breaking the poem into smaller parts, look at the words, lines and stanzas. Starting with the smaller parts in order to understand the whole poem is discouraged. The teacher should encourage the students to keep the 'whole' poem in mind (the larger context) than to break down the poem into smaller pieces, dissecting words, lines, stanzas, sound pattern and so on (Funderstanding, 2011).

The third principle is that teachers should be aware that students' points of views are windows into their reasoning. Here it is encouraged that the instructor uses open-ended and non-judgmental questioning to facilitate enriching discussions in class. (Christie, 2005 and Lemmer, 2007). Students need to have an opportunity to elaborate and explain. They should be trained to use evidence or proof for supporting their opinions and views. The construction of knowledge calls for time to reflect. It also calls for time and practice for explaining and the ability to substantiate, that is give reasons and support with valid evidence or proof from the text and using prior knowledge. Honebein (1996) adds that the teacher seeks and values the learners' points of views, provides different perspectives on content and enhances understanding through coaching and moderating

The fourth principle is, adapt curriculum to address students' suppositions and development. As students engage in instructional activities, the teacher should monitor their perceptions and ways of learning, and then tailor learning activities towards extending those perceptions and aligning them to the desired shape. Christie (2005) posits the teacher should pose problems and activities which are relevant to the students, things which the students can easily relate with. In this process, hands on and real world experiences are emphasized.

The last principle in applying the constructivist approach is that teachers should assess student learning in the context of teaching. This approach puts emphasis on assessment for learning or in formative assessment. This is where the teacher uses assessment positively, to diagnose problems in learning and find out how much and what kind of help a student needs to be successful. The constructivist teacher moves away from measuring how well or poorly a student performs. Assessment in the constructivist classroom goes together with the task, it is not a separate activity. The teacher uses assessment to correct, inform students of progress and improve future performance argues Honebein (1996). Christie

(2005) holds that in the teaching and learning situation constructivists shift emphasis from teaching to learning. The constructivist teacher helps students develop processes, skills and attitudes. It extends students beyond content presented to them. It uses real tasks, experiences and settings. Learning involves collaboration between teachers, students and others.

Melissa (2011) gives an example of a classroom situation where the teacher wants to introduce 'meaning in poetry'. In the old-school or traditional classroom the teacher would read the poem to the class or have students do round-robin read. This is where the student reads and the teacher now and again interrupts and correct mistakes in reading. The teacher would then use questioning to let the students state what the poem means. In this approach the reading exercise is meaningless, there is no comprehension. The teacher usually expects a 'correct or right answer' from the students.

On the other hand, the constructivist teacher will read the poem and stop and share his or her own thinking with the class. By so doing the teacher is modeling how poetry connects to her prior knowledge and experiences. The teacher can then ask the students to read the poem and practice making connections to their own prior knowledge and experiences. The teacher can then use pair-work, where the students partner share, so that everyone gets the opportunity to talk. During the discussion session, the teacher will ask what the poem means, he or she will get different views and will be accepted because the students constructed meaning from the poem by integrating their background knowledge and experiences with the material in the poem. The aim of the constructivist teacher is to guide the learners, help them to construct knowledge in poetry lessons. In such a setting the students' point of views were considered and individual students' learning styles and rate of learning was catered for.

Table 2.1 presents a comparison of a traditional classroom and a constructivist classroom.

Table 2.1 A comparison between a traditional classroom and a constructivist classroom.

Traditional classroom	Constructivist classroom
Teacher directed. Instructor gives students receive. Teacher talks, students listen and absorb knowledge.	Teacher is facilitator. Teacher-student dialogue. Learning is interaction-building on what students already know. Students create meaning by exploring new ideas and experiences, generating hypotheses, problem solving. Students construct knowledge through critical thinking, manipulation, primary resources and hands-on activities.
Teacher assumes directive, authoritative role.	Teacher interacts and negotiate with students.
Strict adherence to fixed curriculum. Use of textbooks, worksheets and workbooks.	Pursuit of students' interests and questions. Workshop approach, use of real world situations. Primary sources and manipulative materials.
Students work individually and independently	Students work collaboratively in groups independently or with partners.
Begins with small parts of the whole- the whole comes at the end. Emphasizes basic skills.	Begins with the whole first, with big ideas, expanding to parts. Small ideas or parts support big ideas.

Correct answers are the goals Students answer questions. Empowered teacher.	Thinking and support of thinking are the goals. Students ask questions. Empowered learner.
Assessments are tests, separate from learning tasks.	Assessments are observations, conferences, daily work, portfolios and included in learning tasks.
Teacher is the evaluator	Self-reflection, student evaluator and teacher evaluator.

Sourced and adapted from: Melissa (2011) and Giesen (2011)

2.2 The nature of poetry and approaches to its teaching

Dressman and Faust (2014) and Faust and Dressman (2009) posit that the Formalist literary theory is one pedagogical orientation which it is believed guides the perspectives on the nature of poetry in English and how it should be taught. However there are other approaches to teaching poetry which include the multimodal (Xerri, 2012), the eclectic-reader response (El-Hindi, 2008) and the populists (Faust and Dressman, 2009) approaches which will be discussed in this section. This review of literature will also show how Formalism has influenced the way poetry is perceived and taught in education systems.

Paul (1912) cited by Dressman and Faust (2014) argued that in the Formalist approach, every student early in his high school course was expected to learn the simpler matters of metrics together with illustrative lines, and was to learn them as thoroughly as ever he did his multiplication tables. The Formalist approach is echoed by Hughes (2007) who states that, the dominant model of poetry teaching, particularly for senior students, has been to teach poetry through print text and to focus on finding some meaning to be dissected. Qwabe (1996) in Swaziland concurs, and points out that a more general aim of teaching poetry in English is to develop the skills of literary appreciation.

Hughes (2007) disagrees and points out that that in teaching poetry, poets emphasize the importance of hearing the poem read aloud (lifting the poem from the page), engaging with it, and probing, for deeper meaning through discussion with others. Qwabe (1996) in Swaziland concurs and cites Heywood (1983) who argues that, poetry was not written to be studied but in order to be experienced. It should draw on the pupils' experience of life and in turn feed into it new visions. Nkomo (1992) also in Swaziland, emphasizes that poetry is meant for enjoyment, it is for pleasure since all art is dedicated to joy. But if there is no pleasure derived in it, students fail. The teacher is supposed to pass this enjoyment to his or her students.

Formalism is one major orientation which is believed to have greatly influenced the perception of poetry and its teaching, in the public domain, in the school system, as well as in tertiary institutions. One observes that the Formalist approach is still the pre-occupation of most writers in quite a number of literary texts in poetry. It is also observed that teachers are influenced by the Formalist perspective in teaching poetry at the senior secondary level. This is evident in quite a number of publications on poetry, such as Loban and Olmsted (1963), Woolfe and Hampton (1984), Walter and Wood (1997) MacDougal (2008) *IsiZulu SoQobo*, a Zulu text which has a chapter very detailed, dedicated to poetry and its appreciation in isiZulu, published in 1992 just to name a few. Elements of the Formalist approach are also evident in the general objectives for siSwati poetry teaching at the high school level in Swaziland, outlined in the SGCSE siSwati First Language Teaching syllabus document (2009). Some of the teaching objectives are to: define poetry or a poem; identify and analyze the language devices (inner form); identify and analyze structural patterning or outer form of the poem; give the literal and literary interpretation of the poem, identify and analyze imagery and figures of speech; classify the poem just to give some examples.

Woolfe and Hampton (1984), MacDougal (2008) make some suggestions on how to interpret or analyze a poem. Questions which can help in interpreting a poem include: Who is the speaker of the poem, what tone of voice does the poet use; what is the poem about (Literal meaning, other layers of meaning, what visual and linguistic (language devices are used to convey meaning (these can include images, metaphors, symbols etc and what could be the mood or atmosphere? If one is to interpret the meaning of a poem, the sound pattern helps to create the meaning and the mood, and then comment on the use of rhyme and other structural devices.

MacDougal (2008) suggest that when teaching poetry, one should establish prior knowledge about poems; discuss the characteristics of a poem, and then do the literary analysis where the students identify and analyze: poetic elements, the language which includes imagery and figurative language; identify analyze and compare length and meaning of stanzas; sound devices which include rhythm, rhyme, repetition and alliteration. This scholar further suggests that the different language skills should be developed in poetry teaching. Strategies for reading and purpose for reading should be set; writing personal responses to the poems; giving oral interpretations of poems to develop listening and speaking skills and to determine meaning of words and phrases to develop vocabulary.

Dlamini (2004) points out that in poetry each word counts far more than in prose. The basic arrangement of poetry is in separate lines rather than in paragraphs. It relies heavily more on imagery. It is this compactness of expression combined with broadness of application that makes poetry to be unique. The major difference between poetry and prose is the form and diction. Poetry often uses lofty, unique, profound and imagistic expressions that usually delights the listener. Inyang (2009) notes that the language of poetry is nuance, not explicit, connotative rather than denotative, allusive rather than direct, figurative rather than literal and symbolic rather than plain. The elements which

sets poetry apart from the other literary genres include: sound devices which are rhythm, rhyme, repetition and alliteration; language devices which are imagery and figurative language. Poets use imagery or language that appeals to the five senses. Vivid images help readers or listeners to clearly understand what is being described. Figurative language or imaginative descriptions are used by poets to create imagery adds Allen, Applebee, Burke and Carnine (2008). Miller and Greenberg (1986) further state that in reading most poems it would be helpful to consider the speaker, setting, subject, words and word order, figurative language and imagery, symbols and allegory, rhyme, rhythm and stanza, structure, genre, tone and attitude.

However, Emert (2015), Simmons (2014), (Perry (2006) and Kammar (2002) criticizes the Formalist approach in teaching poetry. These scholars feel that the Formalists approach made poetry inaccessible and not inspiring to high school students. It instilled great fear for poetry as a genre. Kammar (2002) describes the frustration which high school students are subjected to by the Formalist approach to poetry and state that 'the attitude that the appreciation of poetry is an acquired taste, an experience for the chosen few, the intellectuals and well educated, characterized the way poetry was presented to me in high school'. Perry (2006) adds that the formulaic approach to teaching poetry robs students of opportunities for personal and academic growth. It suppresses the creativity as a skill in the learners.' we often introduce poetry using intimidating pieces of writing and ask students to analyze the text. After explicating the poem's meaning to its smallest dimensions, we then examine the form. Not until that point do we ask students to write pieces of poetry. No wonder many students hate it'.

This scholar further argues that, when teachers use the Formalist's instructional method, they turn off many learners. Students tend to believe that the models for writing poetry are so advanced and their content so complex that their own

pieces of poetry will never equal the quality of those written by renowned poets. Kammar (2002) further shares his/her experiences in poetry classes during his or her college days and laments that 'as students or teachers we had been involved in poetry study that had been more stultifying than inspiring'.

Kammar's (2002) and Perry's (2006) submissions echo Dressman and Faust (2014) and Faust and Dressman (2009) who stated that the Formalist approach typically failed to engage students. The teaching of classic poetry in high school presented real problems. A large group of pupils did not understand such poetry and they got little pleasure from reading it. One major weakness of the formalists approach was that it made students to fear and loathe the study of poetry. Dressman and Faust (2014) cites Robert Burroughs (1977) who argued that, 'the students really hate poetry. It's not that they just say they hate it, they really do'. Sharminnie, Vasuthavan, and Kunaratnam (2009) share the same sentiments and points out that 'although poetry appreciation is one of the components of the Literature in English programme, I have observed that a majority of the upper secondary students dislike and often shy away from poetry. A poem is not a favored item for most ESL students mainly because of its 'deviant use' of language'.

Hughes (2007) suggest that if we want our students to understand how poetry brings them to a deeper understanding in life, we need to find meaningful ways to engage them with poetry. Simmons (2014) equated the Formalist approach to teaching poetry as 'tying the poem to a chair with a rope and torture a confession out of it. Teachers begin beating it with a hose to find out what it really means. Yet the point of reading a poem is not to 'solve it'. Emert (2015) contends that in teaching poetry there is an over-emphasis on form; a focus is on explication rather than appreciation; and a tendency to overlook the poem's musical elements which are best heard when poems are read aloud. Emert (2015) then insist that teachers must remember that poetry is essentially an art

to be appreciated, not a body of information to be imparted. Faust and Dressman (2009) states that while the Formalist approach is potentially useful, but it may not be the place approach to use when teaching young readers. This observation is echoed by Perry (2006) who cites a response of a Grade 7 student who was asked to read a poem in class and then tell the teacher what it means. The student responded ' I do not know what it means. It sounds like another language to me. How am I supposed to know what it means. This stuff is somebody else talking about something I don't understand. This poetry stuff is for other people, not me. I can't read that and I can't write that neither'.

Another approach to teaching poetry is Xerri's (2012) multimodal approach. The multimodal approach to teaching poetry is also very close to the populists in Faust and Dressman (2009). Both orientations propose a multifaceted approach to poetry. The populists in Dressman and Faust (2009) called for a reader-oriented approach, where the students combine extensive reading of many poems which are their own selection with intensive reading of very few poems which were seen to be worthy of being read intensively. The multimodal approach by Xerri (2012) propose for combining reading the poems on paper, with the print media and using video poems in the classroom. This is done to foster initial engagement and enhance the students' experience with the selected poems. Using video poems in the classroom is key to student engagement. It may support the student's initial learning of concepts and approaches to analysis. The visual mode can then be followed by the written mode or the written poem where the students can appreciate the language used and the imagery in the poems. The students can then move on to the aural mode, where they can work on presenting the poems orally.

The populists like Xerri's (2012) multimodal approach also proposed for combining poetry reading with other media such as art, music and film and informal writing activities. Faust and Dressman (2009) posits that the project

method was also the most recommended teaching strategy in the populists' camp because it helps the students to gather and reflect on their experiences with poetry. The populists' reader-oriented approach also proposed for the use of a Readers' Theatre where students are given opportunities to perform favourite poems or discuss the poems in detail. In the Readers' Theatre students are encouraged to emulate adult readers of poetry, talk and write informally about their favourite poems with others and experiment with writing their own poetry. The populists' Readers' Theatre is closer to Xerri's (2012) digital video composing of poems by students in the classroom. In the digital video mode the students produce their own videos where they read the prescribed poems and the poems which they have composed. 'As students began to think about how a poem could be represented visually, aurally or through on-screen movement, they focused on how to communicate the meanings that they wanted others to experience. This moved them away from fears that they would not produce a 'correct' interpretation. Instead they were excited about exploring various modalities to communicate the meanings they were discovering (McVee, Bailey and Shanaham, 2008:132).

In reading poetry dramatic performances, choral reading and other forms of performance were the most approved activities. Class and group discussions were also the most favoured activities. Extensive reading of poetry as opposed to intensive rigorous reading was mostly favoured and the use of contemporary poems than classic ones. The populist's orientation also called for teaching poetry as experience, where readers see and enjoy the sensual, emotional and intellectual aspects of the poem. In this approach, the teacher is described as the 'silent observer' but is free to offer comments and explanations where necessary. According to the populists the goal of reading poetry in secondary classrooms is to enjoy poetry, acquire and develop different skills, interpret poems in your understanding as opposed to dissecting the poem in an attempt

to understand its formal or structural elements and to extend a student's horizon of awareness.

Erdman, Hetzel and Fondrie (2011) adds that the Formalist approach to teaching poetry is very frustrating to high school learners, it makes them to approach poetry with an apprehensive attitude and lack of enthusiasm. This is what Erdman et al (2011) says 'I like many adolescent students remember poetry as a task which is dreaded and often times deemed boring. Reflecting on my high school experiences, after reading poems aloud in class, my classmates and I would be bombarded by questions about the poems' message or meaning, with no time to read them again silently or reflect on what we had just heard. Instead of enjoying the poems for their essence, we spent the remainder of the hour attempting to extract some sort of universal meaning from the texts'. Erdman et al (2011) closes the argument by positing that when instruction in poetry overlooks an emphasis on enjoyment and reflection, students will never be enthusiastic about poetry.

The reader-oriented approach by Dressman and Faust (2009) and reader-response critical theory by El-Hindi (2008) appears to be the other most effective approaches to poetry because they share some common features with the constructivist classroom which is rooted in Thirteen Ed Online's (2004) constructivist learning theory. The reader-response critical theory in El-Hindi (2008) puts emphasis on the reader who reads the poem extensively and intensively, makes meaning of it, interpret the poem bearing in mind certain basic principles of different critical theories. The reader-oriented approach in Dressman and Faust (2009) is also learner-centred and encourages the use of multimedia technologies to assist in deepening the students' understanding and appreciation of poetry. Emert (2015) notes that it is imperative that teachers consider the use of new technologies to assist in teaching reading and literacy. It is necessary for teachers to integrate technologies in poetry lessons, because

poetry often relies on imagistic and emotionally resonant language. Such qualities in poetry invites teachers to consider the use of multimedia technologies to deepen students' understanding and appreciation.

One can therefore posit that, the Formalist orientation has greatly influenced the perception of poetry and its teaching in the public domain, in the school system, as well as in tertiary institutions. One observes that the Formalist approach is still the pre-occupation of most writers in quite a number of literary texts in poetry. Elements of the Formalists approach are also evident in the general objectives for teaching siSwati poetry at the high school level in Swaziland, outlined in the SGCSE siSwati First Language Teaching syllabus document (2009). Some of the objectives are to: define poetry/ a poem; identify and analyze the language devices (inner form); identify and analyze imagery and figures of speech; analyze the structural patterning or outer form of the poem; give the literal and literary interpretation of the poem and classify the poem just to give some examples.

2.3. Training and capacitating teachers in teaching poetry

Most teacher education programs, more especially in the Curriculum and Teaching departments at the undergraduate level train and equip teachers in teaching 'Literature' as an area of specialisation, not in poetry as a single major. In most institutions the theory part in poetry, that is the study of poetry as a 'literary genre' is usually discussed extensively in the Faculty of Arts – Languages and Literature, in most teacher training institutions. Therefore the studies reviewed provide general information on the training of teachers, and highlight briefly in the training provided in teaching literature in which poetry is included as a component. Studies on the training of literature teachers, emphasize that teacher training programs should equip the prospective teachers with the necessary attitudes, skills and competencies to be effective in the field. Cowan (1971) points out that the prospective literature teacher should be familiar with

a variety of critical approaches to literature and know about the cultural context of a given work. The need for courses in teaching methods, evaluating students' work, a strong intern system or teaching practice and in-service training for practising teachers are also crucial.

Teaching is a practical activity. The practical skills involved in teaching can be acquired through constant practical teaching experience given to the teacher trainees in the form of guided observation, micro-teaching, peer-teaching and in full block Teaching Practice (Elliot, 1984 and Brown-Nacino, Oke and Brown, 1990; Kiggundu and Nayimuli, 2009). This is where the prospective teachers get the opportunity to put the theoretical knowledge to practice. Effective teacher education and training requires that the prospective teachers get constant practice under proper guidance and supervision. The guided observation, micro-teaching, peer-teaching sessions were meant to ground the teacher trainees on the practical side of teaching, so that when the teachers graduate, they are sound and practical teachers and not mere theorists.

Micro-teaching is a process in the teacher training program which is primarily aimed at teaching students teachers specific skills or teaching behaviours by requiring them to practice teaching a specific topic to a small group of students or their peers (Elliot, 1984 and Brown et.al, 1990). This process is used to help the teacher trainees to put into practice techniques such as, preparing a lesson for that specifically for particular topic, formulating lesson objectives for the lesson, designing teaching learning aids, introducing the lesson, presenting the content, involving the learners, asking different kinds and levels of questions, using specific instructional strategies and materials, motivating students, mastering the subject matter or content and breaking it down content to the intellectual level of the class being taught and so on. The student teachers usually plan a short lesson, called the micro-lesson of about five to thirty minutes

and teach the lesson to his or her peers or to a small group of 'real pupils' if they are available.

After teaching, the micro-lesson is reviewed and analyzed on the spot, by the lecturer, the peers and others involved. Constructive feedback is given to the 'student teacher'. Thus the student teacher receives feedback from his or her colleagues and from the supervisor. Major difficulties and weaknesses are pointed out and discussed and suggestions for improvement are made. In such sessions, even the peers 'who were being taught' benefit. In the process the teacher training program minimizes the complexities of real teaching when they expose teacher trainees to micro-teaching sessions. Micro-teaching provides opportunities to practice certain specific skills and further provides immediate feedback to the student teacher from several people which will help him or her gain more insight into his or her teaching behaviour. In micro-teaching lessons the young and inexperienced teacher trainees feel safer and more secure, thus it is easier to focus on improving specific instructional skills in their teaching (Elliot, 1984).

Cohen and Manion (1989), Elliot (1984) and Kiggundu and Nayimuli (2009) concur in that full-block, well-organized, regular and properly supervised Teaching Practice is an integral part of training and capacitating teachers in teacher training programs. Teaching Practice is the time when students teachers are posted or attached to different schools for a specific duration to teach in a normal day-to-day school situation. Usually the duration of teaching practice is from six weeks to nine weeks. This duration gives the student teacher more time to find his or her feet and to get to know the children. The longer the duration of Teaching Practice, the more the student teacher gains in mastering lesson planning and preparation, lesson delivery, using instructional strategies and materials, handling the content and managing the students. The student teacher needs to be prepared both practically and psychologically for the teaching

practice exercise (Elliot, 1984). In the practising schools, the student teachers are allocated classes to teach and are given the teaching timetable with all the relevant details. It is the duty of the training institution to acquaint the student teacher with the respective syllabuses and teaching materials in the subjects they will be teaching. The student teachers also need to be well acquainted with preparing the scheme of work and lesson plans in accordance with the syllabus for the various subjects they will be teaching, and in consultation with the subject teacher. During this period the student teachers are mentored by the subject teachers in the various schools where they are posted.

Teaching Practice is supervised by college and university lecturers. The lecturers who are involved in the teaching practice have to some commitments and responsibilities to fulfill in consultation and discussion with the students (Elliot, 1984; Kiggundu and Nayimuli, 2009). These responsibilities include impressing on students the need to hold discussions with the class teacher who was responsible for teaching the class they are taking over to ensure continuity in teaching. The university or college teaching practice supervisor should visit the student teachers, to look at the official books, the scheme of work and the lesson plans and offer some advice and make suggestions where necessary. Furthermore, the Teaching Practice supervisors have an obligation to go to the various schools, observe the students in class teaching actual lessons in class and assess the students using the assessment form designed for that particular institution. After observing the lesson, the supervisor should have a 'mini-conference' with the student where the supervisor and the student discuss the lesson, beginning from planning and preparation, to lesson delivery or presentation of the lesson. The focal areas under lesson delivery include: giving directions, mastery of subject matter, use of instructional strategies and instructional material, the ability to involve the learners during instruction, pacing of the lesson and assessing and giving constant feedback to the students during

the course of instruction. Professional qualities is another domain which is assessed during Teaching Practice. Professional qualities or responsibilities include the general appearance of the student teacher, class management or the classroom environment, and rapport with the students (Pathwise, 2007 and WPC Teaching Practice assessment form). Ideally the supervisor should make at least two visits to observe the student teacher, assess him or her, discuss with the student and give constructive feedback.

However, Cohen and Manion (1989) and Kiggundu and Nayimuli (2009) point out that most student teachers from teacher training institutions go to Teaching Practice feeling ill-prepared for the situation that will face them in the classroom. Some of them complain that there is no or little relevance between what they learn during their coursework and the demands of the real classroom situation they face during Teaching Practice. In the light of the above discussion, one notes that, capacitating teachers involves giving them both theoretical knowledge and practical experience in teaching, where they put the theoretical knowledge to practice, since teaching is a practical activity. Micro-teaching and block teaching practice are integral components in capacitating teachers. Should it happen that for one reason or the other the student teacher does not get the opportunity to teach poetry in micro-teaching and during Teaching Practice, it would mean that the Teacher training program has failed to produce sound and practical teachers in teaching poetry. Instead the program would have produced theorists in teaching poetry, teachers who cannot relate the theoretical knowledge they learnt in teaching poetry to practice.

In teacher training some of the requirements which makes a teacher trainee to be well-grounded in teaching English literature, (poetry included) after graduating are : Be prepared to teach introductory courses in American, English, world or contemporary literature, or in literary types and genres, or literature thematically organized, all in such a way that emphasis is placed on the

connections between the literature and the students' own experiences. Develop and teach whatever other English courses required to meet the specific needs of the students and the community. Be creative and be resourceful (Cowan, 1971: 306). This scholar further emphasizes that the study of literature should recognize the cultural integrity and aesthetic qualities of literary works in both oral and written traditions. If the candidate as himself or herself, has experience in creating original poetry, stories, art, films, and so on, he or she will be much more knowledgeable and sympathetic and enthusiastic in eliciting original works from his students. He or she will also understand that creativity is as important to appreciation and understanding as traditional discussions, papers and tests, if not even more important.

2.4 Challenges in Teacher training

Literature reveals that in some countries Teacher training programs are lacking in preparing teachers in teaching poetry in English successfully to secondary and high school students (Moore, 2002, Ryan, 2000 Mamba, 2000, Qwabe, 1996 and Nkomo, 1992). Suter and Busiene (2013) posit that teacher preparation at college and in universities fail to cater for all the aspects that are introduced in the revised Curriculum. Suter and Busiene (2013) further notes that in the Marakwet district in Kenya, the majority of the teachers did not study oral literature and how to teach it in the teacher training colleges or at the universities and yet Kiswahili oral literature was introduced in the secondary school syllabus and it was examined for the first time in 2006 in the Kenya National Examination Council. This suggest that teachers are sometimes confronted with the task of teaching some components in the school curriculum having been not well capacitated and equiped in the teacher training institutions.

The report of National Education Review Commission-NERCOM (1985), identified falling standards in training, lack of motivation of trainees and inadequate preparation of trainees to confront the classroom situation, as major issues confronting teacher education in Swaziland. Lemmer (2007) points out that in the heart of the worldwide debate about the relationship between teacher education and the classroom, many people criticize teacher training programs that they have developed an over-academic, theoretical curriculum that is remote from the actual needs of teachers in the classroom. On the other hand there are those who argue that progress has been made, teacher education has made progress in developing good training programs which are characterized by intellectual vigour and practical insights (Lemmer, 2007:191). The critics feel that the training in the teacher training institutions is too theoretical and too intellectual such that when the teachers graduate they are not competent enough in handling the classroom situation.

Cohen and Manion (1989) argue that during the course of training many student teachers when they go for Teaching Practice feel both ill-prepared for the situation that face them in the classroom. Some of them complain that there is no or little relevance between what they learn during their coursework and the demands of the real classroom situation they face during Teaching Practice. Moore (2002) also observed that most teachers in their first or early years of teaching use a philosophical approach to poetry, trying to show the students that they (teacher) understand the mysteries of poetry. They launch into their English major modes, teaching as their under-graduate education has trained them to do. Yet they have no idea that the students have no concept of what the teacher is talking about. Such observations imply that, the training that is offered by teacher training programs in teaching poetry is 'too abstract' or 'too theoretical'. The prospective teachers graduate from universities and colleges with no or minimal preparation in teaching poetry in the classroom situation.

This therefore implies that most teachers from teacher training colleges and universities, confront teaching lacking skills in putting the theory, teaching strategies and methods of teaching to practice when they are faced with the lessons in a classroom situation. That is why Moore (2002) laments that 'what I learned in the years that followed was that neither my English major nor my methods course had trained me very well to teach poetry to high school students. Gradually, I learned how to help my students see that poetry is a celebration of sound and sense, that its music can capture our hearts and minds'.

Ryan (2002) shares the same sentiments in an article based on her experience of teaching an innovative third year poetry course in a distance education institution. This scholar, calls upon university intellectuals and educationists to 'get away from the empty, meaningless academic discourse we all slide into when the subjects we teach have become over-familiar, boring or meaningless'. Ryan (2002) poses questions like: 'What is the purpose of teaching poetry? How can it be taught?' and more importantly 'why' is teaching conducted in tertiary institutions? Ryan (2002) then recommends that in training potential poetry teachers, the university academicians as public intellectuals, should reconceptualise their role. This scholar insist that there is need to recognize the important role of students as part of a transformative process of knowledge and power. In poetry lectures let the students read poetry, let the students create and write poetry. The act of writing poetry changes those who write; the act of reading poetry changes those who read it'.

2.5 Teacher workshops in teaching poetry

Capacitating teachers for the complex process of teaching does not end in universities and in colleges, but it is a life time process, through workshops and in-service programs. The significant role of workshops and in-service training in

teaching poetry to new graduates and experienced practising teachers cannot be over-emphasized, since the teachers' professional knowledge and practise, weakens over time and requires constant re-modelling, upgrading and re-shaping. Findings from Haugh, Murray, Bach, Basden, Chisolm, Crow and Trammell (2002) reveal that, workshops can play a positive role in grounding fresh from college graduates and even 'old' teachers in teaching poetry, by equipping them with new approaches and strategies, and ultimately help them gain confidence and develop love for the genre. 'Teaching poetry to high school students was something I approached with trepidation initially. Now I am an enthusiastic devotee. I think I was spurred on by attending a workshop at the NCTE Convention given by Stephen Dunning from the University of Michigan, author of 'Getting the Knack NCTE (1992) states one teachers quoted in Haughes et al (2002)

After attending the workshop on teaching poetry, the teacher cited above, by Haugh et al (2002) introduced a variety of approaches when teaching poetry; like designating one day each month as a 'Poetry workshop' where students write their own poems. The teacher also used Bi-weekly in-class essays, where students are given a poem they have never seen and write about several aspects of the poem, including style, poetic techniques, tone and theme. Attending the workshop did not only equip and capacitate the teacher concerned, but it illuminated him or her to be creative, resourceful and produce thinkers and poets out of the students. From attending a workshop in teaching poetry, a literary school magazine project was initiated, the students became renowned poets, their skills and abilities were being developed to the maximum. Haughes et al (2002) shares the same sentiments with Ryan (2002) on advocating for a more hands on approach or new approaches in teaching poetry. Allowing the students to read poetry, perform it, write essays about it, apply the poetic techniques to their own writing changes their whole perception of poetry. This

makes poetry less intimidating and students find that poetry is not as difficult as they once thought.

Furthermore, findings from the reviewed studies also brings to the fore, that well-informed and resourceful facilitators are the cornerstone for informative and capacitating workshops in teaching poetry. The workshop experience of the teacher cited in Haughes et al (2002) and the observations made by Qwabe (1996) regarding the need for poetry teacher guides, reveal the importance of informative teacher workshops facilitated by persons with expertise, resourceful and hands-on in their fields. Attending the workshop and getting the Teacher's Guide with poetry exercises, was a turning point in teaching poetry for the teacher concerned, and it impacted positively to the students and to the whole school. Such findings confirm Molly and Travers (1984) assertion that, teacher behaviour and attitude have more influence in developing the pupil's attitude and competence in poetry. Therefore, in teaching poetry, teachers need to take the initiative, seek information, attend workshops and use additional teaching material, to enhance the teaching and learning process.

2.6 Teachers' experiences in teaching poetry

Some studies have been considered in the teaching of poetry internationally, regionally and locally. Available literature on poetry reveals that many teachers find poetry teaching difficult, and they encounter problems during poetry lessons. Some teachers mention that some of the pupils find poetry boring and difficult thus they hate it. Trump and Miller (1979) state that it requires more artistry to teach poetry than to teach any other form of literature. This is because many secondary school students reject the study of poetry. Addlespurger (2003), Benjamin (2012), Kammer (2002), Baart (2002) and Cheney (2002) are in agreement in that students often groan each time they are faced

with a poetry unit. Kammer (2002) quotes one student who expressed that, 'poetry is the most dreaded, horrifying, hardest unit in any English class'.

Laura (2002) further reveals that just whispering the word 'poetry' frightens everyone away. Most teachers often confess that they hate poetry and that they save poetry for the end of the year and that they save it for the end of the year, hoping that snow days will cancel it out. Benjamin (2012) and Baart (2002) concur in observing that teaching poetry to high school students is challenging. Baart (2002) describes it as an arduous, thankless task, because to some students nothing could seem as impossibly boring and irrelevant as some phrases in poetry texts. As a result, many teachers struggle when preparing their poetry units as to: How can they make poetry relevant and interesting?

A study conducted in Zimbabwe on difficulties in teaching poetry found that poetry teaching was difficult even to those who enjoy it personally Moyana (1991). Hughes (2007) further stated that, a large number of teachers reported that they were uncomfortable with teaching poetry. They were either not sure how to teach or find poetry elusive. It was found that English literature teachers had poor vocabulary, thus uncomfortable with teaching English poetry. Benjamin (2012), Laura (2002), Kammer (2002), Baart (2002) and Cheney (2002) share the same sentiments regarding the negative attitude secondary school students have towards poetry. Consequently, Baart (2002) notes that the negativity in teaching poetry is created by lacking model teachers and Parmar and Barot (2013) mentioned that that most teachers use traditional methods, those of reading and explaining during the teaching of poetry.

Parmar and Barot (2013) further assert that challenges in teaching poetry in English come with the students being heterogenous in terms of socio-economic background. The variation of students also emanates from the impact of the mother tongue. The language may become a barrier in the attitude students or

teachers have towards a particular poem. Parmar and Barot (2013) continue to argue that teaching facility and equipment are also the root cause for the struggle in teaching poetry. While Chitre (1999) observes that the lack of teaching resources is associated with the low teacher and student interest towards poetry. Vasutharan and Kunaratnam (2009) argue that a negative perception towards poetry could come from the choice of texts, pedagogy and teacher personality. All these create a negative perception towards poetry. Some students dislike poetry because of bad experience, incompetent teachers and poorly presented textbooks (Vasutharan and Kunaratnam, 2009).

Mamba (2000) confirms that there are problems in the teaching of poetry in English both at Junior and Senior secondary schools in Swaziland. Qwabe (1996), noted that there is limited literature on the methods used to teach poetry by teachers of English at the Junior Certificate level in Swaziland. However, literature from studies conducted internationally reveal that discussion, lecture and the question and answer are the most popular in teaching poetry. The discussion method develops independent thinking and stimulates student involvement and participation, as it is defined as an interaction process in which both the pupil and the teacher exchange ideas and it is a more active learning experience for the pupils than the teacher. These discussions can be in groups, in pairs or could be a class discussion in which the teacher is leading the discussion.

Qwabe (1996) cites Nkosi and Conway (1988) who observed that, through discussion pupils are able to display their personal responses to whatever poem they were given. Consequently Bright and McGregor (1970) notes that when using the discussion method, the teacher and the pupils communicate. Therefore using the discussion method in poetry lessons can be a productive learning exercise. The question and answer method is another teaching method which is recommended in teaching poetry, because it reveals information which the teacher must detect if he is to teach successfully. It is also used by the

teacher to check if pupils do understand. When teachers are teaching poetry they are expected to ask questions in a pleasant, friendly and easy manner, avoid ambiguity and confusing instructions.

There is limited literature in teaching oral literature or oral poetry. However, the few studies reviewed show that there are challenges in teaching of oral literature both internationally and locally. Wafula (2012) and Suter and Busiene (2013) pointed out that the teaching of oral literature in Kenyan secondary schools was totally neglected. It had no place in the Kenyan secondary school syllabus before and immediately after independence. In the schools where oral literature had been introduced. Wafula (2012) observed that oral literature was taught haphazardly. Suter and Busiene (2013) further posit that before the 1990's Kiswahili oral literature was not treated with the seriousness it deserved in Kenya. It was around year 2000 when Kiswahili oral literature was given prominence in the Kiswahili syllabus and it began to be emphasized. The attitude towards oral literature and the nature of oral poetry are cited by some scholars as some of the challenges in teaching this genre effectively. Goebel (2002) asserts that, Early Native American songs and poetry are among the most difficult literature to teach across cultures. This is because the early native songs are in the original language and this language is symbolic, it relies upon local knowledge and local landscapes. So analyzing such poems sometimes becomes difficult to the teacher and the student.

Goebel (2002), Sone (2008), Finnegan (1970), Wafula (2012), Suter and Busiene (2013) all admit that there is a negative attitude towards studying and teaching oral poetry. Goebel (2002) argues that, 'no body of American literature receives less attention in our classrooms as Early Native American songs and poetry. Most scholars did not consider the early oral native songs and poetry as literary genres worth to be studied'. Goebel (2002) further notes that, in the 19th century teachers often found it difficult to place Early Native American songs in the

context of our literary traditions. The speakers and writers in the early Native poems and songs were never considered as artists and yet Early Native American poets or song writers have much to teach about writing well.

Finnegan in Kaschula (2001) concurs, and points out that, as an oral literature scholar in the 1960's she was confronted with questions like: Is there anything worth studying in the subject of so-called African oral literature? The study of oral literature as a literary genre had been marginalized for some time in the education system. What further reinforced the marginalisation was the image of Africa by some European academics. According to Finnegan in Kaschula (2001) all along, Africa was viewed as somehow basically 'without culture', due to the lack of the culture of writing and documentation of the verbal forms of compositions. For oral literature to be considered as literature worth studying, it had to be documented. The trend in the past was to dismiss oral forms as something of the past and not worth studying.

Sone (2008) in Swaziland also concurs and argues that oral literature might be existing under marginalized conditions in contemporary Swaziland and yet this form of literature remains a living and dynamic mode of communication. Sone (2008) further points out that, the social and cultural change Swaziland has undergone since its initial contact with the West has influenced the development of research in oral literature. The co-existence of the old and new cultures in contemporary Africa has meant that oral literature has had to cede some of its ground to written literature and other Western-oriented forms of entertainment. This therefore means that, oral literature is losing the central position it once occupied in pre-colonial society in Swaziland, the centre stage has been given to modern literary forms. Sone (2008) cites Ruth Finnegan as the first Western scholar in the mid 1970's to openly admit that African verbal art is, without doubt, literature on its own merits.

One can concur with Sone (2008) on his assertion that oral literature has lost its central position in African societies, Swaziland included. In the junior and senior secondary levels, siSwati oral poetry never featured in the teaching syllabus for these levels up to 2006, after the introduction of IGCSE curriculum in Swaziland. All along the siSwati modern poetry anthologies, titled "*Asive Ngwane*", "*Takitsi*", "*Ligabazi:Ebullience*" and "*Inhlava:The Honeybird*" enjoyed the central position, as the only taught and examinable siSwati poetry genres at the junior and secondary levels up to 2007.

The nature and features of oral poetry may also pose as a challenge in teaching this genre in the classroom. When coming to the nature of oral/traditional poetry Goebel (2002) points out that, most early songs embrace some of the following elements simultaneously: they utilize repetition and parallel structure, use concrete natural images, utilize conciseness in terms of sentence length and length of song, frequently reflect a spiritual commitment even in humorous songs; they imply a tribal, public audience that already understands context.

In Swaziland, traditional songs according to Kamera (2001) are the songs that rural folks sing on different occasions, and these songs constitute the poetry of oral cultures. This scholar elaborates and says in Swaziland songs accompany and describe occasions of joy and sorrow. Songs are also expressions of hope and aspirations of individuals or a group of singers; they may be sacred and devotional, adulatory, satirical and condemnatory. Kamera (2001) gives the following categories of Swazi traditional songs as poetic genres: work songs; dance or recreational songs; ceremonial songs; lullabies and rhymes. Goebel (2002) concurs and considers religious songs, hunting songs, medicine songs, lullabies, game songs, personal achievement songs, love songs, war songs, social dance songs and honour songs as some of the different categories of early Native American poetry. In the case of ceremonial songs in Swaziland, they might pose a problem to teachers and students because some of them are

rooted in ancient historical events which are not even documented. Lack of accurate information and explanations to some of these songs might be a challenge.

When coming to oral praise poetry in Swaziland, Swazi royal praises and clan or family praises are the types of poetry that is prescribed for the senior secondary level in the siSwati curriculum. Kamera (1996) and Finnegan (1970) define praise poetry as a panegyric. Finnegan (1970) further asserts that, the praise poems of the Bantu peoples of South Africa are one of the most specialized and complex forms of poetry to be found in Africa. Praise poetry is categorized into three types; namely: the formal, the ritual and personal panegyric. Formal panegyric is used synonymously with Swazi royal praises by Kamera (1996) in Swaziland. Swazi royal praises or the formal panegyric refer to court poetry and are directed at kings, chiefs and regiments. These are performed by official poets who form part of the kings or chief's retinue. This type of poetry is formal, it is public, rational and it is one of the most developed and elaborate forms of oral poetry, asserts Kamera (1996) and Finnegan (1970).

Kamera (1996) Sithebe (1999) and Finnegan (1970) points out the characteristics of oral praise poetry and states that, all types of praise poetry adopts an obscure and figurative language.

It adopts a more or less obscure and allusive style. The language may be archaic and lofty, there are often references to historical events or people who may need interpretation even to local listeners and figurative forms of expression are common. Frequent are comparisons of the person praised to an animal or series of animals. The king's strength may be conveyed by referring to him as a lion, a rhinoceros, or an elephant and particularly in Southern Bantu praise poetry, the actions and qualities of the hero may be almost completely conveyed in metaphorical terms.

Comparisons to natural phenomena are also fairly frequent – the hero is likened to a storm, a rock, a downpour of rain (Finnegan, 1970:117).

In oral poetry, other figurative forms of expression occur, sometimes reaching a high degree of complexity. This poetry alludes to historical events and cultural contexts which sometimes require explanation, notes Kamera (1996). Sithebe (1999) adds, and points out that, like all Nguni, emaSwati have a culture of praise, a culture that is usually common to all the communities of Africa. This culture is encouraged by the strong presence of kingship. Sithebe (1999) then outlines the characteristics of oral poetry as very rich with imagery such as: simile, metaphor, personification, animalisation, metonymy and symbolism. The poet also uses certain technical features to enhance the beauty of the poem and to emphasize the point being related. These technical devices include the following: alliteration, parallelism and linking. Language complexity in poetry texts has been identified as one of the leading factors to the negativity and fear towards studying it. Therefore, if praise poetry has very complex and rigid structures, teaching this genre to high school learners in contemporary society would be a challenge. One can posit that, the nature of this genre might also give teachers a problem in teaching it to high school students.

In Swaziland, Kamera (2000) admits that in his endeavour to fully and as accurately as possible document Swazi clan praises and their extensions, he was confronted with lack of information about those particular clans, due to the non-availability of old and knowledgeable informants in those clans. Kamera (2000) points out that, where information was available, the quasi-histories of the clans in reality amount to legendary and mythological accounts of the clans. To show the complex nature of this genre, this scholar asserts that:

The horrific nomenclature of the Swazi clans and their extensions weaves an elaborate poetic construct known as tinanatelo which is the seedbed

of the Swazi panegyric. Besides expressing levels of politeness and propriety, the laudations and the names point out to or allude to the social status of the clan being referred to. The subtle anecdotes which provide narrative accompaniment to the stanzas denote mythological structures upon which family behaviour and innate character is folklorically based. Studying and comparing the clan praises help to establish lines of consanguinity, totemic affinities and patrilineal achievements between clans (Kamera, 2000: 9)

Finnegan (1970) also concedes that 'praise names which often form the basis of formal praise poetry are given to people and describe clans and as a result they are legitimately a special type of praise poetry. From the assertions by Finnegan (1970) and Kamera (2000), it is noted that Swazi clan praises are the seedbed of Swazi royal praise poetry and thus the two poetic forms share the same qualities, they only differ in terms of length, role, occasion, mode and manner of performance. This means that these genres share the same qualities in terms of complexity in language as stated by Finnegan (1970) that, it adopts a more or less obscure and allusive style. The language may be archaic and lofty, there are often references to historical events or people who may need interpretation even to local listeners and figurative forms of expression are common. Kamera (2000) cites Lestrade (1937) and adds that: as a consequence, the praises require a considerable amount of extensive and intensive historical as well as ethnographic knowledge for their understanding. This obscurity of language and allusion presents itself difficult even to the very performer of such poems who, are often quite at a loss to give intelligible explanation of their meaning.

Having discussed what scholars of oral literature say about traditional praise poetry and traditional songs it is evident that, it is not only the teaching of siSwati modern poetry that has not been investigated much in Swaziland but the reviewed literature reveals that, even the teaching of oral/traditional poetry has

not been investigated extensively and yet in Swaziland both oral and modern poetry constitute the poetry which is prescribed for Form 4 and 5 in the siSwati syllabus senior secondary level.

2.7 Factors influencing the teaching of poetry

Reviewed literature in teaching poetry in English prove that, there are a number of factors which impact positively and largely negatively in the teaching of poetry at the senior secondary level, both internationally and locally. From Dressman and Faust (2014) one notes that, the Formalists orientation to poetry and to its teaching may be one major factor which is affecting the teaching of poetry negatively. Literature on poetry further reveals that generally, both teachers and students in secondary schools find poetry difficult, challenging and mysterious (Benton, 2000; Pike, 2000 and Benjamin, 2012;). As a result up to today, poetry is the most feared and terrifying subject. Moyana (1990) asserts that the problems associated with poetry teaching are not limited to Zimbabwe. Teachers, lecturers and professors elsewhere have reported similar problems. University students also find poetry not interesting and very difficult to understand. However, Dressman and Faust (2014) conclude their study by positing that, there are other factors which influenced what was taught and how, in poetry in English. These included teachers and schools' appraisals of student aptitude and interest; departmental traditions, the socializing experiences of undergraduate English programs and student teaching.

Inadequate preparation in teacher training is another factor identified as affecting teaching of poetry in English at the senior secondary level. In Swaziland Qwabe (1996) revealed that, most teachers were never taught any methods of teaching poetry. Mamba (2000) found that the methods used in class could cause problems in teaching poetry in English. Some of the methods used can bore the learners, such that they could lose interest in the subject. Mamba

(2000) adds that, some teachers have some limitations in their teaching of poetry. As a result, they fail because they are not guided correctly, as their teachers do not know what to teach. Negative attitude towards poetry is another factor which was found to be affecting the teaching of poetry in English. Molly and Travers (1984) note that teacher behaviour and attitude has more influence in developing the pupil's attitude and competence in poetry.

The nature of poetry as a genre is another factor which influences the teaching of poetry negatively. George Steiner in Bailey's (1989) *'The Importance of Teaching Poetry'* presents the 'Taxonomy of the barriers to the comprehension of poems'. Steiner proposed a taxonomy or categories of the hinderances to understanding of poems in an essay entitled *'On Difficulty'*. Steiner proposed four distinct categories of problems that have to be solved when faced with a complex poem namely: contingent, modal, tactical and ontological.

Table 2.2 *Steiner's taxonomy of the barriers to the comprehension of poems.*

Level 4	Ontological	This level is abstract, philosophical and psychological. It has to do with poetry that does not conform to standard poetic conceits of the western poetic tradition
Level 3	Tactical	It has to do with any unusual syntactical usage employed by the poet
Level 2	Modal	A disparity between the poet's and the reader's frame of reference.
Level 1	Contingent	This level is operational and concrete. It refers to a lack of understanding of the vocabulary of the poem

Source: Bailey (1989) Importance of Teaching Poetry

Steiner (1989) points out that the four categories contain all the possible problems and challenges one encounters when he or she has to read a complex poem. Contingent difficulties are a result of a lack of shared vocabulary between

the poet and the reader. Mamba (2000) refers to contingent difficulties as verbal complexity in poems. In Mamba (2000) the complex words or language that is used in poems was found to be a problem in teaching poetry in English in Swaziland. In Mamba (2000) it transpired that some of the poems have high level of complexity in diction. Most teachers encountered problems with poetry because it demands deeper understanding and dedication to the work. As a result most high schools in the country did not teach poetry in English because it is a problematic subject. Bailey (1989) maintains that when a reader meets a problematic word in a poem he or she must establish the current meaning of the word and also ask questions like does the word have a special technical use or does the word operate on a number of different levels of meaning. To clarify the word fully a dictionary or an encyclopedia may be used to provide that information. When one looks at Table 2.1 it means that the upper levels are the most difficult challenges which one encounters in reading or teaching poetry. These are some of the factors which influence the teaching of poetry. Another challenge that was unveiled by Mamba (2000) and Qwabe (1996) was lack of a reading culture in Swazi children which poses a problem in the teaching of poetry in English.

Literature reveals that a majority of teachers have a negative attitude towards teaching poetry in English and identify a number of factors responsible for such attitudes (Baart, 2002; Benjamin, 2012; Cheney, 2002; Kammer, 2002; Laura, 2002; Mamba, 2000; Nkomo, 1992; Qwabe, 1996). The challenge in the teaching of poetry has been there since time immemorial. In Swaziland, Nkomo, (1992), Qwabe, (1996), Mamba, (2000) and Mkhonza (2000) unveils challenges in teaching poetry in English. The literature clearly shows that the teaching of poetry in English in schools is challenged. However, teachers' experiences and perceptions in teaching siSwati poetry in the senior secondary school level have not been researched extensively in Swaziland. Therefore, it was crucial to

conduct the study to find out and document: how were teachers trained in teaching siSwati poetry at the senior secondary level; their experiences in teaching siSwati poetry at the classroom level and further document the teachers' views with regards to the factors which influence teaching siSwati poetry at the senior secondary level.

2.8 Conclusion

From the above review it emerged that, Formalism and Populism are the two perspectives that have influenced the general world view of poetry and how it should be taught. It also transpired that, the quality of the teacher training program and workshops in teaching poetry has a bearing on teacher performance in high schools. It also transpired that teaching of both oral and modern poetry has a lot of challenges. However, most of these studies investigated teaching poetry in English. The focus was on some specific aspects of poetry teaching, like teaching methods, problems or attitudes of teachers. From the above review it is evident that, the teaching of poetry in schools is challenged. However in Swaziland, very little research has been done in teaching siSwati poetry in high schools, which means that the challenges facing this phenomenon remains unknown and yet siSwati poetry is compulsory at the senior secondary level in Swaziland. Therefore this study sought to investigate and document the experiences and views of teachers in teaching siSwati poetry at the senior secondary school level, their teacher education and in-service training experiences. It also hopes to unveil the challenges and factors influencing the teaching of this genre. The next chapter will present the methodology employed in order to respond to the research questions.

CHAPTER 3

RESEARCH DESIGN AND METHODOLOGY

3.0 Introduction to the chapter

This chapter discusses processes that were followed in collecting and analyzing the experiences and views of teachers in teaching siSwati poetry at the senior secondary level, their pre-/in-service training experiences and their views on the factors which influence teaching siSwati poetry in high school classrooms in Swaziland. The chapter covers, research design and its rationale, population, sampling procedures, instrumentation, pilot phase, data collection, data analysis, ethical issues and conclusion.

3.1 Research design

The research employed a qualitative approach under the interpretive paradigm. The study is a phenomenological design. According to Neuman (2007) the interpretivist attempts to discover the meaning of an event or practice by placing it within a specific social context. In this study, the researcher attempted to discover meaning from the experiences of teachers in teaching siSwati poetry. The context is the post-localization of the curriculum at the senior secondary level in Swaziland. Stan (2011) notes that the purpose of the phenomenological approach is to illuminate the specific, to identify phenomena through how they are perceived by the actors in a situation. The researcher in this study attempted to understand teaching siSwati poetry through how it is perceived by the teachers who are the actors in teaching it in Form 4 and 5, the senior secondary classes.

The phenomenological design is particularly effective at bringing to the fore the experiences and perceptions of teaching siSwati poetry from the perspectives of the teachers. Therefore, a qualitative design was appropriate for this study since

the teachers who are the participants, crafted their own point of view in relation to teaching siSwati poetry. The teachers described their experiences: in the teacher training programs where they were trained in teaching siSwati poetry and during Teaching Practice when they were student teachers. They also gave their experiences in teaching siSwati poetry in the Form 4 and 5 classrooms and their views on the factors affecting teaching this genre at the senior secondary level in Swaziland. The experiences of the teachers varied from school to school that is from context to context.

Mcmillan and Schumacher (2010) posits that the qualitative approach dictates that the researcher uses data collection methods which will provide detailed narrative accounts and thick descriptions of the experiences of the participants, because qualitative research is steeped in-depth approaches. The approach dictated that the researcher uses in-depth interviews to get in-depth information on the experiences of the participants. The primary goal of the study was to describe, understand and document the experiences, beliefs and attitudes of siSwati poetry teachers in high schools. The teaching of siSwati poetry can only be understood from the standpoint of the individuals, siSwati poetry teachers, who are part of the ongoing action being investigated. In qualitative research, inquiry is influenced by the choice of the paradigm that guides the investigation into the problem and the process is influenced by the values that inhere in the context (Cohen, Manion and Morrison, 2000). The researcher decided to use the qualitative approaches in collecting data, in-depth interviews and document study to achieve the objectives of this research.

3.2 Study population

The population for this study were teachers who teach siSwati in high schools in the Hhohho region of Swaziland. The Hhohho region has four clusters of schools as shown in Table 3.1 which are grouped according to their geographical

location. The clusters are Madlangempisi/Buhleni, Piggs Peak, Mbabane and Ezulwini - schools of the valley. According to the education statistics of 2014, the Hhohho region has sixty two (62) senior secondary schools, and approximately one hundred and fifty (150) teachers who are teaching siSwati poetry at the senior secondary level. It is observed that in most high schools there are two teachers who teach siSwati in the Form 4 and 5 classes in the whole school.

Table 3.1 *The clusters of schools in the Hhohho region in Swaziland*

	Mandlangempisi/Buhleni	Piggs Peak	Mbabane	Ezulwini/schools of the valley
1.	Madlangempisi	Mlumati	Mater Dolorosa	Lobamba National
2.	Dvokolwako	Ekudwaleni	KaSchiele	Elangeni
3.	Sikhonyane	Timphisini	KaBoyce	Ezulwini Comm.
4.	Malibeni	Mzimnene	St. Francis	St Marys
5.	Madzanga	Mhlatane	Woodlands	Somnjalose
6.	Mangweni	PCH	Mbabane Central	Mdzimba
7.	Mavula Pisgah	Ntfonjeni	SOS	Nsukumbili
8.	Florence	Mswati	Nkhaba	Sikanye
9.	Nsingweni	Fundukuwela	St Marks	
10.	Zandondo	Ekuvinjelweni	John Wesley	
11.	Herefods	Magobodvo	Mbuluzi	
12.	Mavula central	Mbeka	Jubukweni	
13.	Mkhuzwenigija	Maguga	Siphocosini	
14.	Ntsinini	Ndzingeni	Sigangeni	
15.	Nyakatfo	Nkonyeni	Motshane	
16.	Mpofu		Londunduma	
17.	Ekubongeni		Nhlanganisweni	
18.	Ebuhleni		Fonteyn	
19.	Ludzibini		Maphalaleni	
20.	Mayiwane			

Source: REO Mbabane – siSwati Inspector (2014)

It is only the schools which are triple streamed which have more than two teachers teaching siSwati at the senior secondary level. Table 3.1 shows the four different clusters of schools in the Hhohho region. The Madlangempisi/Buhleni cluster has twenty (20) schools; Piggs Peak has fifteen (15) schools, the Mbabane cluster has nineteen (19) schools and the last one is Ezulwini-schools of the valley which has eight (8) schools.

The clusters are mostly used by teachers in collaboration with the personnel from the Ministry of Education and Training in organizing workshops for capacity building purposes. The workshops come in various forms. Some are subject workshops, others are organized by the Ministry of Education and Training for different professional development purposes. The teachers in each cluster also use the clusters for capacitating and re-equipping themselves in different areas in their areas of specialization.

3.3 Sampling procedure and sample size

Sampling refers to the process used to select a portion of the population for study. A sample should be representative in nature of the larger population from which it was taken. Nieuwenhuis (2007) points out that qualitative research generally uses non-probability and purposive sampling rather than random sampling approaches. In this study the researcher used stratified purposive sampling. Sampson (2012) defines stratified purposive sampling as a strategy which refers to the selection of participants according to a particular research question, like educators who teach a specific subject, in a predefined level. Stratified purposeful sampling is not haphazard. It allowed the researcher to select information-rich participants who provided in-depth data. This procedure ensured that the researcher selected teachers: who have more than three years experience in teaching siSwati poetry in the Form 4 and 5 classes and are products of the teacher training programs in Swaziland. These participants were

able to provide rich data to respond to all the research questions of the study. Teachers are the key role players in teaching siSwati poetry in Form 4 and 5 classes in the three selected high schools. The sampled teachers had undergone training in teaching siSwati poetry. This meant that they were able to provide rich data for answering all the research questions adequately. Babbie and Mouton (2006) assert that in qualitative research, purposive sampling seeks to maximize the range of specific information that can be obtained from and about that context by purposefully selecting locations and informants that differ from one another.

Table 3.2 presents the sample of the study and their profiles. The sample of this study are six (6) siSwati poetry teachers, who are designated to teach Form 4 and 5 classes in three senior secondary schools at Ezulwini- Schools of the Valley Cluster in the Hhohho region of Swaziland. The participants' period of engagement in teaching siSwati poetry, qualification, their teaching experience in the profession and their gender are shown in Table 3.2.

Table 3.2 The demographic profile of the participants

School	Teacher	Training institution attended	Qualification (s) obtained	Teach. experience	Exp. in teaching siSwati poetry	Other Responsibilities	Gender
A	1	WPC	Secondary Teachers' Diploma (STD)	5	3	-	Female
A	2	WPC and UNISWA	STD (B. Ed in Sec) part-time	5	3	-	Female
B	3	WPC and UNISWA	STD & Bachelor in Education (Secondary)	9	5	-	Female
B	4	UNISWA	Bachelor of Arts in Humanities	16	16	Head of siSwati (HOD)	Female

			(BA in Hum) & Post Graduate Certificate in Education (PGCE)				
C	5	UNISWA	BA in Hum & PGCE	17	17	HOD siSwati SGCSE siSwati Lit. Paper marker (7years)	Female
C	6	UNISWA	B.A in Hum & Concurrent Diploma in Education (CDE)	24	24	HOD siSwati Marker siSwati SGCSE Form 5 Paper 1 President and founder member of the Schools of the Valley Cluster. siSwati Panel member.	Female

Table 3.2 presents the qualifications, teaching experience, experience in teaching siSwati poetry at the senior secondary level, gender and other related responsibilities of the sampled teachers. Table 3.2 shows that there were six (6) female siSwati poetry teachers who participated in the study. In experience collectively they have from three (3) years up to twenty four (24) years in teaching siSwati poetry at the senior secondary level. In qualification and

training, two of the six participants are Secondary Teachers Diploma (STD) holders and are products of William Pitcher Teacher Training College. Another participant is a STD holder and a Bachelor in Secondary Education (B.Ed Sec) degree holder, obtained at William Pitcher College (WPC) and at the University of Swaziland (UNISWA). Two of the six participants are Bachelor of Arts in Humanities degree holders and also have a Post graduate Certificate in Education (PGCE) obtained at UNISWA. While only one of the six participants holds a Bachelor of Arts in Humanities and a Concurrent Diploma in Education (CDE), which was also obtained at UNISWA.

All the participants in this study were qualified for teaching siSwati poetry at the senior secondary level, were experienced and had acquired other relevant skills like marking final examination scripts. Some of the participating teachers are responsible for managing their departments as Heads of Departments (HOD's) and one of them is a member of the siSwati secondary school's panel and also a founder-member and president of the Ezulwini-Schools of the Valley cluster in the Hhohho region. This means that the participants in this study were information rich-people, who are the key role players in teaching siSwati poetry. They were able to give thick descriptions of their experiences. In Swaziland the Ministry of Education policy dictates that for teachers to qualify to teach at the senior secondary level, they must be degree holders and also have a certificate in education. This is to ensure that the teachers are competent both in theory (content) and in pedagogy when executing their duties. It is only Teacher 1 in School A, out of the six teachers who is a diploma holder and not a degree holder but is teaching Form 4 and 5 classes. Teacher 2 in School A is also a diploma holder but pursuing a degree qualification on part-time basis at the University of Swaziland.

The sampled teachers by mere of qualification, experience in the teaching profession and experience in teaching siSwati poetry at the senior secondary

level were in a better position to provide authentic and rich data to respond to the the three research questions. They had taught SiSwati poetry at the senior secondary level for at least two years, and have had a completing class, which set for the Form 5 SGCSE SiSwati Examinations. Experience in marking the external SGCSE Form 5 Literature examination, and being a member of the siSwati panel and being a Head of the siSwati Department were extra qualities in the sampled teachers. Brink (2003) asserts that qualitative studies use small samples from which to collect data, but elicit the information with depth and detail from the participants. This helps the study to make very rich findings and meaningful conclusions. This is one strong quality of the qualitative approach in research.

3.4 Instrumentation

This refers to the tools that are used for collecting data in the research process. McMillan and Schumacher (2010) notes that in qualitative studies in-depth interviews, observations, focus groups and document study are the methods which are used in collecting data. The study used an in-depth semi-structured interview guide or schedule with closed and open-ended questions (Appendix A) and two document analysis guides (Appendix C and D) in data collection.

3.4.1 The in-depth face-to-face interview

Greeff (2002) considers interviewing as the predominant mode of data or information collection in qualitative research. One interviews because he or she is interested in peoples' stories. Nieuwenhuis (2007) says in an interview the researcher asks the participant questions to collect data and learn about the ideas, beliefs, news, opinions and behaviours of the participants. Nieuwenhuis (2007) finds a qualitative interview as a valuable source of information if it is used correctly. The researcher adopted interviewing because she was interested

in the stories or experiences and views of the teachers in teaching siSwati poetry and their pre-/in-service training experiences. Telling stories is essentially a meaning-making process because the interviewer creates meaning from the participants' stories. Both parties, the researcher and the participant, are actively involved in meaning-making work. During the conversations, the teachers were describing their experiences, the researcher was reflecting and further reflected on the descriptions to construct meaning from them. The aim was to obtain rich descriptive data that helped the researcher to understand the participants' construction of knowledge and social reality. The interview session is a social interaction and involves specific norms and social roles and it has the explicit purpose of obtaining information from a structured conversation based on a pre-arranged set of questions. The researcher in this study had pre-arranged set of questions (Appendix A) for eliciting the information from the teachers. This instrument further corresponds with the qualitative research design adopted by the study.

Hennink, Hutter and Bailey (2011) describes in-depth face-to-face interview as a conversation with a purpose; a knowledge producing conversation and a meaning-making partnership between interviewer and the respondent. The researcher's purpose was to gain insight into the experiences of teachers in teaching siSwati poetry at the senior secondary level and to elicit the story from them. When the interview is conducted well, it can be more of a conversation adds Hennink et al (2011). In-depth interviewing according to Corby (2006) is a method stemming from perspectives such as phenomenology and narrative theory, where researchers want to understand the meanings people give to their experiences, to study the stories they tell and to place these in context. In-depth interview therefore, assisted the researcher in reflecting and understanding the participants' experiences as teacher trainees and as well as practising teachers in teaching siSwati poetry. This also helped the researcher to get detailed

descriptions of the factors influencing the teaching of siSwati poetry at the senior secondary classrooms.

Corbin (2006) further explains that, in-depth interviews reflect an interest in understanding other people's experiences and the meanings they attribute to those experiences. A basic assumption in in-depth interviewing research is that the meaning people give to their experiences affects the way they carry out that experience. The in-depth face-to-face interview was ideal for this study in eliciting detailed and rich information pertaining to the participants' teacher training and in-service experiences in teaching siSwati poetry, experiences in teaching siSwati poetry in the classroom as well as the factors influencing the teaching of siSwati poetry in the senior secondary level in Swaziland. This ensured that all the three research questions of the study are answered adequately.

3.4.1.1 Interview schedule

An interview guide or schedule (Appendix A) was developed from the three objectives and research questions of this study. The researcher had the English and siSwati version of the interview guide, since the study is on teaching siSwati poetry. The mode of conversing was mainly the siSwati language, but English language was also used. The schedule comprised of three (3) questions which were in line with the research questions facing this study. Each main question had sub-questions which were open-ended. The interview questions ensured that the participants were responding to the questions and probing statements on the guide for consistency. The first section of the guide sought for the profile of the informants namely: the university attended, teaching qualification(s) obtained, teaching experience, experience in teaching siSwati poetry in Form 4 and 5 classes.

Question 1 had four sub-questions from (a) up to (d), which were formulated to elicit information pertaining to: the participants' experiences as teacher trainees at the university or college in teaching siSwati poetry; their experiences as student teachers during Teaching practice; their views on the effectiveness of the teacher training program in equipping them in teaching siSwati poetry and their experiences in in-service workshops' in teaching siSwati poetry at the senior secondary level.

Question 2 of the interview guide had nine sub-questions from (a) up to (i), which were intended to elicit information pertaining to the participants' experiences in teaching siSwati poetry to Form 4 and 5 students at the classroom level. These sub-questions were meant to determine: the classes in which the participant taught siSwati poetry; the type of siSwati poetry taught; the focal areas when teaching; the components which the participant found enjoyable when teaching and reasons; the challenging areas and explanation on how are these areas a challenge; the memorable moments in teaching siSwati poetry at the senior secondary level; problems, difficulties and challenges faced and attitudes and feelings in teaching siSwati poetry.

Question 3 sought to gather the factors influencing teaching siSwati poetry at the senior secondary classes. It asked the participants to give the different types of problems, difficulties and challenges that they encountered in teaching siSwati poetry at the senior secondary level.

3.4.2 Document analysis

In every research the researcher always seeks out several different types of sources that can provide insights about the same events or relationships. De Vos (2002) notes that by observing and studying a phenomenon from different

angles or viewpoints, researchers get a deep and a comprehensive understanding of the phenomenon under study, and this is called triangulation. This study used document analysis or study to establish reliability and validity. Strydom and Delpont (2002) state that document study and secondary analysis denotes the analysis of any written material that contains information about the phenomenon being researched. The researcher in this study sought course outlines from two teacher training institutions, the University of Swaziland (Appendix D) and William Pitcher College (Appendix E) and a Teaching Practice Assessment Form from William Pitcher College (Appendix F) to confirm or corroborate the data collected from interviews in research objective one pertaining the courses which are offered to siSwati poetry teacher trainees, the objectives for each course and what is taught or covered under each course and the experiences of the participants in Teaching Practice. The researcher had intended to solicit siSwati regional/cluster workshop reports and subject inspection reports from 2010-2014 to complement the data from interviews with regards to the experiences of the teachers in siSwati poetry workshops and in teaching siSwati poetry at classroom level, but the documents could not be availed to the researcher due to legislation on confidentiality of information.

Examining the Teacher Education course outlines also gave information with regards to the Faculties and Departments which equip siSwati poetry teachers in the teacher training programs in Swaziland. When reflecting and critically comparing data from the interviews and the information in the course outlines, the researcher was also able to note good practice and unearth weaknesses in the teacher training programs in capacitating teachers in teaching siSwati poetry. Course outlines are official documents which are prepared by the lecturers who are supposed to have expertise in teaching those specific courses or components. In the case of the University of Swaziland the outline for every course is drawn by the course instructor who is a specialist in that area. This

ensures the validity and reliability of document analysis as a data collection method states Strydom and Delpont (2002). This was triangulating research objective one and Nieuwnhius (2007) considers this as enhancing reliability and trustworthiness in qualitative research. In trustworthiness the researcher is also trying to establish 'How do I know that the data I have gathered is in fact what really happened or happens'. A document analysis guide (Appendix B) was developed in line with the research objective one of the study. The analysis guide sought to collect data pertaining to the courses, course descriptions, objectives and content outline for siSwati poetry teacher trainees at the University of Swaziland and at William Pitcher College.

The researcher in this study also sought reports from the Examination Council of Swaziland (ECOS) for the SGCSE Form 5 SiSwati Literature Paper 3 examination from year 2007 up to 2014, where siSwati modern poetry constitute Section A and it is compulsory and siSwati oral poetry is in Section B in the same paper. As the researcher in this study I felt that the ECOS reports were useful in corroborating the data from interviews with regard to research objective two, which is the experiences in teaching siSwati poetry at the classroom level and the factors influencing teaching siSwati poetry, which is research objective three. The reports from ECOS are constructive feedback which is given to the schools and the inspectorates' offices after every external examination, annually. The ECOS examiner for that paper makes a detailed analysis of the performance of the candidates in each examination paper, in each section and in each and every component. The reports cover every subject area and each component in that subject area is analyzed critically. Even the siSwati poetry component is covered in detail every year in these reports. In this study the researcher considers the ECOS reports as official documents which make a value judgement or evaluation of the teachers in teaching siSwati poetry at the senior secondary classes.

The ECOS reports were used to triangulate data obtained from the interviews for research objective two and three; which were the experiences of teachers in teaching siSwati poetry and the factors influencing teaching siSwati poetry at the senior secondary classes. The ECOS reports validated data with regards to: the different types or categories of siSwati poetry taught in Form 4 and 5 classes; the components or areas where the students performed well and the components which were poorly done, which imply that these are the problematic areas or components. The researcher also noted the appearance of the same trends in the reports, this constituted the challenges or good practice in teaching siSwati poetry areas in teaching siSwati poetry, and this formed the factors influencing teaching siSwati poetry at the senior secondary level. A document analysis guide for the ECOS reports was also formulated (Appendix C) and it elicited information on teaching siSwati poetry in the Form 4 and 5 classes, problematic areas, challenging components and strong areas which suggest good practice in teaching.

Document study was instrumental in triangulating the in-depth interviews and it validated the responses in all the three research questions as Mushoriwa (2010) states that, the disadvantages of one-on-one interviews are that the researcher can influence the subject's responses through comments or body language; some subjects can deliberately hide information or even lie. Official documents or non-personal documents imply documents that are compiled and maintained on a continuous basis by large organisations such as government institutions states Bailey (1994) cited by Strydom et al (2002). They include documents such as minutes and agenda of meetings, inter-office memos, financial records, statistical reports, annual reports and process records. The course outlines which were collected at the University of Swaziland and at William Pitcher College are prepared annually. Similarly the ECOS examiners' reports are prepared, compiled and distributed annually. The Teacher Education programs' course outlines and

the ECOS reports which were solicited by the researcher were relevant because they contained information pertaining to: how siSwati poetry teachers are trained and equipped in the University of Swaziland and at William Pitcher College, teaching siSwati poetry in the classroom level and the factors that influence the teaching of this genre in the senior secondary classes.

3.5 Pilot study

A pilot study was conducted from the 25th of November to the 1st of December 2014. The pilot study was to test the interview questions which the researcher had developed and in the process enhance reliability of the instrument. Two teachers who are teaching siSwati poetry in Form 4 and 5, and are Heads of the siSwati department in their schools, (schools which are not part of the main study) were interviewed. Best and Kahn (1986) describes a pilot study as pre-testing or 'trying out' of a particular research instrument. It is when a questionnaire or interview is tried out to a small group of friends or colleagues to see whether these volunteers have difficulty in understanding any of the items in the instrument. One of the advantages of conducting a pilot study noted by Leedy and Ormrod (2005) is that it gives advance warning about where the main research project could fail, where research protocols may not be followed or whether the proposed methods or instruments are inappropriate or too complicated.

The pilot study enabled the researcher to see the kinds of responses that are likely to be given by the participants. This ensured that in the main study the real responses obtained were of sufficient quality to answer the research questions. Secondly, the exercise helped the researcher to gain competency in probing. This ensured that the participants 'told' their real experiences and feelings not what they thought it is what the researcher wanted to 'hear'. During the interview the participants could have avoided saying what they thought the researcher would

not like to 'hear', more especially because the researcher is sometimes one of the facilitators in siSwati teachers' workshops and a former college lecturer of some of the participants. Thirdly, the exercise helped the researcher in approximating the duration for the interview (depending on how knowledgeable and experienced the participant is in the teaching of poetry). The one hour that was estimated in the Informed consent letter was appropriate, the researcher was able to inform the participants in advance about the duration of the interview.

The pilot study also revealed the importance of establishing rapport and a trusting relationship between the interviewer and the participant. The researcher also realized the importance of explaining the purpose of the study to the participants, who will access it and what it will be used for. This made the participant to see that the study was worthwhile, and it removed the barriers and misconceptions in his or her mind. Some participants may be suspicious of the interviewee and think that he or she is a representative of the Ministry of Education or of the inspectorate to monitor them. Nachmias and Nachmias (1992) emphasise that anonymity should be maintained during data analysis and publication or presentation of results. Explaining this part also was crucial since it made the participants to be free and be honest.

Lastly, the pilot study sensitized the researcher to minimize interviewer bias (Neuman, 2007). The researcher noted that her tone, wording of the questions and gestures may affect the respondents, more especially because some of the sampled teachers are her former students at college level and some are university colleagues and thus they share the same teacher training experiences with the researcher. Establishing a rapport, being skillful in probing and clarifying the purpose of the study came to be crucial, so that the former students do not confuse the interview with former lecturer-supervisor position during Teaching Practise. The interview was conducted using both siSwati and English, depending

on the participants, so there were very minor modifications to the items after the pilot phase. The researcher used English when asking most of the questions, clarified and probed using the siSwati language. This is because English is more explicit, and it has a wide vocabulary than siSwati. Most of the teachers responded in siSwati, English was used occasionally.

3.6 Data collection

The data collection process commenced after the pilot study. Phase one was the interviewing process which commenced on the 4th up to the 18th of December 2014. Phase two was accessing the official documents from the respective institutions. Ideally collecting the documents ran concurrently with the interviewing process. However, soliciting the official documents went up to as far as November, 2015. This was because of the disadvantages of using document study as a data gathering technique noted by Strydom and Delport (2002) of incompleteness and inavailability and changing of courses and lecturers. Having sought for permission from the gatekeepers to conduct the study in their respective schools, sought consent of the six participants, and after having received the Ethical Clearance letter from the University of KwaZulu-Natal, the researcher then worked hand in hand with the participating teachers to finalize the dates for conducting the interviews.

The second phase was soliciting the documents from the University of Swaziland, William Pitcher College and gathering the reports from ECOS. The data collection tools that were used in this study was a semi-structured face-to-face interview schedule with questions (Appendix A) and a document analysis guide (Appendix B) which guided the researcher in extracting the relevant information in the course outlines and a document analysis guide (Appendix C) which was used in extracting the relevant information from the reports from ECOS. To adhere to the ethical procedures the identities of the participants and their schools were

not used. Teacher 1, Teacher 2 up to Teacher 6 were used in identifying the participants. The schools were referred to as School A, B and School C.

3.6.1 Indepth-face-to-face-interviews

All the six (6) sampled teachers were interviewed face-to-face. Teacher 1 was interviewed during working hours in her work station. The other five were interviewed in their places of residence during the school holidays. This was intended to secure a venue which accorded the interviewees the privacy they deserved. To re-establish rapport and motivate the participants to cooperate and provide the desired information, the researcher together with the participant went over the informed consent letter, the researcher then explained the purpose of the study to the interviewees, and also asked them to sign the consent forms. Once the consent forms were signed the interviewee then indicated whether she would like to be audio-recorded or not.

In each interview session the researcher always clarified the aim of the interview, what the study is about and the information required from the interviewee (Nieuwenhuis, 2007). The researcher had prepared an extra copy for the interview schedule which was given to each interviewee during the interview session. In some instances the researcher was the one who read the questions in the schedule sometimes it was the interviewee. Four of the participants were audio-recorded. However, it was Teacher 1, in School A, Teacher 3 and Teacher 4 in School B who were recorded successfully. Teacher 5 in School C was too soft. When one listens to the gadget her responses are not clear. Teacher 6 also had no problem with being recorded but the gadget developed some technical problems. The audio-recorded interview begins in Question 1 part (d) (i) of the interview schedule.

During the interviews questions in the interview schedule (Appendix A) were read and the respondents gave their responses. The interview schedule had a list

of open-ended questions, phrased in simple and clear language. The researcher asked the questions and wrote down the responses at the same time the participant answered and also recorded the responses using an audio gadget simultaneously, to enhance trustworthiness since a good record of the responses should be made. The researcher attempted to retain authenticity of the responses by writing the exact words of the respondents, but this proved to be time consuming and very distracting, since the teachers had to pause while waiting for the researcher to finish jotting down the notes. Taking down notes manually and audio-recording was done to ensure that the written responses are the same as those in the audio, should it happen that the audio develop some technical faults, something which did happen in this study.

Taking notes further ensured that even non-verbal cues and gestures cues were captured during the interviews. Taking notes, recording the proceedings and capturing non-verbal cues are of extreme importance in qualitative data gathering (Nieuwehuis, 2007). Semi-structured interviews with open ended-questions require the participant to answer a set of predetermined questions. The researcher also probed and asked for the clarification of answers. The open-ended questions in the schedule allowed the researcher to explore the teachers' views, ideas, beliefs and attitudes about the teacher training program and teaching siSwati poetry at the senior secondary classes (Nieuwnhius, 2007). The focus in the interviews was mainly on the experiences of teachers in teaching siSwati poetry in the senior secondary classes and their pre-/in-service training experiences. The information which was not audio-recorded was captured in the researcher's notes. However, when the researcher was writing the transcripts she noted that the audio-recorded interviews gave very rich, thick descriptions and detailed stories than the researcher's notes. Writing down the responses from the participants manually can never be compared to the audio-recorded interviews.

3.6.2 Document analysis

Under document analysis, course outlines from the University of Swaziland in the department of Curriculum and Teaching, Faculty of Education and in the department of African Languages, Faculty of Humanities were solicited. SiSwati Literature course outlines from William Pitcher College in the siSwati department were also solicited. A document analysis guide (Appendix C) was developed using research question one, to assist in identifying information pertaining to how teachers are trained in teaching siSwati poetry at the University of Swaziland and at William Pitcher College to complement and verify the data from the interviews. The document analysis guide looked for the courses which are taught to the teacher trainees. The course descriptions and the objectives of the courses gave insight on the skills which are imparted to the teachers in teaching siSwati poetry. The course objectives with the outlines of the content covered in each course gave insight on 'what' is taught to the teacher trainees in teaching siSwati poetry and the approach which is the 'how' part in teaching the 'what'. The Teaching Practice Assessment Form (Appendix F) was used to give insight on the focal areas which are assessed during Teaching Practice; these are the skills which the teacher trainees have to develop when doing teaching practice. The Teaching Practice Form triangulated the responses of the teachers pertaining to their experiences in the Teaching Practice when they were still student teachers.

Another document analysis guide (Appendix C) was designed in line with research objective two and three of this study to extract information from the ECOS reports in teaching siSwati poetry at the classroom level and the challenges in teaching the genre. The data collected from the ECOS reports corroborated the information which was gathered from the interviews on the types or categories of siSwati poetry which is taught at the high school level, the strong areas where the students displayed good performance, the weak areas or

problematic components and the challenges in teaching siSwati poetry at the senior secondary level.

The UNISWA and William Pitcher College course outlines for siSwati poetry courses were instrumental in providing additional information and also verified the participants' responses on their teacher training experiences, and thus validated the participants' responses to research question one, on how teachers were trained in teaching siSwati poetry. SiSwati SGCSE examiner reports from ECOS were used in providing additional information for research question two and three, on teaching siSwati poetry at the classroom level and on the factors influencing the teaching of siSwati poetry. The reports from ECOS also corroborated the data collected from the interviews.

3.7 Limitations

Securing a venue which accorded the interviewees the privacy they deserved, was a challenge because the ethical clearance letter was delayed and some schools had already closed. The schools which had not closed yet were very busy preparing to close for the year. Therefore, using the schools' facilities as venues for conducting the interviews was not possible. Different venues had to be secured. The dates, time and venues for the interviews were secured and confirmed prior but there were a lot of disturbances and a lot of changes had to be accommodated. Most of the interviews were conducted in venues which were convenient to the interviewees. The duration of the interviews were between thirty minutes to one hour as Greeff (2002) notes that semi-structured interviews generally last for a considerable amount of time and can become intense and involved, depending on the topic.

The researcher noted that, the more private and secure was the venue, the more relaxed and flowing were the responses from the teachers. Four of the interviewees were audio-recorded successfully, whilst two could not be captured

successfully, due to technical problems in the gadget that was being used. The responses for the two teachers were recorded manually only. The researcher relied on the data which was recorded manually for the two teachers. According to Mushoriwa (2010) interviews are conducted for the purpose of obtaining–research relevant information and their advantage is high response rate and the personal contact. The interviews in this study allowed the researcher to understand how the respondents felt and perceived things. They further allowed the researcher to probe and introduce new material into the discussion and clarify issues. The personal contact and the one-on-one encounters made the researcher to understand that most of the teachers were afraid of teaching siSwati poetry when they graduated from the teacher training programs. They had no confidence in teaching this genre, as a result they had a negative attitude towards it.

The limitations of document study as a data collection method were also noted by the researcher, in that reports for siSwati teachers' workshops could not be accessed due to the legislation on confidentiality of information. It was also difficult to get some of the official documents because records are not kept on continuous basis. Other limitations of document study that were noted by the researcher were incompleteness and gaps in some of the course outlines. The course objectives and content outlines for siSwati oral poetry were not in the document accessed from the University of Swaziland mainly because the course instructor for the course had left the institution. This confirmed Bailey (1994) cited by Strydom et al (2002) who stated that one shortcoming of using document study in data collection is incompleteness. Bailey (1994) also warned that it is of cardinal importance that the researcher evaluates the authenticity or reliability of the documents because the authors of documents sometimes harbour ulterior motives such as seeking money or prestige. To minimise such a limitation the researcher where possible like in the case where a post for a

particular course was vacant, the researcher consulted the Head of department to ask for the course outlines. Nieuwenhuis (2007) warns that the researcher should take care to evaluate the authenticity and accuracy of the documents before using them. The researcher also attempted to guard against selectivity, misrepresentation of authors, ideas, selective interpretation to suit her own argument, poor organisation of the information and poor intergration when studying the documents.

3.8 Data analysis

Content analysis was the most appropriate qualitative data analysis method which was used by the researcher to analyse the raw data from the interviews and from official documents. Content analysis is defined by Kidder and Judd (1993) as any technique for making inferences by systematically and objectively identifying specified characteristics of messages. It is a systematic approach to qualitative data analysis that identifies and summarises message content. The term content analysis is also used to refer to the analysis of such things as books, written documents, transcripts, news reports and visual media. Nieuwenhuis (2007) states that content analysis is further used to analyze qualitative reponses to open-ended questions on surveys, interviews or focus groups. Data analysis in qualitative studies involves capturing the richness of themes emerging from participants' talk.

Vos de (2002) considers data analysis as the process of bringing order, structure and meaning to the mass of collected data. In this study, data from interviews and documents was organized and analyzed according to the research questions as related to the objectives of the study and content analysis was the main method that was used to analyse and interpret the data. Neuman (2007) states that qualitative researchers often use general ideas, themes or concepts as analytic tools. This study used in-depth interviews with open-ended questions

and official documents in collecting data, so content analysis was the most appropriate method for analysing the raw data.

3.8.1 Analysing data from interviews

The first step was collecting and recording data in this study, as already mentioned in the previous sections that in collecting data six teachers were interviewed on a one-on-one basis. During the interviews the responses from the participants were audio-recorded and notes were also taken. The researcher wrote the responses from the teachers word for word together with the gestures and non-verbal cues of the participants.

In planning the categories for analysis the researcher used each research objective as the main theme and the questions in the interview schedule were used as sub-themes under each research objective. The use of documents from three different institutions or organisations in the data collection process was triangulation. This ensured that data is collected from several sources, this provided insight about the teacher training programs; teaching siSwati poetry in the classrooms and challenges in teaching the genre.

The second step was managing or organising the data which is considered by Vos de (2002) as the first step in data analysis away from the site. Nieuwenhuis (2007) points out that at an early stage in the analysis process, the researchers organise their data into file folders, index cards or computer files. The researcher in this study re-wrote the notes for each participant, in order to bring order and structure to the notes which were taken. Pseudo names and numbers as in Teacher 1, Teacher 2 up to Teacher 6 and School A, B and C were used for identification purposes. This was to keep the data in-tact, complete, organized and accessible as stated by Vos de (2002). The researcher also saved the audio-recorded interviews in the computer using shortened pseudo names of the six participants. The third step was transcribing the organized data. This involved

reading the notes and listening to the audio-recorded data several times, to immerse myself in the details, trying to get a sense of the responses from the interviews holistically before breaking them to different parts.

All data collected by electronic or digital means should be transcribed and this is best done by yourself as you will include some non-verbal cues in the transcript. Silence may communicate embarrassment or emotional distress. Words such as “well...er.....I suppose” are important elements of a conversation and should not be ignored. Laughter or gestures may also give added meaning to the spoken word (Nieuwenhuis, 2007:104)

The transcripts for the six interviews were then compiled and saved in the computer and hardcopies of each transcript were printed. The last step was getting to know my data inside out. This involved describing, classifying and interpreting the raw data. Vos de (2002:344) considers this stage as the category formation stage which represents the heart of qualitative data analysis. Classifying means taking the text or qualitative information from the transcripts apart and looking for categories and themes.

The three research objectives-questions of the study constituted the major themes. Theme number one was pre-service and in-service teacher training experiences in teaching siSwati poetry. The sub-themes under this theme were: the experiences of the teachers in the teacher training programs; the kind of knowledge and skills acquired; experiences in Teaching Practice and experiences in siSwati poetry workshops (which were the in-service training experiences). Theme number two was the experiences of teachers in teaching siSwati poetry at classroom level. The sub-themes included: the types of siSwati poetry taught and the focal areas; enjoyable and memorable moments; most challenging areas and components and challenges in teaching siSwati poetry. Theme number three was the factors influencing teaching siSwati poetry at the senior secondary level.

The sub-themes were difficulties, problems and challenges facing teachers in teaching siSwati poetry at the senior secondary level. However other themes did emerge from the data and were categorized in line with the research questions. After classifying the content I then interpreted the classified data. The responses made by the participants were presented in narratives which were then followed by brief discussions. The responses written in italics denote the exact words that were given by the participants. Direct quotations were extracted and then explained.

3.8.2 Analysing documents

Content analysis is the qualitative data analysis method which was used in analysing data from the documents. The analysis of such things as books, written documents, transcripts, news reports and visual media is referred to as content analysis states Nieuwenhuis (2007).

Table 3.3 shows the types of official documents which were studied to corroborate and validate the data obtained from the individual interviews.

Table 3.3 The official documents examined

Institution/ Organization	Description of documents accessed	Years
UNISWA	Course outlines	2013/2014 2014/2015
WPC	Course outlines STD syllabus	2013/2014 2014/15
Examination Council of Swaziland -ECOS	SGCSE First Language SiSwati Examination Reports	2007-2014

The notes which were extracted from the official documents from the University of Swaziland, William Pitcher College and from the Examination Council of Swaziland were organized individually and were aligned with the research questions. Data were read to extract key ideas, which are in line with the three research objectives of the study. Comparisons of the notes from the different documents especially the University of Swaziland and William Pitcher course outlines were made to enhance credibility. Finally, data from interviews and documents were compared and interpretations and conclusions were drawn. Basically the documents were used to corroborate the data from the interviews in the study.

3.9 Validity and reliability

To ensure validity and reliability, the interview guide/questions and the document analysis guides were submitted to my supervisor and the UKZN Proposal Review Committee. The instruments were also given to two lecturers at William Pitcher College, in the Mathematics and Agriculture departments respectively. All these experts read and assessed the instruments in terms of how they effectively cover the research questions and the variables which the study intended to measure. The study is a presentation of experiences of the six different participating teachers in three different contexts, which are the three different schools. Triangulating content elicited from the documents (examiners and syllabus documents) and the interviews enhanced credibility and reliability. Dahlgren and Appel (2010) recommends qualitative methods for being rich in exploring people's attitudes and experiences concerning different matters on a deeper level. Triangulating the detailed descriptions from interviews with information from the different documents maximized the range of the data obtained states Babbie and Mouton (2006).

The researcher ensured that the items for the face-to-face semi-structured interview schedule are carefully designed. She ensured that they are in-depth (to elicit responses from different point of views and angles), open-ended and are aligned with the research questions (Appendix A). The aim was to obtain detailed descriptions of the experiences and perceptions of the teachers. In formulating questions for interviews Best and Kahn (1993) recommends that phrasing of the questions should be simple and clear and the least ambiguous. The interview questions were pilot tested on two teachers who are teaching siSwati poetry at the senior secondary level, in a school which was not part of the study. During the course of the interviews the researcher re-stated some questions to see if the respondents gave the same responses. Other areas which emanated from the responses were explored further through probing. With permission from the participants, an audio-tape was used to capture the responses. This enhanced trustworthiness since a good record of the responses should be made in addition to note-taking in qualitative studies. Peer reviewing was also used to enhance trustworthiness, in that a colleague in the Languages cohort was requested to interrogate the researcher on the interview guide and the research questions which the study seeks to answer.

3.10 Ethical issues

The researcher considered all ethical issues pertaining to accessing official documents. The consent letters and the ethical clearance were used to seek for permission from the relevant authorities to access the course outlines from the relevant departments. In the case of the ECOS reports, the researcher already had a collection of the reports in her possession. Permission from the relevant authorities, the school principals and the Ministry of Education was sought to conduct the interviews and access the official documents which were used in the study. Ethical Clearance from the University of KwaZulu-Natal Clearance office was sought before commencing the data collection process. Consent of

the six participating teachers was also sought, and they were informed about the purpose of the study; who will access it; what it will be used for. It was also explained that to protect their identities, pseudo names and numbers will be used like School A, B and C, Teacher 1 to 6. Participants were also informed that, participating in the study is voluntary. Refusal to participate or withdrawal of consent or discontinued participation in the study will not result in any penalty or loss of benefits or rights. The researcher emphasized that anonymity will be maintained during data analysis and publication or presentation of results by any or all of the following means: (1) Respondents will be assigned numbers (codes) as names will not be recorded. (2) The researcher will save the data file and/or audio recordings by using a number, not by name. (3) Only members of the research group will view collected data in detail. (4) Any recordings or files will be stored in a secured location accessed only by authorized researchers.

3.11 Conclusion

This chapter has outlined the procedures that were carried out in the study, as means of data collection for the qualitative research method. The study used the interpretive paradigm and the design of the study was phenomenological. Data collection instruments were in-depth face-to-face semi structured interviews, where six (6) teachers in three high schools in the Schools of the Valley Cluster – Ezulwini, in the Hhohho region were participants. Two document study guides were other instruments of collecting data from official documents. It is also mentioned that ethical considerations were adhered to, before and during the data collection process in the study. The next chapters 4, 5 and chapter 6 are the presentation and discussion of findings for the three research objectives for the study respectively.

CHAPTER 4

PRESENTATION AND DISCUSSION OF FINDINGS-RESEARCH OBJECTIVE 1

4.0 Introduction to the chapter

This chapter presents and discusses findings for research objective 1 which sought to describe the experiences of teachers in the Teacher Education programs and how they were capacitated by the in-service training program in teaching siSwati poetry at the senior secondary level. Under this objective the researcher sought to ascertain the kind of training which was given to the prospective siSwati poetry teachers in the teacher training programs, their feelings towards this training; their experiences and views during Teaching Practice and their experiences in siSwati poetry workshops. Under research objective 1 the interview schedule had four questions from (a) to (d). These questions were intended to elicit how the teachers were capacitated in the teacher training institutions in teaching siSwati poetry at the senior secondary level; their experiences of teaching siSwati poetry during Teaching Practice ; their views whether the teacher training program was effective in equipping them for teaching siSwati poetry. The last part of the interview schedule was to gather the experiences of the teachers in siSwati poetry workshops, which is the in-service training program in Swaziland.

4.1 Teachers' experiences in pre-service training

The Swaziland Education and Training Sector policy (2011) maintains that the policy goal for teacher education and training in Swaziland is to constantly revise teacher education and instructor curricula to prepare teachers for competency-based education; provide teachers with knowledge and skills related to the teaching and learning process. It is a societal expectation that teacher education should produce competent teachers who are knowledgeable and skilled in their

different areas of specialization. Furthermore, Teacher Education in Swaziland was designed to prepare suitable and competent persons to transmit by the best possible means culture, training and knowledge to all sectors of the schooling system states the NERCOM (1985) report.

4.1.1 Experiences in training for teaching siSwati poetry

From the interviews this study gathered that the Teacher Education programs equipped the teachers with theory or content, which is the *what* part in siSwati poetry. It was also gathered from the interviews that, the teachers were also taught methodology in teaching siSwati poetry, which is the *how* part. In the *what or* theory part, about four of the participants responded that they were taught how to analyze a poem, the literary devices, the literary appreciation of poems, the lines and form or structure of poems. Teacher 1 in School A responded that:

“Under content we were taught what makes a poem, what are the features of a Poem and how do you tell that this is a poem. We also talked about the lines, the structure and stanzas. We said the lines make up a stanza. We also looked at the language and we said that it happens that you find figures of speech in their various forms. We also learnt how do you teach a poem in such a way that you end up getting the central idea or theme. We were told that we need to start by looking at the outer form, that is the physical structure of the poem. Then you look at the inner form, the language, interpret the words. It is then that we can then look at what is the overall message of the poet”.

For Teacher 1 in School A the ultimate goal of teaching a poem is to get the central idea or the theme. The strategy of determining theme in a poem is to start by looking at the outer form that is the physical structure of the poem. Then you look at the inner form, the language and interpret the words. It is then that we can the look at what is the overall message of the poet.

Teacher 2 in School A also mentioned that at college they were taught that a poem is made up of lines. Each line has a message or a meaning. A line or a word has meaning hidden in it.

Teacher 3 in School B pointed out that they were taught the actual poem.

"We read the poem, discussed it and analyzed it. During our 3rd year at the University of Swaziland, as the B.Ed Secondary class of 2012/2013 we analyzed all the prescribed poems in the siSwati poetry anthology "Inhlava" in class. Every student was assigned his or her own poem to analyze individually and present it in class. That is where we did all the literary appreciation".

Teachers 4, Teacher 5 and Teacher 6 are products of the University of Swaziland. Two of these participants hold BA in Humanities degrees and PGCE and one of them holds a BA in Humanities and a Concurrent Diploma in Education (CDE). Teacher 4 and 5 also mentioned that they were taught the theory in siSwati poetry and the methods, which is how to teach this genre.

This is what Teacher 4 said:

"In the B.A Hum section there is nothing much that we did. We never used to be detailed. There is nothing much we did, we did very few siSwati poems but we spent the whole year doing Sunjata an Epic poem in English. In the content section there is nothing much that is done, you just learn abstract things. It was in the Curriculum section where we did the literary appreciation of poetry. We analyzed the poems and did teaching methods".

Teacher 5 in School C also shared the same sentiments on the content part. This participant had this to say:

"I think that in the content section we did something. We used to do siSwati poetry but not that much (asiwentanga kangako, EsiSwatini aba mabili matsatfu nje). We did two or three siSwati poems, they were very few. When you were

confronted with appreciating other new siSwati poems you had challenges. If only we did all the siSwati poems prescribed in the high school syllabus”.

In the Curriculum and Teaching section which is the *how* part in teaching siSwati poetry the teachers had this to say:

Teacher 1: “Under methodology, that is Curriculum, micro-teaching (pausing and thinking).....We did.....(pausing and thinking) We--- did.... (Then shouting as if remembering something.) No! No! we never did poetry. A Lesson plan in poetry we never did it. We did Lesson plans for the other components in siSwati but not for poetry. (Emphatically) In fact teaching poetry in micro-teaching is never done. We never did it. I went as far as 3rd year and graduated at college having never done a lesson plan in poetry or even teach a poetry lesson in micro-teaching”.

Teacher 2

“In a way Yes; the training gave me a clue and an idea on what one is be expected to do. Even during micro-teaching at college, there were those who chose to teach oral poetry. As we discuss after the micro-lessons or presentation of the lessons, commenting, you as an individual also benefited. You benefited, you got something. For example I benefited in that when teaching oral poetry, children’s poetry or a lullaby we sing the poem, write down the words. Then discuss its form, like repetition. Yes it was not detailed but I got the clue”.

Teacher 3 in School B

“I feel that we were well taught and well capacitated (asidojwanga). We were taught the actual poem; we read it, discussed it and analyzed it. We were even taught how to teach the poem now in class, teach it in such a way that the learners understand it and develop love for it. We were taught both content or theory and curriculum. During our 3rd year at the University of Swaziland, the B.Ed Secondary class of 2012/2013 we analyzed all the prescribed poems in the siSwati poetry anthology “Inhlava” in class. Every student was assigned his/her own poem to analyze individually and present it in class. That is where we did all the literary appreciation.

Under Methodology in Curriculum, in 4th year that is in year 2013 we then practiced teaching the poems, in micro-teaching sessions. Every student was given 30 minutes to teach his or her poem. Two students presented their lessons per hour. It was the presentation and then comments from the lecturer and other

students in class. This helped us a lot. It made us to gain confidence because we felt that now we know the content, and what I am saying about the poem is correct”.

To support her responses Teacher 3 produced a Poetry Peer Teaching Schedule for the course EDC 473 dated 15th to 18th January 2013 with a list of eleven siSwati poems prescribed for the senior secondary level. Next to each poem was a name of a B.Ed 4th year student teacher who was supposed to prepare a lesson and teach that poem.

Teacher 4 in School B

“Even in the methodology part it was just the same. In the Department of Education in Curriculum and Teaching under Methodology we were just rushing. Sometimes there were strikes. Even there, we did very few poems. We never went deep. We were taught teaching methods. We were taught that, when teaching Literature we should use group work and presentations. You can also come to class with an article or a story which touches on the theme that is in the poem and then relate the poem to real life situations. But it was very little. We prepared just one Lesson plan on poetry in groups, then one member in the group would present it to the class. The lecturer would look at the Lesson plan and then let the group teach the poem during the micro-teaching sessions”.

Teacher 5 in School C

“Under content we never did much on siSwati poetry. We never used to go deep it was very shallow under content. There is nothing much I can say. It was in Methodology or in Curriculum studies where we did siSwati poetry. That is where we did the literary appreciation of the poems. We used to look at the background information of the poem, the language, structure and then theme. We also talked about methods of teaching which are good for poetry. Discussion was said to be good because the learners read the poem and then brain storm before we get into analyzing the poem deeply and in detail. Question and answer was also mentioned, we talked a lot about it. We said it is good because it involves the learners and the teacher is able to tell how much the learners know about that particular poem. The lecture method was said to be ok when you are teaching figures of speech. Teacher can use it and inter-change it with question and answer to check if the learners understand. Under micro-teaching, we did nothing in teaching siSwati poetry, not even one poem. We concentrated on Grammar. This poetry, only confronted us in the field, in classes in the schools”.

Teacher 6 in School C has twenty four (24) years experience in teaching siSwati poetry and is the Head of the siSwati department in her school. When she was asked if she thought the training she got at the university equipped her well in teaching siSwati poetry at the senior secondary level, she responded with great emotion and emphatically said:

“No! Never! It never equipped me. She continued: To me poetry was some kind of a monster. I used to be very afraid of poetry because I never got a good foundation in it. Even in the examination whilst still at the university I never chose a poetry question. Luckily for us, during our days at the university poetry was optional. I just told myself that, ‘poetry – no! It is not for me! Even during Teaching Practice in my two years as a student teacher, when they asked me, would I be comfortable to teach poetry, I said No! Never! in both schools”.

In the interviews it transpired that all the participants in the study were exposed to the *how* part in teaching siSwati poetry. They were trained on how to teach siSwati poetry. All the participants mentioned that they analyzed some of the poems. Three of the teachers mentioned that they attended micro-teaching sessions. According to Teacher 3 the whole class (B.Ed class of 2012/2013) prepared lesson plans in modern siSwati poetry and taught them.

However, three of the participants mentioned that they were not exposed to preparing siSwati poetry lesson plans. Some of these participants did not experience a siSwati poetry lesson being taught even in micro-teaching both at the university and at college. Teacher 3 mentioned that they prepared lesson plans and taught all the prescribed poems in the siSwati poetry anthology in the Curriculum studies course as B.Ed 4th year students. It also emerged that in Curriculum studies one of the interviewed teachers was exposed to the literary appreciation of the poems. They looked at the background information of the poem, the language, structure and then theme. They were also taught the methods of teaching which are good for poetry. The discussion method, brainstorming, question and answer and the lecture were some of the teaching

methods which one of the teachers said they were recommended for teaching siSwati poetry in the Curriculum studies at the University.

Teacher 5 also commended the Curriculum and Teaching section for equipping them in the literary appreciation of siSwati poetry.

“It was in Methodology or in Curriculum studies where we did siSwati poetry. That is where we did the literary appreciation of the poems. We looked at the background information of the poem, the language, structure and then theme. We also talked about methods of teaching which are good for poetry” states Teacher 5.

Teacher 4 mentioned that under Methodology or Curriculum they were taught teaching methods. They were taught that, when teaching Literature they should use group work and presentations. The teacher can also come to class with an article or a story which touches on the theme of the poem being taught and then relate the poem to real life situations. One notes that the Curriculum section did expose teachers to appreciating siSwati poetry, in teaching methods, preparing lesson plans and in the actual teaching or presentation of siSwati poetry lessons in the classroom situation. However, about four of the participants responded that the training did not equip them to teach siSwati poetry with confidence. From these submissions, one gathered that there were some gaps and shortcomings in the teacher training program.

The responses from the participants confirm the theoretical framework of the study. It is noted that the Humanities and the Curriculum sections in the pre-service training program do have the elements of the Formalist literary theory. When equipping the teacher trainees with content in siSwati poetry emphasis was on the formal elements of the poems and the literary elements. This study also established that the approach to teaching siSwati poetry in the teacher training programs was predominantly the Formalist literary theory and New Criticism. This finding confirms Dressman and Faust’s (2014) assertion that it is believed

that the Formalist approach to poetry in English is the pedagogical orientation which guides the perspectives on the nature of poetry and how it should be taught. Gillespie (2010) also states that the Formalists approach to literature became the standard academic approach. In the interviews it transpired that in the teacher training programs in Swaziland the Formalist approach was the main academic approach when teaching the what part or content in siSwati poetry.

Teacher 3 and Teacher 5 mentioned that when analysing siSwati poems they did 'literary appreciation', the structure and then theme in the Curriculum section. While Teacher 1 said: *"You look at the inner form, the language and interpret the words. It is then that we can the look at what is the overall message of the poet"*. Teacher 2 also mentioned that they were taught that each line in a poem has a message or a hidden meaning in it. This concurs with Clacia (2002) who pointed out that in the Formalists approach there are three main areas of study namely: form, diction and unity. The Formalists look at smaller parts of a work to understand meaning. Similarly the teachers in this study were taught to look at the inner form and outer form in appreciating and teaching siSwati poetry. They were taught to look at the lines, figures of speech and then establish theme in poems. This is contrary to the conceptual framework of this study, the constructivist approach and the constructivist classroom which believes in looking at the whole first to construct meaning and then use the smaller parts to support meaning making in the whole (Funderstanding, 2011).

One notes that the Formalists and New Criticism approaches to poetry have influenced how siSwati poetry was taught in the Teacher Education programs. The Formalist theory is concerned primarily with form or the structure and the formal elements of poetry assert Clacia (2002) and Gillispie (2010). Similarly New Criticism focuses on the form or structure of the literary work and excludes other factors like the context and the author. Emphasis is placed on *how* something is said than on *what* is said (Young, 2011 and El-Hindi, 2008). Emert (2015)

contends that in teaching poetry there is an over-emphasis on form; a focus is on explication rather than appreciation and a tendency to overlook the poem's musical elements which are best heard when poems are read aloud. Emert (2015) then insist that teachers must remember that poetry is essentially an art to be appreciated, not a body of information to be imparted.

On the other hand, it is also noted that training in the Curriculum section had some traces of the populist approach when training the teachers. This transpired from Teacher 5 who mentioned that when appreciating siSwati poetry, they were taught to look at the background of the poem. In teaching strategies Teacher 5 mentioned that group work and presentations were the most recommended methods. The teacher trainees were also encouraged to come to class with articles or stories that are relevant to the themes in the poems being discussed and then relate the poems to real life situations. This is contrary to the Formalists and the New Critics who did not pay much attention to the emotional side of the piece, author and background information.

4.1.2 Marginalizing siSwati oral poetry

It was also noted that in this study most of the participants did not say much about their experiences in siSwati oral poetry in the teacher training program and yet oral poetry and oral literature appears in the courses and course outlines in the University of Swaziland and at William Pitcher College. To most of the participants in this study siSwati poetry during teacher training was modern poetry, which are the written siSwati poems in the poetry anthology titled "*Inhlava*". It was Teacher 3 only who mentioned that she taught siSwati oral poetry (Children's poetry) during Teaching Practice in her STD studies. Perhaps one reason for this may be that siSwati oral poetry was not in the secondary school syllabus up until to 2006/ 2007 at the introduction of the IGCSE program in Swaziland. Teacher 2 also mentioned that during micro-teaching some of her

colleagues at William Pitcher College chose to prepare and teach micro-lessons on children's poetry (Lullabies).

Furthermore, when studying the course outlines from the University of Swaziland, the course objectives and course content for Oral literature (oral poetry) did not appear. This means that the researcher in this study could not gather the objectives and content outline for siSwati oral poetry courses. One can then conclude that teaching siSwati poetry is 'somehow marginalized' or it receives less attention in some of the teacher training institutions. This confirms Sone (2008) who argued that oral literature might be existing under marginalized conditions in contemporary Swaziland. Wafula (2012) and Suter and Busiene (2013) also pointed out that the teaching of oral literature in Kenyan secondary schools was totally neglected before and after independence. Oral literature had no place in the Kenya school syllabus. In the schools where oral literature had been introduced, the genre was taught haphazardly. Suter and Busiene (2013) added that before the 1990's Kiswahili oral literature was initially not treated with the seriousness it deserved in Kenya up until around year 2000 when it began to be given prominence in the Kiswahili syllabus.

Sone (2008) further mentions that the co-existence of the old and new cultures in contemporary Africa has meant that oral literature had to cede some of its ground to written literature and other western-oriented forms of entertainment. Finnegan in Kaschula (2001), Goebel (2002) and Sone (2008) also concur in that there is a negative attitude towards studying and teaching oral poetry. Goebel (2002) further argues that Early Native American literature receives less attention in classrooms and most scholars of literature did not consider the early oral native songs and poetry as literary genres worth studying. Goebel (2002) further mentioned that in the 19th century teachers found it difficult to place Early Native American songs in the context of literary traditions. Even the composers of the early native songs were never considered as artists. Such

findings about oral poetry are also confirmed by practice in the education system in Swaziland. In the siSwati curriculum siSwati oral poetry never featured in the teaching syllabus in both junior and senior secondary levels. It was up until 2006 after the introduction of the IGCSE program in Swaziland that siSwati oral poetry was featured in the teaching syllabus and was examined for the first time in 2007 in the senior secondary examination.

4.1.3 Teaching strategies and methods

This study also found that the Teacher Education program taught methods of teaching siSwati poetry to some of the teacher trainees. However, it emanated from the interviews that some of the participants did not get the opportunity to apply these strategies adequately under guided observation or in micro-teaching. This study found that the theory that was taught to the teachers on the use of group work, presentations, discussion, question and answer and the lecture in teaching siSwati poetry was not put to practice either in peer-teaching or in micro-teaching. Teacher 4 said: *“Not even once. We were only confronted with preparing a siSwati poetry lesson plan and teaching it in the field, in the schools”*.

Teacher 1 said:

“As I have already mentioned that we were not equipped adequately. We never had the opportunity to do micro-teaching, or have peer-teaching where we share ideas on how can one teach a siSwati poem, and how does one prepare himself or herself for a poetry lesson. No objectives, or whatsoever, no aims or materials that will help me when teaching. No objectives were taught to us. There was just nothing.” (As Teacher 1 speaks, she uses her hands to show her frustration, that nothing was taught to them on how to teach siSwati poetry at college. There was no guidance or what so-ever)

This is contrary to the NERCOM (1985) report which recommended that when training teachers sufficient time should be allocated for methodology and

practical training. This finding is also not in line with Elliot (1984) and Brown-Nacino, Oke and Brown (1990) who argue that teaching is a practical activity. The practical skills involved in teaching can be acquired through constant practical teaching experience given to the teacher trainees in the form of guided observation, in micro-teaching or in peer-teaching. Micro-teaching is a process in the teacher training program which is primarily aimed at teaching students teachers specific skills or teaching behaviours by requiring them to practice teaching a specific topic to a small group of students or their peers. Elliot (1984) further asserts that the theoretical knowledge of the teaching-learning process will be nothing unless the student teacher learns how to put this theory into practice. The lack of practical teaching experience in micro-teaching or peer-teaching in siSwati poetry suggest that the pre-service training program produced theorists in teaching siSwati poetry, teachers who could not relate the theory to practice in real classroom situations.

In the interviews it also emanated that in the content part, there was no depth when the teachers were undergoing training. Teacher 4 said it was too shallow and it was too abstract. Teacher 4 further pointed out that there was nothing much that they covered in the theory or content part in siSwati poetry. Teacher 5 also responded that in the content section they only did one or two siSwati poems. She further mentioned that *'if only we did all the siSwati poems which were in the anthology'*. These responses suggest that the pre-service training programs have some shortcomings when training siSwati poetry teachers.

The data that was gathered from the document corroborates the findings from interviews with regards to the *what* part and the *how* part in teaching siSwati poetry in this study. Table 4.1 presents the courses which are offered to teacher trainees at the University of Swaziland and William Pitcher College in African Languages (siSwati poetry).

Table 4.1: *The courses offered at the University of Swaziland and William Pitcher 2013/2014 African Languages, Curriculum and Teaching and SiSwati department.*

Year of Study	UNISWA		WPC	
	B. Ed Secondary, BA in Hum. & PGCE		Secondary Teachers Diploma (STD)	
	Curriculum & Teaching Depart.	African Languages & Lit. Department	SiSwati Department Content/Theory	Curriculum & Methodology
Year 1		AL 113 Introduction to Traditional /Oral Literature AL 114 Introduction to Poetry and Drama	S1P2 Introduction to Oral/Traditional Literature Sung/Oral/Poetic Forms of Oral Literature (siSwati) Swazi traditional songs Praise poetry Children's poetry	Teaching Practice theory Observation Year Micro-teaching and peer teaching (Education Department)
Year 2	EDC 273 Curriculum Studies in African Languages	AL 213 Contemporary African Poetry and Drama AL 214 Traditional Oral Literature	S2P2 Modern and Traditional Poetry	S2P3 siSwati Curriculum Studies Methods of Teaching siSwati Language and Literature Micro-teaching and peer teaching Block Teaching

				Practice (6 weeks)
Year 3	EDC 373 Curriculum Studies in African Languages Teaching Practice 6 weeks	AL 314 Advanced Studies in African Poetry and Drama AL 315 Traditional Literature II		S3P3 SiSwati Curriculum Studies Application of Methods of teaching in Language and Literature topics covered in year 3 Micro-teaching and peer teaching Block Teaching Practice (6 weeks)
Year 4	Teaching Practice 6 weeks	AL 414 Thematic Studies in African Poetry and Drama (Half course) AL416 Traditional Oral Literature III		

The courses that are in Table 4.1 reveal that prospective siSwati poetry teachers were taught content and methodology in siSwati poetry. The University of Swaziland (Appendix D) and William Pitcher College (Appendix E) course outlines corroborates with the interviews, in that in both institutions the courses which were offered to the prospective siSwati poetry teachers were double fold. There are content courses in the Faculty of Humanities-Department of African

Languages and there are also Curriculum and methodology courses in the Faculty of Education-Department of Curriculum and Teaching. Similarly at WPC the courses that are offered to the STD student teachers are content and curriculum or methodology. The UNISWA-African Languages department course outlines show that there are courses in African poetry which are taught to the teacher trainees. These include: AL114: Introduction to poetry and Drama; AL213: Contemporary African Poetry and Drama, AL214: Oral Poetry and AL314: Advanced studies in African Poetry and Drama. The course AL314: Introduction to Poetry and Drama, show that under poetry content and theory the goals for the course involve the: definition of elements of poetry; identification of poetic elements, account for the use of these elements in a poem, recognize the relationship between ideology and cultural poetic expression and demonstrate grasp of literary appreciation to poetry texts. At WPC the courses which were offered to the prospective siSwati poetry teachers were: S1P2: SiSwati Literature in year 1, where Section B of this course introduces the students to siSwati oral poetry. In S2P2: SiSwati Literature in Year 2, Section A, is where the student teachers studied siSwati modern poetry, which are the written or the composed forms of siSwati poetry in anthology texts.

It was also established that the objectives for the courses in both institutions, the University of Swaziland and William Pitcher College do have the elements of the Formalists approach and New Criticism, which is the theoretical framework for this study. The goals for the course: AL314: Introduction to Poetry and Drama offered in the Department of African Languages (Appendix D) are: to define elements of poetry; identification of poetic elements; accounting for the use of these elements in a poem and demonstrating grasp of literary appreciation by responding to texts in writing. Similarly at WPC (Appendix E) one of the course objectives for S1P2: Traditional Literature section, is to identify the elements or features of each type of poetry and critically analyze Swazi traditional dance

songs; Swazi royal praises and children's poetry. In Year 2, S2P2 Section A covers teaching the siSwati modern poems. The content includes defining poetry, identifying the characteristics of poetry both modern and traditional, the inner form and outer form of poetry and applying the poetic qualities to siSwati texts. In both institutions the focus is on 'defining poetic elements, identifying poetic elements or characteristics of poetry and literary appreciation of texts'. This is the Formalists orientation to poetry. Teachers 1, 2 and Teacher 3 are products of the WPC teacher training program and Teacher 3 was also trained at the University of Swaziland. All the three participants talked about 'the analysis of poems, the lines, words, outer form, literary appreciation and determining theme' in teaching siSwati poetry.

The documents also confirm that the approach to teaching siSwati poetry in the Faculty of Education-Department of Curriculum and Teaching has the elements of the Formalist literary approach to poetry. The course objectives for teaching poetry in the course EDC 373: Curriculum Studies in African Languages are in agreement with the interviews. The objectives for the course stated are that, the student teachers should be able to critically appraise the prescribed textbooks in the Junoir Certificate level and SGCSE (siSwati poetry texts included). The course outline further states that in teaching siSwati poetry focus should be on the features of poems, form, content and the analysis of selected poems from the prescribed SGCSE poetry anthology.

Furthermore, the finding that most of the participants in this study did not get the opportunity to prepare siSwati poetry lesson plans and teach these in micro-teaching or in peer-teaching is not in line with some of the objectives for the course EDC 373: Curriculum Studies in African Languages (Appendix D). The objectives for this course are that students should be able to: build a repertoire of teaching skills, techniques and methods; design schemes of work and prepare lesson plans that are appropriate for teaching siSwati at both junior and senior

secondary level; critically appraise their teaching; use child-centred methods of teaching in their siSwati lessons and inculcate both love and respect for siSwati among their pupils. Four of the participants in this study revealed that they did not get enough time to prepare lesson plans or have micro-teaching experience in siSwati poetry. This implies that the objectives for the course were not achieved. Teacher training experiences shape and direct teacher beliefs and attitudes towards a subject or component. The beliefs and attitudes also shape and influence the way in which the teacher teaches that subject or component at classroom level.

From the interviews it was also observed that in the teacher training program the participants were not exposed to the multifaceted approaches to teaching siSwati poetry as suggested by the populists in Dressman and Faust (2014), Xerri (2012) and El-Hindi (2008). Even the approach which was used in presenting the teaching methods in siSwati poetry to the teacher trainees was predominantly traditional or conservative. It was the telling method or lecture, rather than demonstrating or letting the teacher trainees apply these strategies, give them a practical or hands in experience on applying the methods by teaching some the prescribed poems. All the participants said *“We were taught the methods of teaching in siSwati poetry”* or *“we were told that”*. Teacher 4 mentioned that the lecture method, question and answer and the discussion methods were the most recommended in teaching siSwati poetry. This is what Melissa (2011) and Giesen (2011) calls teacher directed instruction where the instructor gives, students listen and absorb knowledge. This approach is contrary to the constructivist classroom which believes that students create knowledge through critical thinking and hands-on activities.

Xerri (2012), El-Hindi (2008) and Dressman and Faust (2014) proposed for a reader-oriented and reader-response approach in teaching poetry. They further proposed for Reader's theatres in poetry teaching, where the students perform

poetry, compose their own pieces and the use of digital technology in poetry lessons. The Formalists approach was criticized for being too formulaic and rigid. Furthermore some of the reviewed literature pointed out that the Formalist approach made teachers to be only gatekeepers to the meaning or theme of the poem. Yet according to Cowan (1971) the prospective literature teacher should be familiar with a variety of critical approaches to literature and know about the cultural context of a given work. Cowan emphasized the need for creativity and being resourceful when teaching literature. According to Cowan (1971) when studying literature the aesthetic qualities of literary works in both oral and written forms should be recognized. The findings in this study reveal that Cowan's (1971) recommendations were very minimal in the teacher training program in Swaziland.

4.1.4 Micro-teaching experiences

Micro-teaching is another component which is very crucial in grounding student teachers in teaching siSwati poetry. This study established that micro-teaching or peer-teaching in siSwati poetry was rarely done in the teacher training program. Four of the participants responded that they never prepared lesson plans or did micro-teaching in teaching siSwati poetry in the university and at college.

It was Teacher 2 and Teacher 3 who mentioned that they benefited in micro-teaching and peer teaching. For Teacher 2 micro-teaching gave her the idea and clue on 'what one will do or what one is expected to do' when confronted with a siSwati poem in the classroom. She mentioned that some student teachers chose to teach siSwati oral poetry- Lullabies in micro-teaching. According to Teacher 2 the discussions after the micro-lesson were beneficial.

"As we discuss after the micro-lesson, giving feedback to the presenter you as an individual also benefited. For example in teaching lullabies-children's poetry, I learnt that we first sing the poem in class. Then we write down the words. Then we study form, like repetition. Even though it was not detailed but I got the clue".

Teacher 3 also mentioned that she benefited immensely in micro-teaching at the University of Swaziland when doing the B.Ed in secondary program on part time basis. She mentioned that they were first taught how to analyze a poem. They first did a detailed and a thorough analysis of all the poems in the siSwati poetry anthology "*Inhlava*". Then in the following year they were taught how a poem is taught and how to teach it in such a way that the students develop love for poetry. Each student was given a siSwati poem to prepare a micro-lesson on and then teach it to his or her peers. After micro-teaching or peer lessons, the course instructor and the peers would give the presenter feedback. Again it was noted that that teaching siSwati oral poetry in the Peer Teaching exercises was never mentioned by Teacher 3. This further confirms the 'plight' of siSwati oral poetry of being given less attention in the Teacher Education programs as observed by Goebel (2002), Sonne (2008), Wafula (2012), Suter and Busiene (2013).

From Teacher 2 and Teacher 3 it was gathered that micro-lessons can be very beneficial to teacher trainees because they help the trainees to master the content in poems, specific practical skills and further help them to gain confidence in teaching the genre. It also transpired that if teachers do not understand a component or a subject they lack confidence in teaching it, thus they develop a negative attitude towards it.

The finding on micro-lessons confirms Elliot (1984) and Brown et.al (1990) who pointed out that micro-teaching is a process in the teacher training program which is primarily aimed at teaching student teachers specific skills or teaching behaviours by requiring them to practice teaching a specific topic to a small group of students or peers. After teaching, the micro-lesson is reviewed and analyzed on the spot by the course instructor, the peers and others involved. Feedback is given to the student teacher by the lecturer and other students. Strong areas, weak areas and difficulties are pointed out and discussed and suggestions for improvement are made. It is noted that during micro-teaching it

is not only the presenter who benefits as observed by Teacher 2, the peers also benefit in the process.

Micro-teaching as a component in the teacher training program is aimed at grounding teachers in the practical part of teaching as a profession. If micro-teaching or peer-teaching was not done or rarely done in siSwati poetry, in the teacher training programs, the institutions then produced theorists in teaching siSwati poetry. The pre-service programs produced teachers who were lacking in understanding siSwati poetry, teachers who were lacking the skills and had no confidence in teaching the genre. Teacher 1 mentioned that in her knowledge, micro-lessons in siSwati poetry were never done at college. She went as far as 3rd year and graduated having not prepared a lesson plan in siSwati poetry or even teach or observe a micro-lesson in siSwati poetry. The course outline from William Pitcher College shows that teaching siSwati poetry more especially in the Curriculum Studies section does not appear as a 'clear cut' course or component but is 'shrouded' under Literature. This situation reveals that teaching siSwati poetry in the Curriculum studies section at William Pitcher is not covered adequately or it is given less attention. If it is taught, the coverage is very shallow or haphazard.

4.1.5 Teaching Practice experiences

To elicit the experiences of the participants in teaching siSwati poetry during Teaching Practice, they were asked the question: During Teaching Practice as a student teacher did you teach siSwati poetry. If No, give reasons why. If yes, what were your experiences?

This study found that Teaching Practice in the teacher training program was not used effectively in equipping and grounding teachers in teaching siSwati poetry at the senior secondary level. Four of the participants in this study responded that they never had the experience of teaching siSwati poetry during Teaching

Practice. It was also found that one reason for not teaching siSwati poetry during Teaching Practice was the fear factor and a negative attitude towards the genre. In the interviews it transpired that some of the participants hated teaching siSwati poetry. To them this component was like a monster. It was Teacher 3 and Teacher 5 who had the experience of teaching siSwati poetry in the classroom situation as student teachers. From the interviews it also transpired that, during Teaching Practice Teacher 3 chose to teach siSwati poetry because of her love and passion for the genre. When Teacher 3 was a trainee at William Pitcher College, she said she taught siSwati oral poetry (children's' poetry) in a Form 1 class, during Teaching Practice. She also taught siSwati modern poetry in a Form 4 class during her Teaching Practice when she was pursuing her B. Ed on part-time basis at the University of Swaziland in year 2012/2013.

On the other hand Teacher 5 was forced by circumstances to teach siSwati poetry during Teaching Practice. It was not because she loved teaching the component or wanted to have an experience in teaching it. She mentioned that it was because the school where she did her Teaching Practice had no siSwati teacher for the senior secondary classes. According to her, she was confronted with teaching siSwati poetry for the first time in a Form 5 class, as a student teacher. She lamented:

'I had a lot of difficulties. I had no one to consult or seek advice. Poetry really challenged me that time. I did not know where to begin and how. The Study Guides that are availed to teachers nowadays were not there. And I was under pressure that the Form 5's were to sit for their external examinations. In my case it was a terrible experience being confronted with teaching siSwati poetry for the first time as a student teacher, because I was also struggling with the attitudes of the learners towards me and towards this poetry. The learners had this attitude that I am a student teacher, and were also comparing me with their former teacher. I had the biggest challenge of my life. I was frustrated because of siSwati poetry as a student teacher. I even asked myself, am I in the right profession here? It is the first time for you to teach this thing, you are not even sure and you do not understand it, you do not know as to what exactly is this thing?'

Teacher 6 on this question responded with great emotion, shaking her head and said: *“No! Never!! She continued: ‘When they asked, for the components which I feel I am strong in as a student teacher I said, poetry, No! To me poetry was some kind of a monster, and I used to be afraid of it because I never got a proper foundation in it’.*

This finding confirms Cohen and Manion (1989) who noted that most student teachers from teacher training institutions go to teaching practice ill-prepared for the situation that will confront them in the classroom. Cohen and Manion (1989) further mentioned that some of the student teachers complain that there is no or little relevance between what they learnt during their coursework and the demands of the real classroom situation they face during Teaching Practice. Teacher 5 in School C is one example of a student teacher who was confronted with teaching siSwati poetry for the first time during Teaching Practice and was ill-prepared for the situation.

“I was frustrated because of poetry as a student teacher. I even asked myself, am I in the right profession here? It is the first time for you to teach this thing, you are not even sure and you do not understand it, you do not know as to what exactly is this thing?” lamented Teacher 5.

Such a finding is not in line with the goals of the Swaziland Education and Training Sector policy (2011) and the NERCOM (1985) report. These documents point out that the general objective for Teacher Education in Swaziland is to prepare suitable and competent persons to transmit by the best possible means knowledge to all sectors of the schooling system. From the interviews it transpired that the teacher training programs in this study did not prepare and produce competent persons in teaching siSwati poetry. Such a finding is also contrary to the policy goal for teacher education and training stated in the Swaziland Education and Training policy (2011), which is to revise Teacher Education curricula to prepare and provide teachers with knowledge and skills related to the teaching and learning process. NERCOM (1985) further recommended that in the teacher training programs sufficient time should be

allocated for methodology and practical training. This report recommended that practising schools should be attached to colleges so that the teacher trainees get sufficient time to put the theory which they are learning to practice in a real classroom context. This study found that the teacher trainees in this study were lacking in knowledge and skills in teaching siSwati poetry. It was also established that the teacher training programs did not allocate sufficient time for practical teaching in siSwati poetry.

This finding is also contrary to Elliot (1984) who stated that effective teacher education and training requires two types of practical teaching competence: guided observation, where the student teacher does micro-teaching under the guidance of the course instructor and full-time block practice where the student teacher practice teaching in a real classroom situation, to gain practical experience under experimental conditions. Four of the participants did not teach siSwati poetry during teaching practice and micro-lessons were very minimal. If the participants did not teach siSwati poetry during their Teaching Practice, it means that the practical competence in teaching this genre was never developed or acquired by the participants. As a result when the participants graduated from the teacher training institutions, they were mere theorists in teaching siSwati poetry. They were teachers who could not relate their theory to classroom practice. Elliot (1984) asserts that the teacher training program would have failed if it produces teachers who are ineffective in the actual classroom situation. Brown-Nacino, Oke and Brown, (1990) shares the same sentiments and posits that teaching is a practical activity. The practical skills involved in teaching can be acquired through constant practical teaching experience given to the teacher trainees in the form of guided observations in micro-teaching and in full block Teaching Practice.

One can also point out that when studying the documents from the two teacher training institutions, it transpired that Teaching Practice is considered as an

integral part of the teacher training program at the University of Swaziland and at William Pitcher College. This is evidenced in the Regulations for Teaching Practice in both institutions. The Teaching Practice regulations in both institutions state that students in the STD program and the B.Ed. secondary degree program shall be required to *take and pass* Teaching Practice I at the end of Year 2 and Teaching Practice II at the end of Year 3. (UNISWA Calendar, 2012/2013; William Pitcher Regulations for the Secondary Teachers' Diploma, 2014).

To show the importance of Teaching Practice in the teacher training programs, in both institutions a student who is absent from Teaching Practice without the knowledge of the supervisor or relevant school authorities is awarded a zero grade (UNISWA Calendar 2012/2013:137; William Pitcher College Regulations for the Secondary Teachers' Diploma 2014: 11). This shows that the policies of the University of Swaziland and William Pitcher College are cognisant of the fact that the theoretical knowledge of the teaching-learning process will be nothing unless the student teacher learns how to put this theory into practice in a real school-classroom situation. Survival in teaching also depends upon constant practice under guidance and supervision states Elliot (1984).

When the participants were asked the question: Do you think the training you got at the university or college equipped you to confidently teach siSwati poetry at the senior secondary level? Four of the participants responded that, No, the training did not equip them adequately.

Teacher 2 said: *"In a way, yes. The training gave me the clue and the idea of what I was expected do"*

Teacher 6 had this to say: *"No! Never!! It never equipped me (pause) She continued; To me poetry was some kind of a monster. I used to be very afraid of poetry because I never got a good foundation in it. Even in the examination whilst still at the university, I never chose a poetry question. Luckily for us, during our days at the university, poetry was optional. I just told myself that, 'poetry –*

no! It is not for me! Even during teaching practice in my two years as a student teacher, when they asked me, would I be comfortable to teach poetry, I said No! Never! in both schools”.

From the responses one concludes that the teacher training program was lacking. It did not prepare the participants adequately in teaching siSwati poetry.

Such a finding confirms the NERCOM (1985) report which identified falling standards in training, lack of motivation of trainees and inadequate preparation of trainees to confront the classroom situation, as major issues confronting teacher education in Swaziland. These findings also prove the critics of Teacher Education in Lemmer (2007) true. The critics argue that there is no relationship between teacher education and the classroom. Lemmer (2007) noted that many people criticize teacher training programs that they have developed an over-academic, theoretical curriculum that is remote from the actual needs of teachers in the classroom. On the other hand there are those who argue that progress has been made, teacher education has made progress in developing good training programmes which are characterized by intellectual vigour and practical insights (Lemmer, 2007:191). The critics feel that the training in the teacher training institutions is too theoretical and too intellectual such that when the teachers graduate they are not competent enough in handling the classroom situation. Even during the course of training many student teachers when they go for Teaching Practice feel ill-prepared for the situation that face them in the classroom.

“What I learned in the years that followed was that neither my English major nor my methods course had trained me very well to teach poetry to high school students. Gradually, I learned how to help my students see that poetry is a celebration of sound and sense, that its music can capture our hearts and minds” laments one participant in Moore (2002).

4.2 In-service training experiences

Capacitating teachers does not end in the teacher training institutions but it also involve re-equipping them through in-service workshops to re-equip them with knowledge and re-sharpen their skills as practising teachers. Re-capacitating and organizing in-service workshops for teachers who are already practising in the field is another key element of training and developing teachers professionally. (The Swaziland Education and Training Sector Policy, 2011, NERCOM, 1985 and Cowan, 1971)

The interviews revealed that workshops at cluster level were the most effective in equipping and capacitating teachers in teaching siSwati poetry at the senior level. Five of the participants in this study mentioned that workshops at cluster level were the most effective in empowering them, re-equipping and grounding them in teaching siSwati poetry at the senior secondary level. All the five participants (except Teacher 2 who responded that she has never attended a workshop at cluster level as she had not been teaching in the Hhoho region and had been teaching in a primary school for some time after graduating from college) in the study mentioned that cluster workshops transformed them from being negative and poetry-fearing teachers to highly motivated and confident teachers in teaching siSwati poetry at the senior secondary level.

For Teacher 1 cluster workshops made her enjoy going to class, yet before she was very reluctant. The workshops developed confidence in teaching siSwati poetry, something which she was lacking before. It also transpired that if teachers have not mastered the subject matter or do not understand it, they lack confidence and are afraid of even standing in front of people and say something about that particular subject or component.

“Before attending the workshops I did not know where to start when teaching a poem, what to say, how will I explain, and how will I teach this thing. And I used

to read and re-read the poem several times and still never understand what it is all about” lamented Teacher 1.

Teacher 3 had this to say about workshops:

“Yes attending the workshops helped me very much. It gave me confidence. The poems were well explained and analyzed, even the ones which I had no confidence in teaching them because I did not understand them or was not sure of what they were all about. The workshops gave us confidence”.

Teacher 4 further mentioned that, in the workshops they chose specific poems more especially the complex ones and analyzed them as a group. Teacher 3 gave ‘*Timphiko Temoya*’ and ‘*Ngekushesha Ngenyusa Tihosha*’ in the anthology “*Inhlava*” as some of the complex poems which were discussed in the cluster workshops. Those who are good in teaching poetry facilitate and share with the group on how they approach each poem and demonstrate what is it that the teacher does when teaching that particular poem in class.

“In the workshops we are able to ask questions on the areas which you feel you are weak in or what you feel you are failing in when teaching siSwati poetry. We have also developed love for teaching siSwati poetry, yet before, one used to wish to put poetry aside or you wished to get someone to teach it for you” explains Teacher 4.

This study further established that, in capacitating and equipping teachers in teaching siSwati poetry, in-service siSwati workshops at cluster level were more informative and hands on. The participants expressed that regional workshops sometimes take one day only and the program is packed with a lot of items. This is so because regional workshops are usually held at the beginning of the year. The participants expressed that, in the regional workshops they had attended in the past nothing much was covered on teaching siSwati poetry. One of the teachers also mentioned that, in regional workshops the number of the participants is too big. It is difficult to voice out your problems and challenges

and yet in the cluster workshops one is not afraid. In the interviews it transpired that some of the teachers are afraid to talk or voice out their problems and share ideas in the regional workshops. It was mentioned that in the cluster workshops the more experienced and poetry-oriented teachers are the ones who facilitate in teaching siSwati poetry. The prescribed poems are read, analyzed and discussed in detail. Such experiences are the ones which equip, re-capacitate and ground teachers in teaching siSwati poetry. All the five participants mentioned that it was through the cluster workshops that they gained confidence in teaching siSwati poetry, developed love for it and started enjoying going to class when it was time to teach poetry.

From the interviews it also transpired that, the cluster workshops were informative and intensive. Teacher 3 further gave some of the objectives for teaching a poem which were covered in the workshops. They were that the learners should be able to: identify and explain figures of speech in a poem without the assistance of the teacher; differentiate poems using the information learnt in class, understand and explain the nature of the language of a poem. This because the language of poetry is not just everyday language. Each and every poet uses his own 'language or words'.

Teacher 5 added by stating that *"in the cluster workshops we covered: What is poetry, types of poems, what is the inner form and outer form in a poem, how does one determine theme or the main idea in a poem. They told us that one has to read all the stanzas. Then analyze and interpret the lines. All the stanzas should contain the main idea in one way or the other. After determining theme(s) or the main idea, we then discuss what the poet say regarding to that particular idea or theme"*.

This study also found that the cluster workshops were also helpful in capacitating 'new' or fresh from college teachers in teaching siSwati poetry, because the workshops are detailed and cover the teaching of siSwati poetry in depth. It was also mentioned that in cluster workshops focus was mostly on the

poems which are problematic, those which are a challenge to the newly graduated teachers, since every year there are new teachers who graduate from the teacher training institutions who attend cluster workshops .Teacher 6 is the participant who strongly expressed that: No! Never! The university training never equipped her in teaching siSwati poetry and to her poetry was like a monster, but she mentioned that the workshops at the cluster level made her to fall in love with siSwati poetry. The workshops at cluster level made her realize the beauty of siSwati poetry and the beauty of language.

Teacher 6 stated that, *“in the cluster workshops we learnt that, when tackling a poem, your starting point is to look at the words used in the poem. Start by looking at each word, phrase or sentence in its literal meaning (ebuluhlateni balo). That is explain what does that word mean literally. Then you can go to the hidden meaning”*.

Teacher 5 mentioned that in some of the cluster workshops they focused on the themes of the prescribed siSwati poems, more especially because sometimes even the teacher has no idea of what the poem is all about. She expressed that in the cluster it is where they do something more practical and meaningful than in the regional workshops. They sometimes take two full days and do something detailed. Regional workshops are only one day. Sometimes the workshops at regional level break around one or two o'clock. At cluster level they discuss teaching siSwati poetry in detail.

These findings are in line with the Swaziland Education and Training Sector Policy (2011), NERCOM (1985) and Cowan (1971) on the need for in-service training for practicing teachers, since teachers' professional knowledge, weakens over time and requires constant re-modelling, upgrading and re-shaping. This study also found that workshops at cluster level managed to produce a highly productive teaching force, by providing the teachers with knowledge and skills

related to teaching and learning siSwati poetry process on a continuous basis as stated in the Swaziland Education and Training Sector policy (2011).

These findings are also in line with Haugh, Murray and Bach (2002) who found that workshops can play a positive role in grounding fresh from college graduates and even 'old' teachers in teaching poetry, by equipping them with new approaches and strategies, and ultimately help them gain confidence and develop love for the genre. Haugh et al. (2002) quotes one teacher who confessed that teaching poetry to high school students was something he or she initially approached with anxiety and fear. This teacher mentioned that after attending a workshop in teaching poetry, he or she became an enthusiastic and a devotee in teaching poetry. What was gathered from this teacher was that the workshop she or he attended was facilitated by a resourceful and knowledgeable person in poetry; one who had love for the genre. After attending the workshop on teaching poetry in English, this teacher cited by Haugh et.al (2002) introduced a variety of approaches when teaching poetry. The approaches included designating one day each month as a 'Poetry workshop, where students write their own poems. Using Bi-weekly in-class essays, where students are given a poem they have never seen and are instructed to write about several aspects of the poem, including style, poetic techniques, tone and theme. Some of students of the teacher cited by Haugh et al (2002) published poems in a school literary magazine and submitted some of the poems to national contests. Attending the workshop did not only equip and capacitate the teacher concerned, but it illuminated him or her to be creative, resourceful and produce thinkers and poets out of the students. From attending a workshop in teaching poetry, a Literary school magazine project was initiated, the students became renown poets, their skills and abilities were developed to the maximum.

Similarly, some of the participants in this study had similar experiences after being illuminated by the cluster workshops. Teacher 5 graduated from the

university with no idea on how to approach teaching siSwati poetry in class. She mentioned that teaching siSwati poetry frustrated her in such a way that she even thought that she was in the wrong profession. However, after being empowered and being re-capacitated by the workshops, her memorable moments in teaching siSwati poetry included when her students had mastered the appreciation of siSwati poetry and were able to appraise the prescribed poems on their own, present in class and even be able to write detailed essays based on the analysis of a particular poem. Another memorable moment which was cited by this participant was when her students performed the prescribed siSwati poems in class in groups and individually. Some of the students composed their own poems in groups or individually and performed them.

Furthermore, this study gathered that when Teacher 6 was a teacher trainee, she hated siSwati poetry. Even after graduating from the university, she never wanted to teach it. From the interviews it was gathered that most of the participants in this study never got a proper foundation in teaching the genre from the Teacher training program. But after being empowered and being illuminated in the cluster workshops teachers like Teacher 6, Teacher 5, Teacher 4 and Teacher 1 'fell in love with teaching siSwati poetry. They began to appreciate its aesthetic beauty. As a result Teacher 6's memorable moments in teaching siSwati poetry at the senior secondary level, include the time when one of her students composed siSwati poems and performed them in class. This student went as far as performing these poems in the Swaziland Broadcasting Information Station and were heard and appreciated by the whole nation.

In this study all the five participants admitted that the workshops at the Ezulwini-Schools of the valley cluster, illuminated them in teaching siSwati poetry at the senior secondary level. From the interviews it also transpired that, in the workshops teachers help each other. The teachers who enjoy teaching poetry and are experienced and knowledgeable in poetry present on how they

tackle and teach specific poems. Then the whole group discuss and give each other ideas in teaching siSwati poetry

When coming to the theoretical framework of this study it is noted that even in cluster workshops the elements and traces of the Formalist literary approach to poetry are there. Teacher training experiences shaped the way the participants view siSwati poetry and the way they tackle it. The pedagogical approaches which were adopted by the University of Swaziland and William Pitcher College in teaching siSwati poetry influenced the participants' approach to this genre. In the cluster workshops the approach to teaching siSwati poetry has elements of being formulaic and focus was largely on the formal elements of the poems; like what is the inner form and outer form, how do you determine the theme; read all the stanzas, then interpret the poem line by line. The approach to teaching siSwati poetry in the cluster workshops is in line with Clacia's (2002) three main areas which are to be studied in poetry: form, diction and unity. This is the formulaic approach which makes teachers the gatekeepers of the theme in a poem.

Furthermore, findings from this study also brings to the fore, that well-informed and resourceful facilitators are the cornerstone to informative and capacitating workshops in teaching siSwati poetry. The workshop experience of the teacher cited in Haughes et.al (2002) shows the importance of informative teacher workshops which are facilitated by persons with expertise, who are resourceful and hands-on in that area or field. Attending the workshop and getting the Teacher guides with poetry exercises, was a turning point in teaching poetry for the teacher cited in Haughes et.al (2002). The workshop experience for this teacher also impacted positively to the students and to the whole school. Such findings confirm Molly and Travers' (1984) assertion that, teacher behavior and

attitude have more influence in developing the pupil's attitude and competence in poetry.

4.3 Conclusion

This chapter presented and discussed findings of research objective one of this study, which sought to establish the experiences of teachers in the teacher education and in-service training programs in teaching siSwati poetry at the senior secondary level. The study found that teacher training programs capacitate teachers in both content or theory and in methodology which is the *how* part in teaching siSwati poetry. It was found that the approach to teaching poetry in the teacher training programs, both in the African and Languages, the Curriculum and Teaching departments is influenced by the Formalist literary theory's approach. The study further established that a majority of the participants in this study felt that the Teacher Education program did not equip and capacitate them well in teaching siSwati poetry. The teacher training programs were found to be lacking. Some of the teachers expressed that the content part was too abstract and shallow in siSwati poetry. In the methodology section most of the teachers expressed that they were rarely or not given opportunities to do micro-teaching or peer teaching in siSwati poetry during the course of their training. Yet micro-teaching is an integral part of the teacher training program. The participants who had the opportunity to do micro-teaching benefited from the exercise. It gave them confidence in handling siSwati poetry in the classroom. The study also found that Teaching Practice was not used effectively as a tool for enhancing the practical skills in teaching siSwati poetry in the teacher training program. On the part of workshops the study found that cluster workshops were more hands-on and more informative in equipping and re-capacitating teachers in teaching siSwati poetry at the senior secondary level.

CHAPTER 5

PRESENTATION AND DISCUSSION OF FINDINGS – RESEARCH OBJECTIVE 2

5.0 Introduction to the chapter

This chapter presents and discusses findings for research objective two which sought to describe and document the experiences of teachers in teaching siSwati poetry in the Form 4 and 5 classrooms. In order to respond to this research question the interview schedule (Appendix A) had questions which were intended to elicit information pertaining to the type(s) of siSwati poetry taught at the senior secondary school; the areas which the teachers focus on when teaching, the most enjoyable components; memorable moments and the most challenging and problematic areas in teaching this genre.

5.1 Teachers' experiences in teaching siSwati poetry at classroom level

5.1.1 Types of siSwati poetry

This section sought to establish the experiences of teachers in teaching siSwati poetry in the senior secondary classes, and what the teachers focus on when teaching each component. From the interviews it was found that all the six participants teach both siSwati oral poetry and modern poetry in the Form 4 and 5 classes. SiSwati oral poetry at the senior secondary level comprises of: Swazi royal praises (Tibongo temakhosi), Swazi clan/family praises (Tinanatelo) and Swazi traditional dance songs (Tingoma temdzabu tekugidza). Modern poetry refers to the written poems which are in the siSwati poetry anthology titled *Inhlava* which was prescribed for the senior secondary classes in Swaziland.

The reports from ECOS concurred. In all the reports from ECOS, SGCSE First Language -SiSwati Examination from 2009 to 2014 in the Literature and culture paper, the siSwati poetry anthology "*Inhlava*" is question 1 of Section A and it is

compulsory. Traditional Literature is featured in Section B of the paper, where Swazi traditional songs, Swazi royal praises and Swazi clan praises are interchanged. In the 2009 report, in Section A, the poem entitled '*Vuka Mfati and Ngekushesha Ngenyusa Tihosha*' were examined, while in Section B Question 6, questions were based on the Mamba and the Mnisi clan praises. In 2010 in Section B there was a question on the Swazi traditional dance song '*Mswati Uyinkhosi kaHhohho*' and there was also a question on the Matsebula clan praises. In the 2011 report in Section B question 5, there was a question which was based on Swazi ceremonial songs: a Lusekwane and a Reed dance song. In the 2012 report in Section B a Swazi royal praises poem, the praises for the Queen mother Ntombi, with a Swazi women's traditional dance song titled '*Mine Bengidzakiwe*' were examined. In the 2013 report in Section B a Swazi women ceremonial song titled '*Laph'akhona make uyanchulanchula*' was examined. The reports from ECOS corroborate the data from the interviews on the types of siSwati poetry which is taught in the senior secondary classes.

5.1.2 Focal areas in teaching each type

When asked about the areas which the teachers focus on when teaching each type of poetry the study found the following:

5.1.2.1 Swazi royal praises

Teachers 3, 4, 5 and Teacher 6 were in agreement on the key areas when teaching Swazi royal praises. The study found that in teaching Swazi royal praises the key areas were identifying the central figure who is being praised; the physical qualities and attributes, body built, character traits, the historical events or happenings like heroic deeds or acts done by the one who is praised. Then it is the language used and structure or form of the poem. Teacher 1 responded that they start by looking at the language used in the poem. Then they move on to

interpreting some of the words used. Then they identify the central figure that is being praised in the poem and what is it that he or she is praised for.

Teacher 3 had this to say:

“Swazi royal praises have the following major things: physical qualities or attributes, body built, character traits, the historical events or happenings like heroic deeds or acts done by the one who is praised”.

All the teachers mentioned the importance of identifying the central person or the main figure being praised in the royal praises and what is it that the figure is praised for. Finnegan (1970) states that ‘praise names’ form the basis of formal praise poetry. These praises are often given to people but may also describe clans, animals or inanimate objects, and they are usually explicitly laudatory. Finnegan (1970) further points out that other ‘praise’ names are derogatory or concerned more with insight into inherent qualities than with praise. Teacher 5 said she starts by playing a recorded royal praise poem to the class, so that the student listen to the tone, voice projection and even get the mood in the royal praises. Then she moves on to defining the genre to ensure that the students understand the meaning of royalty and royal praises. What is really meant when one says these are ‘royal praises’. They also differentiate royal praises from the other types of oral poetry in class.

Kamera (1996) and Finnegan (1970) concur and define praise poetry as a panegyric. Finnegan (1970) further asserts that, the praise poems of the Bantu peoples of South Africa are one of the most specialized and complex forms of poetry to be found in Africa. According to Kamera (1996) Swazi royal praises or the formal panegyric refer to court poetry which is directed at kings, chiefs and regiments. This kind of poems is performed by official poets who form part of the kings or chief’s retinue. This type of poetry is formal, it is public, rational and it is one of the most developed and elaborate forms of oral poetry, asserts Kamera (1996) and Finnegan (1970).

Kamera (1996), Sithebe (1999) and Finnegan (1970) outline the characteristics of oral praise poetry. They state that, all types of praise poetry adopt an obscure and figurative language.

It adopts a more or less obscure and allusive style. The language may be archaic and lofty, there are often references to historical events or people who may need interpretation even to local listeners and figurative forms of expression are common. Frequent are comparisons of the person praised to an animal or series of animals. The king's strength may be conveyed by referring to him as a lion, a rhinoceros, or an elephant and particularly in Southern Bantu praise poetry, the actions and qualities of the hero may be almost completely conveyed in metaphorical terms. Comparisons to natural phenomena are also fairly frequent – the hero is likened to a storm, a rock, a downpour of rain (Finnegan, 1970: 117).

Teacher 3 mentioned that they also focus on the structure or form of the poem and the language used. She added that the language that is used in traditional poetry usually is rich. This is in line with Kamera (2000) who noted that, in oral poetry other figurative forms of expression occur, sometimes reaching a high degree of complexity. This poetry alludes to historical events and cultural contexts which sometimes require explanation, further notes Kamera (1996).

5.1.2.2 Swazi clan praises

To some of the participants the starting point or an effective approach in teaching clan praises is to allow the learners to give and recite their clan praises individually in class.

“Let the child recite it or perform it in class. The child then has to tell the class the meaning of some of the words used in the praises or give explanations as to why such words are used. For example why they say the Nkhambule's are

'Mtilankhatsa'. In clan praises there is history. Clan praises are a museum of history, look for the historical events or occurrences there" said Teacher 6.

It also emanated that the physical features of the members of that clan, the taboos and totems of the clan should also be identified in the poem. The poetic devices in that poem should be discussed. Some of the participants expressed that what differentiates clan praises from Swazi royal praises is that in Swazi clan praises family taboos and totems are also included and the other surnames which the clan do not intermarry with. Teacher 2 mentioned that the place of origin of the clan is also of great importance in clan praises. The central figure who is celebrated and appreciated, family totems and other clans which they do not intermarry with should not be left out.

For Teacher 3 the focal areas in Swazi clan praises are the physical attributes of the members of the clan, their character traits, their history and genealogy. This is done so that even if the child has never seen that particular clan praise before, she or he would be able to analyze the praises on his own.

"Give the child the skill to be able to analyze the poem on his or her own. For example in most clan praises they usually say: You of this place and this place. The child will then know that now they are referring to the place of origin. Sometimes they say: 'You who belong to so and so'. Here they are referring to the parents or genealogy. We then look at the poetic features, outer form and the language used" states Teacher 3.

Teacher 4 emphasized that, basically in Swazi clan praises focus should be on the form, because in this type of poetry there is a lot of repetition. Physical traits are also included. Teacher 4 further mentioned that Swazi royal praises are very close to clan praises. Kamera (2000) concurs and points out that, Swazi clans are the nucleus of Swazi royal praises. Kamera (2000) elaborates and says that the extension of Swazi clans weaves an elaborate poetic construct known as

tinanatelo which is the seedbed of the Swazi panegyric. Besides expressing levels of politeness and propriety, the laudations and the names point out to or allude to the social status of the clan. The subtle anecdotes which provide narrative accompaniment to the stanzas denote mythological structures upon which family behaviour and innate character is folklorically based. Studying and comparing the clan praises help to establish lines of consanguinity, totemic affinities and patrilineal achievements between clans.

In the interviews most of the participants also mentioned that in Swazi clan praises focus is also on the language. Comparisons are also done. The content of the poem is usually compared with the actual people who belong to that particular clan.

“For example in the Dlamini or Mamba clans, we look at the real people who belong to this clan, look at their physical features or their character traits and then compare those with what is contained in their clan praises” says Teacher 1.

It is also important to establish the hero who is being praised or celebrated in the clan praises. Then identify other clans or surnames which they do not intermarry with or those that they are related to. It is noted that Swazi royal praises and clan praises have a lot of similarities. Even in teaching these types of poetry there are a lot of similarities. In teaching Swazi royal praises and in clan praises all the participants mentioned that physical traits, character traits and history is of importance.

5.1.2.3 Swazi traditional dance songs

According to Kamera (2000), the traditional songs that rural folks sing on different occasions in Swaziland, constitute the poetry of oral cultures. This

scholar further gives the following categories of Swazi traditional songs as poetic genres in the Swazi society: work songs; dance or recreational songs; ceremonial songs; lullabies and rhymes.

The approach in teaching Swazi traditional songs for Teacher 6 is:

“My starting point is creating love for tradition in the child. Tradition is the child’s identity. I want us to dance, I also, as their teacher become part of the groove and dance a storm with them. I always bear this in mind that these children are from different backgrounds. Then after that we can then write the song on the board. We then look at the words that are used. Classify the different types of songs. We look at the purpose of the song and its function. I also allow them to sing their favorite contemporary songs in class and then they tell us the history behind that song and its function or purpose. But above that, there is a message that is hidden behind all the words in the song. The mood is also important; the singer sings that song under what mood or situation. We analyze and go deeper and look at figures of speech”.

Teacher 3 had this to say:

“In traditional dance songs, a song has an event or a certain occurrence or happening. It also has history. Songs are a museum of history; the child should know the history behind the song. Children should also see the poetic nature of the song. Be able to analyze the language used in the poem or song. For example some of the songs which are sung by the Swazi regiments are satirical. They ridicule or condemn unacceptable conduct or behavior. Songs talk to us they have a message directed to all of us”.

For Teacher 1 identifying the group which performs the song, the specific ceremony or occasion when the song is performed and the situation, events, occurrences or circumstances which motivated the composition of the song are of importance. She mentioned that in Swazi traditional dance songs they look at the language, and look at who are the singers in the song and when is the song performed. The message of the song is directed to whom or to which group in society.

“We try to find out the motive behind composing the song or what is it that pushed the singer(s) to compose that particular song. We also try to find out the function or purpose of the songs” states Teacher 1.

In teaching Swazi traditional dance songs it transpired that focus in class is usually on classifying the song, finding out the group which performs it, the occasion(s) or ceremony when the song is sung or performed, the history behind its composition, its purpose and main message. This is in line with Kamera (2000) who notes that in Swaziland songs accompany and describe occasions of joy and sorrow. Songs are also expressions of hope and aspirations of individuals or a group of singers. They may be sacred and devotional, adulatory, satirical and condemnatory. Goebel (2002) also classifies early Native American poetry and gives the different categories. They include: religious songs, hunting songs, medicine songs, lullabies, game songs, personal achievement songs, love songs, war songs, social dance songs and honour songs.

The study also found that in teaching Swazi traditional songs the poetic features of the songs are always discussed. All the participants were in agreement in focusing on the language and poetic features in dance songs. For Teacher 6 creating love for the poems is the starting point in teaching siSwati poetry more especially Swazi oral poetry. She emphasized that in the songs the words that are used should be studied. Classify the different types of songs. Establish the purpose of the song and its function.

Teacher 3 said: "I also allow them to sing their favorite contemporary songs in class and then they tell us the history behind that song and its function or purpose. But above that, there is a message that is hidden behind all the words in the song. The mood is also important; the singer sings that song under what mood or situation. We analyze and go deeper and look at figures of speech".

In traditional dance songs, a song has an event or a certain occurrence or happening. It also has history. Songs are also a museum of history. The learners should know the history behind the song. They should appreciate the poetic nature of the song, be able to analyze the language used in the song and determine the purpose behind the song. For example some of the songs which

are sung by the Swazi regiments are satirical. They ridicule or condemn unacceptable conduct or behavior. Songs talk to us they have a message directed to all of us.

This is in line with Goebel (2002) who points out that, most early songs embrace some of the following elements simultaneously: they utilize repetition and parallel structure, use concrete natural images, utilize conciseness in terms of sentence length and length of song, frequently reflect a spiritual commitment even in humorous songs; they imply a tribal, public audience that already understands context. However, it is noted that traditional dance songs in Swaziland, ceremonial songs in particular are problematic to teachers and students because some of them are rooted in ancient historical events which are not even documented. Lack of accurate information and explanations to some of these songs is usually a challenge in class.

5.1.2.4 SiSwati modern poetry

Under modern poetry all the six participants were in agreement that they look at the inner form and outer form when teaching the prescribed poems in the anthology "*Inhlava*". Teacher 6 mentioned that her starting point is defining poetry. They usually open the Oxford Dictionary in class to look for the definition of the terms or words 'poetry' and 'poem'. She emphasized that poetry is a 'piece of creative writing using sophisticated language. They then move on to reading the poem in class. She mentioned that reading the poem aloud in class helps in understanding and internalizing it. After reading the poem the focus is usually on the title of the poem. They brain storm and discuss the title. They then move on to reading, analyzing and discussing the poem line by line and stanza by stanza. All the participants mentioned that they analyze the language in the poems; the choice of words used by the poet, figures of speech and they move on to the lines and stanzas. Teacher 5 added that it is important to identify

the different types of figures of speech that are used in each poem, and the type of lines and stanzas that make up each poem. Another area which was mentioned by most of the participants was the importance of tone and mood in a poem. Teacher 3 mentioned that in teaching siSwati modern poetry it is important to try and simplify things for the learners. She mentioned that teachers should not make poetry look too complicated to the learners. It is better to start by looking at the content or subject matter of the poem. Try to establish what is it that the poet is saying in simple terms. Why does the poet say so. Then move on to determining the theme. The learners should also be able to support the theme in a poem, be able to explain why they say that idea or statement is the main idea in that particular poem.

5.2 Enjoyable areas or components

This study established that teaching Swazi clan praises was the most enjoying component to most of the participants in the study. Teachers 1, 2, 3 and Teacher 4 all submitted that they enjoy teaching Swazi clan praises. This study also found that other most enjoyable components to most of the participants in siSwati oral poetry were Swazi traditional songs, regardless of the fact that sometimes these poems have problems of remote historical details and complex language. Four of the participants mentioned that they really enjoy when the students have mastered appreciating clan praises, and are interpreting the poems successfully. Also when the students come up with different ideas and when they relate the poem to real life situations or experiences. The participants also enjoy when their students identify the poetic devices, and discover some of the reasons behind the descriptive words and phrases that have been used in the praises.

In Swazi traditional dance songs, one participant mentioned that she enjoys the most when the students determine the messages behind the songs. Two of the participants mentioned that as teachers they, also learn and benefit when the

students debate and discuss traditional poems in class. This is the constructivist classroom where students work collaboratively in groups independently or in partners versus working individually. The teacher is not pouring knowledge to them but the students construct meaning in poems using their own understanding. They are partners with the teacher in constructing meaning.

The study also established that, siSwati modern poetry seems not to be enjoyable to some of the teachers. It was only Teacher 3 and 6 who responded that, they enjoy siSwati poetry in its totality. One of the participants mentioned that, in siSwati modern poetry she enjoys the most when the students have acquired the skills of appreciating the poems and are able to present their findings logically; are able to differentiate theme from subject matter. Also when the students are able to identify poetic devices and correctly give the corresponding examples and when they are debating in class.

“It is clan or family praise; when giving the explanations and interpreting the words and lines, when comparing the clan praises with the real people who belong to that particular clan. Even the learners get so excited they enjoy that, more especially when they discover that indeed the physical traits or the character traits of the people who belong to that surname are in line with what is in the clan praises” said Teacher 1.

Teacher 2 also responded that she enjoys clan praises.

“I really enjoy teaching clan praises. Even me as a teacher benefit and learn a lot during the discussions. Also this is because even the learners get so excited when they discover some of the reasons behind the descriptive words and phrases that are used in the clan praises”.

Teacher 5

“I enjoy the most when the learners state the messages behind Swazi traditional songs. What I enjoy are the different views and ideas. Even in clan praises they come with this and that and many different ideas. In Swazi royal praises even you as their teacher end up learning new things and fresh concepts from the learners. In modern poetry, the most enjoyable area is when the learners are debating, the

different views and ideas which they come up with. One comes up with this and the other comes with that”.

Teacher 4

“I now enjoy clan or family praises, more especially when identifying the poetic features in the poems after having trained the learners and when they are now able to present their findings logically. When they are able to properly present subject matter and theme in writing, are able to give examples of particular language devices or structural devices and correctly write corresponding examples to that. Another area which I now find enjoyable is when discussing and unpacking the traditional poems in class. I used to have a problem with the history behind the clan praises, the songs and the Swazi royal praises. But because of the workshops and inviting resource persons, I now have no problem”.

Teacher 6

“I am just enjoying siSwati poetry in its totality. As a result, now there is no area or component which I find difficult to teach”.

This study established that when using the reader-oriented approaches and the populist’s approaches in teaching siSwati poetry, the lessons are rewarding to both the teacher and the students. Teacher 3 is a good example of that when teachers adopt the constructivist classroom approach in their lessons, teaching siSwati poetry can never be a nightmare to teachers. Teacher 3 enjoys almost all the components, both traditional and modern poetry. She mentioned that, her joy becomes complete when she collaborates with her students, and the students reach a stage where they are able to analyse the poems independently, differentiate subject matter from theme and together as partners determine theme in a poem.

“To me that stage is a ‘discovery stage’. I usually say the learners are discovering themselves. When I put them in groups, I really enjoy the moment when we together discover the main ideas and concerns of the poet in the poems. Even the mini-debates to me are most enjoying. When the different groups are defending their views or they are refuting other views. This is what I enjoy the most and when the learners are now able to unpack the poem and correctly appreciate the literary techniques. This then becomes part of them, they end up finding it very easy to appreciate a poem” states Teacher 3.

From Teacher 3's responses one notes that the students in her class have moved from Vygotsky's zone of proximal development- ZDP (Ornstein and Hunkins, 2005) in siSwati poetry but have been pulled by interacting effectively with their peers under the guidance of an effective teacher, to a higher zone of understanding. They have developed multiple skills in siSwati poetry lessons.

5.3 Memorable moments

When asked about the most memorable moments in teaching siSwati poetry at the senior secondary level, Teacher 6 remembers one encounter in 1994 when one male student made a skilful and detailed analysis of one poem entitled '*Mnyamane kuMhlophekazi*' in *Inhlava*, such that even the teacher learnt a lot from that presentation. According to Teacher 6, that male student was able to support his analysis and findings with historical sources and references adequately.

Teacher 6 said: *I would never forget that day; a learner coming with something so well researched and well done. This student used to compose poems, perform them in class and he went as far as performing his poems in the radio. I felt proud as a teacher.*

Teacher 5 mentioned that her most exciting moments are when she has finished scaffolding appreciating poetry to her senior students. She then gives her students poems to analyze in groups and present to the whole class. This teacher mentioned that it is always a memorable moment when the groups make their presentations in class and one finds that the appreciation was skillfully done as if the teacher was the one who was giving the answers to the students. Teacher 5 recalls that one of her students, a male student who was very shy, asked to analyse one poem all by himself. According to Teacher 5, this student was able to skillfully analyze and present the poem entitled '*Ngekushesha Ngenyusa Tihosha*' in the anthology "*Inhlava*" in class as if the appreciation was done by the teacher. Teacher 5 further explained that even though this student was very shy,

he had love and passion for siSwati poetry. *'You could hear that he did this all by himself, on his own. It was just original'* said Teacher 5.

"It is also memorable moments when the students perform the whole poem or some of the stanzas in class. Also it is quite memorable when the students compose and present the poem in class. They do that in groups or individually" adds Teacher 5.

For Teacher 3 her most memorable moments are when her students have developed love and passion for siSwati poetry. When the learners have been 'converted' to poetry and are now able to compose their own poems, present those poems in front of the whole school during morning assembly and even perform in important functions in the school. The students in this class ended up composing siSwati poems. They also represented the school in Cluster Competitions and won prizes in the name of their school. Teacher 2 remembers the reaction of one of her students when she was explaining and unpacking some of the traditional poems in class. This teacher mentioned that one of her students was a Matsebula by surname. When analyzing and discussing the Matsebula clan praises in class, this student was so excited such that at the end of the lesson she came to the teacher and expressed her appreciation that she now has answers and understand the phrases in his or her clan praises. For Teacher 1 the most memorable moments in teaching siSwati poetry are when the students have mastered appreciating a poem. When given a poem they are able to analyze it on their own and 'teach you' as their teacher.

In summing up the memorable moments in teaching siSwati poetry at the senior secondary classes, this study found that most teachers remember moments when their students have developed love for siSwati poetry and are able to appreciate the poems, present them logically in class. Other memorable moments to some of the participants were when their students perform the

prescribed poems in class and some of the students compose their own poems in siSwati, perform them in class, and also perform them during morning Assembly in the school. Some of the students went as far as providing entertainment during school functions by performing their siSwati poems. One of the participants remembers when, her students had been 'converted' to siSwati poetry, and were now composing their own poems, some of these students ended up representing their school in the Cluster competitions and won prizes for their school. While another participant in this study recalls when one of her students composed siSwati poems and presented them in class. This particular student went as far as presenting the poems on the national radio station and were listened and appreciated by the whole nation in Swaziland. One further notes that elements of the constructivist approach dominate the teaching of siSwati poetry at classroom level in this study. The participants combine lecturing, groupwork, discussions, presentations and mini-debates. It is also noted that the teachers and the learners work collaboratively as partners and the learners sometimes work independently.

5.4 Challenging components in teaching siSwati poetry.

5.4.1 This study found that the most challenging sections in teaching siSwati poetry at the senior secondary level was language complexity in Swazi royal praises, clan praises and in some of the modern poems in "*Inhlava*". Teacher 2 mentioned that in Swazi royal praises the language is too complex for the children. Some traditional dance songs are a little bit better because the language used is simple and the students know some of the songs they are used to them. In modern poetry some of the poems in "*Inhlava*" are difficult. Some of the words are complex even to the teachers.

5.4.2 Lack of reference materials for the historical occurrences and historical allusions used in the poems was another challenge, and lack of resource persons.

The participants mentioned that some of the poems have very remote historical details which even the teachers themselves do not know. This makes the learners to find poetry too difficult.

5.4.3 All the participants in this study mentioned that figures of speech are a problem. They mentioned that the learners sometimes confuse figures of speech.

Teacher 1: *(Exclamation) Eyi! these figures of speech, the children tend to confuse them. Metaphor and simile, Initial rhyme and end-rhyme.*

The ECOS reports confirmed that poetic devices and figures of speech were the poorly performed components in siSwati modern poetry and in oral poetry. The examiner highlighted that candidates tend to confuse figures of speech, some failed to identify these devices during the examination. In the 2007 SGCSE siSwati First Language report, in the poem entitled '*Mhlaba Ngihawukele*', candidates had to identify examples of euphemism and symbolism from the poem. It emanated that, a majority of the candidates were confusing euphemism and symbolism.

It was also noted that most of the candidates were confusing parallelism and refrain. Still in the same year students were confusing the structural devices in poems. In the same paper in year 2007, another question required candidates to relate the physical shape of the first stanza of the poem to the persona or poet's messages, feelings and emotions. Only a few candidates were able to identify structural devices such as: initial rhyme, end-rhyme and run on lines. A majority of the candidates failed to identify lines in the given stanza which were projecting the intensity of the persona's feelings and emotions. While some candidates confused assonance with initial rhyme. In the 2010 SGCSE siSwati First Language report from ECOS it was reported that candidates were expected to point a figurative poetic device used in the first stanza of a given poem. Most

candidates could not get this question correctly. Quite a number of candidates were not familiar with the figurative device 'contrast' (*sicatsaniso*). Some candidates were giving negative responses such as satire (*sihhalatiso*), personification (*simuntfutiso*), and non-existent terms such as 'luphambatiso'. While others even used the English term 'oxymoron.' In the 2011 ECOS report it was reported that an overwhelming majority of candidates had a difficulty in giving the correct answer to a given question, they confused euphemism (*sihloniphiso*) with metaphor (*sifanisongco*). In the 2013 report in the poem 'Timpiko Temoya' the candidates were expected to state the poetic devices used in line 8 and give a reason for their answer.

Njengancedz'emaphikweni engculungculu (line 8)

Like a small bird in the wings of an eagle

Most candidates were able to give the correct response that it is simile. However a substantial number could not tell the difference between simile and metaphor.

5.4.4 Another challenge that emanated from the interviews was time constraints. This was impacted negatively by the number of the prescribed poems for siSwati modern poetry at the senior secondary level. The prescribed modern poems in the anthology are fifteen (15) in number. To some of the participants this number is too big when one considers that some of the poems are very complex. Some of the participants said they end up rushing and not doing justice in teaching the poems, in order to finish the syllabus.

Teacher 4 lamented that the biggest challenge is time.

"Time is too little and yet you must do these things one by one if you want the students to master the staff. You find yourself rushing so that you finish the syllabus. You end up doing a 'touch and go'. That is why the children end up saying 'this thing is difficult'. Poetry is a problem. In siSwati modern poetry, the

prescribed poems are too many, the number is too big. The poems are fifteen (15), yet these children are not able to easily grasp all these things”.

5.4.5 The nature of the students.

Teacher 3 mentioned that usually it is that the classes or the students are not the same. Sometimes one group is very stiff and the students are not free to talk and discuss issues. Even if you use group discussion, it becomes very difficult in the groups.

5.4.6 Another challenges were the remote details in Swazi royal praises, clan praises and ceremonial songs.

Teacher 4 mentioned that Swazi royal praises and Swazi clan praises have very remote historical details and events that are not known.

“Royal praises have these details which we do not know and we do not understand. The children get so shocked when they encounter these poems for the first time. Sometimes they complain and say: Yoh! This thing is difficult. I have been reading from stanza 1 up to the last stanza still I have not grasped even a single idea. This thing is difficult. They tell you that we have read this thing many times but still we do not understand”.

The reports from ECOS also confirmed this finding. In Swazi oral poetry difficulties were noted in explaining or giving the genealogy in clan praises and in interpreting some of the phrases or diction used in the poems. Some candidates were unable to analyze and support oral poems with relevant information.

In the 2009 examination very few candidates attempted a question on Swazi clan praises. The candidates had been given the Mnisi clan praises to refer to when answering the question. The fact that very few candidates chose to answer an oral poetry question suggest that a majority of the candidates were not confident in their knowledge of oral poetry. Perhaps they felt that attempting the question on the genre would be suicidal. The report mentioned that a

majority of the candidates scored total in recall questions which asked for a definition of clan praises. The majority of the candidates dismally failed to give the genealogy of the Minisi clan. Candidates also failed to explain what some of the traditional objects which appear in the clan praises are used for. It was also reported that most candidates were unable to explain what some of the lines used in the poem meant. Furthermore, it transpired that when candidates were asked to provide the poetic devices in given lines and state the literary significance of those devices, most candidates failed to address the second part of the question where they had to state the function of the devices in question. Again this is in agreement with the participants who submitted that poetic devices are a challenge to the students.

A Swazi clan praise poem also featured in the 2010 SGCSE siSwati examination, in this case it was the Matsebula clan praises. It was reported that most candidates displayed lack of knowledge of the Matsebula totem. Also most candidates failed to give explanations to some of the lines which were in the poem like: *'Mkholo lonsundvu netinyawo takhe'*. Furthermore, in this question most candidates failed to interpret lines which denoted bravery in the Matsebula clan. The poor performance of the candidates in all these areas is in agreement with Teacher 3 and Teacher 4 who pointed out that Swazi clan praises are challenging. Teacher 4 mentioned that Swazi royal praises and clan praises are challenging because they have very remote details such that it is possible for the students to read a poem from the first stanza up to the last having not grasped even a single idea. As a result the students end up saying 'this thing is difficult'.

5.4.7 Lack of reference material and resource persons

Teacher 4 lamented that that they have no clearly defined point of reference or resource persons who can be consulted to confirm or refute some of the views. Resource persons are not available, they are rarely found. Secondly, the traditional poems need a lot of research and yet the schools do not have money.

Teacher 5 added that the challenges are in oral poetry, where there are historical events, occurrences or happenings.

“You as a teacher do not have the historical background or the historical facts as to what really happened here. Sometimes you consult the history teachers only to find that they do not know. Even in modern poetry the challenge is when the poem is too complex. You as the teacher you talk and talk, trying to explain and end up not understanding yourself or being confused as to what are you saying really. For example the poem entitled ‘Lamuhla Nayitolo’ is difficult to teach”.

5.4.8 Failure to expose the learners to the literary appreciation of siSwati poetry.

Another weakness that was gathered from the ECOS reports was that some of the candidates did not know the poems which were being examined. This according to the report suggested that the candidates had never been exposed to the poems at classroom level. Perhaps the teachers had not discussed or analyze the poems with the students in class. Some candidates just gave literal explanations to the lines in the poems instead of giving the underlying meaning. In one report from ECOS it was noted that, on the question in the poem titled ‘Lochamu’, quite a number of candidates displayed total lack of knowledge of the poem at hand. It was as if they had never been exposed to the poem before. Most of them just used their general knowledge in answering the question. They were too literal in their responses, talking about the actual reptile, the alligator, literally as in real life instead of the flesh or sin. A line was extracted from the poem and candidates had to give its underlying meaning. Most just gave a literal explanation. Another line was extracted from the poem, candidates were asked to identify any poetic device employed in the line (could be a sound device or a language device) and its function. According to the report some of the candidates just gave the literal explanation of the given line.

The examiner report stated that the literary appreciation of poems is still a problem, both in analyzing the diction or language and the physical structure of poems. Exercises which require students to recognize implied meaning in poems;

the persona's attitude; inferring meaning from words are still a challenge. Such comments from the reports show the challenges which come with adopting the Formalists in teaching siSwati poetry.

The reports from ECOS further confirmed some of the challenges or problems in teaching siSwati oral poetry. In the 2011 SGCSE examination, there was a question on Swazi traditional songs in Section B, which instructed candidates to write a Reed dance or a Lusekwane song of their choice not exceeding ten lines. Candidates had to first state why traditional songs are classified as poems. The report stated that candidates were expected to consider structure, rhythm, the diction and the the manner of presenting messages. The report mentioned that writing the song and stating why traditional songs are classified as poetry was well done. However, it was reported that most candidates failed to determine the theme in the song of their choice, instead they summarized the song. Such performance by the candidates points back to the challenges in teaching siSwati oral poetry.

A Swazi clan praise poem also featured as one of the questions in the 2011 SGCSE siSwati Literature paper. The question was based on the Ginindza clan praises. The weak areas in this question were identifying poetic devices such as hyperbole and linking. Candidates had to give the name of that particular device and extract its example from the poem. It was gathered that most candidates simply gave the poetic devices without giving the examples. This suggests that candidates did not know the devices, that is why they could not give the examples. Weaknesses were also reported where candidates were required to explain underlined lines and phrases from the praise name. Candidates just gave the literal meaning instead of the underlying meaning. This showed lack of application and analytic skills on the part of the candidates. This is agreement with the point that teaching siSwati poetry is challenging.

In the 2013 SGCSE siSwati ECOS report, a traditional poem based on the traditional song for the *'Kumekeza or kuteka'* traditional ceremony entitled *'Laph'akhona make uyanchulanchula'* (Where my mother is, she is restless or worried, moving from pillar to post/uncomfortable) was one of the questions in the examination paper. *Kumekeza* means lamenting or the act of crying out loud of a maiden or a woman in a high pitched voice inside the in-laws' kraal. This is done by a maiden or a woman in her marital place's kraal, in a traditional ceremony which marks that the maiden or woman is now to be officially considered as a wife to the groom and will be part of the family officially. From the report it emanated that good performance was noted where the candidates were to state the traditional ceremony where this song is sung and where they had to give the meaning of the word *'kuyobayoba'* (to be restless or to be uncomfortable/not being settled). Weakness was noted where candidates were supposed to explain why the mother is restless and worried. A majority of the candidates could not interpret the meaning of the song. Another challenging area in this question was that candidates could not give the different types of linking and pick lines from the poem which denote these devices. Candidate also failed to give the function of these devices in the given song. Again, the challenge of figures of speech in teaching siSwati poetry features again even in Swazi traditional songs. Generally even the reports from ECOS do point out that, *'poetry remains a challenge to most candidates'* (2009 ECOS report). This comment tallies with the reviewed literature and the statement of the problem in the study, that teaching poetry is challenging to teachers.

The problems in teaching oral poetry are confirmed by Kamera (1996) Sithebe (1999) and Finnegan (1970) who stated all types of oral praise poetry adopt an obscure and figurative language. Finnegan (1970) mentioned that, praise poetry adopts a more or less obscure and allusive style. The language may be archaic and lofty, there are often references to historical events or people who may

need interpretation even to local listeners and figurative forms of expression are common. Frequent are comparisons of the person praised to an animal or series of animals. The king's strength may be conveyed by referring to him as a lion, a rhinoceros, or an elephant and particularly in Southern Bantu praise poetry, the actions and qualities of the hero may be almost completely conveyed in metaphorical terms. Comparisons to natural phenomena are also fairly frequent. The hero is likened to a storm, a rock, a downpour of rain. Other figurative forms of expression occur, sometimes reaching a high degree of complexity. This poetry alludes to historical events and cultural contexts which sometimes require explanation states Kamera (1996).

Sithebe (1999) points out that oral poetry is very rich with imagery such as: simile, metaphor, personification, animalisation, metonymy and symbolism. The poet also uses certain technical features to enhance the beauty of the poem and to emphasize the point being related. These technical devices include alliteration, parallelism and linking.

Swazi clan praises also share the same features with oral praise poetry which may pose a problem in teaching these poems in class. Kamera (2000) and Finnegan (1970) concedes that 'praise names which often form the basis of formal praise poetry are given to people and describe clans and as a result they are legitimately a special type of praise poetry. From the assertions by Finnegan (1970) and Kamera (2000), it is noted that Swazi clan praises are the seedbed of Swazi royal praise poetry and thus the two poetic forms share the same qualities, they only differ in terms of length, role, occasion, mode and manner of performance. This means that these genres share the same qualities in terms of complexity in language as stated by Finnegan (1970) that, it adopts a more or less obscure and allusive style. The language may be archaic and lofty, there are often references to historical events or people who may need interpretation even to local listeners and figurative forms of expression are common.

In teaching siSwati poetry, elements of the theoretical framework of this study were confirmed. This study established that most of the participants do use some of the principles of the Formalists approach when teaching poetry. This proves that indeed the Formalist literary theory does influence the approach to teaching siSwati poetry in high schools in Swaziland. The participants who adopted a creative approach in teaching siSwati poetry were in line with the populists and the constructivists who called for the learner-centred approach in teaching poetry.

5.5 Attitudes towards teaching siSwati poetry

On the attitudes and feelings towards teaching siSwati poetry at the senior secondary level, this study established that, generally the majority of the participants in this study had a negative attitude towards teaching siSwati poetry and lacked confidence in teaching this genre when they graduated from the Teacher training institutions. It also transpired that, even the students had a negative attitude towards siSwati poetry. Most of the participants mentioned that they feared teaching this genre because they did not understand it, did not know what to teach and how to teach it. But with time and because of being empowered by the cluster workshops all the participants gained confidence and developed love for the genre and began to enjoy teaching it. Such findings are in agreement with Dressman and Fraust (2014) who argued that the Formalist approach to poetry made poetry be a fearful and terrifying genre to both teachers and students. These scholars further pointed out that, the effect Formalism had on students was that, first of all, they really hate poetry. It is not just that they hate it, they really do.

Trump and Miller (1979) made similar observations and pointed out that, it probably takes more artistry to teach poetry than to teach any other form of literature. This is because many secondary school students reject the study of

poetry. Students often groan each time they are faced with a poetry unit (Addlespurger, 2003; Benjamin, 2012; Kammer, 2002; Baart, 2002 and Cheney, 2002). One student in Kammer (2002) commented that, 'poetry is the most dreaded, horrifying, hardest unit in any English class'. While Laura (2002) also points out that just whispering the word poetry, frightens everyone away. Most teachers confess that, they save poetry for the end of the year, hoping that snow days will cancel it out.

In the classroom situation in Swaziland, this study found that most of the participants perceived siSwati poetry from the Formalist perspective, even their approach to teaching it was from the Formalists approach. In teaching siSwati modern poetry, this study found that, teachers focus on analyzing the inner form and the outer form of the poems in class. All the participants mentioned that they analyze the language, choice of words used by the poet, figures of speech and they then move on to the lines and stanzas. The poem is read aloud in class, and then it is analyzed. The last phase is determining theme and classifying the poem. According to Dressman and Fraust (2014) in the Formalist perspective, poems are regarded as artistic and complex jewels. Therefore the proper approach to reading poetry should be a rigorous study of the poems' Formal elements. In the Formalist's perspective, the appreciation of a poem focused on the words of the poem and the traditional ordering of the lines.

Similarly, all the participants in this study responded that they focus on the formal elements when appreciating siSwati poetry. One of the participants, Teacher 6 mentioned that, her starting point when teaching siSwati modern poetry in class is defining the term poetry. Teacher 6 further said that they usually open the Oxford English Dictionary where a poem is defined as 'a piece of creative writing using sophisticated language'. Then they move on to the techniques used in the language, they also focus on the structure or outer form,

the words, lines and stanzas in the poems. This is also in line with Hughes (2007) and Qwabe (1996) who pointed out that, the model of teaching poetry, particularly to older students is to develop the skills of literary appreciation, where poetry is taught through print text and focus is on finding some meaning to be dissected.

5.6 Conclusion

This chapter presented and discussed the findings on research objective two of this study, which sought to describe and document the experiences of teachers in teaching siSwati poetry in the Form 4 and 5 classrooms. This study found that the kind of siSwati poetry which is taught in the Form 4 and 5 classes in Swaziland are the written or composed siSwati poems which are compiled in poetry anthologies and three types of siSwati oral poetry namely: Swazi royal praises, Swazi clan praises and Swazi traditional dance songs. Findings from this study confirmed the theoretical framework of this study. In teaching siSwati poetry, teachers were largely influenced by the Formalist approach. The emphasis was on the outer form and inner form, poetic devices and determining theme in poems. It transpired from the interviews and from the ECOS reports that the formal elements pose a challenge in teaching siSwati poetry. The study also established that the participants who adopted the constructivist classroom approach in teaching siSwati poetry pulled their students from Vygotsky's zone of proximal development (ZDP) to the zone of full development and higher accomplishment in siSwati poetry. Problematic and challenging areas in teaching siSwati poetry were unearthed. Some of these were language complexity, remote historical events, lack of reference materials and resource persons mostly in Swazi royal praises, clan praises and ceremonial songs. Even in teaching siSwati modern poetry language complexity was also found to be a challenge.

CHAPTER 6

PRESENTATION AND DISCUSSION OF FINDINGS – RESEARCH OBJECTIVE 3

6.0 Introduction to the chapter

This chapter presents and discusses findings for research objective three (3) of the study which sought to elicit and document the views of teachers on the factors influencing teaching siSwati poetry at the senior secondary level. To respond to this research objective the interview schedule (Appendix A) asked the six teachers to give the different types of problems, challenges and difficulties that they encounter in teaching siSwati poetry at the senior secondary level. The question further asked the participants to explain or elaborate in their responses. Official reports from the the Examination Council of Swaziland were also studied to extract any information which might reflect some of the problems, difficulties and challenges in teaching siSwati poetry to corroborate the data collected from the interviews. The researcher also picked some information from the findings in research objective one and two which was found to be influencing the teaching of siSwati poetry and included it in this chapter.

6.1 The factors influencing the teaching of SiSwati poetry

6.1.1 Inadequate training in Teacher Education

Inadequate training in teaching siSwati poetry in Teacher Education programs was found to be one factor which had a causative effect to a number of the factors affecting teaching siSwati poetry at the senior secondary level in this study. Inadequate training implies that the participants lacked a proper foundation in teaching siSwati poetry.

From the interviews it was gathered that the participants lacked a strong foundation in the analysis or appreciation of siSwati poetry. They also lacked practice in doing micro teaching in siSwati poetry during their training. Teacher 6 expressed that, 'another thing is lack of a proper foundation in teaching siSwati poetry'. Hughes and Dymoke (2011) state that many teachers shy away from teaching poetry because they felt a 'sense of inadequacy about their own knowledge and teaching skills where poetry was concerned.

Five of the participants in this study responded that the training they got in the teacher training programs did not equip them adequately to teach siSwati poetry with confidence. From the interviews it was gathered that the participants were not capacitated adequately in both the *what* part and the *how* part in teaching siSwati poetry in the teacher training programs. Some of the participants responded that the content part in siSwati poetry was too shallow, there was no depth and it was too abstract or theoretical. They did two or three siSwati poems in the content section. Some expressed that as teacher trainees they were rarely exposed to putting the theory they learnt in teaching siSwati poetry into practice in micro-teaching.

When the participants were asked the question: Do you think the training you got at the university/college equipped you to confidently teach siSwati poetry at the senior secondary level?

Four of the participants responded that 'No' the training did not equip them well.

Teacher 1 in School A mentioned that they were trained or taught, but not very well. She repeated and said '*not very very well*' (*Hhayi kahle-hle*). This participant mentioned that she graduated at college having never prepared a lesson plan in siSwati poetry or see a siSwati poetry lesson being taught in a micro-teaching

session. According to Teacher 1 siSwati poetry lessons were never prepared or taught in the Curriculum studies section at college.

Teacher 2 also in School A responded that “In a way yes, because the training gave me a clue and an idea on what I was expected to do in class”. It was only Teacher 3 in School B who responded that ‘Yes’ the Teacher education program equipped them adequately. She added and said ‘asidojwanga’ meaning we were equipped to the fullest. The response from Teacher 2 that the training gave her a ‘clue’ suggests that the training in the pre-service program was not adequate or it was not effective. Being given a clue on how to teach a specific component to students is not effective training. The phrase ‘given a clue’ also suggest that this particular teacher was not given proper guidance and clear directions on how to teach this component. She is not clear or does not know how to do the teaching.

Teacher 4 in School B stated that the content part in the Humanities section was very shallow. They did an English epic poem titled “Sunjata” for the whole year and did one or two siSwati poems.

This is what Teacher 4 said:

“In the B A section there is nothing much that we did. We never used to be detailed. There is nothing much we did, we did very few siSwati poems but we spent the whole year doing Sunjata an Epic poem in English. In the content section there is nothing much that is done, you just learn abstract things. It was in the Curriculum section where we did the literary appreciation of poetry, we analyzed the poems and did teaching methods”.

Teacher 5 in School C also shared the same sentiments on the content part .This participant responded that:

“I think that in the content section we did something. We used to do siSwati poetry but not that much (asiwentanga kangako, EsiSwatini aba mabili matsatfu nje). We did two or three siSwati poems, they were very few. When you were confronted with appreciating other new siSwati poems you had challenges. If only we did all the siSwati poems prescribed in the high school syllabus”.

Teacher 5 further mentioned that even in the Curriculum Studies section they did very few siSwati poems. There were strikes during their days and this disturbed them.

“I strongly feel that No I was not equipped adequately. We did not go deep. Here at school I have seen the challenges of a teacher who is fresh from college or university. Never assume that this person knows just because she or he has a certificate, No, it is not like that. You have to orient this person. Guide him or her step by step”.

Teacher 6 respondent that:

“No! Never!” The training she got at the university never equipped her in teaching siSwati poetry. She mentioned that she never got a proper foundation in this genre. As a result she never even chose a poetry question during examinations whilst still a student at the university. “In my four years as a student at the university I never chose a poetry question in the examinations”.

The in-effective use of micro-teaching as a tool for enhancing specific practical skills in teaching siSwati poetry was found to be another element which contributed to inadequate training in the pre-service program. Three of the participants in this study mentioned that they did not do micro-teaching or peer-teaching in siSwati poetry. Teacher 5 had some experience of doing very few

peer teaching lessons in siSwati poetry but when she was confronted with teaching this genre during Teaching Practice, she had the worst experience of her life.

It also transpired that the theory or content part in siSwati poetry was also too shallow. This made the teacher trainees to lack a proper foundation in teaching siSwati poetry. They lacked confidence and never wanted to teach siSwati poetry even during Teaching Practice. Teacher 6 said *“No! Never!” poetry no! Not for me*” when she was asked to choose the components she would love to teach during Teaching Practice. The reason was that she felt that the training she got at the university never capacitated her in teaching siSwati poetry. She never got a proper foundation in teaching this genre. To her siSwati poetry was like a monster.

Another weakness noted in the teacher training program was failure to enforce the teaching of siSwati poetry during full block Teaching Practice in the schools. This study established that Teaching Practice was also not used effectively in grounding the participants in teaching siSwati poetry. This also contributed to the in-effectiveness of the pre-service training program. During Teaching Practice four of the participants in this study stated that they never taught siSwati poetry. The Teaching Practice exercise in the teacher training programs was introduced for the purpose of giving the teacher-trainees the opportunity to put the learnt theory to practice. This is where teacher trainees are given the opportunity to practice teaching in a real school environment and in a real classroom situation. Challenges in teaching a particular component are noted and mitigated. In this study it transpired that it was only Teacher 3 who chose to teach siSwati poetry during her Teaching Practice. Teacher 5 was forced by circumstances to teach siSwati poetry during Teaching Practice. All the other four participants responded that ‘No! They never taught siSwati poetry during

Teaching Practice. Teacher 6 mentioned that when they asked her if she would be comfortable with teaching siSwati poetry during her Teaching Practice, she mentioned that she said 'No! Never!' Teacher 2 even mentioned that in her understanding poetry is usually not given to student-teachers.

This finding is in line with Emert (2015) who posited that teachers often do not feel fully equipped to initiate students into the world of poetry. They rely on overly familiar poems and methods of studying them, so that students are introduced to only a limited range of poetic styles, subjects and authors. Moore (2000) Ryan (2002); Mamba (2000); Qwabe (1996) and Nkomo (1992) concur in that teacher training programs are lacking in preparing teachers in teaching poetry in English successfully to secondary and high school students. The NERCOM (1985) report also identified falling standards in training, lack of motivation of trainees and inadequate preparation of trainees to confront the classroom situation, as major issues confronting teacher education in Swaziland.

Moore (2002) observed that most teachers in their first or early years of teaching use a philosophical approach to poetry. They try to show the students that they (teacher) understand the mysteries of poetry. They launch into their English major modes, teaching as their under-graduate education has trained them to do. Yet they have no idea that the students have no concept of what the teacher is talking about. Such observations imply that, the training that is offered by teacher training programs in teaching poetry is 'too abstract' or 'too theoretical'. The teacher trainees graduate from universities with no or inadequate skills in teaching siSwati poetry in the classroom situation. That is why one participant in Moore (2002) laments that 'what I learned in the years that followed was that neither my English major nor my methods course had trained me very well to teach poetry to high school students. Gradually, I learned how to help my students see that poetry is a celebration of sound and sense, that its music can

capture our hearts and minds'. Gorlewski and Gorlewski (2015) points out that some teachers face a dilemma on how can they teach poetry in a way that honors the discipline and at the same time foster a disposition to appreciate and even love at least one poem.

Moore (2002) and Gorlewski and Gorlewski (2015) bring another factor which is a product of the weak teacher training program, the use of in-effective approaches in teaching siSwati poetry at the senior secondary level. Teachers 3, 4, 5 and Teacher 6 in this study responded that their most memorable moments in teaching siSwati poetry were when the students have mini-debates, when they discuss the poems and unveil or discover the themes. Some of the teachers mentioned that it is when their students have developed love for siSwati poetry, compose their own poems and perform them. This is the multifaceted approach in teaching poetry. The Formalist approach to poetry, which is imparted to teacher trainees by the Teacher education programs make the teachers to be too rigid and be gatekeepers of the theme in siSwati poetry lessons. This Formalist approach to teaching siSwati poetry also instils fear and hatred for this genre to the teacher trainees. The fear factor and the image problem for siSwati poetry in teacher trainees spills over to the students after they graduate from the tertiary institutions.

6.1.2 Effective workshops at cluster level

This study also found that well planned and adequately resourced siSwati workshops at cluster level contributed positively in teaching siSwati poetry at the senior secondary level. Teachers 1, 2, 4, 5 and 6 mentioned that when they joined the teaching profession they had no confidence in teaching siSwati poetry and hated it. Teacher 5 mentioned that teaching siSwati poetry at first was the most frustrating experience in her life, such that she even doubted if teaching was the right profession for her because of the difficulties she encountered

when confronted with teaching siSwati poetry as a student teacher and a newly graduated teacher from the university. Teacher 1 said she did not wish to go to class when it was time for a poetry lesson. From the interviews it transpired that attending the cluster workshops in teaching siSwati poetry did not only equip and capacitate the teachers, but it also illuminated them to be creative, resourceful and produce thinkers and poets out of their students. From attending cluster workshops in teaching siSwati poetry, siSwati poetry groups or clubs in some of the schools were initiated. Some of the students became poets, their creative skills and abilities were being developed to the maximum. They were pulled to the zone of maximum achievement as observed by Vygotsky in the conceptual framework of this study.

This is in line with Haugh et al (2002) who pointed out that, workshops can play a positive role in grounding fresh from college graduates and even 'old' teachers, in teaching poetry, by equipping them with new approaches and strategies, and ultimately help them gain confidence and develop love for the genre. *'Teaching poetry to high school students was something I approached with trepidation initially. Now I am an enthusiastic devotee. I think I was spurred on by attending a workshop at the NCTE Convention given by Stephen Dunning from the University of Michigan, author of 'Getting the Knack'* states the teacher quoted in Haugh et al (2002).

After attending the workshop on teaching poetry, the teacher quoted, in Haugh et al (2002) introduced a variety of approaches when teaching poetry. These included designating one day each month as a 'Poetry workshop', where students write their own poems; using Bi-weekly in-class essays, where students are given a poem they have never seen and are to write about several aspects of the poem, including style, poetic techniques, tone and theme.

6.1.3 Fear for the genre and a negative attitude from teachers

Fear of the genre and a negative attitude from teachers was found to be another leading factor which impacts negatively on teaching siSwati poetry at the senior secondary level. In this study it emerged that teachers have a negative attitude towards siSwati poetry, they fear this genre. To some of the teachers 'poetry was a monster'. It also transpired in this study that teachers lacked confidence in teaching siSwati poetry, they did not know how to start when teaching it and what to say in class. Teacher 1 lamented that, it is a huge task to teach siSwati poetry, because when you go to class you have to be clear. The fact that as a teacher you have to try and make the learners understand the poems and make them develop love for them is another mammoth task. Teacher 2 pointed out that, another difficulty they were facing was twisting the attitude of the children so that they enjoy poetry, and stop thinking poetry is difficult. During a poetry period the students just switch off. Teacher 3 also mentioned that some teachers are not comfortable with teaching siSwati poetry. Teacher 6 argued that, if the teacher is lacking confidence and is not sure of what she is talking about during poetry instruction in the classroom, this will spill over to the students.

Five out of the participants, Teacher 1, 2, 4, 5, and Teacher 6 mentioned that they were afraid of siSwati poetry when they graduated from college or university. Even Teacher 3 mentioned that she also had no confidence in teaching siSwati poetry when she was till new in the teaching profession, even though she is the only one who felt that the teacher training program equipped her adequately in teaching siSwati poetry at the senior secondary level. To Teacher 2 and Teacher 6 siSwati poetry was a monster.

When the researcher asked the teachers the question: If you were given a choice, whether to teach siSwati poetry or not, what would be your choice? Teacher 1 and 2 said 'No' they would opt for not teaching it. Their reasons were

that poetry is demanding. One has to prepare thoroughly and master the poem very well when going to class. They also mentioned that it is another challenge to work on the learners' negative attitude towards siSwati poetry. Teacher 1 lamented that *"I had a negative attitude towards siSwati poetry, I just did not want it"*. Teacher 3, is the only participant who felt that the training she got in the Teacher training program prepared her adequately in teaching siSwati poetry, but when responding to the above mentioned question, she also stated that, when you have just graduated from the university or college, you are afraid of teaching siSwati poetry, you still lack confidence. As a new graduate you tend to talk continuously in a siSwati poetry lesson, because you do not want the learners to ask you questions, you are still not confident. Teacher 3 further mentioned that, sometimes the learners are deprived of enjoying siSwati poetry in class because the teacher is just not poetry or literature oriented. She further mentioned that most teachers hate siSwati poetry. As a result the learners graduate from the school system with 'hatred' for siSwati poetry and lacking in the techniques of appreciating poems.

Teacher 5 mentioned that the attitude of teachers towards siSwati poetry can be a great hindrance in teaching this genre effectively. She said *"you find that this particular teacher told himself or herself that 'I hate poetry'*. Even his or her comments are always negative and demotivating. You also find that another teacher hates siSwati poetry and she or he does not want to at least read, research or ask for assistance. *Sewatitjela nje kutsi yena unje, sewema kuloku leme kuko. Tinkondlo nakatifundzisa sewutikhipha ecaleni nje. Nalabantfwana-ke sebayalimala.* (This teacher cemented it in his or her mind that I am just like this, I hate poetry. When teaching siSwati poetry she or he is just doing it reluctantly, out of obligation. The learners are then disadvantaged)". Teacher 6 mentioned that there is a need that the love for poetry be inculcated in teachers. Teachers are afraid of poetry. When you tell them to teach poetry they just see a monster.

She further mentioned that we must acknowledge that we have different orientations naturally. Some are literature oriented some are not. If a teacher hates siSwati poetry, she or he will underperform in teaching it.

Such findings concur with Weaven and Clark (2013) who also found that poetry scares a lot of teachers in a study where she or he discussed and documented the attitudes of teachers towards the teaching of poetry in senior secondary English. Pre-service teachers in Hughes and Dymoke (2011) perceive poetry as a high status art to be studied by academics and the literary elite. The teacher trainees also perceived poetry as inaccessible. While Linaberger (2004) posited that poetry suffers from a fear factor. Teachers find poetry so threatening. Simmons (2014) asserted that high school poetry suffers from an image problem. To some of these teachers reading poetry is not practical and it is useless and not a serious component in literature.

Weaven and Clark (2013) established that the source of fear for teaching poetry stemmed from apprehension about teaching a component which is avoided by most teachers. Fear also stemmed from that the students won't understand the genre. According to Weaven and Clark (2013) the teachers in Melbourne in Australia were afraid to teach poetry because they feared that the students will not perform well in high stakes testing. Other concerns for the teachers in Weaven and Clark (2013) were that the students in the senior level had not been introduced to poetry in junior levels, so it would be more challenging to teach it at the senior level. Apol (2002) shares the same sentiments and asserts that 'poetry'-merely whispering its name frightens everyone away. Even in colleges it is observed that teacher-trainees hate poetry. Comments from one lecturer were that 'I have observed that something palpable happens when I bring up the topic of poetry. My students plan absences. They forget assignments. They disengage. The English teachers I work with often confess that they hate poetry and that they save poetry for the end of the year, hoping that snow days will

cancel it out' states Apol (2002). One also notes that Hughes and Dymoke's (2011) point out that, pre-service teachers viewed poetry as a genre for the elite and it is inaccessible. These scholars allude to the negative effects of the Formalist approach to poetry, which is the theoretical framework in this study. In this study it transpired that the participants had no confidence in teaching siSwati poetry when they graduated from teacher training. That is why they were afraid of teaching it. The participants felt that they were not well trained and capacitated in teaching siSwati poetry at the senior secondary level from teacher training. Therefore, this means that the fear factor and lack of confidence in teaching poetry in the senior secondary level have a causative relationship and are universal challenges facing teachers in teaching poetry at the senior secondary level.

6.1.4 Inability to interpret and appreciate poems

This study established that, the *what* and *how* part in teaching siSwati poetry was found to be another factor which impacted negatively in teaching siSwati poetry at the senior secondary level. It was found that most of the participants had some theory on what is poetry, on elements of poetry and had the theory on poetic techniques, but the problem was putting that theory into practice when appreciating the prescribed poems during instruction in class. The problem was not being sure if the analysis of each and every poem that the teacher did with the learners in class was correct or not. Teacher 4 mentioned that in the Curriculum studies section they were taught some of the methods in teaching siSwati poetry. She mentioned that the discussion method, presentations, question and answer and lecture were recommended as some of the good teaching approaches in siSwati poetry. From the interviews it transpired that, teachers had acquired the theory of the teaching methods or strategies, but the

problem was not putting the strategies to practice. That is why Teacher 1 lamented that; *“really, really, it is usually a problem how to teach a poem in the classroom situation. When teaching you always lack confidence and you are never sure of what you are talking about. This is transferred to the students”*.

Gorlewski and Gorlewski (2015) laments and says, how can teachers ensure that poetry lives in, through, and with all young people who will populate and lead our future generations? As literacies evolve how can poetry illuminate, extend, amplify and intensify our attempts to understand what it means to be human, to exist and coexist in our world today? Linaberger (2004) is in agreement and states that, the fear for teaching poetry stems from the lack of skill in the teaching of poetry methods and conventions as well as understanding how to analyze and interpret poetry. While Simmons (2014) found that teaching poetry in the senior level is impractical and frivolous. This scholar laments that ‘there is also the tired lesson about iambic pentameter and teachers wringing interpretations from cryptic stanzas, their students bewildered and chuckling. In a study on the problems of teaching poetry in English Parmar and Barot (2013) found that about 30% of the teachers did not know the various methods of teaching poetry, while 70% of the teachers used recitation in teaching different forms of poetry.

6.1.5 Time constraints and number of prescribed poems

It transpired that time constraint was another factor which also impacted negatively on teaching siSwati poetry at the senior secondary level. Time constraint has a causative relationship with the number of the siSwati poems prescribed for the senior secondary classes. Three of the participants expressed that the prescribed poems in the siSwati poetry anthology were too many. This impacted negatively on the teaching of siSwati poetry at the senior secondary level. Presently there are fifteen (15) poems which are prescribed for Form 4 and

5 at the senior secondary level in the siSwati syllabus. To Teacher 4, Teacher 5 and Teacher 6 this number is too big when one considers that some of the poems in the anthology are very complex. Teacher 6 lamented that *“time is too limited. We need to cut the number of the prescribed poems. Justice can never be done when teaching poetry. Now the material to be taught is too much, even you as a teacher ‘sweat’-have a hard time, so consider the child”*. Teacher 3 shares the same sentiments and also mentioned that the prescribed poems in the siSwati poetry anthology are many yet the students are not able to grasp and master everything in one Literature period per week. *“The biggest challenge is that the time allocated for siSwati literature is not enough, yet these things need to be done properly, step by step for the students to master them well”* said Teacher 3.

This study also established that the number of the prescribed poems at the senior secondary level has a causative relationship with time constraints in teaching siSwati poetry effectively. Teachers end up rushing and not doing justice in teaching the poems, in order to finish the syllabus. Teacher 6 mentioned that even if one wished to instil the love for siSwati poetry in the learners, time is a great impediment.

6.1.6 Fear of the genre and a negative attitude from students

This study established that it is not only teachers who are terrified of teaching siSwati poetry, but the learners too are afraid of this genre, as a result they have a negative attitude towards it. The fear for siSwati poetry from teachers spills over to the students. Teacher 1, Teacher 2 and Teachers 6 were in agreement that the learners also hate siSwati poetry. Teacher 1 mentioned that *“really, really this poetry is hated by the learners. The learners feel as if this thing is difficult”*. Teacher 2 mentioned that the learners’ attitude is a great hindrance in teaching siSwati poetry successfully. According to Teacher 2 the challenge is

twisting the attitude of the students towards poetry so that they enjoy it and stop thinking that it is difficult. She further mentioned that during a siSwati poetry period the students just switch off. Teacher 6 added that *“the fear towards siSwati poetry is there and it is severe. If you give a siSwati test to the students, and tell them that in the test a poetry question is compulsory, they all grumble and complain saying, why? You assign the students work on siSwati poetry, they do not do the work. You then realize that the foundation is lacking, because even at the primary school level poetry is feared”*.

This finding is in agreement with Sharminnie, Vasuthavan and Kunaratnam (2009) who found that students' views on teaching and learning poetry were generally negative. The findings revealed that 86.7% responded negatively towards poetry lessons. The negative feelings were expressed by students with the use of words such as 'sad, not interested, bored, feel terrible, a drag and hate'. Dymoke (2012) also concurs and notes that poetry could be a frightening and an inaccessible medium for students and their teachers. Erdman, Hetzel and Fondrie (2011) make the following comment 'I like many adolescent students remember poetry as a task which was dreaded and often times deemed boring in the English Language Arts Classroom'. Baart (2002) share the same sentiments and has this to say 'when I announced a poetry unit to a group of my Grade 9 students-there were groans. Hands shot up all around the room. There was a growing sea of questions and complains "why do we have to learn this stuff? Kammar (2002) adds that the attitude that the appreciation of poetry is an acquired taste, an experience reserved for the chosen few, the intellectuals and well educated few characterized the way poetry was presented to me in high school. Kammar's (2002) comment points back to the negative effect the Formalist approach has on poetry. From Kammar's (2002) submissions one can posit that, this approach made the study of poetry more stultifying than inspiring to students.

Erdman et.al (2011) continues to state that students approach poetry with an apprehensive attitude and lack of enthusiasm. According to Erdman et al (2011) such an attitude is caused by the teaching approach which is used in teaching poetry. 'After reading the poem aloud to the class by the teacher, my classmates and I would be bombarded by questions about the poem's meaning, with no time to read them again silently or reflect on what we had just heard. We spent the remainder of the hour attempting to extract some sort of universal meaning from the text. It is no wonder that most students are not enthusiastic about poetry units when instruction overlooks an emphasis on enjoyment and reflection' (Erdman et al: 2011). It is worth mentioning that after being exposed to the Populist approach in teaching poetry Kammar (2002) pointed out that 'a few years later when I was a graduate teaching assistant, my experience with poetry at readings on campus and in local coffee houses suggested to me that there was more to poetry than what I had found in the inaccessible works I dissected in my graduate classes. Kammar (2002) equates the Formulaic approach to teaching poetry to 'a desire to confine the full understanding of poetry to an intellectual elite'.

6.1.7 Lack of a proper foundation in learners.

In this study it emerged that, a proper foundation in poetry is lacking from the primary school level up to the Junior certificate level.

Teacher 3 mentioned that if the learners did not get a proper foundation in poetry at the Junior secondary level, the learners become a problem to the teacher in the senior level. She said "the students can also be a problem more especially in Form 4 and 5 if they did not get a teacher who is good in poetry and had love for it in the Junior level. It becomes a problem because the love for siSwati poetry was not inculcated in the students. Teacher 6 pointed out that if the students did not get a proper base in siSwati poetry, they tend to 'feel

ashamed' when they have to perform the siSwati poems during lessons. *"If we maintain this system of introducing 'serious' siSwati poetry at the Junior certificate level in the school syllabus, the students will always be a problem when they reach the senior secondary level. Beginning siSwati poetry in Form 1 is too late in my opinion. The love for poetry and the skills for poetry appreciation should be inculcated at an early stage"* lamented Teacher 6. This finding echoes Weaven and Clark (2013) who observed that there is a need to prepare students early in their schooling if they were to understand poetry at the senior secondary level.

6.1.8 Negative attitude towards siSwati

From the interviews it transpired that most of the students have a challenge in reading siSwati poetry. The negative attitude towards siSwati as a language has a bearing on the students' ability to read siSwati poetry. Teacher 2 mentioned that the learners have the attitude that siSwati language is difficult or it is sometimes too deep more especially in traditional poems. Even if a word or a phrase in a poem is simple, the learners fail to give its meaning or interpret it. They usually say 'This siSwati is too deep'. Then as a teacher you waste a lot of time trying to give meanings to simple words and interpreting simple stanzas in class. Parmar et al.(2009) found that 70% of the teachers believed that students had problems in reciting poetry. Students sometimes could not pronounce words properly. There were also problems related to pitch and intonation.

6.1.9 Nature of the learners

Teacher 2 responded that the learners of the 21st Century are 'too' modern. Their lifestyle is no longer traditional. As a result they do not know siSwati and are ignorant when it comes to Swazi traditional issues. This is mostly observed in traditional poetry lessons. Teacher 2 said *"what worsens the situation is that most of the students in contemporary society are too modern. Their lifestyle is*

different. They do not know siSwati and are ignorant when it comes to traditional things. As a teacher you waste a lot of time trying to explain one and the same thing”.

Such findings are in agreement with Sone (2008), Wafula (2012) and Suter and Busiene (2013). Sone (2008) argued that oral literature is existing under marginalized conditions in contemporary Swaziland and yet this form of literature remains a living and dynamic mode of communication. Sone (2008) further pointed out that, the social and cultural change Swaziland has undergone since its initial contact with the West has influenced the development of research in oral literature. The co-existence of the old and new cultures in contemporary Africa has meant that oral literature has had to cede some of its ground to Written Literature and other Western-oriented forms of entertainment. This therefore means that, oral literature is losing the central position it once occupied in pre-colonial society in Swaziland, the centre stage has been given to modern literary forms.

In the school system in Swaziland at the junior and senior secondary levels, siSwati oral poetry was not accorded a ‘central’ place in the teaching syllabus up until 2006, after the introduction of the IGCSE curriculum. All along siSwati modern poetry anthologies, *Asive Ngwane*, *Takitsi*, *Ligabazi (Ebullience)* and *Inhlava (The Honeybird)* enjoyed the central position, as the ‘only taught’ and examinable siSwati poetry genres at the junior and secondary levels up to 2007. To further add on this scenario, presently in the senior secondary level in Swaziland siSwati modern (written) poetry is the only compulsory genre in the SGCSE Form 5 examination. siSwati oral poetry (Swazi royal praises, Clan praises and Swazi traditional songs) is optional in the Form 5 examination.

Similarly in Kenya Wafula (2012) pointed out that oral literature in Kenya secondary schools had no place in the Kenyan secondary school syllabus before

and immediately after independence. Wafula (2012) observes that oral literature in the school system in Kenya was neglected or haphazardly taught where it had been introduced. Suter and Busiene (2013) concur and state that before the 1990's Kiswahili oral literature was initially not treated with the seriousness it deserved in Kenya. It was around year 2000 that Kiswahili oral literature was given prominence and it began to be emphasized in the school system. It was examined for the first time in 2006 in the Kenya National Examination Council (KNEC). One can then point out that the learners are the 'product' of these post-colonial African societies which have become 'too modern' and have neglected the traditional or indigeneous poetic forms and have given modern literary forms the centre stage. Even the teachers themselves are the product of these societies.

Teacher 3 pointed out that sometimes the cognitive abilities of the learners and their 'learning styles' vary each and every year. She mentioned that sometimes the teacher will have a class of high performers; students who are critical thinkers, very open and active. Such students discuss freely and participate actively during poetry lessons. The following year the teacher may have a group which is very passive and reserved. Even if the teacher uses group discussions and oral presentations the lessons become less effective and thus not a success.

From the interviews it also transpired that sometimes the students are not cooperative in teaching siSwati poetry. They are reluctant to participate in performing the poems during lessons. Some of them refuse to sing and dance in the case of traditional songs. They also do not want to perform Swazi royal praises and the written poems in the siSwati poetry anthology. This impacts negatively in understanding the poems and developing love for them. Parmar and Barot (2013) also found that having students from different regions and from different backgrounds was a problem because some of these students

could not understand the meaning of some words in the poems and could not pronounce them properly.

6.1.10 Nature of siSwati poetry

6.1.10.1 Language complexity and remote historical details

It transpired that some of the siSwati poems at the senior level are too complex, both modern and traditional poems. This becomes an impediment in teaching siSwati poetry successfully. It was also found that the language in some of the traditional poems is 'archaic' and thus a challenge during lessons. Teacher 4 cited the siSwati modern poem titled '*Lamuhla Nayitolo*' as one of the poems whose diction is very complex. While Teacher 6 cited the poems titled '*Lesive Lesi*' and '*Laba Bantfu Sibili*' as some of the complex poems in the siSwati poetry anthology at the senior secondary level. Teacher 4 further mentioned that if the poem is very complex, you find yourself talking and talking in class till you do not even understand yourself. (*Nangabe lenkondlo ilukhuni ayivakali kahle, nawe wena thishela uyakhuluma ukhulume lapha eklasini, ugcine ungasativa kahle kwawena kutsi utsini*).

From the interviews it also emerged that Swazi royal praises and clan praises are also characterized by verbal complexity. This hinders the teaching of the poems and it makes the learners to develop a negative attitude towards traditional poetry. Teacher 2 mentioned that some students end up saying 'this siSwati is too deep' when they come across complex words in the poems. Teacher 4 also pointed out that Swazi royal praises and clan praises have very complex words, lines and stanzas which need a lot of research and yet the schools have no resources. Teacher 5 added that Swazi royal praises and clan praises have a lot of remote historical details, allusions and images which are not known even by the teachers themselves.

These findings confirm Linaberger (2004) who pointed out that poetry can be daunting to some students and teachers too. The concepts and complex language in poems may be difficult for students to grasp or it can be confusing. Parmar and Barot (2013) concur in that they found that 50% of the teachers believed that words in poems were difficult to pronounce to some extent and that some poems were not in the level of the students, they were too complex. Sharminnie, Vasuthavan and Kunaratnam (2009) noted that a text which is extremely difficult on either a linguistic or cultural level will have few benefits. These scholars further pointed that research showed that learners are most motivated, most open to language input when their emotions, feelings and attitudes are most engaged. The finding on language complexity in this study also confirm Finnegan (1970) and Kamera (2000) who posited that Swazi clan praises are the seedbed of Swazi royal praise poetry and thus the two poetic forms share the same qualities. The two forms only differ in terms of length, role, occasion, mode and manner of performance. This means that these genres share the same qualities in terms of complexity in language as stated by Finnegan (1970) that, the language in traditional praise poetry adopts a more or less obscure and allusive style. The language is sometimes archaic and lofty. In these poems there are often references to historical events or people who may need interpretation even to local listeners and figurative forms of expression are common.

6.1.10.2 Poetic techniques and structural devices

This study established that poetic techniques are one of the most challenging areas in teaching siSwati poetry at the senior secondary level. Most of the participants stated that the learners tend to confuse the literary devices used in the siSwati poems. This concurs with Goebel (2002) who pointed out that, most early songs embrace some of the following elements simultaneously: they utilize repetition and parallel structure, use concrete natural images, utilize conciseness

in terms of sentence length and length of song. When investigating the problems that students face in poetry in English Fahd Salameh (2012) found that poetry manipulates various rhetorical devices, figurative language, symbolism and syntactical tricks. This requires the basic knowledge of all these components from the learners in order to handle the material they are studying effectively. Teacher 6 pointed out that most students confuse metaphor and simile; linking and rhyme. Teacher 4 also mentioned that it is not only the learners who confuse the poetic devices, even the teachers do so.

She said “when marking the Form 5 Literature examination, one notes that other teachers do not teach siSwati poetry or they have challenges in appreciating poetry. The learners tend to confuse the poetic techniques with the siSwati Grammar technical terms. You find students confusing initial rhyme (imvumelwano sicalo) in poetry with the subject concord (sivumelwano senhloko yemusho) or with the noun prefix (sicalo selibito) in Grammar”.

Under imagery in poetry, Teacher 4 pointed out that some students refer to olfactory imagery as ‘sitfombe-mcondvo lesinukako’ which is ‘the smelling imagery’ when translated directly to English. She also mentioned that sometimes you find that students from the same school, who were taught by the same teacher give very diverse responses when asked to state the theme or central message of a poem. According to Teacher 4 all these occurrences are pointers to that some teachers are lacking in knowledge and skills hence they are not able to interpret and appreciate siSwati poems appropriately at the classroom level.

6.1.11 Lack of resource persons, teaching and reference materials

This study also established that lack of knowledgeable informants, resource persons and reference materials was another challenge in teaching siSwati poetry at the senior secondary level. It was noted that language complexity and remote historical details have a causative relationship with lack of resource persons and knowledgeable informants.

“Swazi Royal praises have very remote historical allusions and details which we do not know. There are no reference materials. Knowledgeable informants or resource persons are very scarce or even not there. You do not know who to consult and who exactly has the right information. A lot of research is needed and yet in the schools there are limited resources” laments Teacher 5.

While Teacher 4 mentioned that *“the remote historical details in royal praises are a problem, because even you as the teacher do not have the facts and you are blank on what really happened here. You go and consult the History teachers, only to find that they also have no clue on what was happening in the poem”*.

This finding is in line with Kamera (2000) who cites Lestrade (1937) and asserts that royal praises and clan praises require a considerable amount of extensive and intensive historical as well as ethnographic knowledge for their understanding. This obscurity of language and allusion presents itself difficult even to the very performer of such poems who, are often quite at a loss to give intelligible explanation of their meaning. Nilsen and Donelson (2010) also points out that one of the delights and challenges of working with modern poetry is that students and teachers have no source to turn to for determining the meaning or worth of poems. Nilsen and Donelson (2009) further posit that another challenge facing teaching literature realistically is the widening range of responses to literature and guiding reading experiences so that reaction to books will be vivid, sharp, compelling and provocative.

This study further established that in some schools there is a shortage of textbooks. Poetry has to be read out aloud, listened at and be dramatized. Each student must have an individual copy for poetry lessons to succeed. From the interviews it was gathered that some students do not have textbooks. Teacher 2 complained that *“you cannot give the students homework or even assign them to read ahead and practise analysing the poems on their own due to the shortage of poetry textbooks”*.

Lack of teaching and learning aids in siSwati poetry lessons was also found to be another hindrance in teaching poetry according to Teacher 4. She mentioned that it is very difficult to design or get teaching aids for some of the poems. She made an example of the poems titled '*Laba Bantfu Sibili*' and '*Ngekushesha Ngenyusa Tihosha*' in the siSwati poetry anthology "*Inhlava (The Honeybird)*" and pointed out that it is difficult to have teaching aids when teaching such poems. Parmar and Barot (2013) found that in teaching poetry in English at the senior level, 76% of the teachers had teaching aids like CDs, computers, projectors, charts and tape recorder. It was only 24% of the teachers who did not have teaching aids. Emert (2015) notes that it is imperative that teachers consider the use of new technologies to assist in teaching reading and literacy. It is necessary for teachers to integrate technologies within their classrooms that match the objectives they have set for student learning. This scholar further points out that poetry often relies on imagistic and emotionally resonant language and he or she invites teachers to consider the use of available multimedia technologies to deepen students' understanding and appreciation. Pamar et al (2013) and Emert (2015) pointed to lack of creativity in teachers and the total absence of the use of new technologies as some of the factors influencing the teaching of poetry in English at the senior secondary level.

6.1.12 The set up of the school and the location of classes

In this study it transpired that the set up of the school and the location of the classes can also impact negatively on the teaching of siSwati poetry. Teacher 3 and Teacher 6 pointed out that siSwati poetry is learnt effectively when it is performed. Swazi traditional songs, Swazi royal praises, clan praises and even siSwati modern poems need to be read aloud, sung individually, chorally, in groups and be performed or dramatized. However, it was gathered that other teachers in some schools complain about such performances. The general feeling is that the siSwati poetry lessons are a disturbance. Such a school setting and

environment does not embrace the populists approach to teaching poetry. Faust and Dressman (2009) posit that the combination of approaches in teaching poetry can overcome student resistance stemming from a belief that poetic language is inaccessible and remote from their concerns. The populists see poetry as something to be used, adapted and played with in all sorts of ways. Students have to be invited to collect poems and organize them in ways they find meaningful to them. They have to read them orally and chorally, to write their own poems, play around with poetry and poetic language and in the process they gain some skill in using the English language and at the same time derive pleasure from such exercises.

6.1.13 Impact of the theoretical and conceptual frameworks

The findings of this study confirm that traces of the Formalist literary theory were dominant in the pre-service and in-service training programs. The Formalist literary theory impacted negatively to teaching siSwati poetry. Even in the teaching of siSwati poetry in the Form 4 and 5 classes the elements of the Formalist approach were evident. It was found that the Formalist literary approach impacted negatively on how siSwati poetry is perceived by both teachers and their students (beliefs about siSwati poetry). This study further established that teaching siSwati poetry at the senior level also suffers from the fear factor and image problem. The approach to teaching siSwati poetry is too formulaic and philosophical because of the influence of the Formalist theory. Teacher trainers and classroom teachers believe that siSwati poetry was meant for being dissected, analyzed, interpreted and be critiqued. This has turned the teachers to gatekeepers of theme in poetry classes. They believe that poetic texts should be subjected to rigorous reading and respectful studies of poetic techniques like rhyme, meter, and literary allusion just to name a few and then identify theme. Hence some teachers and students feel that siSwati poetry is

sometimes inaccessible and remote from them as pointed out by Linabarger (2004) Perry (2006), Simmons (2014), Faust and Dressman (2009), Dressman and Faust (2014). Findings from the ECOS reports concurred with the interviews in that poetic devices like figures of speech and rhyme were some of the challenging areas to candidates in the SGCSE SiSwati poetry examinations at the senior level. The reports from ECOS and the participants submitted that most candidates confuse figures of speech and structural devices in siSwati poems.

Perry (2006) feels that the formulaic approach to poetry robs students of opportunities for personal and academic growth. That is why Teacher 6 felt that it was too 'theoretical or technical' as a result I did not understand it and hated it'. This study established that five out of the six participants, graduated from the teacher training institutions in Swaziland with no confidence in teaching siSwati poetry and they were afraid of teaching this genre. The lack of confidence and fear for siSwati poetry spilled over to the students. This echoes Dressman and Faust (2014) who posited that one major weakness of the Formalists approach was that it made students to fear and loathe the study of poetry. Dressman et al (2014) further observed that the Formalist approach typically failed to engage students. 'The teaching of classic poetry in high school presented some very real problems. A large number of pupils claimed that they did not understand such poetry and that they get little pleasure from reading it'. The philosophical-Formalist-approach to poetry, which is imparted to teacher trainees, instils fear and hatred for siSwati poetry. Nilsen and Domelson (2010) also lamented that 'when we ask our college students about their in-school experiences with poetry, on the negative side they tell us about teachers who did not like poetry themselves and so flooded lessons with technical terms or turned poems into guessing games that made students feel stupid'. One can point out that the findings of this study confirm the weaknesses of the Formalists approach

pinpointed by the populists in Faust and Dressman (2009) and Dressman and Faust (2014).

It is also worth mentioning that the elements of Vygotsky's constructivist theory and the constructivist classroom were also noted in this study in the way in which Teachers 3, 5 and Teacher 6 approach teaching siSwati poetry in their classrooms. From the interviews it was gathered that these teachers combine the formulaic approach to poetry with the populists approach when teaching siSwati poetry. This illuminated their students and some of them became poets and poetry writers.

6.2 Conclusion

When one considers the factors which were found to influence teaching siSwati poetry at the senior secondary level and the theories which were guiding this study, one can posit that the Formalist approach as a stand-alone approach cannot constitute the best practice in teaching siSwati poetry at the senior secondary level. One would advocate for a multifaceted approach where a combination of variety of approaches is embraced in teaching siSwati poetry at the senior level in Swaziland. Where teachers and the students would be equipped with both knowledge and technical skills in siSwati poetry and also connect with poetry physically, emotionally as well as intellectually. This will make siSwati poetry to be more meaningful and at the same time maintain the 'international standards' with regards to the nature of poetry and how it should be taught. Swaziland is not an island; it is part of the global community.

CHAPTER 7

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

7.0 Introduction to the chapter

This chapter presents a summary of the research objectives, summary of findings, conclusions from the study, recommendations for action and suggestions for future research.

7.1 Summary of the research objectives

The purpose of this study was to document the experiences of teachers in teaching siSwati poetry in selected high schools in the Hhohho region of Swaziland. The goal of the study was to elicit the experiences of teachers in teaching siSwati poetry: in the teacher training program; in in-service workshops; at the classroom level and the factors affecting teaching siSwati poetry at the senior secondary level in Swaziland.

7.2 Summary of the findings

The findings of this study indicate that indeed teaching siSwati poetry at the senior secondary level in Swaziland is greatly challenged. The teacher training programs were unable to capacitate and equip teachers adequately in teaching siSwati poetry at the senior secondary level. The content and the methodology sections in the tertiary institutions were lacking. They were too shallow, had no depth and did not expose teacher trainees in putting the theory into practice during training. The Formalist approach to poetry was also found to be too theoretical and philosophical, hence it contributed to the image problem and fear factor in teaching poetry. Even during Teaching Practice, some of the participants in this study mentioned that, they never wanted to associate themselves with teaching siSwati poetry. Most of the teachers in this study

pointed out that when they were still new in the field, they did not know where to start, what to say and how to analyze and present siSwati poetry lessons at the senior secondary level. The teacher trainees graduated lacking confidence, having a negative attitude and fearing siSwati poetry. This was noted by the NERCOM (1985) report, which identified falling standards in training, lack of motivation of trainees and inadequate preparation of trainees to confront the classroom situation, as major issues confronting teacher education in Swaziland.

This study also found that in-service workshops at the cluster level were most effective in capacitating and equipping teachers in teaching siSwati poetry at the senior secondary level. Regional workshops were found to be less effective because of time constraints, a packed program and a big number of participants. The study established that the cluster workshops were well planned, facilitated by experienced and hands on teachers in teaching siSwati poetry. It emerged that the cluster workshops transformed teachers who hated siSwati poetry and made them to have confidence, develop passion for teaching it and even see its benefits and value as a literary genre. Such findings confirm the Swaziland Education and Training Sector Policy (2011), NERCOM (1985) and Cowan (1971) who states that there is great need for in-service training for practicing teachers, since teachers' professional knowledge, weakens over time and requires constant re-modelling, upgrading and re-shaping. The Swaziland Education and Training Sector policy (2011) adds that, in order to maintain high levels of service, quality teachers and the mainstay of any education system, teachers need to be provided with knowledge and skills related to the teaching learning process on a continuous basis. A highly productive teaching force that operates at state -of-the art level is the result of an effective in-service teacher training system.

With regards to the experiences of teachers in teaching siSwati poetry at the classroom level, this study established that teaching siSwati poetry was

challenging. Some teachers are afraid of teaching siSwati poetry because they lack the skills of appreciating the poems and lack the strategies of presenting them at the classroom level. It was only after being capacitated by the in-service workshops that the participants gained confidence and developed love and passion for teaching siSwati poetry. In this study it also transpired that the Formalist approach to poetry perpetuates the 'fear syndrome' for siSwati poetry. While the populist and the reader-response approaches which advocate for creative and learner-centred approaches were found to make both teachers and the students enjoy poetry. Oral poetry; Swazi clan praises and Swazi traditional songs were found to be some of the enjoyable components in teaching siSwati poetry in this study. The challenge was the archaic and complex language, lack of knowledgeable sources and informants for the remote details and remote historical events and allusions which are usually found in the poems. Appreciating and interpreting both modern and traditional siSwati poetry was found to be a challenge to teachers in this study. Literary devices, more especially figures of speech and structural devices were found to be problematic to teachers.

In the research objective on the factors influencing the teaching of siSwati poetry at the senior secondary level, this study found that the factors included: inadequate preparation of trainees to confront teaching siSwati poetry in the classroom situation; the Formalist orientations to poetry; a negative attitude and fear for siSwati poetry from teachers; inability to successfully interpret and appreciate siSwati poems at the classroom level; the nature of the poems; the setting and classroom environment; the nature of the students; time constraints and lack of commitment on the teachers in teaching siSwati poetry. It was also found that the constructivist classroom can be the most effective approach in teaching siSwati poetry. This study further established that well planned and well facilitated in-service workshops in teaching siSwati poetry were factors which

impacted positively to the teaching of siSwati poetry at the senior secondary level in Swaziland.

7.3 Conclusions from the study

In the light of the findings of this study, the researcher drew the following conclusions:

Teacher training institutions were lacking in equipping teachers in teaching siSwati poetry at the senior secondary level. As a result the Teacher Education program produces teachers who have a negative attitude to siSwati poetry and mere theorists in teaching siSwati poetry. The course content was shallow, micro-teaching and Teaching Practice were not used to enhance the practical skills in teaching siSwati poetry. It was also found that siSwati oral poetry was 'marginalized' and taught haphazardly mostly in the curriculum section. As a result the teacher trainees graduate having not mastered the knowledge and skills in teaching all the different types of siSwati poetry. They graduate lacking the skills of appreciating the poems and lacking in the strategies and approaches of presenting a siSwati poetry lesson successfully in the classroom situation.

The Formalist approach continues to dominate the way in which poetry is perceived and taught in tertiary institutions. This perspective perpetuates fear and hatred for siSwati poetry to most teacher trainees. The teacher trainees then transfer the 'fear and hatred' for the genre to their students. It was also concluded that, combining the Formalists approach with the populists and reader-response approaches would be most beneficial. Both the teachers and the students can enjoy and value the genre.

This study also concluded that micro-teaching and Teaching Practice did not serve its purpose to the prospective teachers with regards to teaching siSwati poetry. The study further concluded that well planned, adequately resourced

and hands on in-service workshops are the backbone to a highly productive force in teaching siSwati poetry at the senior secondary level.

With regards to the experiences of teachers in teaching siSwati poetry at the senior secondary level, the researcher concluded that, if teachers have not been well capacitated and equipped in teaching siSwati poetry, they hate it and to them poetry becomes a monster or an animal printed inside the textbook, mostly because they do not understand it and have no idea where to start and what to say when teaching this genre. Such an attitude is transferred to the students. However once teachers are well equipped they develop love and teach siSwati poetry effectively.

The study also concluded that, in teaching siSwati poetry, the lessons become enjoyable and memorable when the teachers scaffold and then adopt the constructivist classroom approach to teaching poetry.

Lastly, this study concluded that numerous factors impact negatively to teaching siSwati poetry effectively at the senior secondary level. However there are some factors which impact positively in teaching this genre.

7.4 Relevance of theoretical framework

This study concluded that the Formalists literary theory or Formalism has greatly influenced the approach to teaching siSwati poetry in the education system in Swaziland, both in the Teacher education programs and at the senior secondary level. In this study it was established that the Formalist approach impacted negatively on the teachers' attitude towards teaching siSwati poetry. The fear factor and the image problem in teaching siSwati poetry were also established in this study. The study also concluded that, in teaching siSwati poetry, the pre-service training programs and classroom teachers should adopt a multifaceted

approach. Combine the Formalist approach with the populist school of thought, the reader-oriented approaches and the eclectic-reader response theory. This would allow the students to benefit from poetry holistically, intellectually, mentally, emotionally and socially.

7.5 Recommendations

The study recommends the following actions with regards to teaching siSwati poetry at the senior secondary level in Swaziland:

There is a need that Teacher Education constantly revises the content, curriculum studies courses. Teaching siSwati poetry in micro-teaching and during Teaching Practice be enforced, to ensure that teacher trainees graduate with adequate knowledge and skills and are better equipped in teaching this genre at the senior secondary level.

In teaching siSwati poetry teacher education instructors should combine the Formalists and the multifaceted approaches to poetry. Adopting the constructivist classroom approach can help in minimising the fear factor and the image problem confronting siSwati poetry

In-service workshops at regional level should be reinforced, be well planned to address the challenges in teaching siSwati poetry. Workshops at cluster level should be reinforced in all the regions in Swaziland to ensure that all the teachers have the same experiences as the teachers in the Ezulwini - schools of the valley cluster in the Hhohho region.

The school administration needs to support teachers in researching and securing resource persons for the poems. Schools also need to support the teachers and

the students in producing and 'publishing' siSwati poetry works within the schools.

Teachers need to adopt the multifaceted approaches to teaching siSwati poetry, allow students to perform siSwati poetry, encourage students to produce literary works in poetry and 'publish' them in the classroom and further introduce in-school Literary magazines.

With regards to time constraints, the study recommends that enough time should be allocated for siSwati poetry lessons.

7.6 Implications for further research

Based on the findings from this study, it is recommended that research should be carried out in the following areas:

7.6.1 Capacitating teachers in teaching siSwati poetry: Teacher educators and teacher trainees experiences. The present study found that the Teacher education programs were lacking in equipping and capacitating teachers in teaching siSwati poetry at the senior secondary level. It is recommended that a study be conducted to find out the experiences of the teacher educators and the teacher trainees in teaching siSwati poetry in Swaziland, to establish the factors behind this trend.

7.6.2 Learners' experiences of siSwati poetry at the senior secondary level. The present study found that teaching siSwati poetry is challenging and the teachers who were the participants in this study expressed that even the learners have a negative attitude towards siSwati poetry. It is recommended that a study be conducted to establish the feelings and views of the learners towards this genre.

7.6.3 The integration of higher-order thinking skills in siSwati poetry teaching at the senior secondary level. Teachers and learners' perceptions. Higher-order and critical thinking skills are one of the eight core skills to be developed and be promoted in the school system in Swaziland 21st century. Findings from studies revealed that the integration of higher-order thinking skills in siSwati prose instruction at the senior secondary level is not satisfactorily. The present study also found that teaching siSwati poetry is faced with an image problem and a fear factor. It is recommended that a study be conducted to document practice with regards to the integration of higher-order thinking skills in siSwati poetry at the senior secondary level in Swaziland.

7.7 Conclusion

The chapter covered an introduction to the chapter, a summary to the research objectives, summary of the findings, conclusions from the study, recommendations, implications for future research and the summary and conclusion of the chapter.

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APPENDICES

APPENDIX A

INTERVIEW GUIDE (ENGLISH AND SISWATI VERSION)

TEACHING SISWATI POETRY IN SELECTED HIGH SCHOOLS IN THE HHOHHO REGION OF SWAZILAND: TEACHERS' PERSPECTIVES.

University/college attended:.....

Qualification:
.....

Teaching Experience: years. **Experience in teaching siSwati poetry:**..... years.

1. Teacher training and subject workshops experiences in teaching siSwati poetry.

a) During your training at college/university, how did the teacher training program equip you for teaching siSwati poetry at the senior secondary level.

b) i) During teaching practice, as a student teacher, did you teach siSwati poetry?

ii) If **No**, please give reasons why?

iii) If **Yes**, which type of poetry?

iv) What were your experiences?

c) Do you think the training you got at the University equipped you to confidently teach siSwati poetry at the senior secondary school? **Yes/No**

Please give reasons/elaborate.

d) i. As a practising teacher, how many workshops did you attend on teaching siSwati poetry at the senior secondary school?

ii. What was covered in the workshop(s) on teaching siSwati poetry?

iii. Do you think the workshop(s) re-equipped and capacitated you to confidently teach siSwati poetry at the senior secondary level? Please elaborate.

2. Teacher experiences in teaching siSwati poetry in the classroom

- a) In your ----- years experience as siSwati poetry teacher, which classes have you taught?
- b) Did you teach traditional/modern poetry or both?.....
- c) Under each category/type of poetry, what is it that you focus on when teaching?
- d) Under each category/type of poetry, which components or areas you find enjoying teaching?
Why?
- e) Under each type of poetry, which components or areas do you find most challenging? Please elaborate, how are they challenging?
- f) What are your most memorable moments in teaching siSwati poetry at the senior secondary school level?
- g) What other challenges/problems/difficulties do you face in teaching siSwati poetry at the senior secondary level?

Attitudes and feelings of teachers towards teaching siSwati poetry/poetry in general

- h) If you were given a choice, whether to teach siSwati poetry or Not, what would be your choice:
Yes No.....
Please give reasons why?
- i) As an experienced teacher in teaching siSwati poetry, would you be happy to mentor a newly qualified teacher in teaching siSwati poetry ?
Why?

3. Factors affecting the teaching of siSwati poetry in the senior secondary level

- a) Can you please give the different types of problems/challenges/difficulties that you encounter in teaching siSwati poetry in the senior secondary level?
- b) Please explain and give details.

THANK YOU VERY MUCH FOR YOUR TIME AND YOUR CONTRIBUTION IS HIGHLY APPRECIATED.

(SISWATI VERSION)

INTAVUYA: LUHLA LWEMIBUTO

KUFUNDZISWA KWETINKONDLO TESISWATI ETIKOLWENI LETIKHETSIWE
TEMABANGA LAPHAKEME ESEKHONDARI, ESIFUNDZENI SAKA-HHOHHO
ESWATINI: IMIBONO NEMIVO YABOTHISHELA.

Inyuvesi/Likolishi:..... Ticu lowatitfolo:
.....

Linani leminyaka unguthishela:.....Iminyaka ufundzisa tinkondlo
tesiswati:.....

**1.Imivo nemibono yathishela ngekucecehwa kwakhe ekufundziseni tinkondlo
tesiswati kanye nangemifundza-sikolwa layingenele yato tinkondlo.**

a) Kucecehwa kwakho enyuvesi/ekolishi ingabe kwakulungiselela kanjani
kutsi ukhone kufundzisa tinkondlo tesiswati etikolweni temabanga
laphakeme eSekhondari?

Kwakuhlomisa maphi emakhono/emasu netikhali, kanjani futsi)?

b) i) Wake watifundzisa yini tinkondlo tesiswati ngetikhatsi usaya
kuyofundzisa etikolweni kwesikhashana usacecehwa?

ii) **Cha.** Ingabe kwabangelwa yini lokutsi ungasifundzisi?

iii) **Yebo.** Wafundzisa luphi luhlobo lwetinkondlo: Temdzabu noma
Tesimanje?

iv) Wakutfolo kunjani kufundzisa letinkondlo ngaleso sikhatsi?

c) Ngekubuka kwakho ngabe lokucecehwa kwakho eNyuvesi
kwakuhlomisa, kwakulungiselela kahle yini ekufundziseni tinkondlo
tesiswati emabangeni lasetulu esekhondari?

Nawufundzisa tinkondlo nje unako kutetsemba ,awutenyeti? **Yebo/Cha**

Ngicela uchaze wenabe,unike tizatfu.

- d) i) Njengathishela mingaki imifundza-sikolwa loyingenele lapho benilolongwa ekufundziseni tinkondlo tesiSwati emabangeni laphakeme eSekhondari?
- ii) Yini leyatsintfwa kulemifundza-sikolwa ngekufundziswa kwetinkondlo tesiSwati?
- iii) Ngabe lemifundza-sikolwa yakuvuselela, yakuhlomisa kabusha kwekutsi nalamuhla utikhandza ufundzisa tinkondlo tesiSwati ngeligunya eklasini? Ngicela uchaze wenabe.

2. Imibono nemivo yathishela ngekufundzisa tinkondlo tesiSwati ekhatsi eklasini

- a) Kuleminyaka le---- unguthishela ingabe tinkondlo tesiSwati utifundzisa kumaphi emabanga/emaklasi?
- b) Ufundzisa tinkondlo temdzabu/tesimanje noma letinhlobo totimbili?
- c) Ngaphansi kweluhlobo ngalunye, uye ufundzise ini noma uvame kugcila kuphi nje nawufundzisa?
- d) Ngaphansi kweluhlobo ngalunye, ngutiphi tingoni loye ukhandze kumnandzi kutifundzisa?
yini lotsandza kukufundzisa? Ngicela unike tizatfu.
- e) Ngaphansi kweluhlobo ngalunye ngutiphi tingoni loye utikhandze tilukhuni naletikunika tinkinga kutifundzisa?
Ngicela uchaze kabanti, kutsi tikunika buphi bumatima, njani futsi?
- f) Ngutiphi tikhatsi lotikhumbulako letibemnandzi, takujabulisa ekufundziseni kwakho tinkondlo tesiSwati lapha emabangeni laphakeme eSekhondari?
- g) Ngubuphi bulukhuni netinkinga lohlangabetana nako usafundzisa tinkondlo tesiSwati lapha emabangeni laphakeme eSekhondari?

Bayatsandza yini bothishela kufundzisa tinkondlo tesiSwati/bayatitsandza yini vele nje letinkondlo?

- h) Kube bewunganikwa lilungelo lekutikhetsela, kutsi uyatifundzisa tinkondlo tesiSwati noma awutifundzisi, wena bewungakhetsa kuphi?
Kutifundzisa/kungatfundzisi

Ngicela unike tizatfu.

- i) Njengathishela losacodzele sewunelwati lolubanti ekufundziseni tinkondlo tesiSwati, ungakujabulela yini kucatfutisa thishela losandza kuphotfulwa ekolishi/enyuvesi.afundze kuwe usafundzisa tinkondlo tesiSwati eklasini?

Ngicela unike tizatfu?

3. Tinsayeya, tinkinga nebulukhuni ekufundziseni tinkondlo tesiSwati emabangeni laphakeme eSekhondari

- a) Ngicela unike tonkhe tinkinga, bulukhuni netinsayeya lohlangabetana nato usafundzisa tinkondlo tesiSwati emabangeni laphakeme eSekhondari, noma taluphi luhlobo.

- b) Ngicela uchaze kabanti, wenabe.

**SIYABONGA KAKHULU SIKHATSI SAKHO NEMIBONO LOYIFAKILE:
KUYADVUMISEKA KAKHULU!!!**

APPENDIX B

DOCUMENT ANALYSIS GUIDE

TEACHER EDUCATION PROGRAMS' COURSES

UNISW A	Faculty/ Departme nt	Course title, code and course descriptio n	Course objectiv es	Willia m Pitcher College	Departmen t	Course title, code and course descripti on	Course objectiv es
		Content outline				Content outline	

APPENDIX C

DOCUMENT ANALYSIS GUIDE

**EXAMINATION COUNCIL REPORTS – SGCSE SISWATI FIRST LANGUAGE PAPER 3:
SISWATI POETRY SECTION - ANALYSIS GUIDE**

Year of ECOS Report	Type of siSwati poetry and the questions asked	Strong areas/ good performance	Weak areas, problems, challenges	Common trends in each year

APPENDIX D

UNISWA COURSES AND COURSE OUTLINES

UNIVERSITY OF SWAZILAND



Tel: Matsapha, 518-4011, 518-4545, 518-5208

Kwaluseni Campus

Tlx: 2087 WD

P/B Kwaluseni

Fax: 518276

Swaziland

Tlgrm: UNISWA

Southern Africa

FACULTY OF EDUCATION

DEPARTMENT OF CURRICULM AND TEACHING

EDC 273: CURRICULUM STUDIES IN AFRICAN LANGUAGES-PGCE and BED 2

COURSE OUTLINE

COURSE DESCRIPTION:

The course looks at the teaching and learning of siSwati as a mother tongue at secondary school. It examines issues of language planning, policy and implementation with a view of determining how they apply in the case of Swaziland and other SADC countries. The course goes on to give an overview of selected teaching methods that may be used in the teaching of siSwati. Through the concept of behavioural, instructional aims and objectives participants are exposed to lesson planning as part and parcel of curriculum development.

COURSE OBJECTIVES:

Students should:

- (i) Build a repertoire of teaching skills, techniques and methods.
- (ii) Interpret the junior and high school syllabi such that they optimise students' learning.
- (iii) Design schemes of work and prepare lesson plans that are appropriate for teaching siSwati at both junior and senior secondary level.
- (iv) Teach siSwati language at junior and senior secondary level.
- (v) Critically appraise their teaching.
- (vi) Use child-centred methods of teaching in their siSwati lessons
- (vii) Inculcate both love and respect for siSwati among their pupils.

COURSE CONTENT

1. LANGUAGE PLANNING, POLICY AND IMPLEMENTATION

(a) Language planning

- (i) Definition
- (ii) Forms of planning-
 - status, corpus and acquisition
 - Lessons from other SADC countries
 - Functions of the siSwati Board and siSwati Panel

(b) Language policy

- (i) Definition
- (ii) Functions of a national language policy

- (iii) French in post-colonial Swaziland
- (iv) Functions of a mother tongue
- (v) Status of language planning and policy in Swaziland and the curriculum
- (vi) Rationale for having siSwati and English as official languages in Swaziland

(c) Policy implementation

2. AN OVERVIEW OF SELECTED TEACHING METHODS

(a) The lecture method

- (i) Definitions and origins of the lecture method
- (ii) Uses of the lecture method
- (iii) Limitations of the lecture method
- (iv) Ways to reduce the negative effects of using the lecture method

(b) Discussion

- (i) General facts about discussion
- (ii) Discussion procedure
- (iii) Types of discussion
 - Class discussion
 - Brainstorming
 - Buzz groups
 - Panel discussion and debate
- (iv) Advantages of using discussion
- (v) Limitations of the discussion method

(c) Dramatization and role-play

- (i) Definition and difference between dramatisation and role-play
- (ii) Advantages of using Drama in the classroom
- (iii) Limitations and principles to observe when using drama
- (iv) rationale for using role-play

- (d) **The Project Method/Research**
 - (i) John Dewey and the Project Method
 - (ii) Advantages of using the Project/Research Method
 - (iii) Limitations and role of the teacher in the Project Method
- (e) **The Questioning Strategy**
 - (i) Definition, benefits and uses of the questioning strategy
 - (ii) Hierarchy of questioning and Bloom's Taxonomy
 - General questions
 - Probing questions
 - Divergent questions
 - High Order questions

3 CURRICULUM DEVELOPMENT AND LESSON PLANNING

- (i) Ralph Tyler's four basic questions of curriculum development
- (ii) Rationale/Premise for the use behavioural aims and objectives
- (iii) Functions of aims and objectives in curriculum development
- (iv) Criticisms of the behavioural objective approach
- (v) Differences between instructional aims and objectives
- (vi) Writing out instructional behavioural objectives
- (vii) Lesson planning and Kasasa's model of lesson development
- (viii) Scheme of work

ASSESSMENT

Two academic papers, peer teaching and one class quiz. End of semester three hour examination paper.

Ratio between CA and EXAM: 50:50

SUGGESTED READINGS

Awoniyi, B. (1982) The Teaching of African Languages. Hodder and Stoughton Publishing Co. London

Government of Swaziland, (2005) IGCSE Consultative Document. Ministry of Education. Mbabane

Gwarinda, T. C. (1995) The Practice of Teaching, College Press (Pty) Ltd. Harare

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Instructor: Dr. T. D. Mkatshwa

DEPARTMENT OF CURRICULUM STUDIES IN AFRICAN LANGUAGES (EDC 373) PGCE AND B.ED SECONDARY YR 2

COURSE DESCRIPTION:

The course is taken by PGCE year one students (students who are in their first year of teacher training) and B. Ed year two students. The B. Ed students are students who are in their second year of undergraduate. This course exposes students to the general principles, methodology and techniques in the teaching of composition writing, reading/listening comprehension, modern literature and oral traditional literature and culture. It uses set books prescribed in both the Junior Certificate (JC) and SGCSE siSwati syllabi to illustrate the teaching of the different genre of literature. It looks at the teaching of short stories, the novel, drama and poetry at the secondary school level.

COURSE OBJECTIVES:

Students should:

- Build a repertoire of teaching skills, techniques and methods
- Inculcate both love and respect for SiSwati among their pupils

- List the aims and objectives of teaching compositions, and reading comprehension
- Teach the four types of composition
- Differentiate between and among the different types of composition
- Design schemes of work and prepare lesson plans appropriate for junior and senior secondary level
- Design aims and objectives of teaching compositions, reading comprehension, short stories, novel, drama, poetry (both modern and traditional) oral traditional literature and culture
- Use both formative and summative techniques in evaluating student learning
- Critically appraise prescribed text books in JC and SGCSE
- Critically appraise their teaching

COURSE CONTENT:

(a) TEACHING ESSAY WRITING:

The narrative/expository essay, the argumentative essay, the discursive essay, the imaginative essay, the descriptive essay.

(b) FICTION:

- Major effects of reading fiction
- Story elements
- Features of short stories and teaching short stories at secondary
- Features of a novel and teaching short stories at secondary
- Analysis of some of the prescribed JC and SGCSE texts
- Examinations in JC SGCSE

(c) TEACHING DRAMA

- Features of drama
- Differences between drama and prose
- Analysis of prescribed JC/SGCSE texts

(d) TEACHING POETRY

- Features of tinkondlo (form and content)
- Analysis of selected poems from prescribed SGCSE anthology

(e) TEACHING ORAL TRADITIONAL LITERATURE AND CULTURE

- General characteristics of oral traditional literature
- Approaches/techniques of teaching oral traditional literature and culture
- Analysis of available teaching materials in oral traditional literature.

ASSESSMENT:

Continuous Assessment - Two essays and a presentation.

Final examination - Ratio of Continuous Assessment and Exam 50:50.

REFERENCES:

- Magagula, S. M. (2005). *Lilungelo Lakhe*. Macmillan Boleswa Publishers. Manzini.
- Mbhele, N. F., Mthembu, E. T. and Zulu E. S. Q. (1990). *Inhlava*. Macmillan Boleswa Publishers. Manzini.
- Mgabhi, T. E. (1999). *Itawuphuma Ehlatsini*. Macmillan Boleswa Publishers. Manzini.
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- Motsa, Z. (2001). *Khulumani Sive*. Macmillan Boleswa Publishers. Manzini.
- Schneider, E. W., Walker, A. L and Childs, H. E. (1960). *The Range of Literature: An Introduction to Prose and Verse*. American Book Company. New York.
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Vilakati, T. S. and Msibi, T. (2006) *Giya Sigiye*. Macmillan Boleswa Publishers (Pty) Ltd. Manzini.

Website

Grimes, G. A. (2004). How to Read a Short Story Critically.
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FACULTY OF HUMANITIES

Department of African Languages & Literature

AL 113: INTRODUCTION TO TRADITIONAL/ORAL LITERATURE

OUTLINE OF CONTENT

This course introduces the Aesthetics and role of Oral literature in African societies, and to introduce students to various genres of oral literature. It helps in developing skills to identify and discuss the forms of oral literature.

NO. OF HOURS: 4 hours a week

AL114: INTRODUCTION TO POETRY AND DRAMA

OUTLINE OF CONTENT

This course introduces the techniques and forms of the genres (poetry and drama) through a study of poems selected from various literary traditions and dramas selected from various dramatic traditions in Africa. Students will be introduced to dramatic terms and concepts, devices and characteristics.

Study texts should include but not limited to: p'Bitek, O.: Song of Lawino and Song of Ocol, Senanu and Vincent: A Selection of African Poetry, Moore, G.: Modern Poetry from Africa. Kamera and Mpesha: Lofty Tones, Aidoo: The Dilemma of a Ghost, Soyinka: The Trials of Brother Jero and Jero's Metamorphosis, Rotimi: The Gods are not to Blame

NO. OF HOURS: 4 hours a week

Course Outline - Second Semester 2014

Course: AL 114 - Introduction to Poetry and Drama

Lecturer: Dr F. Lukhele

Office: C 2 **Email:** flukhele@uniswa.sz

Course Description

This reading and analysis course is an introductory exploration of modern/written African poetry and drama. Time constraints dictate that only a limited number of pieces be read in class. However, this drawback will be offset by a close or in-depth reading of each piece in order to equip students with the expertise to undertake independent reading of poetry and drama pieces on their own. This is more so in poetry where the listed poems aren't all likely to be read in class. The pieces of poetry to be read will be representative of the various ideological/cultural movements through which African literature has evolved. These include negritude, afrocentricism, and anti-colonial/protest poetry. The social/political activism of these pieces will be highlighted. Less overtly 'political' pieces will also be studied. The ideological projects of the two drama pieces to be read will also be highlighted. Parallels and overlaps between drama and the poetry will also be highlighted. Critical essays and theoretical readings that enrich the grasp of the ideological preoccupations of the various poets and dramatists will constitute one of the core strands of this course.

Course Goals

The overarching goal of this course is to **train students to carry out what is broadly termed 'literary appreciation' of poetry and drama.** Literary appreciation involves recognizing how cultural and linguistic/aesthetic elements are fused/yorked in the creation of a work of art that compels interest. For this course, this involves the following

1. Definition of terms: poetry, drama, theatre.
2. Definition of elements of poetry and drama.
3. Recognition/identification of poetic & dramatic elements.
4. Accounting for the use of these elements in a poem or play.
5. Recognizing the relationship between ideology and cultural (poetic/dramatic) expression.
6. Demonstrate grasp of literary appreciation by responding to texts in clearly written short paragraphs and longer essays.

Drama	Poetry	Critical/Theoretic Essays
<p>The Imprisonment of Obatala</p> <p>By Obotunde, Ijimere</p> <p>The Gods are Not To Blame.</p> <p>By Rotimi, Ola.</p> <p>Siswati play</p>	<ol style="list-style-type: none"> 1. Night of Sine by Leopold Sedar Senghor 2. Africa by David Diop 3. Admonition to the Black World by Chinweizu 4. Aftermath by Ayi Kwei Armah 5. The Search by Kwesi Brew 6. Letter from a Contract Worker by Antonio Jacinto 7. The Echoes, Elegy, Thought on June 28th by Mazisi Kunene 8. 	<ol style="list-style-type: none"> 1. On Negrophobia by Chinweizu 2. African literature and the colonial factor by Simon Gikandi (2004) 3. What is Negritude? By Abiola Irele (1977)

Course Assessment

All research assignments must be typed, double spaced using font 11. All must be handed in on the non-negotiable due date. Such assignments must clearly show the connection between primary text (poem/play) and critical/theoretic essay.

Students will be expected to write at least one (research and analysis) assignment, one test, and one independent project, all of which will comprise three pieces of assessment for this semester.

The continuous assessment makes up 40% of your final grade for the semester.

Final Examination

The end of semester final exam constitutes 60%. The exam is a three part 3-hour paper.

Note on poetry: poems listed in the reading list but not read in class could be expected in the exams.

Section A of the final examination paper will assess students' grasp of the theoretic/ideological issues and their relationship to the poetic/dramatic traditions explored. The primary focus of this section is on writing say about the Negritude movement or any other and coming up with poetry or drama examples to support one's argument. This section will have a minimum of two questions. One question will require a paragraph (5 – 8) lines explaining a certain concept and illustrating it with example(s). There may be anywhere from three to five such paragraphs in this sort of question. The other question would be a longer essay type question requiring discussion backed with textual evidence/examples.

Section B will be the poetry part of the paper in which students are expected to do what my former professor calls a 'boots and knuckles' kind of analysis of a poem(s). There will most likely be a poem or extract of a poem in this section. There may also be a prompt that requires students to respond with suitable support/examples from studied/familiar poems.

Section C will be the drama part of the paper in which students likewise do a close reading/'boots and knuckles' kind of analysis of an extract of a play or respond to a prompt that requires one to discuss an issue in a play/s.

Evaluating Students' Work

Literature is as much concerned with the literary text as it is with the student's ability to think independently, articulate ideas clearly and persuasively, 'read' into words and situations original meanings. This is not necessarily easy. It is for this reason that a student will be given the opportunity for a rewrite of a piece of assessment. Students that need to do a rewrite must consult the lecturer first. This rewrite will earn at most 50%. A second attempt must absolutely be without certain elementary grammatical faults which will be spelled out in a check list to be given to students.

AL213: CONTEMPORARY AFRICAN POETRY AND DRAMA

OUTLINE CONTENT

This course offers to study the major trends in the development of African Poetry through a detailed examination of the representative schools of poetry like negritude, oral beginnings and poetry of the liberation movements; and to study the major trends in African drama. Focus will be on the survey and periodization in African Drama. This will include: traditional theatrical forms – masquerades, oral narratives, dance drama, ritual plays, continuity and change Works by representative playwrights from west, east, central and southern Africa will be studied in detail.

Texts to include but not restricted to: Moore, G: Modern Poetry from Africa, Kamera and Mpesha: Lofty Tones, Kgotsitsile, W.K.: The Word is Here, Soyinka, W.: Poems of Black Africa, Soyinka: The Lion and the Jewel, Fugard: Sizwe Bansi is Dead, Sutherland: Edufa, Aidoo: Anowa,

NO. OF HOURS: 4 hours a week

AL 214: TRADITIONAL/ORAL LITERATURE I

OUTLINE CONTENT

This course aims at an in depth study of oral literature with special emphasis on oral poetry. This course will attempt to direct students' critical attention towards the artistic use of language to bring about the desired or intended effect. It also equips the students with tools of conducting a critical analysis of Traditional African Poetry and enables them to identify traditional forms of poetry, as against modern compositions which are, however, based on the traditional frame.

NO. OF HOURS: 4 hours a week

Course Outline - First Semester Academic Year 2012/13

AL314: ADVANCED STUDIES IN AFRICAN POETRY AND DRAMA

This course offers an in depth study of selected African poets and dramatists to reflect regional as well as national emphasis and preoccupation of the poets and dramatists. The social and cultural influences in the development of drama will be taken into account.

NO. OF HOURS: 4 hours

Course: AL 314 - Introduction to Poetry and Drama

Lecturer: Dr F. Lukhele

Office: C 2

Email: flukhele@uniswa.sz

Course Description

This reading and analysis course is an exploration of modern/written African poetry and drama. We analyze the literary text using critical/theoretic texts. The course is thus three pronged: theoretic/critical readings, poetry, and drama. The pieces of poetry to be read will be representative of the various ideological/cultural movements through which African literature has evolved. These include negritude, afrocentricism, and anti-colonial/protest poetry. The social/political activism of these pieces will be highlighted. Less overtly 'political' pieces will also be studied. The ideological projects of the drama pieces to be read will also be highlighted. Parallels and overlaps between drama and the poetry will also be highlighted. Critical essays and theoretical readings that enrich the grasp of the ideological preoccupations of the various poets and dramatists will constitute one of the core strands of this course.

Course Goals

The overarching goal of this course is to train students to carry out what is broadly termed 'literary appreciation' of poetry and drama. Literary appreciation involves recognizing how cultural and linguistic/aesthetic elements are fused/yoked in the creation of a work of art that compels interest. For this course, this involves the following

1. Definition of elements of poetry and drama.
2. Recognition/identification of poetic & dramatic elements.
3. Accounting for the use of these elements in a poem or play.
4. Recognizing the relationship between ideology and cultural (poetic/dramatic) expression.
5. Demonstrate grasp of literary appreciation by responding to texts in clearly written short paragraphs and longer essays.

Course Readings

Critical Texts – SECTION A

'Poetry- SECTION B

Selections from: Christopher Okigbo. Labyrinths; Dennis Brutus Letters to Martha

Drama - SECTION C

Athol Fugard's Sizwe Bansi is Dead and The Island

Course Assessment

All research assignments must be typed, double spaced using font 11. All must be handed in on the non-negotiable due date. Such assignments must clearly show the connection between primary text (poem/play) and critical/theoretic essay.

Students will be expected to write at least one (research and analysis) assignment, one in class test,

The continuous assessment makes up 40% of your final grade for the semester.

Final Examination

The end of semester final exam constitutes 60% percent. The exam is a three part 3-hour paper.

Section A of the final examination paper will assess students' grasp of the theoretic/ideological issues and their relationship to the poetic/dramatic traditions explored. The primary focus of this section is on writing say about the Negritude movement or any other and coming up with poetry or drama examples to support one's argument. This section will have a minimum of two questions. One question will require a paragraph (5 – 8) lines explaining a certain concept and illustrating it with example(s). There may be anywhere from three to five such paragraphs in this sort of question. The other question would be a longer essay type question requiring discussion backed with textual evidence/examples.

Section B will be the poetry part of the paper in which students are expected to do what my former professor calls a 'boots and knuckles' kind of analysis of a poem(s). There will most likely be a poem or extract of a poem in this section. There may also be a prompt that requires students to respond with suitable support/examples from studied/familiar poems.

Section C will be the drama part of the paper in which students likewise do a close reading/'boots and knuckles' kind of analysis of an extract of a play or respond to a prompt that requires one to discuss an issue in a play/s.

Consulting with the lecturer

On account of the fairly large numbers of students that this lecturer has to work with, it is regretted but expedient that he sees students in groups of at least five. This means if you need to see me, find at least four of your colleagues who also need to see me and come as a group.

Evaluating Students' Work

Literature is as much concerned with the literary text as it is with the student's ability to think independently, articulate ideas clearly and persuasively, 'read' into words and situations original meanings

AL 315: TRADITIONAL/ORAL LITERATURE II

This course enables students to appreciate the structure of traditional African narratives and thus make them aware of the compositional possibilities that every performance entails. It also makes the students to be aware of the compositional possibilities that every performance entails. This course also raises students' awareness of the imaginative use of language to address and articulate areas of social concern through oral narratives.

NO. OF HOURS: 4 hours a week

AL414: THEMATIC STUDIES IN AFRICAN NOVEL AND BIOGRAPHY/AUTOBIOGRAPHY

This course offers to study selected leading women novelists in Africa with view to assess their contribution to gender issues in African Literature.

Texts to include: B.A. Mariama: So Long a Letter, Emecheta: The Slave Girl and The Joys of Motherhood, Head, Bessie: A Question of Power, Nwapa, F. Efuru, Dangarembga, T.: Nervous Condition, Collen, L.: The Rape of Sita, Maraire, N.J. Zezele: Letters to my Daughter, B.A. Mariama, The Scarlet Song, Sarah Mkhonza, Pains of A Maid

NO. OF HOURS: 4 hours a week

THEMATIC STUDIES IN AFRICAN POETRY AND DRAMA (HALF COURSE)

This course offers an in depth study of the epic as an important poetic genre in Africa. The course aims at consolidating the foundation knowledge covered in the previous years and introduce students to the theory and practice of theatre for development. So it will seek to understand how African drama reflects the human spirit in aesthetic forms and humanistic forms. It seeks to understand an

individual playwright's vision of life and to understand the role and importance of the audience.

Texts to include: Sunjata, Lofty Tone: Kamera and Mpesha, Return to my Native Land: Césaire, Aimé, Emperor Chaka the Great Anthem of the Decades, Hussein: Kinjeketile, Soyinka: Death and the King's Horseman Ngugi et al: I Will Mary When I Want, Kamera and Mpesha: Tera of Gonela, Ogunleye: A Nest in a Cage

NO. OF HOURS: 4 hours a week

AL 416: TRADITIONAL/ORAL LITERATURE III

This course aims to undertake a structural analysis of the fixed forms, that is, riddles and Proverbs, and the lofty compositions which include epics and the praise poetry for Kings with a view to show the correlation between function and form. The characteristic features of SiSwati/Zulu Proverbs will be studied in detail, in terms of their content, form and technique. Riddles and Royal Praise Poetry will also be studied in detail.

NO. OF HOURS: 4 hours a week

AL417: RESEARCH PROJECT

AL418: SPECIAL EXAMINATION PAPER

APPENDIX E

**WILLIAM PITCHER COLLEGE
SECONDARY TEACHER'S DIPLOMA**



SISWATI POETRY COURSE OUTLINES

YEAR 1

COURSE S1P2 : SISWATI LITERATURE

SECTION A : SISWATI NOVEL (poetry not covered)

SECTION B : TRADITIONAL LITERATURE

AND CULTURE

COURSE DESCRIPTION: SECTION B TRADITIONAL LITERATURE

This course aims at providing the student teacher with a general introduction to siSwati Oral/Traditional literature and culture.

COURSE OBJECTIVES

Students should be able to:

- a. Distinguish oral literature and written literature
- b. Give two major types of oral literature and the sub –categories under each type
- c. Identify the elements/features of each type and its functions
- d. Critically analyze at an elementary level different types of Oral narratives, and riddles , Swazi traditional dance songs, Swazi royal praises (kings/queens praises) and children;s poetry.
- e. Discuss and evaluate **five** Swazi traditional practices under culture

COURSE CONTENT

Define Oral literature

Types/Forms of Oral Literature

Spoken Forms

- Oral Narratives
- Riddles
- Proverbs/Idioms (**no detailed analysis**)

Sung recited poetic forms

- Swazi traditional dance / ceremonial songs
- Family/Clan praises
- Traditional Praises (Kings / Queen / Animals / Objects)
- Children’s poetry (Lullabies and Children’s games & rhymes)

Culture

- The Swazi traditional attire **(Imvunulo yesiSwati)**
- The Swazi traditional homestead **(Umuti wesiSwati)**
- Swazi Citizenship **(Buve)**
- Paying Tribute - communal labour **(Kuhlehla)**
- Paying Tribute – Gifts presentation **(Kwetfula)**
- Cummunal labour at community level **(Lilima)**

- Kudla KwesiSwati (Swazi Traditional Food & Dishes **(Kudla kwesiSwati)**)

Required reading

Finnegann, R. (1978) *Oral Literature in Africa*. Oxford university press. London

Kamera, W. (1998). *Introduction to Oral Literature*. Institute of Distance Education. University of Swaziland

Kamera , W., (2000) *Swazi Oral Literature*.

Vilakati, T. and Msibi, T. ed (2006) *Giya Sigiye* .Macmillan Boleswa Publishers. Manzini

Vilakati, T. S. and Sibanda, E. S. ((1997) *Chaza Ngive*. Macmillan Boleswa Publishers. Manzini

COURSE ASSESSMENT

Continous Assessment: assignments, presentations and test
Final Examination

YEAR 2

COURSE S2P2 : SISWATI LITERATURE

SECTION A : SISWATI POETRY

COURSE OUTLINE: SECTION A SISWATI POETRY

Course Content:

- a. What is poetry?
- b. Characteristics that distinguish poetry from other genres
- c. The language and form of poetry
 - i) The form of poetry
 - Stanza forms
 - Types of lines
 - Alliteration
 - Rhyme
 - Linking

- ii) Language in poetry
 - Images
 - - Figures of speech
- d. Theme and subject matter
- e. Mood and tone
- f. Types of poems

In Traditional poetry. focus should be on praise poetry and songs.

Apply poetic qualities to siSwati texts

SECTION B: SISWATI SHORT STORIES, TRADITIONAL LITERATURE AND CULTURE

COURSE DESCRIPTION

The aim of the course is to expose the student teacher to the short story as another genre of literature. It provides the student with a general introduction to siSwati **short stories, traditional praise poetry** and other **Swazi cultural practices** (topics) prescribed in the Junior Certificate level.

The course exposes the students to basic concepts of the short story and traditional poetry. Texts of siSwati short stories and traditional poems will be used as a vehicle of illustration.

COURSE OBJECTIVES

The student should be able to:

- a. Differentiate the short story, novel and oral narrative
- b. Give an account on the origins of the modern African short story
- c. State the elements/principles of the short story
- d. Analyze selected siSwati short stories.
- e. State the features of children's' poetry, clan praises and kings' praises
- f. Discuss and critically analyze different texts of traditional poems and culture topics.

COURSE CONTENT

Short Stories

Distinguishing features of the short story
The origins of the short story (vs Oral narratives)
Elements of the short story

Traditional Literature

Children's Poetry:

Distinguishing features of: Children's rhymes Lullabies

Clan/Family praises

Swazi royal praises

Culture

Male Regimentation (Kubutseka)
Swazi traditional marriage (Kuteka)
The payment of Dowry (Kulobola)
Death, Burial and mourning (Kufa/kungcwaba/(Kuzila)

Required Reading

Fenson, H. and Kritzer, H. (1966) *Reading, Understanding and Writing About Short Stories*. Collier Macmillan Publishers. London

Finnegan, R. (1978) *Oral Literature in Africa*. Oxford university press. London

Kamera, W. (1996). *Introduction to Oral Literature*. Institute of Distance Education. University of Swaziland

Kamera, W. (2000) *Tinanatelo:Swazi Family Praises*. Mantis Publishing. Durban. South Africa.

Kamera, W. (2001) *Swazi Oral Literature*.

Prescribed Texts

Motsa, Z. ed (2001) *Khulumani Sive*. Macmillan Boleswa Publishers. Manzini

Vilakati, T. and Msibi, T. ed (2006) *Giya Sigiye* .Macmillan Boleswa Publishers. Manzini

S2P3 SISWATI CURRICULUM STUDIES (Literature Section)

This course is more practical, it shall introduce student teachers, to the application of principles of teaching and methods of teaching to practice, that is the teaching of siSwati literature at classroom level (secondary) namely: Short stories, siSwati modern poetry, oral narratives, riddles, proverbs/idioms; Swazi oral poetry: Dance/ceremonial songs; Swazi royal praises, Clan/family praises and the cultural traditions/practices prescribed for the Junior Certificate level.

1. Understanding the Mother Tongue and its significance
2. Teaching as a professional activity
3. Curriculum, syllabus, scheme of work and Lesson plan
4. Lesson planning and preparation
 - a. Lesson Preparation

Behavioural objectives

Teaching/Learning methods

Teaching/learning Aids

Introducing a lesson

The Presentation phase

Evaluation

- b. Professional qualities (Personality and management)
 - c. Micro-teaching (Focus is on Traditional literature, culture and Modern Literature)

Required Reading

Cohen, L and Manion, L. (1989) *A Guide to Teaching Practice 3rd Edition*.
Routledge. London

Cohen, L., Manion, L. and Morrison, K (2001) *A Guide to Teaching Practice, 4th Edition*. Routledge Falmer. London.

Course Assessment

Continous Assessment: assignments, presentations & Micro-teaching. Tests.

Teaching Practice
Final Examination

YEAR 3

COURSE S3P2: SISWATI LITERATURE

SECTION A: SISWATI DRAMA (outline excluded)

**SECTION B: SHORT STORIES, TRADITIONAL LITERATURE
AND CULTURE (Outline excluded)**

NB: In the content section there are no poetry courses in Year 3.

S3P3 SISWATI CURRICULUM STUDIES (Literature Section)

This course is built on the year two material, it is still more practical. The student teacher shall apply curriculum theory to the teaching of siSwati modern and traditional literature, in the secondary school level.

1. Understanding the role of the Mother Tongue

Challenges of teaching the mother tongue

Professional qualities: Personality and management

2. Lesson planning and preparation (contd)

The Scheme of Work

Lesson Preparation

Behavioural objectives

Teaching/Learning methods

Teaching/learning Aids

Introducing a lesson

The Presentation phase

Evaluation

Micro-Teaching (Focus is on Traditional literature and Modern Literature)

Required Reading

Cohen, L. and Manion, L. (1989) *A Guide to Teaching Practice 3rd Edition*.
Routledge. London

Cohen, L., Manion, L. and Morrison, K. (2001) *A Guide to Teaching Practice, 4th Edition*. Routledge Falmer. London.

Course Assessment

Continuous Assessment: assignments, presentations and test.

Micro-teaching

Teaching Practice

Final Examination

Research project (siSwati literature, culture & curriculum)

APPENDIX F

**WILLIAM PITCHER COLLEGE TEACHING PRACTICE ASSESSMENT
FORM**



WILLIAM PITCHER COLLEGE

TEACHING PRACTICE ASSESSMENT FOR

Name:
 School:
 Lesson Topic:

Date:
 Subject:
 Time:

A. LESSON PREPARATION (20 MARKS)	5	4	3	2	1	COMMENTS
1. Lesson plan - neat and orderly					
2. Instructional objectives - originality and characteristics of a SMART objective.					
3. Organisation of the lesson - individual parts of the lesson (introduction, method, presentation, conclusion etc.) are clearly related to each other.					
4. Selection of the teaching aids - do they relate to the content of the lesson and compliments the selected methods of instruction.					
B. LESSON DELIVERY (55 MARKS)	5	4	3	2	1	COMMENTS
1. Introduction Arousing interest and getting attention.					
2. Presentation					
a) Gives clear direction / explanations					
b) Asks appropriate questions.					
c) Knows subject matter (content, concepts, relevance, depth and sequence)					
d) Demonstrates good teaching methods / techniques.					
e) Maintains learner involvement instruction.					
f) Maintains appropriate pacing of the lesson.					
g) Follows lesson plan.					
h) Uses teaching aids/materials/chalkboard skillfully and appropriately.					
3. Evaluation					
a) Provides feedback to students through out the lesson.					
b) Provides opportunities to test achievement of objectives.					
C. PROFESSIONAL QUALITIES (25 MARKS)	5	4	3	2	1	COMMENTS
1. Language usage (Uses acceptable written and oral expression with learners)					
2. General appearance (Dresses neatly and appropriately)					
3. Uses time effectively and ends the lesson within the allocated time					
4. Maintains classroom control (effective and motivational discipline)					
5. Maintains harmonious teacher-pupil relationship.					

General Comments:

Overall Grade: Name of Tutor/Examiner: Signature:

Student Cx

APPENDIX G
COPY OF INFORMED CONSENT LETTER

[Type text]



10th October, 2014

Dear Participant

INFORMED CONSENT LETTER

My name is **Thembekile Nobusika Msibi** I am a Masters student under the supervision of Professor G. H. Kamwendo in the School of Education, Edgewood Campus University of KwaZulu-Natal. My Masters research is on siSwati Poetry. The title of my study is ***Teaching SiSwati Poetry in Selected High Schools in the Hhohho Region of Swaziland: Teachers' Perspectives***. Your school/institution is one of the three schools where I will be conducting my research. In order to gather information for the research, you will be asked some questions or you are requested to allow the researcher to access the following official documents:

Please note that:

- Your confidentiality is guaranteed as your inputs will not be attributed to you in person, but reported only as a population member opinion.
- The interview may last for about 1 hour and may be split depending on your preference.

- Any information given by you cannot be used against you, and the collected data will be used for purposes of this research only.
- Data will be stored in secure storage and destroyed after 5 years.
- You have a choice to participate, not participate or stop participating in the research. You will not be penalized for taking such an action.
- The research seeks to describe the perceptions and experiences of teachers and unveil challenges facing the teaching of siSwati poetry in high schools in Swaziland.
- Your involvement is purely for academic purposes only, and there are no financial benefits involved.
- If you are willing to be interviewed, please indicate (by ticking as applicable) whether or not you are willing to allow the interview to be recorded by the following equipment:

Equipment	Willing	Not willing
Audio equipment		
Photographic equipment		
Video equipment		

I can be contacted at:

Email: tnmsibi@gmail.com

Cell: +268 7608 4980

As already mentioned above, my supervisor is Professor G. H. Kamwendo. His office is located at Main Administration & Tutorial Building, University of KwaZulu-Natal, Edgewood Campus. Contact details: Tel: +27 (0) 31-260 3531

Fax: (27)31- 260 3600

E-Mail:kamwendo@ukzn.ac.za

You may also contact the Research Office through:

Prem. Mohun

University of KwaZulu-Natal

HSSREC Research Office

Govan Mbeki Centre

Contact details: Tel: 031 260 4557

E-mail: mohunp@ukzn.ac.za

Thank you for your contribution to this research.

Sincerely,

THEMBEKILE NOBUSIKA MSIBI



**UNIVERSITY OF
KWAZULU-NATAL**

**INYUVESI
YAKWAZULU-NATALI**

DECLARATION

I..... (full names of participant)
hereby confirm that I understand the contents of this document and the nature
of the research project, and I consent to participating in the research project.

I understand that I am at liberty to withdraw from the project at any time,
should I so desire.

SIGNATURE OF PARTICIPANT

DATE.....

APPENDIX H

UKZN ETHICAL CLEARANCE LETTER



20 November 2014

Mrs TN Msibi 212559603
School of Education
Westville Campus

Dear Mrs Msibi

Protocol reference number: HSS/1524/014M

Project title: Teaching Siswati Poetry in selected High Schools in the HHOHHO Region of Swaziland: Teachers' Perspectives

Full Approval – Expedited Application

In response to your application received on 14 November 2014, the Humanities & Social Sciences Research Ethics Committee has considered the abovementioned application and the protocol have been granted **FULL APPROVAL**.

Any alteration/s to the approved research protocol i.e. Questionnaire/Interview Schedule, Informed Consent Form, Title of the Project, Location of the Study, Research Approach and Methods must be reviewed and approved through the amendment/modification prior to its implementation. In case you have further queries, please quote the above reference number.

PLEASE NOTE: Research data should be securely stored in the discipline/department for a period of 5 years.

The ethical clearance certificate is only valid for a period of 3 years from the date of issue. Thereafter Recertification must be applied for on an annual basis.

I take this opportunity of wishing you everything of the best with your study.

Yours faithfully

Dr Shenuka Singh (Chair)

/pm

Cc Supervisor: Prof GH Kamwendo

Cc Academic Leader Research: Professor P Morojele

Cc School Administrator: Mr Sabelo Nkuleleko Mthembu/Ms B Bhengu

Humanities & Social Sciences Research Ethics Committee

Dr Shenuka Singh (Chair)

Westville Campus, Govan Mbeki Building

Postal Address: Private Bag X54001, Durban 4000

Telephone: +27 (0) 31 260 3587/8350/4557 Facsimile: +27 (0) 31 260 4609 Email: ximbao@ukzn.ac.za / snvmaom@ukzn.ac.za / mohunp@ukzn.ac.za

Website: www.ukzn.ac.za



Edgewood Howard College Medical School Pietermaritzburg Westville

APPENDIX I

LANGUAGE EDITOR'S LETTER

William Pitcher College

P. O. Box 87

Manzini

Swaziland

19th December 2015

Dear Sir/Madam

To whom it may concern

This letter serves to confirm that Thembekile Nobusika Msibi's dissertation entitled: '**TEACHING SISWATI POETRY IN SELECTED HIGH SCHOOLS IN THE HHOHHO REGION OF SWAZILAND: TEACHERS' PERSPECTIVES**' has gone through the editing process as per the requirement of the university. As language editor in this piece of work I read through the document and tried to edit language use, unity of thought and coherence, and general organisation of the whole document. I consider the thesis worthy to be presented to the examiners.

Yours sincerely

Caroline Lomalungelo Dlamini

Caroline Lomalungelo Dlamini

Reviewer of Articles for Journal publication (Science)
Cell: +268 7612 0371 Email: caroldlmn@gmail.com

APPENDIX J

TURN-IT-IN-REPORT

TEACHING SISWATI POETRY IN SELECTED HIGH SCHOOLS IN THE HHOHHO REGION OF SWAZILAND: TEACHERS' PERSPECTIVES

ORIGINALITY REPORT

9%	7%	4%	%
SIMILARITY INDEX	INTERNET SOURCES	PUBLICATIONS	STUDENT PAPERS

PRIMARY SOURCES

1	Dressman, M., and M. Faust. "On the Teaching of Poetry in English Journal, 1912-2005: Does History Matter?", Journal of Literacy Research, 2014. Publication	1%
2	www.prestwickhouse.com Internet Source	1%
3	planipolis.iiep.unesco.org Internet Source	<1%
4	ia701204.us.archive.org Internet Source	<1%
5	www.uniswa.sz Internet Source	<1%
6	www.ncte.org Internet Source	<1%
7	wvhs.ipisd.org Internet Source	<1%