



**UNIVERSITY OF
KWAZULU-NATAL**

**INYUVESI
YAKWAZULU-NATALI**

**Using Selected Popular Music to Teach and Learn Prescribed
Poetry in a Grade 10 English Home Language High School
Classroom**

**A thesis submitted to the School of Education of the University of
KwaZulu-Natal in fulfilment of the requirements for the degree of
Doctor of Philosophy**

Submitted by:

Denosha Maniraj (214507772)

2025

Supervisor: Prof. Ansurie Pillay


DECLARATION

I, Ms Denosha Maniraj (student number: 214507772), declare that:

- (i) The research reported in this thesis, except where otherwise indicated, is my original work.
- (ii) This thesis has not been submitted for any degree or examination at any other university.
- (iii) This thesis does not contain other persons' data, pictures, graphs or other information unless specifically acknowledged as being sourced from other persons.
- (iv) This thesis does not contain other persons' writing unless specifically acknowledged as being sourced from other researchers. Where other written sources have been quoted, then:
 - a) their words have been re-written, but the general information attributed to them has been referenced;
 - b) where their exact words have been used, their writing has been placed inside quotation marks and referenced.
- (v) Where I have reproduced a publication of which I am the author, co-author or editor, I have indicated in detail which part of the publication was actually written by myself alone and have fully referenced such publications.
- (vi) This thesis does not contain text, graphics or tables copied and pasted from the Internet unless specifically acknowledged. The source is detailed in the thesis and in the References sections.

Signed: 

As the candidate's Supervisor, I agree/~~do not agree~~ to the submission of this thesis.

Signed: 

ABSTRACT

Globally, learners are expected to study various genres of poetry; however, previous research highlights persistent negative attitudes toward poetry in English classrooms. This study, grounded in Vygotsky's social constructivist theory, explores how popular music can be used as a pedagogical tool to teach poetry. Social constructivist theory emphasises interactive, supported, engaging, and contextually relevant learning experiences. Employing a five-cycle qualitative action research design within an interpretivist paradigm, this study utilised thematic analysis to examine the impact of integrating music into poetry instruction. Each cycle incorporated popular music to scaffold learners' understanding of prescribed poetry. The purposive sample comprised 82 Grade 10 English Home Language learners from a secondary school in KwaZulu-Natal, South Africa. Data were collected through open-ended questionnaires, documentary research, visual methods, poetic inquiry, and a research journal maintained by the researcher-educator. The findings reveal that while learners initially expressed negative attitudes toward poetry – reflected in their poor academic performance – these attitudes shifted as the study progressed. Learners reported increased enjoyment and engagement in poetry lessons, attributing this change to the incorporation of music. While music effectively facilitated the understanding of poetic elements such as tone, themes, and message, certain elements, including hyperbole and enjambment, remained challenging for some students. As each research cycle progressed, learners' academic performance improved, emphasising the significance of scaffolding, the presence of a More Knowledgeable Other (in the form of both the educator and the music), and active learner-educator interaction. Moreover, the supportive classroom environment, which lowered learners' affective filter, further enhanced their comprehension of poetry. Overall, this study contributes to ongoing discourses on poetry instruction, advocating for music as an effective pedagogical tool and emphasising the need for interactive and learner-centred approaches to teaching poetry.

Keywords: popular music, poetry, action research, Vygotsky, social constructivism; Grade 10 English Home Language classroom

DEDICATION

This thesis is dedicated to my late maternal grandparents, Chandar Mungal (my Nana) and Rajkali Devi Mungal (my Ma). Their unwavering sacrifices, guidance, support, and love have shaped me into the woman I am today. I am forever grateful.

FOR MY GRANDPARENTS

*My success is just as much yours
For your sacrifices deserve just as great of an applause
From the baby steps that I have taken
You ensured that my faith was never shaken*

*My heart sings a sad song knowing that you are gone
And inside me a new pain is born
Every day without you hurts
But I will never forget your precious words*

*My success is just as much yours
For you are the ones that have helped open so many doors*

ACKNOWLEDGEMENTS

I sincerely acknowledge the following individuals, whose support and contributions made this thesis possible:

- Prof Ansurie Pillay, my supervisor, for her unwavering support, patience, encouragement, and motivation. Her immense knowledge and expertise in the field of education have been invaluable to this study. I could not have asked for a better supervisor.
- The management of the school where this study was conducted, for their trust in me and for granting permission to carry out this research.
- The participants of this study, whose engagement and insightful contributions were essential to this research. I am deeply grateful for their trust and willingness to share their experiences.
- The University of KwaZulu-Natal, for providing the facilities and resources that made this study possible.
- Rivaaj Maniraj, my husband, for his unwavering love and sacrifices. I am forever grateful for his steadfast support, his reassuring smile, his comforting hugs, and his listening ear. His constant encouragement has been a driving force behind my success.
- Ishara Dhani Maniraj, my mother-in-law, for her understanding, support, and delicious meals, which provided both comfort and nourishment throughout this journey.
- My mother, Shaminna David, and my sister, Neha Mungal, for their love, support, and unwavering belief in me. Their encouragement has been a source of strength throughout this journey, and I am deeply grateful.

LIST OF ABBREVIATIONS

AR	Action Research
ATP	Annual Teaching Plan
CAPS	Curriculum and Assessment Policy Statement
DARTS	Direct Activities Related to Text
DBE	Department of Basic Education's
HL	Home Language'
FAL	First Additional Language'
FET	Further Education and Training
GET	General Education and Training
IDS	Infant Directed Speech
IQ	Intelligence Quotient
LiEP	Language in Education Policy
MI	Multiple Intelligence
MKO	More Knowledgeable Other
NCS	National Curriculum Statement
POLES	Provided Outlines Lending Support
RSA	Republic of South Africa
RQ	Research Question
SAHO	South African History Online
ZAD	Zone of Actual Development
ZDP	Zone of Proximal Development

LIST OF FIGURES

- Figure 1: Key concepts in constructivism
- Figure 2: Key concepts in social constructivism
- Figure 3: Concepts of social constructivism in relation to using music to teach poetry
- Figure 4: Cyclical nature of action research
- Figure 5: Steps in involved in action research
- Figure 6: Format of a Venn diagram
- Figure 7: Frequency of learners listening to music
- Figure 8: Learners' experiences with music
- Figure 9: Learners' experiences with music
- Figure 10: Learners' experiences with music
- Figure 11: Learners' experiences with music
- Figure 12: Learners' experiences with music
- Figure 13: Learners' experiences with music
- Figure 14: Learners' experiences with music
- Figure 15: Learners' experiences with music
- Figure 16: Learners' experiences with music
- Figure 17: Learners' experiences with poetry
- Figure 18: Learners' experiences with poetry
- Figure 19: Learners' experiences with poetry
- Figure 20: Learners' experiences with poetry
- Figure 21: Learners' experiences with poetry
- Figure 22: Learners' experiences with poetry
- Figure 23: Learner achievement for Cycle 1 Worksheet
- Figure 24: Learner achievement for Cycle 2 Worksheet

Figure 25: Learners' misunderstanding of Venn diagram instructions

Figure 26: Learners' misunderstanding of Venn diagram instructions

Figure 27: Learners' misunderstanding of Venn diagram instructions

Figure 28: Learners' misunderstanding of Venn diagram instructions

Figure 29: Learners' emotions when studying the poem and song

Figure 30: Learners' emotions when studying the poem and song

Figure 31: Learners' emotions when studying the poem and song

Figure 32: Learners' emotions when studying the poem and song

Figure 33: Learners' emotions when studying the poem and song

Figure 34: Learner achievement for Cycle 3 Worksheet

Figure 35a: Learners' understanding of the experiences of youth in poem

Figure 35b: Learners' understanding of the experiences of youth in the song

Figure 36a: Learners' Understanding of the Experiences of Youth in the Poem

Figure 36b: Learners' understanding of the experiences of youth in the song

Figure 37a: Learners' understanding of the experiences of youth in the poem

Figure 37b: Learners' understanding of the experiences of youth in the song

Figure 38: Learners' understanding of the different experiences of youth in the poem and song

Figure 39: Learners' understanding of the different experiences of youth in the poem and song

Figure 40: Learner achievement for Cycle 3 Worksheet

Figure 41: Learners' understandings of the imagery related to the moon in the song and poem

Figure 42: Learners' understandings of the imagery related to the moon in the song and poem

Figure 43: Learners' understandings of the imagery related to the moon in the song and poem

Figure 44: Learners' understandings of the imagery related to the moon in the song and poem

Figure 45: Learners' understandings of the imagery related to the moon in the song and poem

Figure 46: Learners' understandings of the imagery related to the moon in the song and poem

Figure 47: Learners' understandings of the imagery related to the moon in the song and poem

Figure 48: Learner achievement for Cycle 5 Worksheet

Figure 49: Learners' experiences of using music to study poetry

Figure 50: Learners' experiences of using music to study poetry

Figure 51: Learners' experiences of using music to study poetry

Figure 52: Learners' experiences of using music to study poetry

Figure 53: Learners' experiences of using music to study poetry

Figure 54: Learners' experiences of using music to study poetry

Figure 55: Learners' experiences of using music to study poetry

Figure 56: Learners' experiences of using music to study poetry

LIST OF TABLES

Table 1: Scale of achievement for the National Curriculum Statement Grade 10-12

Table 2: Research design

Table 3: Differences between poetry and music

TABLE OF CONTENTS

DECLARATION	ii
ABSTRACT	iii
DEDICATION	iv
ACKNOWLEDGEMENTS	v
LIST OF ABBREVIATIONS	vi
LIST OF FIGURES	vii
LIST OF TABLES	x
TABLE OF CONTENTS	xi
CHAPTER 1	1
INTRODUCTION	1
1.1 Introduction	1
1.2 Rationale and Motivation	2
1.3 Purpose of the Study.....	3
1.4 Background and Context.....	3
1.5 Overview of Key Studies	7
1.6 Problem Statement	9
1.7 Research Objectives and Questions	9
1.7.1 Objectives.....	9
1.7.2 Research questions	10
1.8 Overview of the Research Process and Ethics	10
1.9 Researcher’s Stance.....	10
1.10 Delimitations	11
1.11 Organisation of the Thesis	12

CHAPTER 2	14
THEORETICAL FRAMEWORK.....	14
2.1 Introduction	14
2.2 Overview of Constructivism	14
2.3 The Social Constructivist Theory	19
2.3.1 Social interaction	20
2.3.2 The more knowledgeable other (MKO)	23
2.3.3 The Zone of Proximal Development (ZPD).....	24
2.3.4 Scaffolding	25
2.3.5 Language and culture	26
2.4 Implications of the social constructivist theory.....	29
2.5 Some Limitations of the Social Constructivist Theory	31
2.6 Conclusion.....	32
CHAPTER 3	33
LITERATURE REVIEW	33
3.1 Introduction	33
3.2 What is Popular Music?.....	33
3.3 What is Poetry?.....	35
3.4 Teenagers’ Experiences with Music	36
3.5 The Value of Music in Education	38
3.6 Teaching Poetry	47
3.7 Music to Teach Poetry	61
3.8 Conclusion.....	64
CHAPTER 4.....	66
RESEARCH METHODOLOGY.....	66
4.1 Introduction	66

4.2 Research Paradigm	66
4.3 Research Approach	68
4.4 Research Design	70
4.5 Recruitment of Participants	76
4.6 Sampling Procedures	77
4.7 Ethics and Gatekeeper Approval	78
4.8 Data Generation Strategies	79
4.8.1 Open-ended questionnaires	79
4.8.2 Documentary research (classroom activities, paragraph-writing, narrative essay-writing and letter-writing).....	81
4.8.3 Visual methods	84
4.8.4 Poetic inquiry	85
4.8.5 Research journal	86
4.9 Data Analysis.....	88
4.9.1 Thematic analysis	88
4.9.2 Semiotic analysis	90
4.9.3 Feedback to participants	91
4.10 Storage and Disposal of Data	91
4.11 Trustworthiness and Rigour.....	91
4.11.1 Trustworthiness.....	91
4.11.2 Rigour	93
4.12 Limitations.....	93
4.13 Conclusion.....	94
CHAPTER 5.....	95
BASELINE FINDINGS	95
5.1 Introduction	95
5.2 Biographical Information	95

5.3 Learners' Experiences with Music	95
5.3.1 Frequency of learners listening to music.....	95
5.3.2 Learners' recognition of advantages to listening to music	98
5.3.3 Learners' recognition of disadvantages to listening to music.....	99
5.3.4 Learners' experiences of music in the classroom.....	99
5.3.5 Learners' perceived feelings of using music to study poetry	100
5.5.6 Learners' attitudes to music.....	101
5.4 Learners' Experiences with Poetry.....	111
5.4.1 Learners' experiences of writing poetry and song lyrics.....	111
5.4.2 Learners' experiences of studying poetry in the English home language classroom	112
5.4.3 Challenges experienced by learners in the poetry classroom.....	115
5.4.4 Learners' attitudes toward poetry	115
5.5 The Link Between Poetry and Music	123
5.5.1 Similarities between poetry and music.....	123
5.5.2 Differences between poetry and music.....	123
5.5.3 Learners' perceived attitudes to using music to study poetry.....	125
5.6 Reflection	126
5.7 Conclusion.....	127
CHAPTER 6.....	128
CYCLE 1: DISCUSSION OF FINDINGS	128
6.1 Introduction	128
6.2 Learner Achievement for Cycle 1	128
6.3 Learners' Understandings of the Message of the Song	130
6.4 Learners' Understandings of Figures of Speech.....	131
6.4.1 Learner's understanding of a metaphor.....	131
6.4.2 Learners' understandings of similes	133

6.4.3 Learners’ understandings of onomatopoeia.....	134
6.4.4 Learners’ understandings of assonance and alliteration	135
6.4.5 Learners’ understandings of a hyperbole.....	136
6.4.6 Learners’ understandings of personification	137
6.5 Learners’ Experiences of Using Music to Study Poetry.....	138
6.6 Reflection	142
6.7 Conclusion.....	143
CHAPTER 7	144
CYCLE 2: DISCUSSION OF FINDINGS	144
7.1 Introduction	144
7.2 Learner Achievement for Cycle 2	144
7.3 Learners’ Understandings of the Poem.....	146
7.3.1 Learners’ understandings of figures of speech	146
7.3.2 Learners’ understandings of the structure of a poem.....	148
7.3.3 Learners’ understanding of themes and message in the poem	149
7.3.4 Learners’ understandings of the content of the poem.....	150
7.4 Learners’ Experiences of Using Music to Study Poetry.....	150
7.4.1 Similarities between the poem and song	151
7.4.2 Differences between the song and poem	151
7.4.3 Most effective genre of expressing emotions.....	153
7.4.4 Effectiveness of <i>Just the Way You Are</i> to teach Sonnet 18 – <i>Shall I Compare Thee to a Summer’s Day</i>	154
7.5 Reflection	162
7.6 Conclusion.....	163
CHAPTER 8.....	164
CYCLE 3: DISCUSSION OF FINDINGS	164
8.1 Introduction	164

8.2 Learner Achievement for Cycle 3	164
8.3 Learners' Understandings of the Poem.....	166
8.3.1 Learners' understandings of the content of the poem.....	166
8.3.2 Learners' understandings of the context of the poem.....	167
8.3.3 Learners' understandings of figures of speech in the poem	168
8.3.4 Learners' understandings of the message of the poem.....	169
8.3.5 Learners' understandings of enjambment.....	170
8.4 Learners' Experiences of Using Music to Study Poetry.....	170
8.4.1 Learners' understanding of the different experiences of youth in the song and poem	171
8.4.2 Effectiveness of We Are Young to teach a young man's thoughts before June 16 th	180
8.5 Reflection	181
8.6 Conclusion.....	182
CHAPTER 9.....	183
CYCLE 4: DISCUSSION OF FINDINGS	183
9.1 Introduction	183
9.2 Learner Achievement for Cycle 4	183
9.3 Learners' Understandings of the Poem.....	185
9.3.1 Learners' understandings of the structure of the poem	185
9.3.2 Learners' understandings of the content of the poem.....	186
9.3.3 Learners' understandings of figures of speech	186
9.4 Similarities and Differences Between the Song and Poem	189
9.5 Effectiveness of the Song in Teaching the Poem	197
9.6 The Learners' Journey Thus Far in Using Music to Teach and Learn Poetry	200
9.7 Reflection	207
9.8 Conclusion.....	207

CHAPTER 10	209
CYCLE 5: Discussion of Findings	209
10.1 Introduction	209
10.2 Learner Achievement for Cycle 5	209
10.3 Learners’ Understandings of the Poem.....	211
10.3.1 Learners’ understandings of the content of the poem.....	211
10.3.2 Learners’ understandings of the tone of the poem.....	213
10.3.3 Learners’ understandings of the diction of the poem	215
10.3.4 Learners’ understandings of contrast in the poem.....	216
10.3.5 Learners’ understandings of the themes of the poem	218
10.3.6 Learners’ understandings of the relevance of poetry today.....	219
10.3.7 Learners’ understandings of the context of the poem.....	220
10.4 Learners’ Understandings of the Content of the Song.....	221
10.5 Learners’ Understandings of Alliteration as Found in the Song Lyrics.....	222
10.6 Similarities and Differences Between the Song and Poem	223
10.7 Effectiveness of the Song in Teaching the Poem	224
10.8 Reflection	230
10.9 Conclusion.....	231
CHAPTER 11	232
SUMMATIVE QUESTIONNAIRE FINDINGS	232
11.1 Introduction	232
11.2 Return on Summative Questionnaire.....	232
11.3 The Effect of Using Music to Study Poetry.....	232
11.4 Learners’ Enjoyment of Using Music to Study Poetry.....	235
11.5 Challenges Experienced in Using Music to Study Poetry.....	238
11.6 Learners’ Views and Experiences of Using Music to Study Poetry.....	240

11.7 The Future of Using Music to Study Poetry in an English Home Language Classroom	257
11.8 Suggestions to Improve Poetry Lessons Using Music	259
11.9 Reflection	261
11.10 Conclusion.....	262
CHAPTER 12.....	263
SUMMARY, IMPLICATIONS, FURTHER RESEARCH AND CONCLUSION.....	263
12.1 Introduction	263
12.2 Synthesis of Research Findings.....	264
12.2.1 How can selected popular music be used to teach and learn prescribed poetry in a Grade 10 English HL high school classroom?	264
12.2.2 How do learners respond to the use of selected popular music to teach and learn prescribed poetry in a Grade 10 English HL high school classroom?	265
12.2.3 How does selected popular music affect the teaching and learning of prescribed poetry in a Grade 10 English HL high school classroom?	266
12.2.4 Why is music a potentially useful means of improving the teaching and learning of poetry?	267
12.3 Theoretical Implications.....	268
12.4 Methodological Implications.....	270
12.5 Professional Practice Implications	272
12.6 Limitations of the Study	273
12.7 Suggestions for Further Research.....	274
12.8 Contribution to Knowledge	274
12.9 Conclusion.....	275
REFERENCES	276
APPENDICES.....	298

APPENDIX A: LETTER REQUESTING GATEKEEPER PERMISSION (KZN DEPARTMENT OF EDUCATION)	301
APPENDIX B: LETTER REQUESTING GATEKEEPER PERMISSION (CIRCUIT MANAGER)	301
APPENDIX C: LETTER REQUESTING GATEKEEPER PERMISSION (PRINCIPAL)	307
APPENDIX D: INFORMED CONSENT	307
APPENDIX E: INFORMED ASSENT	310
APPENDIX F: ETHICAL CLEARANCE LETTER	313
APPENDIX G: BASELINE QUESTIONNAIRE.....	314
APPENDIX H: CYCLE 1 ACTIVITIES	315
APPENDIX I: CYCLE 2 ACTIVITIES	317
APPENDIX J: CYCLE 3 ACTIVITIES.....	320
APPENDIX K: CYCLE 4 ACTIVITIES	323
APPENDIX L: CYCLE 5 ACTIVITIES.....	326
APPENDIX M: SUMMATIVE QUESTIONNAIRE AND TASKS.....	329
APPENDIX N: RESEARCH JOURNAL	330
APPENDIX O: LANGUAGE EDITOR’S CERTIFICATE	331
APPEDNIX P: <i>Turnitin</i> CERTIFICATE.....	332

CHAPTER 1

INTRODUCTION

1.1 Introduction

This study explores the use of music as a tool for teaching and learning poetry in a Grade 10 English home language (HL) classroom. Music plays a significant role in our lives and, across cultures, is central to moments of both celebration and grief. Given its pervasive presence, this study seeks to integrate music into the classroom setting, specifically in the teaching of poetry. While poetry and music are distinct art forms, they share key similarities, with the creative use of language.

Music plays a vital role in children's education, fostering cognitive development and enhancing learning across various disciplines. Plato (cited in Delicious Music, 2013, p. 1) states, "I would teach children music, physics, and philosophy; but most importantly music, for the patterns in music and all the arts are the keys to learning". This quote highlights the significant role of music in the lives of children and its value as a tool in education. Globally, learners are expected to study different genres of poetry (Roebuck, 2015), and music may be considered a useful tool for bridging any gaps that may exist between learners and poetry.

The past decade has seen the rapid development of technology, which has filtered down into schools (Raja & Nagasubramani, 2018). Thus, current and relevant teaching strategies are required to engage learners in knowledge construction, rather than having them be passive recipients of knowledge. Furthermore, music is seen as instrumental in the lives of adolescents (Governor et al., 2011) and can be regarded as a useful tool in the classroom. This thesis will explore the use of selected popular music to teach and learn prescribed poetry in a Grade 10 English HL classroom in South Africa.

South Africa is considered a multilingual country; thus, Section 6 of the Constitution of the Republic of South Africa (RSA) (Act No. 108 of 1996) grants official language status to 11 languages, including English, isiZulu, isiXhosa, Sepedi, Tshivenda, siSwati, Sesotho, Xitsonga, Afrikaans, Setswana, and isiNdebele (RSA, 1996a). There is a need to intensify efforts to promote multilingualism and develop previously marginalised indigenous languages. The RSA's Use of Official Languages Act, No. 12 of 2012 (RSA, 2012) stipulates that all national public entities, departments, and public enterprises must adopt a language policy. The

South African Schools Act (RSA, 1996b), which governs the functionality of South African schools, highlights that the governing body (a group of individuals, including representatives of parents, learners, educators, and other staff at the school who stand in a position of trust towards the school) of a public school may determine the language policy of the school, and this must be in line with the Constitution of South Africa. The Department of Basic Education's (DBE) Language in Education Policy (LiEP) (DBE, 1997) governs the use of language in South African schools and is governed by the South African Constitution and South African Schools Act. The LiEP (DBE, 1997) states that all learners in Grade 1 to Grade 12 must study at least one approved language. From Grade 3 onwards all learners should study their language of teaching and learning as well as at least one additional approved language (DBE, 1997). All language subjects should receive equitable time and resources (DBE, 1997). A parent exercises the learner's language rights as the learner is still a minor and must choose the language of learning and teaching upon admission to a school (DBE, 1997). It is further stated that the governing body of a school must stipulate how the school will promote multilingualism through the use of more than one language of learning and teaching and/or by offering additional languages as subjects (DBE, 1997).

'Home Language' (HL) and 'First Additional Language' (FAL) refer to the proficiency levels at which the language is offered, rather than to the native or acquired language. Any reference to HL should be "understood to refer to the level and not the language itself" (DBE, 2011, p. 8). The DBE (2011) states that HL is the language first acquired by learners, while FAL is the language learned in addition to one's HL. A learner may choose to study English at HL level, but it may not be the learner's mother tongue or first language.

This chapter introduces the study and outlines its rationale and purpose. It provides background information regarding the DBE's requirements for Grade 10 English First HL and describes the context in which the study took place. This is followed by a discussion of key studies that have informed this research, along with the problem statement. The research objectives and questions guiding this study are explored, followed by an overview of the research process. The chapter defines the researcher's stance and the study's delimitations, concluding with an outline of the thesis structure.

1.2 Rationale and Motivation

I conducted this study due to a personal and professional interest in poetry. As an educator of English, I have always enjoyed engaging with, analysing, and teaching poetry. I want my

learners to experience the same enjoyment. However, in my six years of teaching English, conversations with students have revealed that many of them find poetry ‘boring’, ‘difficult’, and ‘unnecessary’. I believe that such attitudes towards poetry lead to poor performance in poetry assessments.

1.3 Purpose of the Study

The purpose of this study is to explore how music may be used to teach poetry, how learners respond to the use of selected popular music to teach and learn prescribed poetry, and how music affects the learning of poetry in a Grade 10 English HL classroom.

Many studies (Eliasari, 2018; Degrave, 2019; Nyembe, 2021) focus on the challenges of teaching poetry in an English FAL classroom, with little research on the challenges and use of music in an English HL classroom. Given the unique pass requirements, contexts, and curricula followed in English HL and FAL classrooms, it is essential to understand the issues in each of these classrooms independently. For instance, in an English HL classroom at Grade 10 level, learners are required to achieve a minimum of 40% in order to pass the subject, whereas the pass requirement at the English FAL level is 30% (DBE, 2011). In a HL classroom, learners are required to study three genres of literature, including poetry, drama, and novels. However, in the FAL classroom, learners are required to study any two genres of literature, including poetry, novels, drama, and short stories (DBE, 2011). Moreover, the curriculum to be covered at each level differs significantly in terms of writing and language tasks. Written and language tasks are taught, tested, and assessed at different levels in HL and FAL classrooms (DBE, 2011). English HL is more challenging than English FAL and requires learners to have a higher level of language proficiency. In light of this, this study aims to fill the gaps in research regarding the use of music to teach poetry in a Grade 10 South African English HL classroom.

1.4 Background and Context

In South Africa, basic education is divided into primary and secondary levels. A learner's primary school career spans from Grade R to Grade 7, while a learner's secondary school career includes Grades 8 to 12. These levels are further divided into four different phases: the Foundation Phase, Intermediate Phase, Senior Phase, and Further Education and Training (FET) Phase. These are described in more detail below:

The *Foundation Phase* encompasses Grades R to 3, with an emphasis on developing literacy, numeracy, and life skills, laying a solid foundation for future learning (Curriculum and Assessment Policy Statement [CAPS] 123, 2023).

The *Intermediate Phase* includes Grades 4 to 6, where the focus remains on building the skills acquired in the Foundation Phase. Learners are introduced to more complex subject matter to enhance their cognitive, emotional, and social competencies (CAPS 123, 2023). The curriculum during this phase includes English, Mathematics, Natural Sciences, Technology, Life Skills, Social Sciences, and an additional language (CAPS 123, 2023).

The *Senior Phase* comprises Grades 7 to 9 and marks a transition towards more specialised subject areas, equipping learners with the necessary skills and knowledge to make informed decisions about their choices in the FET phase. In addition to the subjects studied in the Intermediate Phase, Economic and Management Sciences, Technology, and Creative Arts are introduced during this phase (CAPS 123, 2023).

The *FET Phase* spans Grades 10 to 12 and focuses on developing advanced competencies in specific subject areas, assessing learners' readiness for higher education or entry into the workforce (CAPS 123, 2023). In this phase, learners study subjects including a language at HL level, a language at FAL level, Life Orientation, and Mathematics or Mathematical Literacy (CAPS 123, 2023). Additionally, learners are required to choose three subjects from a range of options, including Physical Sciences, Geography, Business Studies, Life Sciences, Tourism, History, Information Technology, Engineering Graphics and Design, Consumer Studies, Economics, Agricultural Sciences, Visual Arts, Hospitality, Dramatic Arts, Computer Applications Technology, Accounting, Civil Technology, Design Studies, Electrical Technology, Marine Sciences, Maritime Economics, Mechanical Technology, Religion Studies, Sport and Exercise Science, Technical Mathematics, and Technical Sciences (CAPS 123, 2023). Not all secondary schools offer every elective subject. Grade 10 is considered the entry point for the FET phase, and at the Grade 12 level, a National Curriculum Statement (NCS) Examination is conducted as an exit examination.

This study explored the use of music to teach and learn poetry in a Grade 10 English HL high school classroom. The CAPS document (DBE, 2011), which guides syllabus coverage in South African schools, stipulates that at the FET Phase (Grades 10–12), English HL level, the following genres of literature should be studied: Novel, Poetry, and Drama. The main reason for teaching literature, including poetry, is to develop learners' sensitivity to the special use of language (DBE, 2011). At Grade 10 level, it is recommended that 10 poems be studied during the academic year (DBE, 2011). The introductory section of the CAPS document states that the interpretations and responses of learners are necessary for studying literature, and that “poetry should be taught, not poems” (DBE, 2011, p. 12). CAPS also states that “Creative

writing should be closely attached to the study of any literary text” and encourages educators to “ensure that learners write poems as well” as read them (DBE, 2011, p. 12). These points, which suggest an openness to the interpretation of poetry, are contradicted by the poetry pedagogy in the curriculum statement. While CAPS suggests that there should be creativity in the literature classroom, the structure of the Annual Teaching Plan (ATP) makes such creativity nearly impossible, and the educator is obligated to emphasise assessment above all else. An *ATP* refers to a document created by the DBE, outlining the core content and skills to be taught. An ATP is grade- and subject-specific.

Cooper (2020), Daniel (2013), Diehl (2021), Eliasari (2018), Marimutu (2007), Mavhiza and Prozesky (2020), and Nyembe (2021) point out that several reasons contribute to the challenges of studying poetry in South African English classrooms. These challenges include difficulties in understanding and analysing poetic devices such as structure, figures of speech, imagery, diction, and rhyme. Some learners perceive the study of poetry as a meaningless activity, deeming it irrelevant to their lives (Cooper, 2020; Daniel, 2013; Eliasari, 2018; Marimutu, 2007; Mavhiza & Prozesky, 2020; Nyembe, 2021). Such attitudes towards the teaching and learning of poetry create significant anxiety among learners and educators, leading to poor performance in poetry-related activities and assessments (Mavhiza & Prozesky, 2020). To make poetry more relevant and enjoyable for learners, Hanauer (2004), Navaratnam (n.d.), Olson-McBride (2009), Padmanugraha (2009), Sebastian (2020), Young (2016), and Zachary (2015) suggest incorporating music, which may reduce anxiety and motivate learners to engage with poetry. My study aimed to explore how music can be used to teach poetry, understand how learners respond to the use of music in poetry instruction, and identify how music impacts the learning of poetry in a Grade 10 English HL classroom.

This study took place at a secondary school in the Northdale Circuit, Umgungundlovu District of Pietermaritzburg, KwaZulu-Natal, South Africa. All South African schools are categorised into five groups, ranging from quintile 1 (under-resourced, poor, no-fee-paying schools, which often accommodate learners from impoverished backgrounds) to quintile 5 (fee-paying, well-resourced schools, which often accommodate learners from higher-income homes). This particular school is categorised as a quintile 4 school due to its infrastructure and the community from which the learners come. Founded in 1982, the school has made significant improvements since then, including structural and technological developments as well as enhancements in terms of learners’ results. The school is well-resourced, with textbooks, a chalkboard, and a Smart Television in every classroom. The library is currently being renovated. The school has a

single sports ground, and learners are actively involved in various sports, such as cricket, soccer, athletics, and chess. It is the only school in the Northdale Circuit with a swimming pool and regularly hosts swimming galas. Additionally, it is the only school in the Northdale Circuit that offers Information Technology, Engineering Graphics, and Design as subjects to learners in Grades 10–12.

Although considered a quintile 4 school, with many resources and commendable infrastructure, this institution serves learners from various socio-economic backgrounds. The majority of learners come from the surrounding areas in Northdale. The community in which the school is located often faces challenges in terms of service delivery and drug abuse. Service delivery refers to the government's distribution of basic services, such as water, electricity, traffic control, refuse collection, health services, sewage disposal, and the maintenance of public parks. Learners from lower-income homes apply for fee concessions, whereby their parents are granted a discount or exempted from paying school fees due to the difficult financial circumstances they face.

Each class consists of approximately 40-45 learners from diverse socio-economic, linguistic, cultural, and racial backgrounds. The school currently has 1,203 learners, 46 educators, eight support staff (including cleaners and security guards), four administrators, and a psychologist. The school's mission and vision statements reflect its intention to provide a holistic education that enables learners from all backgrounds to excel as active and positive contributors to society. There is also a focus on ensuring an equitable environment where every learner is fully respected. This aligns with the school's motto, *By Concord and Harmony*.

To fully understand the study, it is important to provide a brief background of each poem studied by learners during the study.

Cycle 1 focused on using the American song *Firework* (Perry, 2010) to teach learners about figures of speech. This song contains numerous figures of speech and encourages individuals to be their true selves.

Cycle 2 used the American song *Just the Way You Are* (Mars, 2010) to study the poem *Shall I Compare Thee to a Summer's Day* (Shakespeare, n.d.), written by English poet and playwright William Shakespeare in the early 1660s. The poem is a Shakespearean sonnet and is romantic in nature, comparing the speaker's beloved to a summer's day, but ultimately asserting that his beloved is superior to a summer's day. In the song *Just the Way You Are* (Mars, 2010), the singer professes his love for his beloved, stating that she does not need to change anything about

herself; thus, this song was deemed suitable for teaching the poem *Shall I Compare Thee to a Summer's Day* (Shakespeare, n.d.).

Cycle 3 used the American song *We Are Young* (Fun ft. Monae, 2011) to teach the South African poem *a young man's thoughts before June the 16th* (Johennesse, n.d.). This is a protest poem that references the experiences of many teenagers on 16 June 1976 in South Africa during apartheid, a period when racism was rampant. Black students in a South African township (underdeveloped living areas during apartheid) peacefully marched through the streets of Soweto, displaying their dissatisfaction with an inferior education system (Bantu education), which forced learners to study in the language of the oppressor (Afrikaans). Tragically, police opened fire, killing and injuring many students (South African History Online [SAHO], 2024). This poem focuses on the perceived thoughts of a protestor on the night before the disaster, as the speaker foreshadows his death. The song *We Are Young* (Fun ft. Monae, 2011) does not allude to the struggles experienced by the youth during apartheid but rather presents a contrasting experience of youth, one filled with celebration, motivation, and carefreeness. It was hoped that this contrast would help learners understand the complexities faced by the youth in the poem.

Cycle 4 focused on the poem *Silver* (de la Mare, 1913), using the American song *Dancing in the Moonlight* (Toploader, 2000). The poem is fantastical in nature and expresses deep admiration for the beauty of the moon, employing a peaceful and subdued tone. The song also highlights the beauty of the moon, but its tone remains joyful in comparison to the subdued nature of the poem.

Cycle 5 used the American song *Girl on Fire* (Keys, 2012) to teach the poem *Women* (Walker, 1970). The poem was written in an American context and addresses the inferiority and racism experienced by Black women in America during a period of racial and gender inequality (Mottram, 2022). It was written in honour of the poet's (Alice Walker) mother and highlights the strength, bravery, and versatility of women, despite the racism and discrimination they faced in American society. The song was deemed useful in this cycle as it focuses on the determination and resilience of women.

1.5 Overview of Key Studies

This study draws on and builds upon various research studies. However, the following studies have been identified and examined as key works that shaped this research.

Although there are various definitions for the term ‘music’ (Davies, 2012; Estes et al., 2008; Herndon & McLeod, 1982; Killin, 2018; Kokkidou, 2021), music can be universally understood as any sound with musical features, such as pitch or rhythm (Kania, 2011). ‘Popular music’ refers to music that is mainstream (Shuker, 2001). Poetry refers to the use of patterned language that expresses emotions, thoughts, and experiences (Bennett & Christopher, 2011; Irmawati, 2014). Both poetry and music are useful for expressing emotions and conveying profound messages (Padmanugraha, 2009); thus, the use of music in teaching and learning poetry has the potential to make poetry lessons enjoyable (Kurniata, 2017).

There are several benefits to using music in education, including the development of learners' social and communication skills (Vermeulen, 2009), stimulation of different parts of the brain (Bsharat, 2021), reinforcement of learners' memory (Governor et al., 2011), assistance with the emotional development of learners (Adjepong, 2020), contribution to language development (Alefshat, 2019; Bsharat, 2021; Hadi, 2019; Palubinski, 2019; Walton, 2014) and relief from anxiety that learners may experience in the classroom (Fonseca-Mora, 2016; Musacchia & Khalil, 2020). Despite these advantages, there are challenges associated with using music in education (Blackman, 2015; Bsharat, 2021; Degrave, 2019; Nadelson et al., 2020; Palubinski, 2019). These challenges include a lack of educators' knowledge regarding how to effectively incorporate music in the classroom, insufficient resources for integrating music, seating arrangements, and the varying meanings attached to music (Blackman, 2015; Bsharat, 2021; Degrave, 2019; Nadelson et al., 2020; Palubinski, 2019).

Teaching poetry is considered useful in developing learners in the four language skills – *reading, writing, listening, and speaking* (Nwakaego & Agwu, 2023; Syed & Wahas, 2020). It also familiarises learners with aspects related to the creative use of language, such as figures of speech, imagery, and irony (Mittal, 2016). However, the potential of poetry is not always realised due to the many challenges faced in the poetry classroom. Educators and learners often view poetry and its content as irrelevant to their lives (Diehl, 2021; Haraldson, 2011; Nyembe, 2021). Another challenge is educators' fears and negative attitudes towards poetry, along with their lack of relevant teaching methods (Eliasari, 2018). Learners are also uncomfortable with the figurative language used in poetry (Josephine, 2020; Syed & Wahas, 2020). A lack of resources, including poetry booklets and notes, has been identified as a challenge in some schools (Fynn, 2019). Furthermore, the curriculum coverage in South African schools, as indicated in the CAPS document, does not provide a structured guideline on how to teach

poetry (Nyembe, 2021). This further compounds the challenges faced by educators in South African poetry classrooms.

Given the number of challenges faced in the poetry classroom, Hanauer (2004) suggests using music to teach poetry, as it may help create a personal interest in poetry and scaffold learners in understanding difficult aspects of the genre. The success of using music to teach poetry has been noted by several scholars, including Hijazi and Alnatour (2012), Israel (2013), and Navaratnam (n.d.).

While these studies are explored in detail in the Literature Review, they are mentioned here to contextualise the research related to the topic of this thesis.

1.6 Problem Statement

Understanding that the study of poetry is compulsory in a Grade 10 English HL classroom (DBE, 2011) and that most studies have taken place in an English FAL classroom, indicating negative attitudes towards the study of poetry, which lead to poor learner performance in poetry tests (Eliasari, 2018; Degrave, 2019; Nyembe, 2021), this study aimed to explore the challenges in teaching and learning poetry in an English HL classroom and how this process can be made more enjoyable, relevant, and meaningful.

The study employed an Action Research (AR) design to consistently and reflexively explore how to engage with poetry in the English classroom using popular music as an intervention.

1.7 Research Objectives and Questions

This section outlines the objectives and research questions that guided this study.

1.7.1 Objectives

The objectives of this study were to:

- i. Explore how music can be used to teach poetry in an English HL high school classroom.
- ii. Understand how learners respond to music as a tool for teaching poetry in this context.
- iii. Identify how music affects the learning of poetry in an English HL high school classroom.
- iv. Understand the potential of music to enhance the teaching and learning of poetry.

1.7.2 Research questions

The research questions (RQs) were:

1. How can selected popular music be used to teach and learn prescribed poetry in a Grade 10 English HL high school classroom?
2. How do learners respond to the use of selected popular music to teach and learn prescribed poetry in a Grade 10 English HL high school classroom?
3. How does selected popular music affect the teaching and learning of prescribed poetry in a Grade 10 English HL high school classroom?
4. Why is music a potentially useful means towards improving the teaching and learning of poetry?

1.8 Overview of the Research Process and Ethics

To answer the four RQs guiding this study, a social constructivist theoretical framework (discussed in Chapter 2) was used, framed by an interpretivist paradigm, action research design, and qualitative research approach, involving a purposive sample of 82 Grade 10 English HL learners (discussed in Chapter 4). After each cycle, qualitative data generation strategies (questionnaires, documentary research, visual methods, poetic inquiry, and a research journal) were employed to explore and provide an in-depth understanding of the impact of using popular music in the teaching and learning of prescribed poetry.

Gatekeeper permission was sought from the KwaZulu-Natal DBE (see Appendix A), the school's Circuit Manager (see Appendix B), and the principal of the school (see Appendix C) to conduct research with the learners. Ethical clearance from The Humanities and Social Sciences Ethics Committee of the University of KwaZulu-Natal was also obtained (see Appendix F). Participants were recruited and invited to be part of the study. As participants were under the age of 18, parents/guardians were asked for permission to involve their children, and consent forms were sent to the parents/guardians of participants (see Appendix D). Participants were presented with assent forms (see Appendix E), which outlined all ethical issues.

1.9 Researcher's Stance

Since studying poetry as a Grade 10 learner, I developed a keen interest in reading and analysing poetry in both the English HL classroom and the Afrikaans FAL classroom, my second language. The educators in both settings made the study of poetry relatable and exciting

through their discussions of the poems. My enthusiasm for studying poetry inspired me to write my own. As a learner, I assumed that all students felt similarly about poetry. However, during my years as a student-educator in various high schools, I was surprised to find that learners in the FET phase often disliked poetry and performed poorly in poetry tests. After completing my degree and becoming an educator, I employed the methods used by my former teachers, which had sparked my enjoyment of poetry. Much to my dismay, I discovered that across the different contexts and schools where I taught, there were similar negative attitudes towards poetry, with very few learners enjoying it and performing poorly in poetry activities. This demotivated me as I reflected on my teaching practices. However, during conversations with other English educators, I learned that this was the 'norm', yet I could not understand why.

One experience that sparked my interest in using music to teach poetry occurred while lecturing part-time to postgraduate students studying for a Postgraduate Certificate in Education to enable them to teach English to HL learners at the FET phase. One student reflected on how he struggled with poetry as a learner but achieved excellent results after establishing a connection between rap music and poetry. This experience led me to realise that music is an essential part of adolescents' lives. I observed my learners' relationship with and enjoyment of music during the annual school Sports Day. This prompted me to read more about the challenges that educators and learners face in the poetry classroom, as well as how music may be used to alleviate these challenges.

The combination of these factors intrigued and persuaded me to conduct research on using music to teach poetry. As I also reflect on my practices as an educator of poetry in the English HL classroom, I have adopted the first-person voice in the study. Furthermore, the use of the first-person voice is common in qualitative studies as it allows for reflexivity, a crucial element of AR.

1.10 Delimitations

I needed to delimit my study. Firstly, this study did not use the entire population of Grade 10 learners. Only 90 out of 270 Grade 10 learners were included as participants. This was because I only worked with Grade 10 learners whom I taught, as it was more convenient, and I did not want to interfere with other educators' teaching methods.

Secondly, only Grade 10 learners from one particular school were considered for this study due to convenience and ethical issues in other schools, where permission was not granted to conduct the study in my absence.

Thirdly, only four out of the 10 prescribed poems were selected for this study. This was due to time constraints regarding syllabus coverage and the school's testing programme for the year. However, each selected poem was unique in its structure and content. Similarly, only selected popular music was used, aligned with each poem based on its relevance to the themes and content of the poem.

Fourthly, the study does not provide a review of the literature surrounding music education as a subject, as it does not focus on the RQs guiding this study. Instead, it draws on relevant studies regarding the use of music in subjects across the curriculum.

The final delimitation concerns the literary analyses of each poem considered. While the poems are provided and briefly discussed to enable context for the AR activities, they are not engaged with in-depth, as this was considered outside the scope of the study.

1.11 Organisation of the Thesis

This thesis has been divided into twelve chapters.

- Chapter 1

The first chapter deals with background information on this study and sets out the RQs that need to be answered.

- Chapter 2

Chapter 2 outlines the theoretical framework of the study.

- Chapter 3

Chapter 3 explores the key concepts related to the study and evaluates relevant studies and scholarship.

- Chapter 4

Chapter 4 describes the methodology used and unpacks the research paradigm, approach, and design of the study, along with the motivation for these choices. It also highlights ethical issues and matters of trustworthiness and rigour.

- Chapter 5

Chapter 5 analyses the baseline findings.

- Chapters 6-10

In Chapters 6-10, the findings are presented and discussed while engaging with the theory and literature considered.

- Chapter 11

Chapter 11 analyses findings from the summative questionnaire.

- Chapter 12

Finally, the last chapter summarises the main findings and assesses the implications of the study. It also discusses the contributions of the study.

In the next chapter, I unpack the theoretical framework underpinning the study.

CHAPTER 2

THEORETICAL FRAMEWORK

2.1 Introduction

This study explores the use of selected popular music as a tool for teaching and learning prescribed poetry in a Grade 10 English HL classroom, drawing on Lev Vygotsky’s social constructivist theory as its theoretical foundation. This chapter critically examines the key principles of Social Constructivist Theory that inform the study, focusing on social interaction, the More Knowledgeable Other (MKO), the Zone of Proximal Development (ZPD), scaffolding, and the role of language and culture in learning. Additionally, the chapter discusses the limitations and implications of the theory while highlighting its advantages in an educational context. A clear connection is established between these theoretical concepts, the objectives and RQs guiding the study, and the literature reviewed, ensuring a cohesive theoretical framework for understanding the role of music in poetry instruction.

2.2 Overview of Constructivism

Constructivists believe that people create knowledge through active participation during learning. *Constructivism* refers to the idea that learners construct knowledge for themselves, with each learner individually and socially constructing meaning as he or she learns (Hein, 1991) by establishing meaningful connections between newly acquired knowledge and their prior experiences (Le & Nguyen, 2024). Constructivists recognise that we construct knowledge for ourselves as we learn; learning is not about understanding the ‘true’ nature of the world around us or merely remembering ideas, but rather a personal and social construction of meaning (Hein, 1991; Shah, 2019). Constructivism has its historical roots in the work of Bruner (1961), Vygotsky (1962), and Piaget (1977), and in the fields of philosophy, psychology, sociology, and education (Olusegun, 2015).

Traditionally, learning has been thought to be a mimetic activity that involves learners repeating or miming what they have been taught (Ardiansyah & Ujhanti, 2018). Educators in traditional classroom settings are seen to play an active role in transferring knowledge to passive learners (Ardiansyah & Ujhanti, 2017). Traditional classes are usually dominated by direct and unilateral instruction, where it is assumed that there is a fixed body of knowledge that the learner must come to know (Shah, 2019). Learners are expected to passively accept the

information they are given without questioning the educator, as the educator transfers thoughts and meanings to the learner, leaving little room for questions, independent thought, or interaction between learners (Shah, 2019). Such a method of teaching assumes that all learners have the same level of background knowledge in the subject matter and are able to absorb the information at the same pace (Shah, 2019). The traditional teaching approach involves rote memorisation without any creative thinking (Shah, 2019).

In contrast, constructivist learning poses questions to learners, who then work together in small groups to discover one or more solutions (Shah, 2019). Learners play an active role in their learning, and educators assist them in developing new insights and connecting them with previous knowledge, correcting any misconceptions they may have (Le & Nguyen, 2024; Shah, 2019). Constructivist teaching strategies have a significant impact in the classroom, both cognitively and socially, for learners (Powell & Kalina, 2009).

A growing body of research highlights the benefits of constructivist teaching methods over traditional approaches. Santmire et al. (1999) conducted a year-long study comparing the learning achievement of two groups of primary school learners in a school in Nebraska. One group included educators and learners in a constructivist classroom, while the other group comprised educators and learners using traditional teaching methods (Santmire et al., 1999). The participants of the study included ten educators from various subjects and their classes (Santmire et al., 1999). Data were collected through interviews with educators and learners' results at the end of the academic year (Santmire et al., 1999). It was found that learners who engaged with a constructivist approach and took a standardised test achieved higher grades than their counterparts who were instructed using traditional methods (Santmire et al., 1999). In his analysis of social constructivist theory, Shah (2019) supports these findings and argues that learners in constructivist classrooms exhibit more enthusiasm and interest in the subject matter, while educator-centred lessons are often less productive and, in some cases, detrimental to the learning process (Shah, 2019).

A common misconception regarding constructivism is that educators do not tell learners anything directly but, instead, should always allow them to construct knowledge for themselves (Shah, 2019). The primary role of the educator in a constructivist environment should be to provide the setting, pose the challenge, and offer the support that will motivate or encourage learners to create their own knowledge through their personal experiences (Tsehay, Belay & Seifu, 2024). Another role of the educator in a constructivist classroom is to help learners make the ideas and practices of the learning community meaningful at their individual levels

(Vygotsky, 1978). However, many educators are hesitant to implement the constructivist model because it requires additional planning, a relaxation of the traditional rules of the classroom, and educators often feel threatened that they may lose their jobs if learners work independently (Shah, 2019).

One of the key tenets of constructivist theory is that a learner is not a blank slate (*tabula rasa*) but brings past experiences and cultural factors to construct new knowledge in a given situation (Shah, 2019). Constructivism transforms learners from passive recipients of information to active participants in the learning process and activates their inborn curiosity about the real world to observe how things work (Shah, 2019). The constructivist view of learning considers the learner an active agent in the process of knowledge acquisition (Olusegun, 2015). Learning activities in constructivist settings are characterised by active engagement, inquiry-based learning, problem-based learning, experiential learning, and collaboration with others. When a learner encounters something new, they must reconcile it with their previous ideas and experiences, possibly changing their beliefs or discarding the new information as irrelevant (Olusegun, 2015). Learning is also affected by the context in which an idea is taught, as well as by learners' beliefs and attitudes (Olusegun, 2015). The educator's role is to guide, provoke, facilitate, coach, and co-explore to engage learners in critical and creative thinking, allowing them to question, challenge, and formulate their own ideas, opinions, and conclusions (Golder, 2018; Tsehay et al., 2024). Critical thinking, problem-solving, and analytical skills are considered essential, as they allow for the active involvement of learners and their interactions in the creation of new knowledge (Ardiansyah & Ujhanti, 2017; Le & Nguyen, 2024; Tsehay et al., 2024) (see Figure 1 further below).

Constructivist classrooms allow learners to engage in meaning-making (Umida et al., 2020). Educators in constructivist settings consider what learners already know and enable them to put their knowledge into practice (Amineh & Asl, 2015). Through active learning, the focus in the classroom remains on developing learners' skills rather than simply transmitting information (Brame & Biel, 2015). Active learning can be defined as the activities undertaken by learners to construct knowledge and understanding, while also encouraging higher-order thinking (Brame & Biel, 2015). Such classrooms emphasise learners' exploration of their own attitudes and values as they construct knowledge (Brame & Biel, 2015). In constructivist classrooms, the educator is no longer the sole expert with answers to all questions (Umida et al., 2020). Golder (2018) and Olusegun (2015) highlight that in these environments, knowledge construction is a shared process between educators and learners, with both parties sharing

authority; the educator's role is that of a facilitator or guide. An educator must respect learners by upholding their rights to their feelings, ideas, and opinions, using their authority selectively and refraining from unnecessary displays of power. This approach allows learners the opportunity to develop personalities characterised by self-confidence, respect for themselves and others, and active, inquiring, creative minds (Ardiansyah & Ujhanti, 2018; Olusegun, 2015).

The goal of any constructivist classroom is to stimulate children in all areas of development – physical development, social development, emotional development, and cognitive development (Ardiansyah & Ujhanti, 2018). In a constructivist classroom, the environment is democratic, activities are interactive and learner-centred, the educator facilitates the learning process, and learners are encouraged to be responsible and autonomous (Golder, 2018). The following learning strategies can be used by educators to create a constructivist learning environment: the use of multimedia/teaching aids, scaffolding, case studies, role-playing, storytelling, group discussions, probing questions, and project-based learning (Golder, 2018).

Amineh and Asl (2015) identified two important notions regarding constructed knowledge. Firstly, learners construct new understandings based on their existing knowledge. Secondly, learning is not a passive process; rather, it is an active one, where learners draw on their understanding of their experiences in new learning situations. Akpan et al. (2020) highlight that when individuals encounter new information, they rely on previous ideas and experiences, which may lead them to change their beliefs or consider the new information irrelevant. In either case, individuals are active creators of their knowledge because they ask questions, explore, and assess what is known (Akpan et al., 2020). In a study by Freeman et al. in 2014 (as cited in Brame & Biel, 2015), which compared traditional teaching styles and active learning, it was found that learners in traditional classes were one and a half times more likely to fail than learners in classes using active learning.

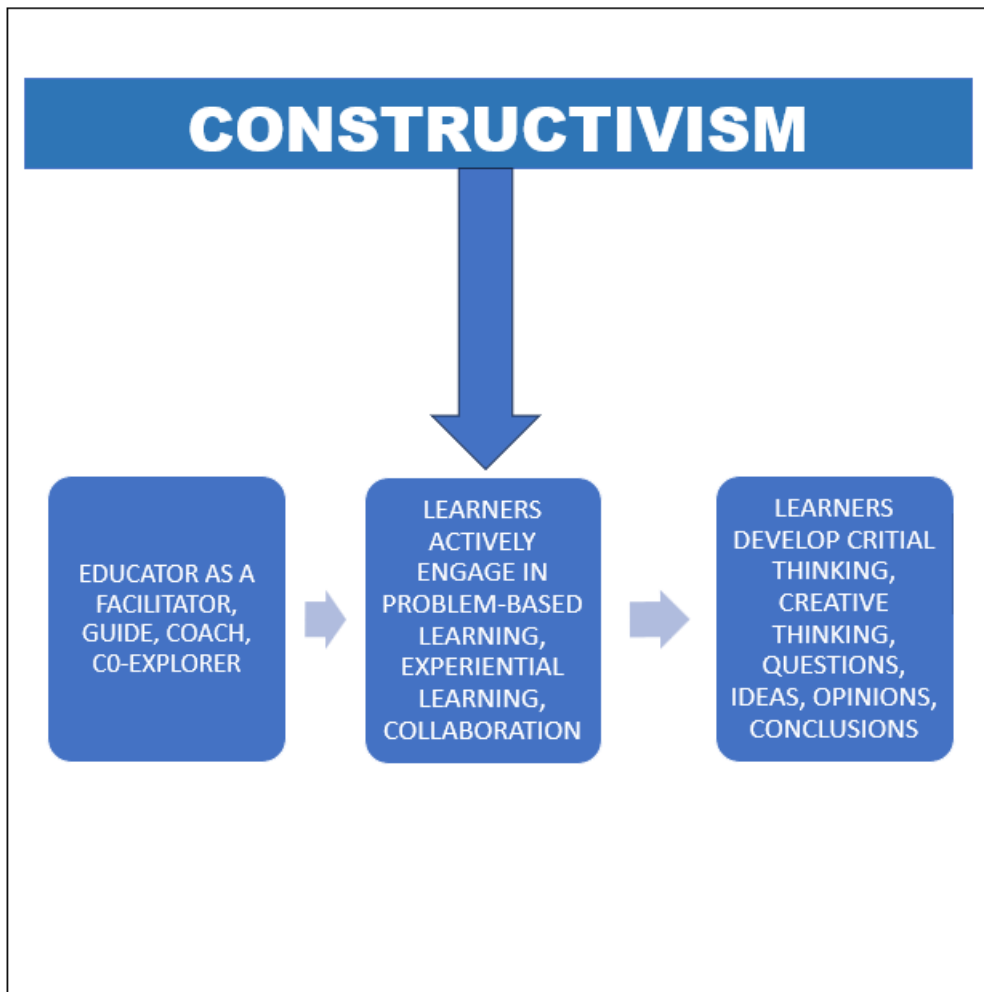


Figure 1: Key concepts in constructivism

2.3 The Social Constructivist Theory

The social constructivist theory posits that language and culture are the foundations through which humans experience, communicate, and understand reality (Akpan et al., 2020; Taber, 2024). It explains how interactive pedagogical techniques may support learning (Nithideechaiwarachok et al., 2024). Learning is conveyed through language and is interpreted and understood through experiences and interactions within a cultural context (Akpan et al., 2020). Social constructivists assert that reality is constructed through human activity and does not exist prior to social interaction (Ardiansyah & Ujhanti, 2017; Taber, 2024). Knowledge is a human product that is socially and culturally constructed (Ardiansyah & Ujhanti, 2017).

Vygotsky's (1978) work focuses on the relationships between macro-social (cultural-historical) and micro-social (interpersonal) influences on cognitive development and the social influences on learning. He rejected the notion that learning can be separated from its social context. Cognitive growth occurs first at a social level and then within the individual (Vygotsky, 1978). Children's minds are fundamentally social in nature; thus, thought develops from society to the individual, rather than the other way around (Vygotsky, 1978).

Knowledge is not just socially constructed but co-constructed (Vygotsky, 1978; Taber, 2024). Vygotsky (1978) strongly believed that learners must interact actively with others – such as fellow learners, educators, and other parties – in order to construct knowledge. Therefore, social constructivism emphasises the collaborative nature of learning (Nithideechaiwarachok et al., 2024; Vygotsky, 1978). In a constructivist classroom, learners construct knowledge based on their personal experiences and hypotheses about the environment (Shah, 2019). Through social interaction, learners test their hypotheses and create new knowledge, correct previous knowledge, or confirm existing knowledge, linking new knowledge to prior knowledge (Shah, 2019). Akpan et al. (2020) and Vygotsky (1978) argued that all cognitive functions arise from social interactions, and that learning is not merely the assimilation and accommodation of new knowledge by learners, but rather a process by which learners are integrated into a knowledge community where they work together in groups, share ideas, and find answers to problems. Vygotsky's (1978) ideas suggest that learner-educator and learner-peer relationships and interactions are of importance in the classroom. The educator's role is to employ teaching methods that are motivating, learner-centred, and collaborative in nature, based on interaction, discussion, and knowledge-sharing among learners (Akpan et al., 2020).

Social constructivists view motivation as both extrinsic and intrinsic (Vygotsky, 1978). As learning is a social phenomenon, learners are motivated by rewards provided by the teaching and learning community (Vygotsky, 1978). However, since knowledge is actively constructed by the learner, learning also relies on the learner's internal drive to understand and engage in the learning process (Vygotsky, 1978).

The principles of social constructivism can be beneficial in a classroom by encouraging the active participation of all members, thus promoting a team spirit (Akpan et al., 2020). Learners are encouraged to develop and utilise their own ideas alongside their critical thinking and problem-solving skills, which discourages rote learning and passivity (Akpan et al., 2020).

The social constructivist theory was deemed suitable for this study which employed an interactive approach in the teaching of poetry, using creative strategies involving music in an English HL high school classroom. Learners can often relate to and make sense of music, which is frequently not the case with poetry. By drawing on learners' experiences and reflections of music and poetry, and enabling active interaction and collaborative meaning-making of poetry through music, the study utilises the social constructivist theory to help learners expand their knowledge of poetry. The learners drew on their own learning abilities, as well as the educator's role as facilitator, to use music as a tool for teaching and learning poetry. The key tenets of social constructivist theory, discussed below, assist in exploring how music may be used to teach poetry, understanding how learners respond to the use of music in poetry education, identifying how music affects the learning of poetry, and recognising the potential of music to enhance the teaching and learning of poetry (see Figure 3 further below).

Vygotsky (1978) highlights five aspects of social constructivist theory, discussed below. These include social interaction, the ZPD, the MKO, scaffolding, and language and culture (see Figure 2 further below).

2.3.1 Social interaction

Social interaction is a key concept in social constructivist theory. Ardiansyah and Ujhanti (2017) define social interaction as meaningful dialogue among learners. Learning is viewed as a social process, where individuals create meaning through their interactions with each other and the environment they inhabit (Ardiansyah & Ujhanti, 2017). Learning does not occur solely within an individual, nor is it a passive development of behaviours shaped by external forces; rather, meaningful learning takes place when individuals are engaged in social activities (Ardiansyah & Ujhanti, 2017). When social interaction is integrated into classroom practice,

classrooms become dynamic environments (Ardiansyah & Ujhanti, 2017). This study focused on social interaction among learners and educators during whole-class discussions and questioning regarding the teaching and learning of poetry through music (see Figure 3).

Learners benefit from the support and attention of others (The MKO, discussed below) who provide expert knowledge and guidance (Ardiansyah & Ujhanti, 2018). Parents, adults, caregivers, educators, and peers play significant roles in a child's learning process (Vygotsky, 1978). Educators and adults offer direction, instructions, comments, and feedback to learners, who in turn communicate with these individuals, expressing their problems or answers interactively (Vygotsky, 1978). This interaction occurred during the teaching and learning of poetry through music in this study. Learners also engage in conversations with their peers to complete exercises, exchange ideas, and receive information, thereby generating understanding and developing knowledge, as postulated by Vygotsky (1978).

The social constructivist theory is based on the belief that constructing understandings of one's world is an active, mind-engaging process, in which information must be mentally processed to hold meaning for the learner (Ardiansyah & Ujhanti, 2017). Vygotsky (1962) asserts that social interaction and cultural influences significantly affect learners and how learning occurs. Thus, educators should recognise the diversity in the classroom and embrace these differences, as it is essential for learners to understand themselves and those around them before they can begin to learn the curriculum (Powell & Kalina, 2009). Knowledge is created through the intersubjectivity formed by the cultural and historical factors of community interactions, as well as between individuals and their environments (Ardiansyah & Ujhanti, 2017). Powell and Kalina (2009) suggest that educators should embrace the various cultures in the classroom, providing learners with the opportunity to discuss their diverse backgrounds with one another.

The idea of discussion is central to social constructivism and is enriched through diversity (Powell & Kalina, 2009). Learning does not occur in isolation; it arises from the interaction between texts and individuals (McKinley, 2015). These interactions, which involve sharing ideas, establish a learning community where learners understand the foundations of their social and cultural identities (McKinley, 2015). This suggests that the intersubjective sharing of ideas shapes people's behaviour (McKinley, 2015). Identity is generated through social interaction, mediated by cultural instruments, and situated within context (McKinley, 2015). Azizinezhad et al. (2013), Engh (2013), Fonseca-Mora (2016) and Vermeulen (2009) highlight the benefits of social interaction in enhancing a sense of community and bridging gaps in learning. To

ensure understanding during poetry lessons, meaningful dialogue occurred between learners, their peers, and the educator.

The social context of learning is mutually constructed as learners have the opportunity to share their views and generate a shared understanding related to the content being taught (Ardiansyah & Ujhanti, 2018). This process of sharing individual perspectives is known as reciprocal teaching, which enables learners to construct an understanding of the content together – something that would otherwise be challenging for them to do individually (Ardiansyah & Ujhanti, 2018). Research has shown that reciprocal teaching improves learners' thinking, use of language, symbols and text, self-management, relationships with others, and participation and contribution (Ardiansyah & Ujhanti, 2018). Although it is often used to teach comprehension skills, reciprocal teaching has been successfully incorporated into most learning areas of the curriculum, as reciprocal teaching groups evolve into a learning community (Ardiansyah & Ujhanti, 2018).

Social interaction is considered vital to the learning process, as socially interactive learners are engaged learners who learn more when they can talk to one another and be actively involved (Ardiansyah & Ujhanti, 2017). Since reading, writing, and social interaction are integral to everyday life, it is essential that learners are actively engaged in these activities in the classroom, not just the educator (Ardiansyah & Ujhanti, 2017).

Social interaction among educators is also encouraged, as Ardiansyah and Ujhanti (2017) regard it as one of the most effective ways for educators to discover creative methods for solving complex problems. Educators can enhance their learning skills by frequently discussing the dynamics of their classroom with colleagues facing similar challenges (Ardiansyah & Ujhanti, 2017). There are two important processes that help educators improve their skills: reflection and collaboration (Ardiansyah & Ujhanti, 2017). Educators should engage in reflection to evaluate and inform their practices, and use collaboration to learn how to negotiate interactions among themselves, learners, parents, and administration (Ardiansyah & Ujhanti, 2017). The findings of this study were shared with other educators of English to make poetry teaching and learning a more enjoyable activity.

Social interaction is regarded as important because knowledge is developed through history and should be appropriated in a social environment (Vygotsky, 1978). Active learning allows learners to interact with peers and more knowledgeable individuals. Through such interactions, learners engage in dialogue, facilitating their learning and development (Vygotsky, 1978).

2.3.2 The more knowledgeable other (MKO)

Vygotsky (1978) made explicit the role of ‘others’ in learning, and as discussed above, social constructivist perspectives stress the need for social interaction among learners and with practitioners in society (Kim, 2001). The more knowledgeable other (MKO) refers to an individual who has a better understanding or a higher ability level than the learner regarding a particular task, process, or concept (McLeod, 2018). The MKO is not necessarily an educator or an older adult; it could also refer to a learner’s peer. McLeod (2018) states that, with developments in technology, the MKO need not be a person at all, as she points out that electronic tutors have also been used in educational settings to facilitate and guide learners through the learning process. Through the use of mediational tools, together with the MKO, a learner progresses from current to future knowledge (Vygotsky, 1981). Mediational tools include systems for counting, mnemonic techniques, algebraic symbol systems, works of art, writing, schemes, diagrams, maps, and mechanical drawings (Vygotsky, 1981). However, these mediational tools could now expand to include electronic devices such as tablets and smartphone applications, and in the case of this study, music, which at certain times may also be considered the MKO (Kucirkova & Littleton, 2017; Putman, 2014).

Tasks that are too difficult for learners to master alone can be learned with the guidance and assistance from the MKO. By engaging in meaningful activities and interacting with the MKO, learning and development occur (Ardiansyah & Ujhanti, 2017; Young, 2016). Such interaction could include asking questions and sharing responses, ideas, drafts, and finished written products through discussions with the educator, peers, and members of the wider, non-classroom community such as parents. Without interaction with the MKO, Ardiansyah and Ujhanti (2017) argue that acquiring social meaning of important symbol systems would be impossible. Akyol and Fer’s (2010) study, which focused on the effect of social constructivism on 35 Grade 5 learners at a primary school in Istanbul using focus group interviews, found that peers who acted as the MKO in the classroom helped other learners during problem-solving and served as models, encouraging them in the collaborative learning process.

The role of the MKO alternated among participants (Abtahi et al., 2017). Abtahi et al. (2017) observed a five-year-old girl, Lila, interacting with her mother, Mellony, and a television remote control as she attempted to count in threes using the layout of the numbered buttons (1–9) on the remote. The television remote served as a learning tool, with the role of the MKO shifting between Lila, her mother, and the remote control at various points during the observation (Abtahi et al., 2017). When Lila applied her experience of counting in twos from

preschool to her newly learnt concept of counting in threes using the television remote, stating that after 12 comes 15, she was considered the MKO (Abtahi et al., 2017). Mellony took on the MKO role when she either asked questions or tried to redirect Lila's attention to the properties of the remote control (Abtahi et al., 2017). The remote control acted as the MKO when Lila utilised the design of the buttons to count in threes (Abtahi et al., 2017). Thus, through social interaction and the MKO, Lila was able to develop her knowledge within the ZPD.

In the case of the present study, music was used as a tool along with the MKO to teach and learn poetry. The role of the MKO also alternated between the educator and learners, who shared their personal experiences with music and progress within the ZPD (see Figure 2 further below).

2.3.3 The Zone of Proximal Development (ZPD)

The concept of the MKO is related to the third concept of Vygotsky's work – the Zone of Proximal Development (ZPD). This concept relates to the difference between what a child can achieve independently and what a child can achieve with guidance from a more skilled individual (Vygotsky, 1978). The Zone of Actual Development (ZAD) reflects where a learner is working within his or her competences and what the learner has already achieved, but not supported to develop any further (Shabani et al., 2010). In his own words, Vygotsky (1978, p. 86) described the ZPD as “the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers”. Vygotsky (1978) stated that a child follows an adult's example and gradually develops the ability to do certain tasks without help or assistance.

Vygotsky (1978) considers the ZPD to be the area where the most instruction or guidance should be given, thereby allowing the learner to develop skills they will then use on their own and cultivate higher mental functions. Music was used within the ZPD to develop learners' understanding of poetry.

Freund (cited in McLeod, 2018) highlights the significance of the ZPD through a study in which children had to decide which items of furniture should be placed in particular areas of a dolls' house. Freund found that those children who had previously worked with their mothers on this task showed the greatest improvement compared to their first attempt, concluding that guided learning leads to greater understanding than working individually (McLeod, 2018). This

demonstrates that social interaction plays a significant role in the ZPD; thus, social interaction in the poetry classroom was emphasised in this study through whole class discussions, the use of music, and written activities (see Figure 3).

The idea is that individuals learn best when working together with others, and it is through such collaboration with more skilled individuals that learners learn and internalise new concepts, psychological tools, and skills (Shabani et al., 2010). This implies that tasks which are too challenging for learners to complete independently can be learned with guidance and assistance from adults, more-skilled children, or more knowledgeable others (Vygotsky, 1978). This echoes Hanauer (2004) and Krashen's (1982) sentiments, who highlight that through such guidance, the stress levels of learners decrease, resulting in more successful learning.

The ZPD utilises the child's cognitive skills that are in the process of maturing and hones these skills with the assistance of more skilled individuals, through social interactive support from peers and educators (Vygotsky, 1978). Vygotsky suggested that if the educator, parent, or peer is able to adjust their support to a learner's guidance needs, the learner may advance in terms of his or her zone of proximal development. The process of adjusting this support is referred to as scaffolding and involves the assistance given to learners in completing tasks that they cannot complete by themselves (Vygotsky, 1978). A learner is able to move from the ZAD to achieving greater competences through scaffolding.

2.3.4 Scaffolding

The concept of *scaffolding* is closely related to the ZPD and was developed by Bruner (1961), who applied Vygotsky's ZPD to educational contexts. Although scaffolding is not a term that Vygotsky himself used in his writing, it is generally understood as deriving from his perspective on development, learning, and education (Taber, 2018). Scaffolding is an assisted learning process that supports the ZPD, facilitating the transition to the next level of understanding (Taber, 2018). Furthermore, scaffolding is a process through which a more competent individual, known as the MKO, provides assistance to the learner within their ZPD as necessary and gradually removes this source of support as it becomes unnecessary (Bruner, 1961). This analogy is similar to how a scaffold is removed from a building during construction (Bruner, 1961). Scaffolding enables learners to build new knowledge upon the foundations of what they already understand (Bruner, 1961; Sigvardsson, 2020). Governor et al. (2011) indicate that song lyrics and melodies have the potential to scaffold learners in ways that other teaching strategies may not. Moreover, Hanauer (2004) suggests that music may be considered a useful

scaffolding tool. In this study, music, probing, and whole-class discussions involving both learners and the educator were used to scaffold learners during the teaching and learning of poetry (see Figure 3).

According to Vygotsky (1978), cooperative learning is integral to creating a deeper understanding, and learners should not only work with educators but also collaborate with their peers, as they have much to offer one another, alluding to the concept of scaffolding. Cotterall and Cohen's (2003) study, which analysed the writing of 16 primary school learners in New Zealand, found that those learners who practised scaffolding, from a social constructivist perspective, took ownership of their writing and established an appropriate rhetorical context.

To qualify as scaffolding, three premises must be fulfilled. Firstly, a teaching and learning event should enable learners to carry out a task that they would not have been able to manage on their own (Verenikina, 2003). Secondly, the teaching and learning event must be intended to bring the learner to a state of competence that will eventually enable them to complete a task independently (Verenikina, 2003). Lastly, the teaching and learning event must be followed by evidence of the learners achieving a greater level of independent competence as a result of the scaffolding experience (Verenikina, 2003).

Taber (2018) provides two suggestions for designing scaffolding tools that may be considered useful in a classroom setting. The first tool is referred to as DARTS (Direct Activities Related to Text), wherein the educator provides a technical diagram with incomplete labels and an associated text that can be interrogated to complete the labelling of the diagram. The second tool suggested by Taber (2018) is POLES (Provided Outlines Lending Support). This refers to an outline or framework provided to learners by the educator, allowing them to explore and become familiar with a topic to be addressed (Taber, 2018). Furthermore, the use of language and a focus on culture are of utmost importance in a constructivist classroom.

2.3.5 Language and culture

Hein (1991) highlights that learning is an active process in which the learner uses sensory input to construct meaning. Furthermore, learning involves language, and the language we use influences learning (Hein, 1991). Vygotsky (1978) firmly believes that language and learning are inextricably intertwined (Hein, 1991).

Vygotsky (1962) asserts that individuals master their behaviour through psychological tools, with language being the most important psychological tool (Ardiansyah & Ujhanti, 2017). He postulates that language develops from social interactions and is humanity's greatest tool for

communication (Vygotsky, 1962). However, it is not a tool that can be simply defined uniformly for all people, as the same word can have a completely different meaning depending on the language in which it is used (Rublik, 2017).

Language usage in the classroom is the most important process in a social constructivist setting (Powell & Kalina, 2009; Walton, 2014). Vygotsky (1962) considers language to enhance learning, stating that it precedes knowledge or thinking. He argues that it is incorrect to consider language merely as a correlative of thought because language is a correlative of consciousness. Social constructivism emphasises the importance of culture and context in understanding societal occurrences and constructing knowledge based on this understanding (Vygotsky, 1978). Language and writing are cultural tools developed and available to people in different societies (Vygotsky, 1978). Furthermore, the language model (Rosova, 2007) and culture model (Deepa & Iankumaran, 2018; Rosova, 2007) in the teaching of literary texts closely relate to Vygotsky's (1978) aspects of language and culture. The language model emphasises the varied and creative uses of language (Rosova, 2007), while the culture model highlights that literature enables learners to understand cultures different from their own (Deepa & Iankumaran, 2018; Rosova, 2007). In the context of this study, language, in the form of dialogue and written activities, and culture, through the use of selected popular music, were incorporated as key tools (see Figure 3)

Vygotsky (1987) posited that thought and language are initially separate systems that merge around three years of age, during which speech and thought become interdependent: thought becomes verbal, and speech becomes representational. Language can be differentiated into three forms: social speech, private speech, and silent inner speech (Vygotsky, 1987). Social speech refers to external communication used to talk to others (Vygotsky, 1987). Vygotsky (1987) considers private speech as the transition point between social and inner speech, where language and thought amalgamate to constitute verbal thinking. He notes that private speech acts as a tool used by a developing child to facilitate cognitive processes. Private speech is a product of an individual's social environment (Vygotsky, 1987). Children raised in cognitively and linguistically stimulating environments were found to start using and internalising private speech faster than children raised in environments characterised by low verbal and social exchanges (Vygotsky, 1987).

Vygotsky's (1962) focus in his psycholinguistic studies is on language use and word meaning, which he metaphorically compares to living cells in a biological organism. He provides an analogy to water molecules, whose properties cannot be understood by examining the

properties of hydrogen and oxygen separately. Vygotsky (1962) considers every word to be a concealed generalisation, as word meaning is, first and foremost, a generalisation; however, meaning is an inseparable part of the word. “It belongs not only to the domain of thought but to the domain of speech. It is obvious, then, that our method must be that of semantic analysis” (Vygotsky, 1962, p. 47). It is this language-mediated thinking that Vygotsky calls higher mental ability, as the transition from immediate sensation to thinking is what distinguishes humans from animals (Lui & Matthews, 2005).

A social construction of learning indicates that what people learn is largely about participating in various communities, and it is also where meaning resides, since people always make sense of experiences from a particular cultural perspective (Marling, 2004). Language has long been considered the most powerful of cultural tools, as it is saturated with social, cultural, and historical meanings (Marling, 2004). From the perspective of a social construction of learning, learning is context-specific, guided by others, and mediated by particular cultural tools and artefacts (Marling, 2004). Language plays two vital roles: it is the means by which the MKO transmits information, and it is a powerful tool of intellectual adaptation (Vygotsky, 1962).

Figure 2 below highlights the key concepts of the socio-cultural theory. Figure 3 below places the study within the theory and underpins the discussion of findings from the study.

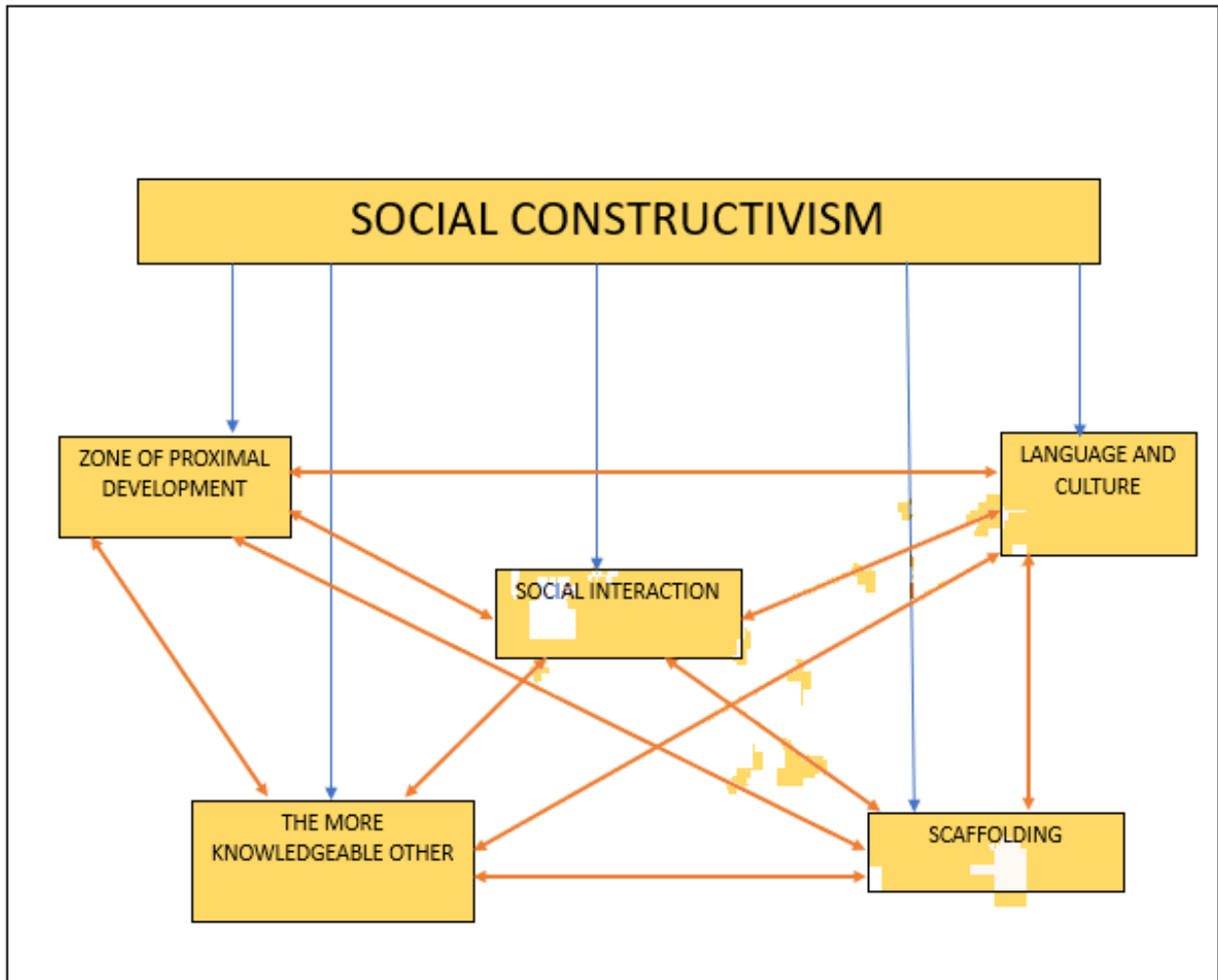


Figure 2: Key concepts in social constructivism

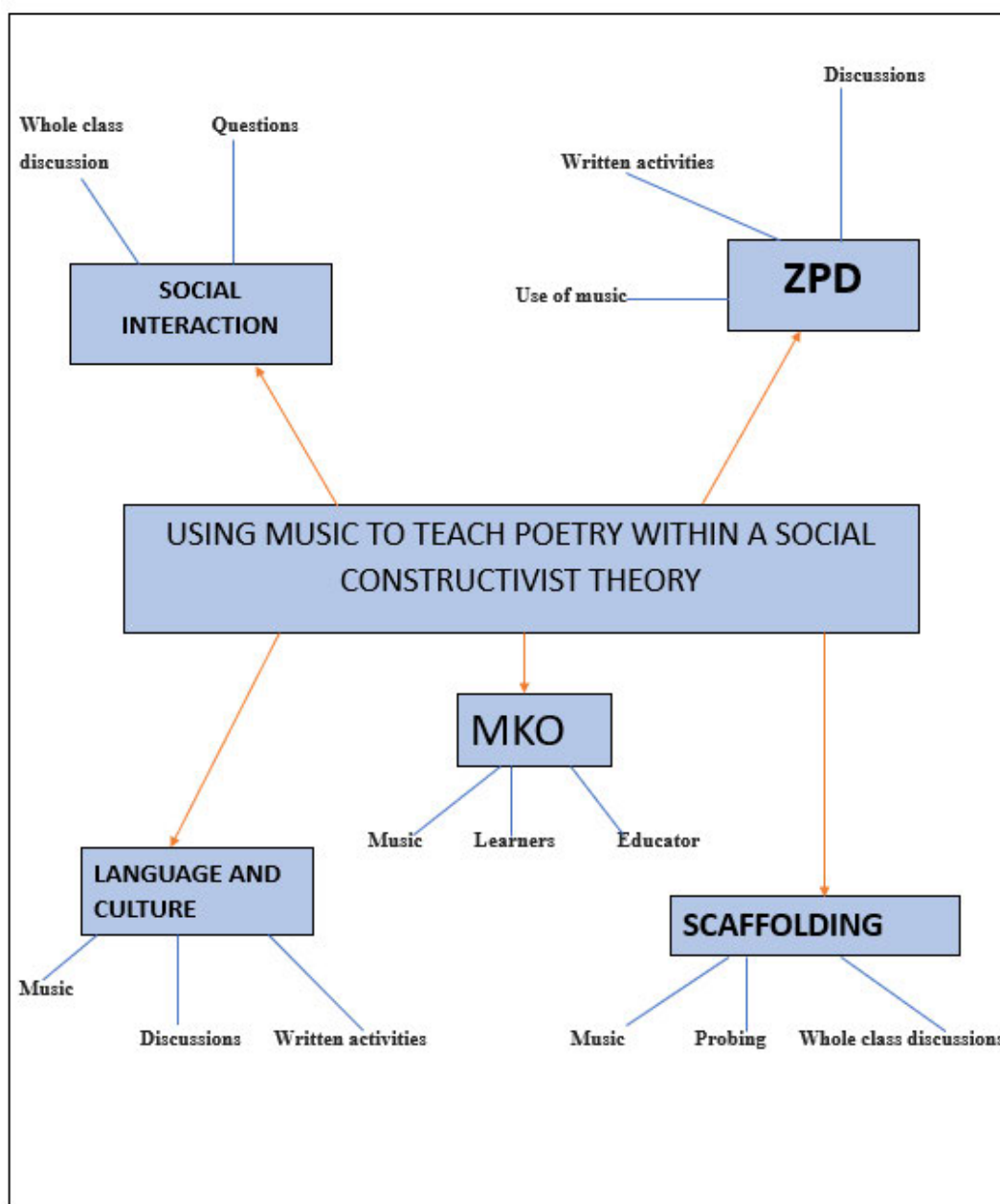


Figure 3: Concepts of social constructivism in relation to using music to teach poetry

2.4 Implications of the social constructivist theory

Social constructivism has important implications for education. Social constructivists believe that knowledge is constructed in social environments, where interaction is considered essential for effective teaching and learning (Ardiansyah & Ujhanti, 2018). Social constructivism is viewed as an approach that probes learners' understanding (Ardiansyah & Ujhanti, 2018). Vygotsky (1978, p. 57) emphasises that “every function in the cultural development appears twice: first, on the social level, and later, on the individual level”. This social nature of knowledge creation is based on three assumptions highlighted by Ardiansyah and Ujhanti (2018, p. 450), who note that “knowledge and meaning are active creations of socialisation; knowledge and meaning are social creations and as such reflect social negotiation and consensus; and knowledge and meaning are constructed for the purposes of social adaptation, discourse, and goal achievement”. Thus, teaching methods and assessment should be designed with these aspects in mind.

An educator in a social constructivist classroom should encourage and accept learner autonomy, use a variety of resources to build knowledge, inquire about learners' understandings of concepts to assist them through the ZPD, encourage dialogue in the classroom, and question and encourage questions from learners (Golder, 2018; Olusegun, 2015). These educator actions will allow learners to discover knowledge for themselves through educator prompts, work in groups for effective collaboration, become co-custodians of knowledge as they build and share their experiences, take responsibility for their learning, and appreciate the opinions of others (Akpan et al., 2020). Furthermore, through language, learners' understandings, attitudes, and beliefs about history and current affairs may be shaped (Zhou & Brown, 2017).

2.5 Some Limitations of the Social Constructivist Theory

Despite the advantages of the social constructivist theory discussed above, this theory contains some limitations. Using a case study method and *pictation* (the use of visuals), a questionnaire, and two focus group interviews with 85 third-year dental students at a university in New Zealand, Moskal et al. (2016) identified three challenges associated with social constructivist theory. These included students' inadequate prior knowledge, embarrassment in exposing inadequate understanding to peers, and the need for certainty (Moskal et al., 2016). Students' inadequate prior knowledge was considered a challenge for educators seeking to implement social constructivist practices, as this hindered students' ability to participate in activities (Moskal et al., 2016). To overcome this challenge, the present study employed scaffolding by using learners' experiences of music, linking it to poetry, and gradually building on learners'

knowledge of poetry. Embarrassment in revealing one's inadequate understanding to peers caused students in Moskal et al. (2016) study to become reluctant to engage in group activities. The present study created a safe learning environment for learners by establishing mutual respect to address any feelings of embarrassment. Finally, the need for certainty posed a challenge for educators in Moskal et al.'s (2016) study because social constructivist approaches required learners to be comfortable with uncertainty and not to seek the final answer while the activity was taking place. However, the present study used open-ended questions that allowed multiple answers to be provided, thereby eliminating the need for certainty, while also facilitating expected responses through whole-class discussions after learners completed the tasks.

Fox (2001) considers social constructivism to be flawed because it often easily dismisses the role of passive perception and memorisation. However, at the Grade 10 level, the CAPS emphasises the need for critical and creative thinking, as it is assumed that passive perception and memorisation occurred during earlier years (DBE, 2011).

2.6 Conclusion

This chapter unpacked the theoretical framework underpinning this study, namely Vygotsky's social constructivist theory. This theory provides a suitable foundation for exploring the use of selected popular music to teach and learn prescribed poetry in a Grade 10 English HL high school classroom. The five concepts related to social constructivist theory were examined, including *social interaction*, the *MKO*, the *ZPD*, *Scaffolding*, and *language and culture*. These concepts play a crucial role in integrating music as a tool for teaching and learning poetry in a Grade 10 English HL classroom. The next chapter explores relevant literature on the use of music as a tool for teaching poetry.

CHAPTER 3

LITERATURE REVIEW

3.1 Introduction

This chapter reviews literature relevant to the relationship between music and poetry, guided by the four research questions of this study. It begins by defining two key terms – *popular music* and *poetry*. Next, it explores the value of music in education, followed by an examination of key aspects of poetry instruction. Finally, the chapter engages with existing research on the integration of music as a pedagogical tool for teaching poetry.

3.2 What is Popular Music?

From the gramophone to the instant access afforded to us through services like Spotify and YouTube, music can be considered a significant part of our lives (Bresnan, 2022). There is no single definition of the term ‘music’ or universal agreement that is applicable to all cultures and societies (Davies, 2012), as music is valued for different reasons and serves different functions. These functions include self-expression, the expression of emotions, markers of significant events, and entertainment (Davies, 2012; Jing, 2017). Kokkidou (2021) emphasises that some definitions focus on the structural components of music, some highlight the emotional responses to music, and some consider the importance of its culture-specific elements. Moreover, most definitions of the term ‘music’ suggest that it is a form of sound and human activity (Davies, 2012; Estes et al., 2008; Herndon & McLeod, 1982; Killin, 2018; Kokkidou, 2021).

Western society’s definitions of music, which correlate with those of music educators, often include an understanding that music is sound that is beautiful and pleasant, while any sound arranged in a haphazard and incoherent manner is regarded as noise (Estes et al., 2008). However, this definition is not universal. As Kokkidou (2021) explains, in the Islamic tradition, for example, the recitation of prayer chants is considered neither art nor music. The distinction between music and noise is often based on cultural conditioning, group identity, and personal idiosyncrasies (Herndon & McLeod, 1982). In other words, what may be considered music by one generation or group may be dismissed or ignored by another; thus, as a human activity, music is culturally defined (Herndon & McLeod, 1982).

Given that the definition of the term ‘music’ is complex and culturally specific (Kokkidou, 2021), this study found Kania’s (2011) definition of music to be particularly useful. Kania (2011, p. 12) defines music as “any event intentionally produced or organised to be heard, and either to have some basic musical features, such as pitch or rhythm, or to be listened to for such features”.

One constituent of music is popular music, often known as ‘pop’. The term ‘*popular music*’ builds on the above definition of the term ‘music’. A simple definition of ‘popular music’ is music that is enjoyed by the masses (Husna & Rinjani, 2022). Shuker (2001) explains that popular music is mainstream, commercially oriented, largely concerned with recorded music, encompasses musical and socio-economic characteristics, and consists of a hybrid of musical traditions, styles, and influences. It does not include genre-specific characteristics, as there are constant changes in trends among individuals within a particular cultural group (Shuker, 2001).

Popular music movements often extend worldwide, and as part of popular culture, popular music represents all modern, technically mediated entertainment for a mass audience (Thom, 2019). The word ‘popular’ is derived from the Latin word ‘*populus*’, which refers to the common people or the crowd (Thom, 2019). Thus, popular music may be considered the preferred music of the majority.

The definition of popular music is not fixed and often varies depending on cultural perspectives and individual interpretations. Kokkidou (2021) considers popular music to include genres such as rap, rhythm and blues, trap, and electro, among others. However, whether proponents of rap, rhythm and blues, trap, and electro would consider their music to be pop is debatable. Popular music has achieved widespread appeal but is primarily marketed towards teenagers (Jing, 2017). Due to its popularity, artists from other genres, such as country music artists including Taylor Swift and Carrie Underwood, have crossed over into the pop genre, consequently creating hybrid forms of popular music (Bresnan, 2022).

The song is the determining form in popular music, typically lasting between three and five minutes (Thom, 2019). There is an interchange between verse and chorus that has established itself as the internal structure of a song, with a melody that is usually sung in a recognisable rhythm carrying the song (Thom, 2019). The verse and chorus are represented in verbal or written forms and express emotions, thoughts, and experiences.

3.3 What is Poetry?

Defining poetry is contestable, just like defining poetry. However, many scholars have given different definitions. Although many scholars (Bennet & Christopher, 2011; Fynn, 2019; Irmawati, 2014; Landa, 2014; Mill, 1833; Pollart, 2011) define the term poetry differently, these definitions often overlap. Poetry is considered a verbal or written form of art, or patterned language, which expresses emotions and/or conveys imaginative and profound thoughts and experiences through meaningful words (Bennett & Christopher, 2011; Irmawati, 2014). Landa (2021, p. 5) explains that “the medium is the message”, as the language used to create a poem is an essential part of the poetic experience. The word ‘poem’ is derived from the Greek word ‘poiesis’, which means to create or make (Fynn, 2019). Poetry is seen as a form of art where language is used skilfully and creatively to emulate thoughts and feelings (Pollart, 2011). Due to the different subject matter (the topic or subject that the poem deals with), structure (the way in which the text is organised on the page, including the rhyme scheme, rhythm, number of lines, number of stanzas, and line spacing), and effect (the feelings evoked after reading the poem), poetry is often interpreted based on the perspective and ability of readers to interpret the words and language used (Irmawati, 2014).

When analysing a poem, it is important to take into consideration the circumstances of its production, circulation, and use (Landa, 2021). *Production* refers to the context in which the poem was written, including the location, background, and experiences of the poet. *Circulation* refers to the manner in which others become aware of the poem, including its publication in poetry anthologies, social media, and/or poetry recitals. *Usage* refers to the different ways a poem may be used, for example, reading for pleasure or analysis (Landa, 2021). The results of the analysis and interpretation of poetry may form educational, moral, intellectual, and/or spiritual messages (Irmawati, 2014).

Poetry is considered one of the oldest ways of passing down and remembering history and is also used as a mnemonic device, which allows individuals to remember information through the use of rhythm, rhyme, and imagery (Bennett & Christopher, 2011). Today, writers use poetry to communicate life experiences from various perspectives (Bennett & Christopher, 2011).

A poem differs from other literary works in the sense that it is usually, but not always, broken into separate lines and stanzas. A stanza refers to a group of lines that is separated by an extra space from other groups of lines in a poem (Landa, 2021). Elements or poetic devices,

including denotation, connotation, imagery, figures of speech, mood, tone, rhyme, rhythm, and structure, are important aspects to consider when reading, writing, and/or analysing a poem, as these aspects contain meaningful messages and insights into the writer's thoughts, feelings, and experiences (Irmawati, 2014). Denotation refers to the agreed-upon definition of a word, often as it appears in a dictionary, while connotation refers to the symbolism of a word or the ideas or feelings that a word may evoke in an individual (Irmawati, 2014). For example, the denotative meaning of the word blood is "a fluid that circulates in the heart, arteries, capillaries, and veins of a vertebrate animal carrying nourishment and oxygen to and bringing away waste products from all parts of the body" (Merriam-Webster, 2023a, p. 1). The connotative meaning of the word 'blood' may allude to or symbolise violence or a family lineage. Imagery refers to words that stimulate one's sense of sight, sound, taste, smell, and/or touch, allowing the poet to impart a deeper understanding of the human experience (Bennett & Christopher, 2011).

Some figures of speech include metaphors, similes, oxymorons, personification, onomatopoeia, hyperbole, apostrophe, synecdoche, assonance, and alliteration (Bennett & Christopher, 2011; Irmawati, 2014). A figure of speech is a form of expression in which language is manipulated to convey meaning or create a rhetorical effect in a non-literal manner (Merriam-Webster, 2023b). The mood of a poem refers to the overall emotions experienced by the reader and the atmosphere created by the poet through their choice of words (diction), setting, imagery, and tone (Bergman, 2017). The mood of the poem can change at various points throughout (Bergman, 2017). Tone refers to the poet's attitude toward the subject matter and is influenced by the diction used (Poetry Foundation, 2023a). Rhyme refers to the repetition of syllables, usually at the end of a line (Poetry Foundation, 2023b). Defined simply, rhythm can be described as the pace and beat of a poem, created by the pattern of stressed and unstressed syllables in a line or stanza (BBC, 2023). Rhythm may also be created through the use of line breaks and repetition (BBC, 2023). The manner in which the lines and stanzas are organised refers to the structure of a poem (Irmawati, 2014). Not all elements or poetic devices are present in every poem.

3.4 Teenagers' Experiences with Music

In a review of literature related to music and teenagers, McFerran (2011) highlights the significant number of hours that teenagers spend listening to music, playing musical instruments, and singing. This point was further emphasised by North et al. (2000), who conducted a study in England to understand the relationship between teenagers and music, involving a questionnaire completed by 2,465 teenagers. When asked about the frequency with

which they listen to music, participants in North et al.'s (2000) study responded as follows: 2.9% stated that they did not listen to music very often, 9.9% indicated that they listened to music on some days, 21.4% reported listening once or twice a day, 25.4% said they listened on most days, and 39.6% indicated that they listened as often as possible. This underscores teenagers' familiarity with and love for music.

Music was rated the most preferred indoor leisure activity for teenagers (McFerran, 2011; North et al., 2000). A list of positive emotions expressed by teenagers when listening to music includes transcendence, adrenaline rush, relaxation, connection, and feelings of being understood, accepted, and satisfied (McFerran, 2011). Furthermore, in a study conducted by Yildiz (2022), using structured questionnaires with 353 learners at a Turkish high school, it was found that music is considered a vital element in teenagers' lives, allowing them to express the emotions they experience daily.

Moreover, teenagers' moods are often influenced by music (Husna & Rinjani, 2022). Music positively influences teenagers, improves their moods, and inspires them; however, genres such as metal and rap can promote aggressive behaviours and misogynistic attitudes (McFerran, 2011). Teenagers' music preferences were found to change according to their life experiences at a given moment (McFerran, 2011). However, North et al. (2000) emphasised that teenagers prefer popular music over classical music, as popular music broadens their imagination, relieves boredom and stress, reduces loneliness, and helps them through challenging times. Additionally, a study conducted by Husna and Rinjani (2022), using questionnaires and Google Forms with 63 Indonesian teenagers to explore their perceptions of music's role, found that 53% chose popular music as their favourite genre. Participants in Husna and Rinjani's (2022) study believed that music benefitted them by motivating them, serving as a tool for communication and learning, increasing their focus, calming their minds, and reducing stress while improving their emotions.

The above studies were useful for the present study as they emphasise the benefits of using popular music to teach poetry to teenage learners due to the connection they may have with music.

3.5 The Value of Music in Education

In a period where society places emphasis on culture and the arts, music in education has gained significant attention and importance (Yunkun, 2024). Plato (as cited in Suguna, 2018, p. 425) affirms that “music is a more potent instrument than any other for education”, emphasising the substantial impact of music in education. Elliott (1990) differentiates between education ‘in’, ‘about’, ‘for’, and ‘by means of’ music. Education *in* music involves the teaching, learning, and listening to music while performing (Elliott, 1990). Education *about* music encompasses the teaching and learning of formal knowledge regarding music history, music listening, and music making (Elliott, 1990). Education *for* music involves teaching and learning as preparation for making music, or for becoming a music educator, performer, or composer (Elliott, 1990). Education *by means of* music involves the teaching and learning of music directly related to goals such as spiritual well-being, improving one’s health, and the development of the whole brain (Elliott, 1990). These aspects focus on music as an individual subject; however, this study primarily emphasises the use of music in education to teach non-music subjects, specifically English.

The use of music in education can serve as a vehicle to teach learners how to listen attentively and as a means to convey content in an enjoyable way, as it has the ability to inspire, motivate, and provide learners with hope and enjoyment in what can otherwise be ordinary school lives (Vermeulen, 2009). Music also has the capacity to develop social and communication skills while engaging learners mentally, physically, and emotionally in creative activities (Vermeulen, 2009), relating to Vygotsky’s (1978) theory of social constructivism, which emphasises the importance of social interaction and the use of language. Technology has permeated almost all aspects of life, and through mass music production, people often become passive listeners instead of active participants (Vermeulen, 2009). Music shapes teenagers’ identities and self-worth (Vermeulen, 2009). Listening is one of the most important skills to be learned in school and is one of the six specific learning outcomes of all literacy programmes (DBE, 2011).

To understand how learners make meaning, Gardner’s (1983) theory of multiple intelligences identifies eight intelligences, including linguistic, logical-mathematical, musical, spatial, bodily-kinaesthetic, naturalistic, interpersonal, and intrapersonal (Gardner & Moran, 2006). Learners draw on these intelligences, both individually and collectively, to solve challenges or create products relevant to the societies in which they live (Gardner, 2006). The Multiple

Intelligence (MI) theory asserts that individuals who demonstrate a particular ability in one intelligence will not necessarily exhibit a comparable ability in another intelligence (Davis et al., 2011).

Of the intelligences identified by Gardner (1999b), this study drew on learners' linguistic intelligence (analysing information and creating products involving oral and written language, such as poetry), interpersonal intelligence (recognising and understanding other people's moods, desires, motivations, and intentions, including those of the poet), intrapersonal intelligence (recognising and understanding one's own moods, desires, motivations, and intentions), kinaesthetic intelligence (using physical skills involving a sense of timing and a mind-body connection), and musical intelligence (producing, remembering, and making meaning from different patterns of sound). Due to the number of intelligences, educators should ideally vary activities to develop the different intelligences (Gardner, 1999a). This study focuses primarily on musical intelligence which develops first in learners (Governor et al., 2011). Furthermore, although not every learner will be reached through music, there are connections that can be made through the use of music to other intelligences (Governor et al., 2011). This is seen, for example, where the lyrics of a song use linguistics within rhyme, rhythm and beat, which could invite kinaesthetic movement (Governor et al., 2011).

To develop musical intelligence, learners should be given opportunities to demonstrate their learning by composing their own content-rich songs, drawing on other intelligences such as linguistic, interpersonal, and intrapersonal, among others (Governor et al., 2011). Gardner's theory of musical intelligence enables learners and educators to engage in lessons using various methods, fostering abilities and intelligence levels that can be applied across subjects in the curriculum. This approach facilitates a more concrete and deeper understanding of the topics being addressed (Palubinski, 2019). The present study considered these aspects of musical intelligence with the aim of enhancing learners' knowledge of poetry. Learners listened to music related to the poem under study and provided initial comments, read and collaboratively analysed the poem, and then closely examined the song's lyrics while the song was played again. They subsequently engaged in the various activities set for them.

Fonseca-Mora (2016) found that music is deeply rooted in human biology based on studies of Infant Directed Speech (IDS), which indicate that IDS relies on musicality rather than language to convey universally recognised meaning. From birth, babies listen to and produce sound without distinguishing between music and language, singing and speech. Thus, Chen-Hafteck

(cited in Engh, 2013, p. 116) asserts that “Music and language are the two ways that humans communicate and express themselves through sound”. As children grow, they receive less of the musical motherese, described as the language caregivers use with infants, which is replaced by popular music as the motherese of adolescents (Murphey & Alber, cited in Engh, 2013). Governor et al. (2011, p. 1) asserts that “music is the heartbeat of every adolescent” and indicates that songs can transfer knowledge and elicit emotions and memories. Song lyrics can convey information, melodies can activate the recall of thoughts and ideas, and music has the potential to engage learners in ways that other teaching strategies cannot. As the present study involved adolescents, these findings were significant, as music, which learners can relate to, served as a tool to support learners and guide them through the ZPD while studying various poems in the classroom, aligning with Vygotsky’s (1978) key aspects of social constructivism.

Music has a significant influence on children and their cognitive and psychophysical development. Consequently, older civilisations paid great attention to music and its effects in educational processes (Blackman, 2015; Gojmerac, 2018). Music in education prepares learners to learn by enhancing fine motor skills, preparing the brain for achievement, cultivating better thinking skills, recalling and retaining verbal information, advancing mathematical achievement, boosting reading and English language skills, sharpening learner attentiveness, strengthening perseverance, equipping learners to be creative, and supporting better study habits and self-esteem (Arts Education Partnership, 2011; del Barrio & Arus, 2024; Yunkun, 2024).

Dating back as far as the 19th century, many studies indicate that music is valuable in education. In 1875, Parker of Massachusetts, in developing a system to improve schools (Governor et al., 2011), introduced a new curriculum that encouraged the use of songs for learning based on their connection to the subjects being studied. The results included greater levels of enthusiasm for learning and an improvement in learner achievement. Musacchia and Khalil (2020) and Wilson (2017) note that an individual’s Intelligence Quotient (IQ) could be improved by listening to specific types of music, such as Mozart’s music. The brain-based learning theory suggests that a combination of melody and lyrics provides multiple neural pathways to store, access, and retrieve memories (Governor, 2011). When two events are linked together in memory, the recall of one prompts the other (Governor et al., 2011), and listening to a song compared to listening to a spoken text may result in the retention of unconnected words (Tegge, 2015). Fonseca-Mora (2016) concurs with this and states that musical activities in the classroom improve memory and attention.

Music stimulates different parts of the brain; thus, classes that use music and songs not only include a potentially innovative and fun aspect but also engage learners in various mental activities during the lesson (Bsharat, 2021). Governor et al. (2011) notes that the brain-based learning theory is important for understanding how learners learn and should be the basis of teaching strategies implemented in the classroom, where content-rich songs should be included as one of many activities used in content delivery. Language and communication skills are improved through the use of music, while stimulating cognitive and abstract brain processes (Vermeulen, 2009; Yunkun, 2024).

Gojmerac (2018) concurs with these findings based on the brain-based theory and states that the field of neuromusicology, which investigates the effect of music on the brain, has discovered that different parts of the cerebral cortex involved in language perception, processing and understanding, tactile reception, superior sound processing, social-cognitive processes, visual-spatial processing, aspects of consciousness, emotions, body homeostasis, perception, self-awareness, cognitive functioning, and interpersonal experience are activated by musical stimuli. This claim is further supported by Suguna (2018), who emphasises that playing music connects and develops systems in the brain in a way that may not be achieved through any other activity. Furthermore, it was found that the areas of the brain activated during the playing or listening to a musical instrument are the same areas engaged in analytical and mathematical thinking (Suguna, 2018). Certain parts of the brain, such as the planum temporale (which aids in understanding languages and sound signals during the early stages of life) and the corpus callosum (the bridge between the right and left cerebral hemispheres that transfers information from one side of the brain to the other), are larger in musicians than in non-musicians, highlighting the importance of music in the development and stimulation of the brain (Suguna, 2018). Music trains the brain for higher forms of thinking (Suguna, 2018).

Music helps in recalling information, Governor et al. (2011) found songs to be a powerful mnemonic device that enhances the recall of information. This finding aligns with the study by Azizinezhad et al. (2013), which found that music increases cognitive capacities in learners, such as attention, memory, concentration, confidence, and self-esteem. Fonseca-Mora (2016) suggests that music can be effectively applied to enhance education by providing authentic material, facilitating the memorisation of instructions, vocabulary, structures, and pronunciation, creating a favourable teaching environment, and motivating learners. The findings from these studies are relevant to the present study as they have contributed to an understanding of the significant impact of music on teaching and learning functions and

information retention. This understanding allows me to explore how music may be used to teach and learn concepts of poetry in an English HL high school classroom.

Music has been found to play a role in the development of learners and is recognised as effective in assisting with their emotional and social responsiveness. It provides learners with the opportunity to evoke and express feelings and emotions (Adjepong, 2020). Additionally, music in education supports the development and emotional wellbeing of learners by building confidence and promoting creativity (South Australia, Department for Education, 2019). The use of music has been found to reinforce teamwork, communication skills, self-discipline, and creativity, which are important qualities for life after school (Suguna, 2018; Wilson, 2017). Learners who participate in music are more cooperative with educators and peers, possess greater self-confidence, and are better at expressing themselves (Suguna, 2018). Suguna (2018) points out that renowned individuals such as Albert Einstein, a theoretical physicist, played the violin; Abdul Kalam, an aerospace scientist and former President of India, played the veena (an ancient Indian musical instrument); and Stephen Hawking, a physicist, cosmologist, and author, listened to music for hours. Vermeulen (2009) asserts that music develops self-expression, emotional expression, and creativity, fosters aesthetic awareness, provides enjoyment, and enhances social and interactive skills, contributing to societal integration.

In all classrooms, music may serve as a common language that learners share, providing an outlet for them to express themselves and understand the content being taught (Goering & Burenheide, 2010). Furthermore, Goering and Burenheide (2010, p. 47) note that “music allows learners the opportunity to express their ideas and emotions in a way that they best understand” and that “using music allows us to set the scene and tone for exploration of a topic”. This finding offers insights into the benefits of using music in the English HL classroom. Additionally, music fosters a relaxed, safe, motivating, and productive classroom environment (Fonseca-Mora, 2016).

Besides the academic benefits of using music, it has also been found to promote friendships among those who share a similar interest in music, thereby increasing a sense of trust, teamwork, respect, belonging, and community (Azizinezhad et al., 2013). Furthermore, it can assist in building a stronger culture of caring, where people nurture each other (Fonseca-Mora, 2016). This aligns with Engh’s (2013) study, which argued that the use of song in the language classroom enhances social harmony, creates a safe space for collective learning, and contributes to the development of a community. Cheung (cited in Engh, 2013) also presents

the idea of music bridging the gaps between formal and informal learning. These findings closely relate to Vygotsky's (1978) concepts of social interaction, the use of language, and the sharing of cultural knowledge within the framework of social constructivist theory.

In a study conducted in selected classrooms in the south-central United States, which explored the use of music in the classroom, a survey of 167 educators across all grades revealed that educators were generally positive about using music to energise learners and as background music (Nadelson et al., 2020). Music is also claimed to contribute to the intellectual development of learners. In a Hong Kong study involving 286 Grade 4, 5 and 6 learners from a single primary school, it was found that parents noticed an increase in their children's academic performance when they engaged in music training and instrument studies (Tai et al., 2018).

Furthermore, the use of music was found to be beneficial in Walton's (2014) study, as it contributed to language development, which is linked to Vygotsky's key aspect of language and culture within social constructivist theory. Walton's (2014) study took place in Canada over two consecutive years. The sample consisted of 49 kindergarten learners (control group) who used the traditional method of learning language and 44 kindergarten learners (experimental group) from four different schools in the area (Walton, 2014). In this study, music was used in the form of choral singing and movement to learn phonological skills, letter sounds, and reading in the experimental group (Walton, 2014). Using pre-tests and post-tests, it was found that, in comparison to the control group, the experimental group learned language at a faster rate, and the singing of words aided in the pronunciation and articulation of words (Walton, 2014). Alefshat (2019), Bsharat (2021), and Palubinski (2019) further emphasise the benefits of using music in the classroom, noting that it improves listening, speaking, reading, and writing skills, and aids in pronunciation, grammar, and vocabulary. Bsharat (2021) notes that using music to teach vocabulary by combining words and rhythmic sounds proves effective, and a multi-stimulus classroom increases learners' motivation to learn. Hadi's (2019) study in a junior high school in Indonesia, which investigated the use of songs in the teaching of English, found that the use of music allowed learners to become more active in their interactions, resulting in a significant improvement in their English language skills. Goering and Burenheide (2010) encourage the use of a strategy called *The Soundtrack of Your Life*, which encourages learners to tackle personal narrative writing by connecting events from their lives to music. The findings suggest that constructivist and social constructivist classrooms actively involve learners in their individual learning through interaction.

Degrave (2019) also found that educators believe music can be beneficial for foreign language acquisition, partly because music in a classroom creates a relaxed atmosphere, thus lowering stress levels or affective filters (Krashen, 1982). Although this study occurs in an English HL classroom, it must be noted that there are many learners in the classroom whose mother tongue is not English. Krashen's (1982) Affective Filter Hypothesis suggests that language learners may become distracted by emotional factors when learning a language, impacting what they can absorb in language acquisition. There are three affective variables that relate to the success of second language acquisition (Krashen, 1982), including motivation, self-confidence, and anxiety. The motivation variable suggests that those with high motivation perform better in second language acquisition. The self-confidence variable indicates that those with self-confidence and a positive self-image tend to perform better in second language acquisition. The anxiety variable suggests that low anxiety appears to be conducive to second language learning. Learners with a high affective filter experience significant anxiety, stress, and low self-confidence, which hinders their ability to receive sufficient input, while those with a lower affective filter experience motivation and a positive self-image and are more likely to succeed in their second language acquisition. Krashen (1982) proposed that a low affective filter allows for greater input in the classroom, which explains why certain learners learn well while others do not. It was found that music decreases stress levels and increases enjoyment in learning (Musacchia & Khalil, 2020), reduces feelings of tension, and heightens feelings of elation (Azizinezhad et al., 2013), creates a relaxed, stress-free learning environment (Fonseca-Mora, 2016), lowers affective barriers, and helps learners feel more relaxed and receptive to learning (Azizinezhad et al., 2013). Krashen's Affective Filter Hypothesis has helped gain an understanding of how music may lower affective filters, which could affect the learning and active engagement with poetry in an English HL high school classroom.

Education is often considered the process of acquiring knowledge, skills, and values for the holistic development of learners; however, Suguna (2018) notes that the education system in India places emphasis on marks and ranks, leading to stressful conditions and negative attitudes among learners. According to 2016 statistics in India, 9,474 learners committed suicide because they were unable to cope with the forced academic pressure (Suguna, 2018). These statistics are based on official records, but the number of deaths could be greater, as many may not have been reported due to feelings of embarrassment, stigma, prestige, family pride, or a lack of access to government officials. Against this backdrop, Suguna (2018) states that music helps create a stress-free environment in education by unravelling hidden talent, fostering enjoyment, encouraging participation, and promoting team spirit. Music can be a comforting

activity for many learners, as emphasised by Confucius (as cited in Arts Education Partnership, 2011, p. 3), who states that “music produces a kind of pleasure which human nature cannot do without”. Wilson (2017) concurs and highlights that music can reduce burnout and improve learners’ moods. Some learners may also come from stressful home environments, and music may offer an escape from these situations (Wilson, 2017). The use of music in the classroom for teaching and learning can relieve stress and anxiety for learners, helping to create a focused learning atmosphere (Wilson, 2017) and allowing scaffolding to take place so that learners may move through the ZPD, key aspects of Vygotsky’s (1978) social constructivist theory.

The South Australian Music Education Strategy 2019 to 2029 (South Australia, Department for Education, 2019) concurs with the above findings and states that music in education supports learners in a way that is responsive and inclusive. Music is present in every culture and is a vital form of human expression, thus can be seen as a vehicle to celebrate diversity within schools, recognising and embracing learners of all cultures, experiences and abilities (South Australia, Department for Education, 2019), relating to Vygotsky’s aspect of culture within the social constructivist theory.

Gojmerac (2018) highlights some noteworthy examples of academic achievements in schools that integrate music into their curriculum. One example is an elementary school in Charleston, South Carolina, in the United States. One-third of learners in the first grade had learning disorders, yet they still achieved high levels of academic success, which they attribute to the use of music in the curriculum (Gojmerac, 2018).

A second example of the positive impact of music in schools is a school in Vernon, New York. This school was on the verge of shutdown in 1981 due to poor results (Gojmerac, 2018). However, in 1992, an organisation called Education Through Music launched a project to integrate music into the education system of this school (Gojmerac, 2018). The results were remarkable, as learners’ self-esteem increased and their attitudes towards school improved (Gojmerac, 2018). After four years of integrating music into arts, sciences, and mathematics, the school began producing outstanding scores in reading and mathematics, with average marks improving from 25% to above 75% (Gojmerac, 2018). The two studies cited indicate that schools which include music in their education programmes have better success rates in learning across the fields of mathematics, language, and science. Additionally, through these classes, learners acquired many other important skills for a quality life, such as teamwork, the meaning of hard work, self-discipline, persistence and determination, building confidence, developing creative thinking, and learning how to manage time effectively.

From a science education perspective, findings in Governor et al.'s (2011) study, which explored the use of science-content music in six middle schools in Georgia through observations, educator interviews, and learner focus group discussions, indicated that the use of music as a teaching tool increased learner participation, engagement, and learning in class activities. The songs gained the attention of the learners through metaphors, rhyme, imagery, and humour, and included information about principles, facts, and concepts relevant to science education. Additionally, the songs provided novelty and variety in the learning environment, helped learners develop scientific vocabulary, and served as an additional resource for actively constructing meaning of science concepts, connecting ideas, and building conceptual understanding. Similarly, Palmer and Booth (2024) conducted a literature review of 26 articles written between 1993 and 2021 to explore the use of music in elementary science classrooms. They found that educators reported music as a useful pedagogical tool in the science classroom, as it improved learners' recall of information, language skills, and engagement, as well as enhancing educators' knowledge and enjoyment of teaching science (Palmer & Booth, 2024).

Despite the value of music in education, challenges exist. Blackman (2015), Bsharat (2021), Degrave (2019), Nadelson et al. (2020), and Palubinski (2019) found that while the majority of educators agree that music can improve academic achievement, some recognise obstacles to its implementation. Such obstacles include educators' perceived lack of musical skills, lack of knowledge on how to use music in the classroom, insufficient financial and material resources, and uncertainty about how to align music with the curriculum. They also noted that seating arrangements could hamper the use of music, that music could lead to learners' ill-discipline and exacerbate differences between learners, and that it could result in learners' anxiety and lack of confidence. Furthermore, different social groups tend to engage in various musical practices, attach different meanings to music, and prefer different kinds of music (Green, 2001). Additionally, Chou (2010) warns that music could potentially distract students in the classroom, necessitating careful management of its use. Such factors can impact the effectiveness of using music in education. Therefore, there is a call for policymakers to create opportunities for educator training and to expand efforts to further reinforce music in education (Blackman, 2015).

Bsharat (2021) cautions educators against using music that portrays graphic content, including sex, violence, and drugs, or that promotes or demotes a particular religion. The challenges cited and the content of songs were carefully considered in the present study. Furthermore, the

findings of this study aim to offer solutions to the challenges of using music in the classroom for curriculum delivery.

Recognising the value of music in education and its associated obstacles, the present study aims to fill the gaps in a Grade 10 South African English HL classroom, where there is a lack of research on the use of music in education. Given the unique context of the school in which the study was undertaken (cf. Chapter 1, Introduction), this study attempts to overcome some of the obstacles in using music in education, such as providing strategies to correctly align music with lesson content and exploring how policymakers can create opportunities for educators to use music in the classroom, given its benefits.

3.6 Teaching Poetry

Literature includes many genres, such as poetry, novels, and drama. Among these genres, poetry is considered unique because it employs multidimensional language that goes beyond the components of the poem, including tone, theme, rhyme, and rhythm, among others (Eliasari, 2018). Poetry is also regarded as the oldest of the literary forms (Rosich, 2022) and is seen as playing a vital role in education (Xerri, 2024). It is more than just words on a page; it can be communicated through multimodal approaches, allowing readers and listeners to create images, and it may be performed with gestures and sounds (Diehl, 2021). Due to its multimodality, using poetry in teaching English may provide learners with the opportunity to develop the four essential language skills: reading, writing, listening, and speaking (Nwakaego & Agwu, 2023; Syed & Wahas, 2020). In addition to its multimodality, poetry can be read in different contexts, allowing for a multitude of interpretations (Diehl, 2021). The reading and writing of poetry also encourage multimodal learning, combining written and oral tasks, and have the potential to enhance learners' classroom-based and real-life literacies (Cooper, 2020).

Poetry teaching affords learners the opportunity to think metacognitively about language without the constant concern of correctly following grammatical and syntactical rules. Poetry plays an important role in the English subject in secondary schools, not only because it offers learners the chance to manipulate language but also because it addresses human interests and universal themes, allows learners to express their feelings and emotions, and raises historical and cultural awareness (Diehl, 2021; Rosich, 2022; Syed & Wahas, 2020). However, these interpretations depend on an individual's experience and understanding, and in a system where assessment tasks are marked according to a strict memorandum, the creative and explorative aspects of poetry struggle to survive (Diehl, 2021).

Teaching and learning a language require learners to use all four essential skills in the language classroom: reading, writing, listening, and speaking (DBE, 2011). Listening and speaking enable learners to engage in successful communication, recognise values and attitudes embedded in texts, and challenge biased and manipulative language (DBE, 2011), in line with the language aspect of Vygotsky's (1978) theory of social constructivism. Reading allows learners to understand how genre and register reflect the purpose, audience, and context of texts (DBE, 2011). Writing enables learners to construct and communicate their ideas and thoughts coherently and creatively, using their skills to produce appropriate written texts for various purposes (DBE, 2011). This study, through its data generation strategies, encouraged the use of all four skills. Learners participated in listening activities, engaging with music and the ideas and opinions of their peers. They were involved in speaking activities through interaction and whole-class discussions. Reading skills were emphasised during the analysis of the poem under review, while writing skills were focused on as learners answered questions based on the poem taught.

The analysis of poetry is considered beneficial for teaching all of these skills in an English classroom (Irmawati, 2014). It promotes oral communication skills, including fluency, pitch, and intonation (Deepa & Ilankumaran, 2018), and familiarises learners with aspects of language, including irony, imagery, and figures of speech (Mittal, 2016). Poetry can be used as a pre-reading activity prior to the lesson, where learners engage in discussions based on the poem after an initial reading to enhance their speaking and listening skills (Mittal, 2016). The recitation of a poem also aids in pronunciation (Mittal, 2016). Learners' writing skills can be promoted through poetry by allowing them to write about the central ideas of the poem and summarise it (Mittal, 2016). Poetry analysis in language classrooms is also seen as useful in teaching learners how to express meaning, ideas, feelings, thoughts, and opinions after a close reading of the poem (Irmawati, 2014; Nshimiyimana et al., 2024).

Poetry provides a powerful tool for developing comprehension skills and phonemic awareness (Scholastic Parents Staff, 2022). Reading poetry also inspires learners to imagine more, think more, discuss more, and create cultural awareness (Deepa & Ilankumaran, 2018, Nshimiyimana et al., 2024). The analysis of poetry has the ability to teach learners social, moral, behavioural, and educational values (Irmawati, 2014). It is effective in fostering reading and writing skills, as it helps learners develop the ability to communicate and sharpens their critical reading and analytical skills (Roebuck, 2015). Reading and writing poetry are also considered important in ensuring that learners use and develop their voices, share their feelings

about various topics, and cultivate a sense of social and personal identity, emphasising aspects of the human experience (Cooper, 2020; Roebuck, 2015). There are three main models that underpin the teaching of literary texts, including poetry, often used in an English FAL classroom (Bibby & McIlroy, 2013; Bottino, 1999; Deepa & Ilankumaran, 2018; Rosova, 2007; Yimwilai, 2015). An English FAL classroom is one in which learners learn English, which is not their mother-tongue language (DBE, 2011). The three models include the cultural model, the language model, and the personal growth model. The cultural model states that literature enables learners to understand and appreciate cultures and ideologies different from their own (Deepa & Ilankumaran, 2018; Rosova, 2007). It is also a means of transmitting important ideas and emotions (Bottino, 1999) and allows learners to explore and interpret the political, social, historical, and literary context of a specific text (Yimwilai, 2015). This model is closely linked to Vygotsky's (1978) aspect of culture within the theory of social constructivism.

The language model keeps learners in touch with some of the more subtle, varied, and creative uses of the language (Rosova, 2007), including figures of speech, grammar, vocabulary, and lexical and discourse categories (Bibby & McIlroy, 2013; Deepa & Ilankumaran, 2018; Yimwilai, 2015). The language model is linked to Vygotsky's (1978) aspect of language within social constructivist theory. The personal growth model, also known as the enrichment model (Yimwilai, 2015), allows learners to appreciate and evaluate complex cultural artefacts (Rosova, 2007). This learner-centred model promotes critical awareness and allows learners to assess, evaluate, and discuss issues within and provoked by the text (Bibby & McIlroy, 2013; Bottino, 1999). Furthermore, the personal growth model involves learners' personal, intellectual, and emotional experiences, as learners are encouraged to express their feelings and opinions and make connections between their personal and cultural experiences (Deepa & Ilankumaran, 2018; Yimwilai, 2015).

Through the use of music, this particular study aims to develop learners in aspects of all models. Given the unique context and diverse backgrounds of learners in the study, the cultural model assisted in broadening learners' knowledge and understanding of poetry and appreciating the cultures of others as well as the political, social and historical context of the selected poems which were unique to each other. This is emphasised in the CAPS, which guides curriculum coverage in South African schools. The CAPS document places emphasis on valuing indigenous knowledge systems and acknowledging the rich history and heritage as contributors to the Constitution of South Africa (DBE, 2011). The language model assisted learners in

developing their understanding of figures of speech and improving their vocabulary, incorporating it into their writing, which are key outcomes in an English HL classroom (DBE, 2011). Through the use of the personal growth model and written tasks, learners in the study were able to evaluate the issues addressed in the poems, allowing them to express their feelings and opinions and make connections between their personal experiences, which is a significant objective in the teaching and learning of literature (DBE, 2011).

In many schools around the world, learners are expected to study various genres of poetry, such as narrative, lyrical, free verse, sonnets, odes, ballads, and epics (Roebuck, 2015). The list of poems prescribed at the Grade 10 level includes these genres; however, the four poems selected for the study comprise a narrative, lyrical piece, free verse, and a sonnet. A benefit of teaching poetry is that it allows learners to engage with content through emotional responses rather than rationality, enabling personal and emotional connections with the poems (Cooper, 2020). Roebuck (2015) posits that reading and writing poetry can create a sense of immediate achievement, a willingness to experiment and play with language, a better understanding of the connection between reading and writing, and recognition of the importance of punctuation and word choice. Components of poetry, such as rhyme and alliteration, are useful for improving phonemic and sound awareness, as poems offer learners a relatively simple way to practise phonics, phonemic awareness, and language development skills. The benefits of using poetry in the classroom have helped gain an understanding of its importance in teaching and learning.

Eliasari (2018) highlights five reasons why the teaching and learning of poetry is considered beneficial: it can help learners appreciate different cultures and backgrounds, it consists of genuine or authentic materials, it can serve as an example of certain types of language patterns and structures, it can provide personal enjoyment, and it establishes an emotional and aesthetic connection between readers and the text of the poem. Additionally, it can motivate learners to read further literary works, which can increase reading proficiency. Syed and Wahas (2020) state that poetry offers learners authentic models and real language in context, making teaching more enjoyable and keeping learners closer to the target language culture. Syed and Wahas (2020), Nwakaego and Agwu (2023), and Nyembe (2021) support the notion that poetry helps learners connect to and understand other cultures, as emphasised by Vygotsky's (1978) theory of social constructivism. Furthermore, because poets often use denotative and connotative language, poetry is considered to sharpen learners' critical thinking as they analyse and understand the poem (Diehl, 2021; Josephine, 2015, Wai & Abidin, 2020). Poetry in the classroom has the potential to create space for dialogue, creativity, analyses, self-expression.

Due to its perceived benefits, in March 2000, the Ministry of Education in Malaysia introduced literature, including poetry, as a component of the secondary English Language syllabus (Wai & Abidin, 2020). This was done with the aim of promoting better acquisition of the second language while instilling the habit of reading among Malaysian learners, enhancing their interest in learning English as a second language, and developing learners' emotional and spiritual growth (Wai & Abidin, 2020). Poetry provides readers with a different perspective on language use by going beyond the known usages and rules of grammar, syntax, and vocabulary; it engages unmotivated readers due to its openness to exploration and diverse interpretations. It evokes feelings and thoughts and familiarises learners with figures of speech (Nwakaego & Agwu, 2023).

Poetry helps learners to develop linguistic knowledge, including grammar, vocabulary, and pronunciation (Syed & Wahas, 2020). It may serve as an excellent tool for teaching phonics skills and motivating learners to study language. The sound, rhythm, and expression of poetry appear to be a natural means of promoting reading fluency and engaging struggling readers in the enjoyment of language (Rosich, 2022). The new words learned in poetry can be applied when writing essays and other transactional texts, thereby exposing learners to effective writing skills (Nyembe, 2021). The vocabulary acquired from poetry can also be utilised by learners in public speaking and their everyday interactions, extending beyond the classroom (Nyembe, 2021).

Studying poetry in a lower elementary classroom can improve vocabulary and grammar acquisition and enhance written expression and oral discussion (Rosich, 2022). Nwakaego and Agwu (2023) support this notion, stating that poetry acts as a developmental learning tool in elementary education, where young learners' verbal and written skills are often underdeveloped. Poetry in these classrooms helps by teaching rhythm and the art of stringing words together with a beat, thus aiding cognitive understanding of words and their contexts (Nwakaego & Agwu, 2023). Additionally, it fosters creative expression in young learners, which is often lacking in the modern educational landscape (Nwakaego & Agwu, 2023). Although Nwakaego and Agwu's (2023) study focused on young learners, the CAPS curriculum emphasises language development and creativity even at the Grade 10 level (DBE).

Teaching and learning poetry offer many advantages in language classrooms, including learners appreciating the process of writing poetry, understanding composition and structure in poetic creation, becoming sensitive to new vocabulary, and discovering meanings that deepen

their interest (Nwakaego & Agwu, 2023). Other advantages of teaching poetry in language classrooms include promoting cooperation and communication among learners, encouraging emotional expression, and developing awareness of and sensitivity to language and culture, thereby introducing cross-cultural discussions (Nwakaego & Agwu, 2023).

Despite its many benefits, Cooper (2020) explains that international and South African research (Benton, 1999; Doug, 2011; Dymoke, 2012; Linaberger, 2004; Wilson, 2013) on teaching poetry in schools indicates that the potential of poetry is not always realised. This may be due to various reasons, such as the poetry's language, diction, and imagery being considered unfamiliar and intimidating; insecurities around analysing and interpreting poetry; and poetry being viewed as elitist, especially when dealing with unfamiliar topics (Benton, 1999; Cooper, 2020; Doug, 2011; Linaberger, 2004). Cooper (2020) states that even mother-tongue English-speaking learners regularly struggle with the language used in poetry, which lowers the pass rates in the NSC (Matric or school-leaving) examinations in South Africa (Genis & Byrne, 2024). In addition, poetry is often viewed as difficult to teach due to learners' resistance, as they perceive it to be difficult, irrelevant, and boring (Haraldson, 2011). Fynn (2019) explains that educators face three types of challenges in the poetry classroom: linguistic complexity, conceptual difficulty, and cultural background. Linguistic complexity refers to the lexical, semantic, and syntactic elements of any poetry text that may hinder learners' understanding of the poem (Fynn, 2019). Conceptual difficulty relates to the ambiguity and complexity of the concepts within the text. With regard to the cultural background of the text, educators must consider learners' potential unfamiliarity with the text's cultural context (Fynn, 2019).

One recurring problem that seems to arise regarding the teaching and learning of poetry is that the poems selected lack relevance for learners (Diehl, 2021). Diehl (2021) argues that poems in poetry anthologies are largely written by male poets from the literary pre-twentieth century, which leads to an alienation of the language of poetry for both learners and educators. Although educators are willing to include a broader range of present-day, multicultural poetry, they often feel constrained by the pressures of the curriculum and assessment. Nyembe (2021) concurs with these findings, stating that one of the challenges learners face is a lack of connection with the poems studied, leading to an inability to relate to or identify with them. This disconnect arises from the poet not being of their culture and the period in which the poem was written being irrelevant to the learners' lives (Nyembe, 2021). Daniel (2013) agrees that the poems studied by learners remain irrelevant to their lives and the realities with which they are familiar. Furthermore, it was found that educators often lack the historical and cultural knowledge

necessary to draw on cultural heritage when teaching poetry (Daniel, 2013). Mavhiza and Prozesky (2020, p. 72) highlight how meaningless the content of some poems can be, referencing reflective writing by a Grade 11 participant who referred to poetry as a “thing”. Mavhiza and Prozesky (2020) noted that this represents a gap in which learners cannot relate to poetry because it is foreign to their context and life experiences. Poetry often lacks relevance for learners, highlighting the need for it to come to life (Diehl, 2021).

Several studies sought to understand the challenges linked to teaching poetry. Marimutu (2007) conducted a case study that sought to investigate the challenges faced by educators in teaching poetry, as well as the factors contributing to these challenges. The sample consisted of 10 educators from a secondary school in Malaysia. The findings showed that the most prominent problem in teaching poetry in the classroom was engaging learners in poetry learning, as their interest diminished when they could not relate the poem being taught to their prior knowledge and culture (Marimutu, 2007). In a study conducted by Eliasari (2018), which aimed to explore university students’ difficulties in studying poetry, a sample of 50 students from a university in Indonesia was used, employing a checklist questionnaire and interviews. Various challenges were identified in the teaching of poetry. Eliasari (2018) found challenges related to students’ literary competence (23%), teaching methods (21%), students’ references (20%), learning resources (19%), and learning materials or textbooks (17%). These challenges were influenced by students’ cultural, historical, and social differences from the poet of the poem studied, making it difficult for them to interpret the poem (Eliasari, 2018). Wai and Abidin (2020) argue that appropriate text selection would benefit learners by providing pleasure and enjoyment while exploring the text meaningfully and fostering a positive attitude toward learning poetry. Fynn (2019) further states that the selection of poems is a principal element in the process of teaching English. An appropriate selection of poetry must meet the teaching objectives (Fynn, 2019). Furthermore, educators should exercise extreme care when choosing the texts they wish to address in the classroom, considering the needs of the learners, their motivation, interest, and cultural background (Fynn, 2019).

In English FAL classrooms, where there is a choice between any two literature genres, educators often choose not to include the study of poetry, opting instead for short stories, novels, or drama (Maungedzo, 2023; Nyembe, 2021; Rosich, 2022). Therefore, Linaberger (2004), whose study reflected on her personal experiences as a Grade 3 educator teaching poetry, explained that some educators believe learners do not need poetry in real life, leading them to exclude the teaching and learning of this genre (Linaberger, 2004). Moreover, Weaven

and Clark (2014) conducted two qualitative studies in Melbourne: one was a participant-centred research project with senior English educators at a state school in Melbourne's western suburbs, and the other was an interview-based study with undergraduate students from a university in Melbourne specialising in literary studies. The findings of Weaver and Clark's (2014) study support Linaberger's (2004) experiences of teaching poetry. Furthermore, many educators in Weaver and Clark's (2014) study view poetry as an unnecessary element in their classrooms, and due to their own negative experiences with poetry, some educators feel uncomfortable teaching this genre. This belief among educators has impacted how learners respond to poetry. Nyembe (2021) highlights that such choices may stem from educators' discomfort with and lack of motivation towards teaching poetry, which is often due to their limited knowledge of the subject. Ngidi (2020) agrees with this notion, stating that educators have their own insecurities regarding poetry and their ability to teach it, and these insecurities are picked up by their learners. Building on these studies, Nshimiyimana et al. (2024) conducted research to investigate poetry teaching practices in Rwanda. Data was collected from 22 educators across 16 schools that offer English Literature, using questionnaires and interviews (Nshimiyimana et al., 2024). The findings revealed that educators did not feel comfortable or confident teaching poetry due to its complexity, which negatively impacted learners' experiences of studying the subject (Nshimiyimana et al., 2024).

In reflecting on his experience as a lecturer at a university in Uganda, Cook (cited in Josephine, 2020, p.2381) personally felt that:

Generations have emerged from African schools afraid of poetry because their educators have been afraid of it, so that it is seen all too often as a tedious and fearsome obstacle-course which no one would enter upon again of their own free will.

Josephine (2020) argues that many challenges facing the teaching and learning of poetry are related to educator competence. Educators in Josephine's (2020) study, which used lesson observations and informal structured interviews with secondary school learners at nine schools in Rwanda over a period of three years, barely knew what to do with poetry in the classroom; consequently, little poetry is taught (Josephine, 2020).

In another study at a secondary school in Gauteng, South Africa, using a single class of Grade 11 learners, questionnaires, poetry analysis, and intervention and observation, learners criticised their educator for their rather boring presentation of poetry content (Mavhiza, 2019).

Nyembe (2021) explored challenges faced by learners when studying poetry at two secondary schools in Soweto, South Africa, using questionnaires, semi-structured interviews, and document analysis. It was found that educators showed a lack of interest when teaching poetry and did not vary their approach (Nyembe, 2021). Poetry was taught in the same manner as every other genre of literature, with no differentiation in the educators' approach to teaching poetry (Nyembe, 2021). The analysis notes found in textbooks used by learners caused them to be more reliant on the textbook rather than appreciating and analysing poetry (Nyembe, 2021). This coincides with Diehl's (2021) findings. Diehl's (2021) study used four semi-structured interviews with educators, each with a unique view of teaching and learning poetry in their respective secondary school classrooms in the Netherlands (one educator) and North East England (three educators). It was found that the study of poetry is almost mechanical, where learners are often asked to read poems as though they are solving a mathematical equation and deciphering the poems' meanings as though they are puzzles, leaving little room for the appreciation of poetry and further compounding learners' lack of understanding.

Syed and Wahas (2020) found that the majority of educators at a university in Yemen follow outdated methods in teaching poetry, where they offer a closed-ended analysis of the poem and sometimes refuse to accept the learners' different viewpoints. Using traditional methods of teaching may result in a passive response from the learners (Fynn, 2019; Syed & Wahas, 2020). Employing a traditional approach while teaching poetry is not beneficial for learners, as it may hinder their intellectual abilities and creativity; thus, educators must adopt new strategies and alternative methods in the classroom that help learners acquire and reinforce their literary skills (Fynn, 2019). Educators should employ different tools and techniques, such as audio devices and videos (Fynn, 2019). According to Sigvardsson's (2020) study, which used semi-structured interviews with 15 secondary school educators in Sweden, these educators feel uncertain about how to approach poetry in ways that will engage learners (Sigvardsson, 2020).

Some of the challenges highlighted in this study are likely to stem from educators' lack of professional development in relation to poetry teaching. Many educators in Fynn's (2019) study, which used a sample of three Grade 3 educators at a primary school in Durban, South Africa, stated that they had not received any specific training from policymakers or educational authorities regarding poetry. The educators also indicated that they did not receive focused training in poetry teaching during their educator training at university (Fynn, 2019), thus putting them in a difficult situation, as they must rely on their own knowledge of poetry teaching. This implies that educator agency becomes essential in a poetry classroom. Wai and

Abidin (2020) argue that the positive attitude of learners towards learning poetry can be hampered by a negative learning environment, which could be caused by the educator. Educators have a significant role in facilitating and guiding learners to achieve the objectives of a poetry lesson; thus, they must uphold their duty to engage with knowledge and shape learners' attitudes towards lifelong education and education as a whole.

Poetry, like any other aspect of English, must be assessed according to the assessment programme in the CAPS (DBE, 2011). At the FET level, these assessments include contextual questions and essays on poetry (DBE, 2011). Nyembe (2021), whose study explored Grade 11 English FAL learners' challenges in studying poetry in a South African context, found that poetry lessons were flawed in that the poem taught and questions based on the poem were found on the same worksheet. This caused learners to be distracted by questions and reluctant to participate in the lesson because there was already an expectation that they had to answer questions, negatively impacting their appreciation and enjoyment of the beauty of the poem (Nyembe, 2021). Furthermore, from the findings of the interviews conducted, educators in Diehl's (2021) study believe that poetry focuses heavily on assessment with a binary assessment format that primarily emphasises right and wrong.

Nyembe's (2021) study found that most learners preferred other genres of literature to poetry. The findings indicated that 44% of the participants preferred to read and learn drama, 31% preferred short stories, 19% preferred novels, and only 6% preferred poetry (Nyembe, 2021). Learners expressed a strong dislike of poetry (Nyembe, 2021). Furthermore, the application of figures of speech in the analysis of poetry was found to be a challenge, as learners needed to understand figurative language to discuss its relevance (Nyembe, 2021). These findings may be attributed to learners' challenges in understanding non-literal language and connotative meanings, which are not as prominent in other genres of literature as they are in poetry. Learners in the present study are also required to identify and discuss figures of speech (DBE, 2011). These findings resonate with the present study, as similar challenges were noted during my years of teaching and motivated this study.

Language barriers pose another challenge in the teaching and learning of poetry, as many learners in South African schools are not mother-tongue English speakers, even if they study English at HL level (Nyembe, 2021). If learners struggle to understand denotative language in English, they are more likely to encounter problems due to the connotative language used in English poetry (Nyembe, 2021). In Josephine (2020) and Syed and Wahas (2020) studies, in

Rwanda and Yemen respectively, educators and learners were found to be uncomfortable with a poem's abstractness and figures of speech; consequently, poetry becomes one of the most abhorred and highly neglected areas of study. Eliasari's (2018) study found that students faced difficulties in understanding figurative language, analysing the words and elements of poetry, interpreting the meaning of poems, and reciting and writing poetry.

Fynn (2019) conducted a study regarding the teaching of poetry in a rural, semi-township, and former Model C school, using semi-structured interviews and observations. A rural school can be described as a school located in sparsely populated villages and small towns, at a distance from the city and urban areas (The Bee Chamber, 2021). Rural schools often face challenges in terms of parental support, funding from the government or state, a lack of teaching and learning resources, underqualified educators, and multi-grade teaching, wherein learners from different grades are taught in the same classroom (du Plessis & Mestry, 2019). Townships originated as racially segregated areas during the apartheid era in South Africa, designated for black workers to remain closer to their places of employment within urban areas; schools were developed in these areas for the children of those living in townships (Mampane & Bouwer, 2011). A legacy has been left behind, and presently, townships are characterised by low-cost housing, poverty, and crime and violence (Mampane & Bouwer, 2011). A Model C school may be described as schools established during apartheid in South Africa for white children, which received a hefty state subsidy, leading to impeccable infrastructure and teaching and learning resources (Radebe, 2015; Top Dog Education, 2017).

After the onset of democracy in South Africa, these schools remained semi-private, integrating learners of all races (Radebe, 2015; Top Dog Education, 2017). Although these schools still receive a government subsidy, it is significantly lower than during apartheid and charges parents substantial amounts for school fees. Fynn's (2019) study found that the educators from a deeply rural school and a semi-township school experienced a lack of resources, including poetry books and worksheets, which negatively affected their teaching. However, the educator from a former Model C school did not experience the negative effects of a lack of resources, as they were well-resourced in terms of literary materials. Thus, learners from the rural and semi-township schools faced challenges in understanding the content of poetry, while learners at the former Model C school were able to use the available resources to bridge gaps in their understanding of poetry (Fynn, 2019).

The above findings concur with Eliasari's (2018) study regarding resources, which found that 19% of students' difficulties were negatively affected by insufficient learning resources at their university, including reference books (journal articles and books) and visual and auditory aids, as these learning resources could support the learners' point of reference (Eliasari, 2018). Further, 17% of learners' difficulties were caused by the use of inappropriate textbooks and materials during the learning process (Eliasari, 2018).

Nyembe (2021) believes that the challenges faced in the South African poetry classroom arise from shortcomings on the part of policymakers, who maintain that policy documents in South Africa do not provide an elaborated and structured guideline on how poetry should be taught. Josephine (2020) concurs with Nyembe (2021) from a Rwandan perspective. There are no clear guidelines for how each genre of poetry should be taught (Nyembe, 2021), and the Annual Teaching Plan (ATP), a document outlining the content to be taught for the year, makes provision for key literary terms (literature metalanguage) to be studied early in the year, even though these concepts should only be introduced late in the academic year (term three) when almost 89% of the prescribed poems have already been taught. Poems are often prescriptive and crammed into the curriculum, leaving little time to explore further and more relevant poems for the classroom (Diehl, 2021), as there is never enough time allocated for the teaching of poetry (Josephine, 2020). Furthermore, the diversity of learners' cognitive abilities is not recognised when planning the curriculum (Fynn, 2019), and CAPS does not provide advice to educators in selecting and teaching literary texts that are sensitive to the needs of multicultural and multilingual learners (Maungedzo, 2024). The lack of realistic alignment between the CAPS curriculum and lesson plans with the available time and resources means that educators operate under severe time constraints (Fynn, 2019). In Fynn's (2019) study, all educators stated that not enough time is allocated to poetry in the CAPS syllabus, and as a result, poetry cannot be taught in depth or with enthusiasm. Despite these challenges, Fynn (2019) highlights that policy decisions are not in the hands of the educators, and they have no say in the planning of the lessons or the curriculum, as policy is dictated at a higher level, and educators are required to implement that policy.

Cooper (2020) worked with educators and explored the teaching of English poetry in two high schools in Gauteng, South Africa: one a former Model C school and the other a township school, both of which are attended predominantly by Black learners for whom English is not their first language. The findings indicate that poems such as Lebo Mashile's *Tomorrow's Daughters* excited learners, unlike Shakespearean sonnets, highlighting the importance of

making a connection with learners' experiences and taking them from the known to the unknown. However, one educator believed that the poetry curriculum should address both familiar topics and expose learners to themes that may be beyond their immediate experiences. The study found that teaching poetry was "an intimidating experience both for learners and educators, resulting in many educators retreating to the safe space of a defined set of teaching practices focused on figures of speech, literary devices, and a line-by-line analysis of the poems" (Cooper, 2020, p. 13). Understanding poetry appeared to provoke anxiety among educators and learners, and in an attempt to counter this anxiety, learners were given notes on figures of speech and poetic devices as evidence to school management that the work had been completed. Due to the anxiety of teaching poetry, Cooper (2020) found that some educators would not teach if they did not have marking memoranda. For those educators who attempted to teach in innovative ways, this was made difficult by the memoranda with prescribed answers. Although some educators did try to use a range of interpretations and methodologies in their teaching, the final exit-level matriculation examination ultimately shaped their pedagogical practices (Cooper, 2020). Cooper (2020, p. 14) refers to this as poetry being "schoolified", where poetry is learnt on paper rather than on the tongue. This, in turn, means that learners do not express themselves in poetry and are merely expected to regurgitate what they have been 'fed'. Cooper (2020) further asserts that if educators intend only to prepare learners for standardised examinations, it is unlikely that the educational potential of poetry will be realised. While the CAPS document states that poetry should aim to develop learners' identities, assist learners in learning about others, and provide a medium through which they are exposed to new ways of expressing their ideas, when the above method of teaching poetry is practised in a classroom setting, the goals of CAPS are not realised (Cooper, 2020). Understanding the findings above, the present study aimed to use a measure of innovation through the use of music to explore and create a connection with poetry.

In another study, Mavhiza and Prozesky (2020) investigated Grade 11 learners in a township school in Gauteng, South Africa, and identified several reasons why studying poetry is unpopular among learners in South African English classrooms. Firstly, the content of prescribed poems often feels foreign to learners' experiences. Secondly, educators are hesitant to work with poetry because they believe they lack the necessary knowledge and skills required for teaching it. Thirdly, learners adopt the negative attitudes of their educators, perceiving the study of poetry as dull and pointless. Lastly, the CAPS document is highly prescriptive and assessment-driven, with poetry assessed through short questions that focus on mastery of

figures of speech, diction, and imagery (Mavhiza & Prozesky, 2020). Their successful intervention study centred on indigenous poetry and identities by encouraging learners to write and perform their own poetry without restrictions on topic or language. While the study by Mavhiza and Prozesky (2020) focused on the intervention of indigenous poetry, the present study aims to utilise music as an intervention to make poetry relevant to and enjoyable for learners.

Eliasari (2018) outlines six methods that may be employed to teach poetry. Firstly, the Communicative Language Teaching Approach is typically used in a FAL classroom and aims to develop learners' communicative competence (Eliasari, 2018). It can be applied in any activity that engages learners in authentic communication (Eliasari, 2018). Furthermore, the Communicative Language Teaching Approach emphasises interaction as a means to teach the basic structures of language (Desai, 2015).

Secondly, the Reader Response Approach encourages learners to focus on their experiences and reactions regarding the content and form of the poem, thereby highlighting the significant role of the reader in constructing textual meaning (Eliasari, 2018). According to this approach, meaning is constructed through a transaction between the reader and the text in a specific context, facilitated by active and meaningful reading (Mart, 2019). After developing comprehension and awareness of the text, this approach also stresses interaction as a means of creating dialogue, sharing perspectives, and exploring a range of possible meanings (Mart, 2019).

Thirdly, the Three-phase Approach to Teaching Literature includes pre-reading, while-reading, and post-reading (Eliasari, 2018). Pre-reading activities are conducted before reading the given text to prepare learners for the act of reading, keeping the lesson objectives in mind (Newton & Wilkerson, 2023). These activities ensure that learners possess the necessary vocabulary and background knowledge to engage with the text (Newton & Wilkerson, 2023). While-reading activities refer to tasks carried out as the text is being read, ensuring that learners remain active (Newton & Wilkerson, 2023). Activities in this phase may include note-taking and probing (Newton & Wilkerson, 2023). The final phase, post-reading activities, occurs after the reading to ascertain whether the lesson objectives have been met, to aid learners' understanding of the text, and to help them bridge gaps in their comprehension (Newton & Wilkerson, 2023).

Fourthly, the Personal Growth Approach aims to create a connection between cultural and language models by focusing on the specific use of language in a text and integrating language

learning within a particular cultural context (Eliasari, 2018). Learners are encouraged to relate their personal and cultural experiences to the poetry.

Next, the Language-Based Approach is learner-centred and encourages learners to read between the lines of the poem, emphasising understanding its meaning rather than merely focusing on vocabulary.

Lastly, the Author-Oriented Approach establishes a strong connection between the literary text and the biography of the author, considering facts, events, and dates in the author's life that relate to the poem. These approaches offer a variety of strategies for teaching poetry in the present study and were used collectively during the teaching of each poem.

Sigvardsson (2020) offers four additional solutions to overcome the challenges related to poetry teaching. The first solution suggests that educators who are passionate about poetry and explicitly share how their experiences with poetry have been personally relevant can help learners access and engage with it (Sigvardsson, 2020). Thus, educators need to display a positive attitude toward poetry in the classroom. The second solution recommends that educators assist insecure learners in forming a positive relationship with poetry by downplaying the difficulty of understanding it (Sigvardsson, 2020). The third solution advocates for poetry classes that support learners' experiences and adopt a learner-centred approach to teaching poetry (Sigvardsson, 2020). Finally, scaffolding interpretations, along with its subthemes, could prove beneficial in developing learners' interpretations. These suggestions have helped me understand how to make the study of poetry more appealing to learners and overcome many challenges in the poetry classroom.

Upon reviewing literature related to the teaching of poetry, a gap was identified concerning the teaching of poetry in a HL classroom, as most studies focused on a FAL classroom context. The present study aims to address this gap by exploring the use of music in teaching poetry in an English HL classroom.

3.7 Music to Teach Poetry

Xerri (2024) emphasises that when teaching poetry, it is important to adopt an active approach to encourage learners to engage with poems and appreciate their multimodality, rather than merely considering them as words on a page. Genis and Byrne (2024) also recommend a more multimodal approach to teaching poetry, highlighting how such an approach leads to the enjoyment of poetry. Israel (2013) states that a song is poetry set in motion. Both poetry and

music are regarded as important sources of comfort, as well as means of self-expression, entertainment, and sharing life experiences (Olson-McBride, 2009). Zachary (2015) encourages 14-year-old learners in her American English classroom to connect traditional literary works with their own life experiences, including through the use of music. From an early age, children often learn the alphabet by singing it before they can recite it, highlighting the natural connection between literacy and music (Sebastian, 2020). Although Sebastian (2020) describes the impact of music on young learners, this finding proves beneficial in demonstrating the significance of music in learning, which is the focus of this study. Young (2016) highlights that using music to teach poetry allows learners to engage in their low-anxiety comfort zones, enables the educator to create a bridge between the classroom and the outside world, and connects the learners to the text and the learning of the text, echoing Vygotsky's (1978) idea of a more knowledgeable other.

When first introducing poetry, it is important to select materials that are closely connected to the learners' lives and experiences in order to foster a personal interest in poetry. The use of music could be a good entry point for gaining that interest, as song lyrics may be similar to poetry in their rhyme and structure (Hanauer, 2004). This implies that music can be considered a useful tool in scaffolding learners and moving them through the ZPD, key aspects of Vygotsky's (1978) social constructivist theory. Hence, this study focused on music to teach poetry in order to make the teaching and learning of poetry a more meaningful and personal experience while scaffolding learners.

Music has the ability to express cognitive processes and social attitudes, thus proving useful in a classroom setting (Padmanugraha, 2009). Music, like poetry, is closely related to expressing our emotions as humans and carries messages and themes about love, death, heartbreak, and peace, among various other topics, just as poetry does (Padmanugraha, 2009). Like poetry, song lyrics may awaken our senses, connect us with ourselves and others, link familiar images with strange ones, and transform our perceptions about things (Navaratnam, n.d.). Music, like poetry, may also be influential because it communicates experiences and emotions that are often meaningful to its listeners (Hanauer, 2004). To improve learners' sensitivity to the connotative meaning in a poem, the use of music becomes advantageous (Padmanugraha, 2009). Padmanugraha (2009) advises educators in poetry classrooms to play the song several times, as was done in the present study, as this practice allowed learners to make the connection between the song and the poem being studied.

The practice of juxtaposing two different mediums, in this case poetry and music, with critical similarities and differences is known as hybrid literacy learning or hybridity (Park, 2019). The connection between music and poetry does not always appear obvious, as poetry is often associated with classrooms and coffee shops, while the music we hear on the radio or in public spaces is frequently not considered related to poetry (Park, 2019). Kurniati's (2017) review of literature concludes that using suitable music that aligns with the poem's content – such as similar themes or subject matter – can transform poetry lessons into enjoyable experiences. This approach fosters a new atmosphere where learners are no longer passively studying a poem, which previously resulted in boredom.

Music connects people, cultures, and languages, thereby paving the way for a strong integrative language curriculum (Sebastian, 2020). In a study conducted at a secondary school in KwaZulu-Natal, South Africa, Israel (2013) found that learners were often overwhelmed by the high standards and analytical skills required to understand poetry in the English curriculum, leading to a lack of interest among students. In an attempt to overcome this challenge, Israel (2013) introduced music as a teaching and learning tool, resulting in enhanced language performance. The introduction of music created a more learner-friendly environment, making the analysis of poetry more accessible. Music motivated the learners to transcend their language limitations and engage with lyrics as poetry and poetry as lyrics. Furthermore, the learners benefited from the experience by enhancing key developmental goals such as self-esteem and creativity (Israel, 2013).

Through the use of music, educators can guide learners in exploring figurative language, tone, rhythm, and imagery (Zachary, 2015). Moreover, Zachary (2015) argues that it is through music that educators can help learners understand what it means to be human, to learn important lessons and values. In a Malaysian study, Navaratnam (n.d.) used songs to teach 24 university students literary terms and poetic devices, including diction, metaphor, simile, personification, alliteration, onomatopoeia, and imagery. Learners were required to identify these devices in the song lyrics. This exercise was repeated with different songs, and over time, more complex figures of speech were introduced, such as hyperbole, enjambment, anaphora, epiphora, assonance, repetition, rhyme, and symbolism. Subsequently, the students were able to analyse poems successfully. Navaratnam (n.d.) found that this method had a positive impact, alleviated tension, and prepared learners for the tasks at hand.

The most commonly known benefits of teaching poetry through music are that it can transform a classroom environment into a positive experience, make new information meaningful, and

bring interest and order to the classroom (Hijazi & Alnatour, 2012). Hijazi and Alnatour (2012) conducted a study using a pre-test and post-test, focusing on 120 third-year English literature students at two Jordanian universities. The results of their study revealed the benefits of using music in teaching poetry in terms of improved vocabulary, pronunciation, grammar rules, and language skills, as well as lowering anxiety and increasing learners' motivation towards learning English poetry (Hijazi & Alnatour, 2012). This aligns with Krashen's (1982) Affective Filter Hypothesis, as students felt more relaxed and less stressed and anxious due to the incorporation of music in their lessons. Hijazi and Alnatour (2012) conclude that using music to teach English poetry enhances learners' ability to study poems and improves their understanding of literature, as they gain skills in analysis and critique. Furthermore, the use of music was found to foster positive attitudes, self-perceptions, and cultural appreciation among learners (Hijazi & Alnatour, 2012). Similarly, in Sebastian's (2020) study conducted in the Philippines with Grade 8 learners, which used songs as motivational tools for learning figures of speech, students found learning figurative language to be an easy task. Task completion was enhanced, and learner motivation, attitude, and engagement improved due to the integration of songs and singing in lessons involving figures of speech.

The studies mentioned above indicate that using music to teach poetry can yield positive outcomes. Although the contexts may differ, these studies have contributed to an understanding of all three objectives in this particular study, including how music may be used to teach poetry, how learners respond to the use of music in poetry teaching and learning, and how music affects the learning of poetry, serving as points of reference. The present study differs in its research design, which will be discussed in the Methodology chapter.

3.8 Conclusion

This chapter defined the terms 'popular music' and 'poetry' before considering aspects of music in education, teaching poetry, and the use of music to teach poetry. Music has been recognised as a valuable tool in education. Although it is not without challenges, it has offered an innovative approach to teaching various subjects. Teaching and learning poetry in the English classroom are considered a challenge in many schools globally, due to difficulties in understanding the language used, analysing poetic devices, and grappling with unfamiliar topics. There is a significant link between music and poetry, and studies have indicated that the use of music to teach poetry has yielded positive results and responses in the classroom.

The next chapter will outline the methodology employed in this study to explore the use of selected popular music to teach prescribed poetry in a Grade 10 English HL classroom.

CHAPTER 4

RESEARCH METHODOLOGY

4.1 Introduction

This study adopted an interpretive paradigm to explore how selected popular music can enhance the teaching and learning of prescribed poetry in a Grade 10 English HL classroom. A qualitative approach, framed within an AR design, was used to generate data. Data collection methods included open-ended questionnaires, documentary analysis of classroom activities, paragraph and narrative essay writing, letter writing, visual tools such as Venn diagrams, poetic inquiry, and a research journal. These methods aimed to address the four research questions guiding this study.

This chapter outlines the research methodology, describes the sample, explains the data analysis process, and discusses ethical considerations, rigour and trustworthiness, and study limitations.

4.2 Research Paradigm

This study employed an interpretivist paradigm. Unlike the positivist paradigm, which is grounded in scientific inquiry and derives knowledge from quantifiable observations of actions, reactions, and activities (Haradhan, 2018), an interpretivist approach enables researchers to study phenomena in their natural setting (Riyami, 2015). This paradigm was particularly suited to this study, as it was conducted within a classroom environment.

An interpretivist paradigm seeks to understand and describe the unique manner in which individuals make sense of the world around them, their actions and reactions (Cohen et al., 2007; Goldkuhl, 2012; Kivunja & Kuyini, 2017; Pham, 2018; Turin et al., 2024). Interpretivists focus on the actions of individuals as it is believed that all actions are meaningful (Cohen et al., 2007). The interpretivist paradigm shows concern for an individual, and individuals are not just treated as objects in a study, but as people, with unique mindsets (Cohen et al., 2007; Riyami, 2015; Thanh & Thanh, 2015). As in the case of this study, the aim of interpretive research is to understand how individuals in a social group give meaning to their realities and to show how meanings, beliefs and intentions lead to the actions of these individuals, without generalising an entire population (Goldkuhl, 2012; Riyami, 2015). Within the interpretivist paradigm, it is understood that there are multiple realities which are social constructed (Riyami,

2015; Turin et al., 2024). This study sought to understand and describe the manner in which learners studied poetry through the use of music in a social setting, the classroom.

Interpretivists believe that truth and knowledge are subjective, shaped by the culture and experiences of individuals (Blackwell, 2018; Thanh & Thanh, 2015; William, 2024). Thus, this paradigm aims to understand and describe how people make sense of their worlds (Blackwell, 2018). When using this paradigm, researchers often seek to answer ‘how’ and ‘why’ questions to gain an understanding of in-depth life experiences (Berryman, 2019). Since this study sought to ask ‘how’ and ‘why’ questions (see RQ 1), this paradigm was deemed useful.

Interpretive research operates on the premise that reality is shaped by human experience, making it well suited for exploring human behaviours, attitudes, and perceptions (Pervin & Mokhtar, 2022). This paradigm acknowledges that knowledge is socially constructed (Pervin & Mokhtar, 2022) and that a single phenomenon can have multiple interpretations rather than one fixed, measurable truth (Pham, 2018). Furthermore, when employing the interpretivist paradigm, researchers tend to gain a deeper understanding of a phenomenon and its complexity within its unique context, rather than generalising to the entire population (Creswell, 2007).

The interpretivist paradigm was particularly useful in this study, as the aim was to gain an in-depth understanding of learners’ responses to poetry and the use of music in the teaching and learning of poetry in a social setting, specifically the classroom. It also facilitated an understanding of how the use of music influenced the teaching and learning of poetry. Given that participants in this study entered the classroom with unique experiences, attitudes, and understandings of music and poetry, this paradigm aided in comprehending the various responses of participants regarding the use of music to teach and learn poetry.

An interpretivist paradigm offers several advantages over other research paradigms. It allows for diverse perspectives in describing and understanding human experiences, events, or objects within a social context (Pham, 2018). Since interpretivist research is conducted in a natural setting, it provides valuable insider insights (Riyami, 2015; Pham, 2018). Furthermore, this paradigm allows researchers to explore aspects that cannot be directly observed, such as feelings, thoughts, perspectives, prejudices, views, values, and perceptions (Pham, 2018). Given the nature of this study and the research questions guiding it, which sought to explore the feelings, thoughts, perspectives, prejudices, views, values, and perceptions regarding the use of music in the teaching and learning of poetry in a Grade 10 English HL classroom, the interpretivist paradigm was deemed suitable for this study.

Despite many advantages in providing valuable information, the interpretivist paradigm also has disadvantages. This paradigm does not always offer a strong hypothesis prior to fieldwork, and the limited number of participants in some studies leads to a lack of generalisability and objectivity (Yanow & Schwartz-Shea, 2014). Moreover, the interpretivist paradigm ignores scientific procedures for verification, further contributing to a lack of generalisability (Pham, 2018; Riyami, 2015). However, this study aimed to conduct quality research with a thick description to enable comparisons across similar contexts. A thick description refers to overt discussions that arise during a study (Jackson et al., 2007; Rahman, 2017). Another limitation of this paradigm is that it assumes research is subjective rather than objective, which may reflect the researcher's personal bias (Riyami, 2015). Although it is impossible to remain completely objective in any research, this study acknowledges this limitation and has made every endeavour to remain as objective as possible. Despite these critiques, over time, interpretivists have established trustworthy, high-quality practices to overcome such limitations (Yanow & Schwartz-Shea, 2014).

4.3 Research Approach

There are two main research approaches: qualitative and quantitative. Quantitative research is characterised by hypothesis testing, numerical data, generalisation, systematic patterns, and the isolation and control of variables (Cohen et al., 2007; Mantula et al., 2024). Furthermore, a quantitative approach involves collecting, analysing, interpreting, and presenting the results of a study (Creswell, 2012). Quantitative research was not considered suitable for this study as it seeks to measure variables, as opposed to exploring and understanding the meanings ascribed by individuals to a situation or problem. This study did not aim to measure any variables, test hypotheses, or seek numerical data, but rather aimed to explore and understand the impact of using music to teach and learn poetry in a Grade 10 English HL classroom. Thus, a qualitative research approach was found to be more suitable.

Interpretivists tend to favour qualitative approaches as this method provides detailed reports, which are needed to fully understand contexts (Thanh & Thanh, 2015; William, 2024). Consequently, this study employed a qualitative research approach. Qualitative research has become increasingly significant as it offers valuable perspectives on the complex dynamics of educational environments (Mantula et al., 2024) and captures contexts and nuances often lost in numerical translation (Lim, 2024). This approach is described as “a form of systematic empirical inquiry into meaning” (Shank, 2002, p. 5), where ‘systematic’ refers to research that is planned, ordered, and public (Shank, 2002; Haradhan, 2018), and ‘empirical’ refers to

inquiry grounded in the world of experience (Shank, 2002). Qualitative research is further described as “an umbrella term covering an array of interpretive techniques which seek to describe, decode, translate, and otherwise come to terms with the meaning, not the frequency, of certain more or less naturally occurring phenomena in the social world” (Van Maanen, 1979, p. 520).

Qualitative research focuses on how people have different perspectives on reality, takes into account the complexity of a situation by incorporating real-world contexts, studies behaviour in natural settings, emphasises reports of experience, prioritises description, and employs a flexible yet systematic approach (Hancock et al., 2009; Mantula et al., 2024; Mohajan, 2018). This approach aligns with an interpretivist paradigm, which is concerned with the social aspects of the world and seeks to answer ‘how’ and ‘why’ questions (Hancock et al., 2009; Lim, 2024; Mantula et al., 2024; Oranga & Matere, 2023). Due to the nature of the research questions guiding this study, a qualitative approach was deemed suitable.

Mohajan (2018) and Oranga and Matere (2023) describe the qualitative approach as one that utilises non-numerical data – specifically, data in the form of words and images – to help the researcher understand social life in a natural setting, enabling an understanding of the meanings that people construct in their daily lives. In this study, words from documentary analysis and images from visual methods (discussed in the Data Generation Strategies) were used to understand the impact of music in the teaching and learning of poetry in a Grade 10 English HL classroom. The main focus of the qualitative approach is to explore, understand, explain, and clarify the values, beliefs, attitudes, experiences, situations, feelings, and perceptions of a group of people (Kumar, 2011). A qualitative approach employs literature to explain phenomena and involves developing in-depth understandings related to the phenomena being researched (Creswell, 2012; Mantula et al., 2024). This approach was useful in gaining insight into learners’ responses – via their own words and visuals – to the use of music in teaching and learning poetry, as well as how music affected the teaching and learning of poetry.

Qualitative research has several advantages. Firstly, it allows researchers the flexibility to follow unexpected ideas during research, accommodating new evidence that may not have been previously considered, possibly leading to the development of new theories (Goethals et al., 2004). Secondly, it provides a detailed interpretation of the processes that shape an individual’s life (Goethals et al., 2004; Mantula et al., 2024). Thirdly, a qualitative approach offers a thick description of an individual’s opinions, experiences, and emotions, allowing the researcher to

gain deep insights into issues (Rahman, 2017). Lastly, this approach is considered flexible, enabling thorough and appropriate analysis of the issue being studied (Rahman, 2017).

While qualitative research can effectively provide in-depth insights into phenomena, it also has some disadvantages. One limitation of this approach is that results cannot be objectively verified, as events, contexts, interactions, situations, and conditions cannot be fully replicated, nor can generalisations and findings be extended to wider populations (Haradhan, 2018). Smaller sample sizes in qualitative research also raise issues regarding generalisability to the entire population under study (Rahman, 2017; Lim, 2024; Mantula et al., 2024). Analysing data using a qualitative approach requires a considerable amount of time, and generalising results to a larger population occurs in a limited manner (Rahman, 2017). Moreover, issues of subjectivity must be acknowledged and safeguarded against through measures of trustworthiness (discussed in the Rigour and Trustworthiness section of this chapter) (Lim, 2024; Mantula et al., 2024). However, Lim (2024) advises that the robustness of qualitative data stems from the practice of reflexivity and the unique criteria for ensuring rigour through establishing trustworthiness.

4.4 Research Design

The study employed an action research (AR) design to address the research questions. Rossouw (2009) emphasises that educators should be both participants and observers of the teaching and learning process within their classrooms. Educators must be able to identify and solve problems related to teaching practice and make careful, reflective instructional changes that promote effective teaching and learning (Rossouw, 2009). According to Rossouw (2009), AR enables educators to enhance their practices through critical reflection, thus fostering educational change.

John Dewey and Kurt Lewin are credited as two of the founders of AR, which aims to transform participants' lives by empowering them (Cohen et al., 2007; Flornes, 2007; Lim, 2024). Moreover, Gergen and Gergen (2008, p. 167) highlight that AR does not seek "to describe the world as it is, but to realise visions of what the world can become". It endeavours to understand, improve, and reform practice by integrating planning, action, research, observation, and reflection (Cohen et al., 2007). This process is deliberate, reflective, and adaptive (Lim, 2024). AR bridges theory and practice by balancing action and reflection (Stern et al., 2014), with the purpose of learning through action leading to personal or professional development and improved practice (Cohen et al., 2007; Koshy et al., 2011). In this study, poetry learning occurred through the use of music, prompting me to reflect on my previous teaching methods

in comparison to a new approach that included music. The motivation for AR is to bridge the gap between current realities and the desired outcomes of participants or the researcher (Burns, 2015; Flornes, 2007). Thus, action researchers are considered change agents working towards a preferred future. In this study, after understanding and experiencing challenges in the teaching and learning of poetry firsthand through the use of music, I aimed to make the teaching and learning of poetry a more enjoyable and less challenging task. The strength of AR lies in its responsiveness and developmental focus, generating solutions to practical problems and empowering individuals by engaging them with research and the development of activities (Koshy et al., 2011; Stern et al., 2014; Quayson, 2019). This study sought to empower participants through active learning, a key tenet of Vygotsky's (1978) social constructivist theory. Furthermore, any gaps or misconceptions from previous cycles of the AR design were clarified in subsequent cycles, making this study responsive and developmental in nature. Thus, AR involves conducting research to bring about positive change to participants' social situations, generating theoretical and practical knowledge about those situations, and enhancing collaboration and participant involvement (Burns, 2015).

AR can be applied in any setting where a problem involving people, tasks, or procedures requires a solution or a more desirable outcome (Cohen et al., 2007). It is situational and context-specific; knowledge is created through actions and can involve problem-solving (Koshy et al., 2011). The research design generates knowledge based on explorations conducted within specific and practical contexts (Koshy et al., 2011). Consequently, AR can be employed in education to replace traditional teaching methods with modified approaches, to adopt an integrated approach to learning that aligns with teaching and learning styles, and to encourage more positive attitudes towards work (Cohen et al., 2007; Columbia, 2024; Quayson, 2019). It is particularly beneficial for the professional development of educators (Rauch et al., 2019). Columbia et al. (2020, p. 28) state that "good teaching is action research and good action research in teaching". In the present study, learners' negative attitudes towards and poor performance in poetry tasks necessitated an intervention. This study proposed the use of music to encourage a more positive attitude towards poetry learning and to improve learners' performances in poetry tasks.

There are three modes of AR: first-person research, practitioner research, and collaborative research (Rauch et al., 2019). First-person research involves understanding the self as an individual, reflecting on a situation through careful thought about what has happened, and recording those reflections. Practitioner research explores one's own professional practice

through reflection and inquiry, where research is conducted to develop one's practice. Collaborative research entails working with a group of people who share a common cause to solve a problem or create innovations. This study utilised practitioner research, which involved the practitioner (educator), rather than an outside researcher, conducting research to solve problems and enhance practice. I have personally noted challenges in the teaching of poetry, which are also reflected in conversations with learners and the evaluation of poetry tasks. Thus, an attempt to develop the practice of teaching poetry was made by engaging in a different teaching strategy or intervention: the use of music to teach poetry.

Some key features of AR include being cyclic, as similar steps recur; being qualitative, as it focuses more on words than numbers; and involving critical reflection on the process and its outcomes (Dick, 2002). Furthermore, AR is responsive to the needs of a situation and emergent, as its cyclical nature assists in conducting subsequent cycles (Dick, 2002) (see Figure 4 below). The ontological basis of AR is the view that all individuals have equal rights, and research should occur through a commitment to action (Shukie, 2017). Learners were informed of their rights in the research process, and they were encouraged to commit to the process. Their views, thoughts, and opinions were respected and taken seriously during the study. The epistemology of AR considers knowledge to be a dynamic, emergent, and unpredictable process (Shukie, 2017). This study acknowledged this aspect and was open and responsive to emergent and often unexpected findings as they occurred. Adjustments were made to the interventions of each cycle based on the data that emerged from the previous cycles.

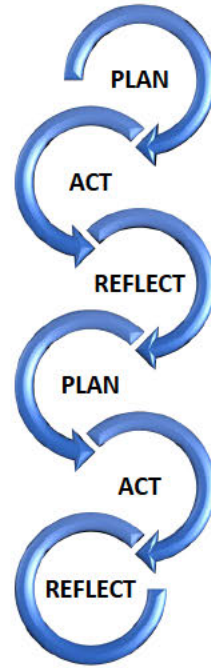
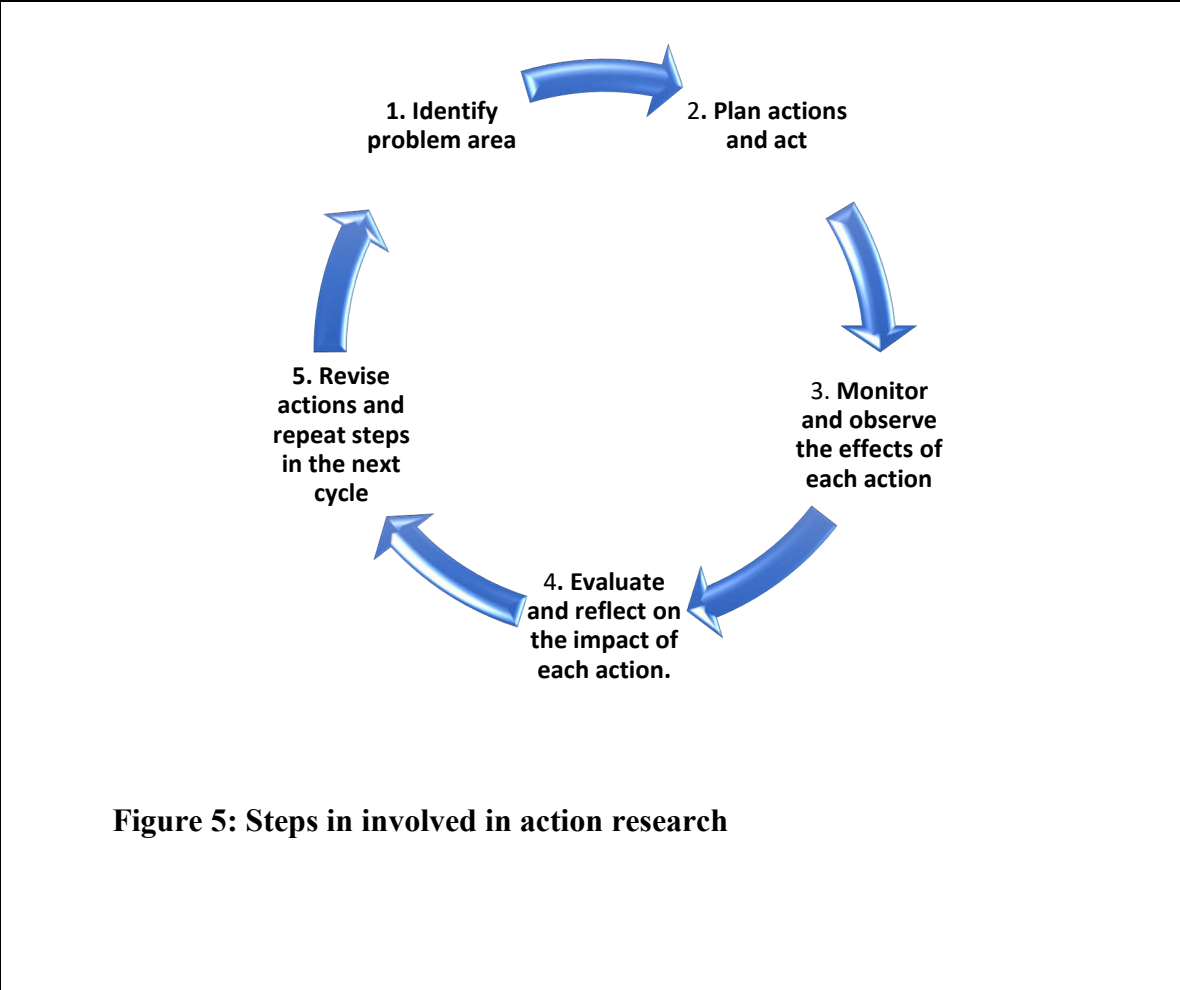


Figure 4: Cyclical nature of action research

In order to conduct AR, Cohen et al. (2007) suggest dividing the process into two simple stages: the *diagnostic stage*, where the problem is analysed and hypotheses are developed, and the *therapeutic stage*, where the hypotheses are tested through directed intervention. In the case of this study, the diagnostic stage involved seeking baseline information from learners regarding their attitudes and feelings towards the study of poetry. The therapeutic stage involved using learners' responses and incorporating music during the various cycles of research to make the teaching and learning of poetry an enjoyable and less challenging activity.

AR consists of four key processes: *planning*, *acting*, *observing*, and *reflecting* (Burns, 2015; Cohen et al., 2007; Koshy et al., 2011; Rauch et al., 2019). This study followed the model proposed by Kemmis et al. (2014). The process begins with identifying a problem area or an aspect in need of improvement and developing a plan to address it. The plan is then broken into smaller steps, each of which is implemented systematically. The researcher monitors and observes the effects of each step, often through data collection.

Based on the data gathered, the impact of each action is evaluated and reflected upon. The plan is then revised in response to the findings, leading to a second cycle of action, monitoring, and evaluation. This iterative, spiral process continues as needed (see Figure 5). The cyclical nature of AR makes it particularly effective in environments that require ongoing improvement and adaptability (Lim, 2024).



Overall, AR needs to be conducted in a systematic manner to promote change and collaborative participation (Burns, 2015). Such a design worked well within the social constructivist theoretical framework employed in this study, as social constructivist theory aims to promote collaborative participation by engaging participants in learning. Each of the above steps was followed during each cycle in this study, where music was used to teach and learn poetry. The AR design is considered suitable for this study as it may help explore and alter the methods used in the teaching and learning of poetry, as well as assist in my own development as an

educator of English literature. The use of music as an intervention helped learners respond more positively to the study of poetry.

One limitation of an AR design highlighted by Lim (2024) is the potential for subjectivity and bias due to the researcher's involvement in the action being studied. However, employing methodological rigour to validate findings may assist in overcoming this limitation (Lim, 2024). Keeping a researcher's journal, as was done in this study, can help maintain trustworthiness (Lim, 2024).

The design of the study was as follows:

Prior to Cycle 1, **baseline information** was generated from the learners to ascertain how they responded to and experienced music and poetry. **Cycle 1** of this study focused on an introduction to figures of speech. The song *Firework* (Perry, 2010) and its lyrics were used to teach this section. This song was chosen because it contains many examples of similes, metaphors, alliteration, assonance, onomatopoeia, hyperbole, and personification. This also introduced the link between music and poetry using a song with which learners may be familiar. The engagement with the lyrics introduced aspects of meaning and personal responses to the song.

Cycle 2 focused on the teaching of the poem '*Sonnet 118*' (*Shall I Compare Thee to a Summer's Day*) by William Shakespeare (n.d.). The song *Just the Way You Are* (Mars, 2010) was used to teach this poem. '*Sonnet 118*' was chosen as it differs from the poems used in the subsequent cycles in that it is the only Shakespearean sonnet being taught for the year, which has a romantic theme. The song *Just the Way You Are* (Mars, 2010) was selected as it deals with similar themes to '*Sonnet 118*', namely a comparison to nature and admiration for one's beloved. The focus built on figures of speech, as well as on meaning, themes, structure, and personal responses to the poem and song.

Cycle 3 focused on teaching the poem '*a young man's thoughts before june 16th*' (Johennesse, n.d.). This poem was chosen as it differs from the other poems being taught, as it focuses on youth and is a form of protest poetry set in South Africa during Apartheid. The cycle built on aspects of meaning and focused on context, message, and personal responses to the poem and song. The song *We Are Young* (fun. ft. Monae, 2011) was used to teach this poem. This song, while very different from the context of the poem, was chosen because both focus on youth and their desires. The differences were highlighted.

Cycle 4 focused on the teaching of the poem ‘*Silver*’ (de la Mare, 1913). This poem was chosen due to its fantastical and supernatural nature. The song *Dancing in the Moonlight* (Toploader, 2000) was used to teach this poem. This song was selected for its focus on the majestic nature of the moon, similar to the poem ‘*Silver*’. The cycle built on aspects of meaning, structure, figures of speech, as well as tone and personal responses to the poem and song.

Cycle 5 focused on the American poem ‘*Women*’ (Walker, 1970). This poem centres on women's empowerment and girls' rights to education. The song ‘*Girl on Fire*’ (Keys, 2012) was used during the teaching of the poem ‘*Women*’. This song was chosen due to its emphasis on the determination of women and their empowerment. The cycle further developed aspects of tone, themes, and meaning while also focusing on diction, attitudes, and personal responses to both the poem and the song.

In each cycle, the learners listened to the song and provided initial comments, read and collaboratively analysed the poem, and then closely examined the lyrics of the song while it was played again. Learners subsequently engaged in various activities set for them. This study focused on the group rather than individuals; thus, each cycle was analysed independently.

All four poems chosen for the study were selected from a list of ten prescribed by the subject coordinator and the school's Head of Languages Department. Each poem was carefully selected with attention to the differences in context, genres, structure, themes, tone, and diction. The songs chosen for the teaching of each poem were also carefully selected, ensuring that they aligned with the poems and did not promote vulgarity, violence, or drug abuse, which are inappropriate for a Year 10 classroom. During each cycle, learners were provided with the lyrics of the song related to the poem being taught and listened to the songs. Each cycle followed the four phases of AR: planning, acting, observing, and reflecting, before moving on to the next cycle. All five cycles aimed to address the four research questions. Any challenges or misunderstandings regarding the study of the poems that emerged during a cycle were reflected upon and addressed in the subsequent cycle.

4.5 Recruitment of Participants

The appropriate selection of participants is essential for the success of a study (Manohar et al., 2018). Considering that this is a qualitative study, which operates within an interpretivist paradigm, with the aim of gaining in-depth insight into the use of music to teach poetry in a Grade 10 English HL classroom, the recruitment of participants to provide data was crucial. I am a Grade 10 English HL educator and work closely with my learners, giving me access to

them. I approached the two classes of Grade 10 English HL learners that I taught in 2024 during their lessons and explained the objectives and purpose of this study. I requested that learners participate in the study. They were made aware of ethical issues, including their right to withdraw from the study at any time, as well as their rights to anonymity and confidentiality. Learners were issued with assent forms and consent forms to seek permission from their parents to participate in the study.

4.6 Sampling Procedures

Using the entire population of Grade 10 learners (82 learners), specifically Grade 10A and 10F, that I taught ensured that the participant group was fairly represented and helped to increase the trustworthiness of the study. Although the study began with 82 learners, it is important to note that the sample size during each cycle fluctuated as many learners changed their subjects, thus moved to another class during the course of the year. Learners from this population came from diverse cultural, racial, and linguistic backgrounds. All learners in the Grade 10A class studied English HL, Mathematics, Life Orientation, and Physical Sciences. The other three subjects studied by learners in this class, according to their preference, included a choice between Engineering and Graphic Design, Life Sciences, Geography, Accounting, Information Technology, and IsiZulu FAL or Afrikaans FAL. All learners in the Grade 10F class studied English HL and Life Orientation. The other five subjects studied by learners in this class, according to their preference, included a choice of Mathematics or Mathematical Literacy, Afrikaans FAL or IsiZulu FAL, Accounting, Business Studies, Geography, History, Life Sciences, and Tourism.

Purposive sampling was used in this study. Purposive sampling, often used in qualitative research, involves the researcher handpicking the population to be included in the sample based on the requirements of the study (Cohen et al., 2007; Oranga & Matere, 2023). This approach assists the researcher in obtaining information-rich data, allowing for insight and in-depth understanding of the phenomenon being studied, which aligns with the interpretivist paradigm, qualitative research approach, and AR design (Shaheen et al., 2019). This study focused on Grade 10 learners who had already been exposed to the study of poetry. As required in an AR study, I gained their initial understandings of and attitudes towards poetry in their own words.

The study applied the following inclusion criteria:

- Participants must be in Grade 10 in the 2024 academic year.

- Participants must be part of the English HL classes at the particular school where the study was conducted.
- Participants must be involved in the study of poetry during the 2024 academic year.

All participating learners were involved in all four methods of data generation, including questionnaires, visual methods, documentary analysis in the form of classroom activities, paragraph-writing, essay-writing, transactional writing (informal letter) and poetic inquiry. As the researcher, I made use of a researcher's journal.

4.7 Ethics and Gatekeeper Approval

Due to the in-depth nature of a qualitative study, ethical considerations require careful attention (Arifin, 2018; Lim, 2024). It is crucial that ethical principles, such as autonomy, non-maleficence, and beneficence, are taken into consideration in a study (Walliman, 2011). To ensure autonomy, participants were required to provide informed assent for their voluntary participation in this study (refer to Appendix E), while their parents or guardians needed to provide informed consent for their child or ward's voluntary participation (refer to Appendix D), as suggested by Arafat (2024), since many participants were below the age of 18. These forms included all relevant details regarding the study and sought permission for learners to provide data through questionnaires, visuals, and documentation. Parents/guardians and participants were informed that participation was voluntary and that they could withdraw from the study at any time.

To ensure non-maleficence, as discussed by Arafat (2024), the name of the school and the identities of participants were protected, and confidentiality was maintained throughout the study. To ensure beneficence, as outlined by Arafat (2024), the study aimed to provide information in the form of a paper trail, field notes, and a clear discussion of the methodology employed for other researchers in similar fields. Before the processes mentioned above, and to further uphold ethical standards, gatekeeper permission was sought from the circuit manager of the school where the study took place (refer to Appendix B), the principal of the school (see Appendix C), and the Head of Department from the Department of Education (refer to Appendix A). Ethical clearance was also applied for from the university where the degree is being undertaken (refer to Appendix F).

4.8 Data Generation Strategies

Data generation refers to the systematic process of generating information of interest to answer the research questions guiding a study (Kabir, 2016). In this study, data has been generated using first-hand experience, known as primary data (Kabir, 2016). Primary data is considered more reliable, objective, and authentic than secondary data because it has not been published and cannot be altered by individuals (Kabir, 2016). This contrasts with secondary data, which is collected from sources that have already been published for purposes other than those of the current researcher, leading to issues of validity (Kabir, 2016). Triangulation, the combination of research methods to study the same phenomenon in order to enhance the trustworthiness of the study, was employed. The four research questions in this study were addressed using five data generation strategies, thereby taking triangulation into account. These strategies include open-ended questionnaires, documentary research, visual methods, poetic inquiry, and a research journal.

4.8.1 Open-ended questionnaires

Data were collected using open-ended questionnaires, a valuable tool in qualitative research (Cohen et al., 2007; Lim, 2024). A questionnaire is a research instrument designed to gather data from participants through a structured series of questions (Kabir, 2016; Lei et al., 2024). This method is particularly effective for obtaining insights into participants' behaviours, opinions, attitudes, preferences, and intentions while being more time- and cost-efficient than many other approaches (Kumar, 2011).

The sequencing of questions in the questionnaire is important as early questions set the tone and mindset to later questions (Cohen et al., 2007, Lei et al., 2024). Questions should flow logically (Kabir, 2016; Lei et al., 2024) and the grouping of questions under a common theme helps participants contextualise questions (Adams & Cox, 2008). The questionnaire in this study paid heed to these suggestions in the sequencing of questions in order to ensure quality responses from participants. Furthermore, a questionnaire should not be too long due to individuals' attention span (Adams & Cox, 2008). Long questionnaires may lead to inaccurate responses as individuals may rush and misinterpret questions (Adams & Cox, 2008). The questionnaires in this study aimed to be as short as possible, whilst asking important questions to answer the key questions guiding this study.

A questionnaire may contain closed and open questions. An open-ended question requires the participant to verbalise their own answer, while a *closed-ended question* requires the participant

to select an answer from a list of available options (Kabir, 2016). This study utilised open-ended questions to gain in-depth information, allowing participants to provide a free account of their perspectives and answer questions in detail (Cohen et al., 2007). Participants were required to read the questions, interpret what was being asked, and then record their responses. This study employed two questionnaires. The baseline questionnaire enabled me to gather information based on participants' experiences of poetry and music and assisted in obtaining the information required for RQ 1, which sought to explore how music may be used to teach poetry in an English HL classroom. A summative questionnaire at the end of the study allowed me to address RQs 2 and 3, which aimed to understand how learners responded to the use of music to teach poetry and to identify how music affected the learning of poetry in an English HL classroom.

Questionnaires may be administered in various ways, including self-administration, through the Internet or telephone, post, or face-to-face interviews (Cohen et al., 2007). In this study, the questionnaires were self-administered. Self-administered questionnaires may be completed in the presence or absence of the researcher (Cohen et al., 2007). The questionnaires in this study were completed in my absence. There are advantages to this method, such as allowing participants to complete the questionnaire in private, without any time constraints (Cohen et al., 2007). The disadvantage, however, is that the researcher is not present to answer any questions that participants may have, which may lead to misunderstandings. To overcome this limitation, a WhatsApp group was created to facilitate the teaching of English HL. This platform allowed participants the opportunity to ask questions in the WhatsApp group or via a private message on WhatsApp, in order to seek clarity.

Although useful in providing large amounts of data in a short period of time, being cost-effective, and highly structured (Kabir, 2016; Taherdoost, 2022), questionnaires also have a number of limitations. Firstly, participants may be discouraged from answering open-ended questions as they may require lengthy responses. This may also result in participants providing irrelevant and redundant information (Cohen et al., 2007). In this regard, I endeavoured to ensure that questions were explicit and unambiguous to make participants aware of what was required in each question. Secondly, responses may be difficult to code and classify during analysis (Taherdoost, 2022). However, sufficient time was allocated to the process of data analysis to ensure that the process was carried out thoroughly.

4.8.2 Documentary research (classroom activities, paragraph-writing, narrative essay-writing and letter-writing)

To ensure trustworthiness through triangulation, documentary research was conducted using classroom activities, essay writing, paragraph writing, and letter writing. Documentary research involves the qualitative analysis of various forms of written data, including participant work samples, books, articles, newspapers, reports, magazines, text messages, emails, and websites, among others (Morgan, 2022). Such data are analysed to generate understanding, elicit meaning, and develop empirical knowledge (Bowen, 2009).

Bowen (2009) emphasises that documentary research is most effective when combined with other qualitative methods to enhance triangulation, as applied in this study. Both pre-existing texts and those created during the research process can be analysed (Morgan, 2022). This method is particularly advantageous due to its efficiency and lower time demands compared to other research approaches (Bowen, 2009). However, a potential limitation is ensuring the authenticity of documents. To mitigate this concern, this study specifically analysed data from targeted activities designed for research purposes, including a worksheet, a narrative essay, descriptive and reflective paragraphs, and an informal letter completed by learners.

Ndaba (2021) asserts that analysing data from learners' classroom and homework activities can effectively enhance teaching practices and learners' performances. The analysis of such data aids educators in identifying individual learner needs, allowing them to make informed decisions about teaching methods and how to adapt these methods to accommodate learners as individuals, thereby improving their academic performance (Ndaba, 2021). Ndaba (2021) suggests that using learners' activities may also assist in setting teaching and learning goals and help learners acquire and grasp knowledge, thus positively contributing to learner achievement. The Bill and Melinda Gates Foundation (2014) supports this notion, stating that every learner has different strengths and weaknesses, which affects how they learn. Therefore, by analysing data from learners' activities, educators can tailor their teaching methods accordingly (Bill and Melinda Gates Foundation, 2014).

Using data from learners' activities aids educators in planning lessons and assessment tasks; it allows them to assess the depth of learners' understanding of the material taught, analyse and identify problem areas and misconceptions, and adjust future lessons accordingly (Bill and Melinda Gates Foundation, 2014). At the end of each cycle in which a poem was taught, learners were required to complete activities via a worksheet. These activities tested learners'

understanding of the poems taught and assisted in answering all four research questions. Marks were allocated to each question in these activities, and the marks were analysed thematically and qualitatively to determine the effectiveness of using music in each cycle.

The worksheet questions for each cycle were aligned with the Cognitive Levels for Assessment outlined in the DBE's (2011) CAPS document, which guides curriculum and assessment policies in South African schools. The DBE (2011) emphasises that assessments and activities must accommodate a range of cognitive levels and learner abilities.

According to the CAPS guidelines, tasks must be structured as follows:

- **Literal questions (Level 1) and Reorganisation questions (Level 2)** should make up **40%** of the task. Literal questions focus on information explicitly stated in the text, while reorganisation questions require learners to analyse, organise, or synthesise information (DBE, 2011).
- **Inference questions (Level 3)** should also account for **40%** of the task. These questions require learners to engage with the text by relating its content to their personal experiences (DBE, 2011).
- **Evaluation questions (Level 4) and Appreciation questions (Level 5)** should make up the remaining **20%**. Evaluation questions require learners to form opinions, make judgments, and apply logical reasoning, while appreciation questions assess the psychological and aesthetic impact of the text on the learner (DBE, 2011).

The contextual questions in the worksheets were designed to ensure these requirements were met.

Paragraph writing and essay writing were used as means of documentary research. There are various types of paragraphs, including descriptive, reflective, definition, classification, and evaluation paragraphs (DBE, 2011). This study made use of descriptive and reflective paragraphs. A descriptive piece aims to vividly describe a person, place, experience, or event through the use of adjectives, figures of speech, and imagery (DBE, 2011). A reflective piece presents a writer's personal views, feelings, ideas, and thoughts about a particular topic (DBE, 2011). Cycle 1 (refer to Appendix H) of this study required learners to write a descriptive paragraph, while Cycle 5 (refer to Appendix L) required learners to write a reflective paragraph. The use of descriptive and reflective paragraphs aided in answering RQ 2, which

aimed to understand how learners respond to the use of music to teach poetry in an English HL high school classroom.

Oktavianti et al. (2021) define an essay as a short written piece on a specific subject, structured into several paragraphs, including an introduction, body paragraphs, and a conclusion. The primary purpose of an essay is to assess learners' understanding of specific ideas and their ability to express themselves (Oktavianti et al., 2021).

In this study, learners were required to write a narrative essay recounting their experiences studying poetry through music. By incorporating writing into the research process, the narrative essay contributed to answering RQ 2, which explored how learners responded to using music to teach poetry in an English HL high school classroom. Additionally, it addressed RQ 3, which examined how music influences poetry learning, and RQ 4, which investigated the potential of music to enhance the teaching and learning of poetry.

In addition to the aforementioned forms of documentary research, the Summative Questionnaire (refer to Appendix M) required learners to write an informal letter. The writing of this informal letter aided in answering RQ 2, which sought to understand how learners responded to the use of music to teach poetry in an English HL high school classroom, as well as RQ 3, which aimed to identify how music affected the learning of poetry in the same context. The informal letter also contributed to answering RQ 4, which sought to understand the potential of music to improve the teaching and learning of poetry.

The National Policy Pertaining to the Programme and Promotion Requirements of the National Curriculum Statement Grades R-12 (DBE, 2012), which guides promotional requirements in all South African schools, states that learner achievement across all subjects must be reported as a percentage. Table 1, below, indicates the codes and percentages for reporting and recording various achievement levels, along with a description of learners' competencies and their corresponding percentages. Although Level 1 suggests that a learner has 'Not Achieved' a certain task, at HL Level in Grades 10-12, the pass requirement is 40% and above. The above policy (DBE, 2012, p. 37) states that a learner at Grade 10-12 level will be promoted if they have "Achieved 40% in three subjects, one of which is an official language at Home Language level".

Table 1: Scale of achievement for the National Curriculum Statement Grade 10-12

RATNG CODE	DESCRIPTION OF COMPETENCE	PERCENTAGE
7	Outstanding achievement	80-100
6	Meticulous achievement	70-79
5	Substantial achievement	60-69
4	Adequate achievement	50-59
3	Moderate achievement	40-49
2	Elementary achievement	30-39
1	Not achieved	0-29

(DBE’s National Policy Pertaining to the Programme and Promotion Requirements of the National Curriculum Statement Grades R-12, 2012, p. 38).

4.8.3 Visual methods

Visual methods, including drawings, Venn diagrams, paintings, videos, photography, films, collages, mind maps, graffiti, and other forms (MacDonald & Headlam, 2014; Reavey & Brown, 2021; Verdinelli & Scagnoli, 2013), refer to techniques used to interpret and understand visuals or images (Glaw et al., 2017). Visuals help develop understanding, convey messages, and provide a particular perspective on a specific topic, allowing the reader to appreciate new knowledge and gain insights (Verdinelli & Scagnoli, 2013). Moreover, visual methods add an additional layer of meaning to the data, thus enhancing its richness. These methods offer an interesting, stimulating, and interactive approach to gathering rich, multidimensional qualitative information from participants (MacDonald & Headlam, 2014), providing an alternative means of data generation beyond just verbal and written data (Cox & Benson, 2017; Glaw et al., 2017).

Visuals have the potential to “unearth complex subtleties of thought, memories, sentiments and information for (and by) participants, in ways that are illustrative, self-empowering, and individualised” (Ademolu, 2021, p. 1). Additionally, visual methods allow participants to express their ideas nonverbally and can be used by any population (Glaw et al., 2017). Visual methods were employed in the Baseline Questionnaire (Appendix G), Summative Questionnaire (Appendix M), and during Cycles 2, 3, and 4 of the study (Appendix I, Appendix J, and Appendix K) to address all four RQs guiding this study. Learners were asked to draw or stick pictures, or create mind maps or collages. Drawings are often used to assist with idea

development, concept clarification, linking data and ideas, and conveying findings (Bianchim et al., 2024). Collages are also useful as they aid in idea development, concept clarification, and linking data and ideas, while bringing together ideas and interpretations in a visual format “that can tell a story in an accessible way” (Bianchim et al., 2024, p. 4).

During Cycle 2 of the study, learners were required to create a visual representation in the form of a Venn diagram (see Appendix I). A Venn diagram is a visual depiction (in the form of circles) that shows shared or overlapping characteristics and features of a process, concept, or category (Verdinelli & Scagnoli, 2013). An overlap of the circles indicates similarities, while the parts of the circles that do not overlap represent differences (Verdinelli & Scagnoli, 2013) (see Figure 6 below). In this study, one circle represented learners’ feelings when studying the poem, the other circle represented learners’ feelings when listening to the song, and the overlapping portion represented similar feelings experienced during both the study of the poem and while listening to the song.

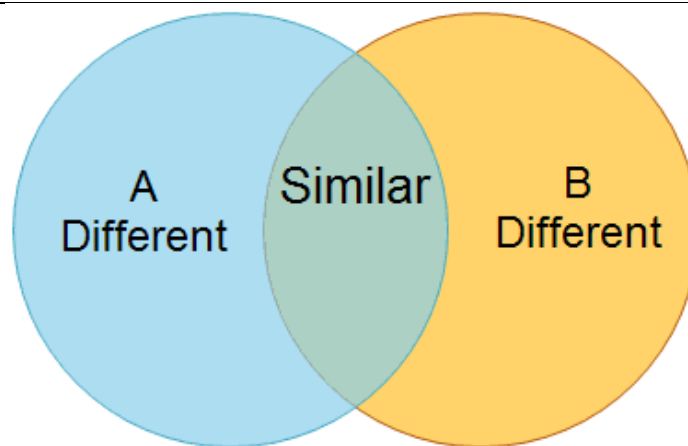


Figure 6: Format of a Venn diagram

Source: Bright (2016)

4.8.4 Poetic inquiry

Jensen and Mahmud (2023, p. 316) state that “poetry can help us encounter the world differently as well as understand, and feel, and move in the world as encountered”. Therefore,

it was considered a useful data generation strategy in this study, which focused on poetry in an educational setting. Poetry may be used as a method of data generation for qualitative research, as qualitative research seeks meaning, and poetry emphasises a deep understanding and subjective experiences of individuals, which may be challenging to access using other methods (Furman, 2007; Shapiro, 2004). Writing, reading, and listening to poetry are different components of how poetry is experienced as an art form, but these components may also have methodological value (Owton, 2017). As a data generation method, the power and immediacy of language used in poetry help researchers understand phenomena more deeply (Shapiro, 2004). Poetry is often considered a way of giving a voice to the lived experiences of participants and preserving the fragile details of human experiences (Shapiro, 2004). Bakhtin (1982) introduced the concept of ‘multivoicedness’, which postulates that meaning does not reside within the speaker nor the receiver of a poem, but is created through the interaction between the two. Given that this study focuses on poetry in the English classroom, using poetry as a data generation method was deemed appropriate to answer the four research questions.

In a study conducted by Owton (2017), it was found that participants faced challenges in writing a free verse poem within a short period of time. To address this, an effort was made to explain to learners that structure is not as important as the content, which focuses on their experiences of poetry and music. As a result, learners were able to determine the length and structure of their poems. In the present study, learners were asked to write a poem based on their experience of using music to learn poetry in order to answer RQ 2, which sought to understand how learners respond to the use of music to teach poetry in an English HL classroom. This also aimed to address RQ 3, which focused on identifying how music affects the learning of poetry in an English HL classroom, and RQ 4, which aimed to understand the potential of music to improve the teaching and learning of poetry. The instructions for this data generation were featured in the Summative Questionnaire.

4.8.5 Research journal

Qualitative research is social and relational in nature, relying on and engaging our emotions, which is crucial for data collection (Lustick et al., 2024). For this reason, a research journal may be considered significant in qualitative research.

Newbury (2001, p. 3) describes a research journal as “a melting pot for all of the different ingredients of a research project – prior experience, observations, readings, ideas a means of capturing the resulting interplay of elements”. A research journal can be characterised as a

systematic record, written and maintained by a researcher to observe and reflect on significant events throughout the course of a research study. It may be used as a tool to address issues arising during the research process (Annik, 2017; Browne, 2013; Lloyd & Gillard, 2010). A research journal documents spontaneous events linked to the daily experiences of the researcher and may include poetry, words, drawings, and songs (Lloyd & Gillard, 2010).

Annik (2017) emphasises that reflexivity highlights the researcher's awareness of their own presence in the research process. A researcher may draw on reflections in their journal to make further choices regarding the study (Annik, 2017; Browne, 2013). This nature of reflection aligns with an AR design employed in this study, making it a suitable data generation strategy. The use of the research journal enabled me to reflect on classroom experiences before progressing to the next cycle of AR. A research journal assists researchers, who are not free of emotions, in acknowledging and expressing their emotions during the research (Annik, 2017), making them aware of the influence their emotions may have on their research (Lustick et al., 2024). Qualitative research should be characterised by sincerity, where research is honest and transparent regarding the researcher's biases, joys, methods employed, and mistakes (Tracy, 2010). The audit trail created by a research journal ensures that the process remains honest and transparent.

This study made use of a research journal to create an audit trail, ensure transparency, and address all four research questions guiding this study. A record was maintained of learners' progress regarding poetry tasks, discussions, emotions, and any other significant events that occurred in the classroom during the teaching and learning of poetry with the use of music.

Table 2: Research design

CYCLE	POEM/ASPECT TAUGHT	SONG	FOCUS OF LESSON	DATA GENERATION STRATEGY TO ASSESS THE EFFECTIVENESS OF CYCLE
1	Figures of speech	Firework – Katy Perry	Figures of speech and introduction to the link between poetry and music	Classroom activities, descriptive paragraph
2	Poem 1: Sonnet 118 – William Shakespeare	Just the Way You Are – Bruno Mars	Figures of speech, themes, structure, personal responses	Classroom activities, visual methods (Venn diagram)
3	Poem 2: a young man’s thoughts before June 16 th – Fhazel Johennesse	We Are young – Fun ft. Janelle Monroe	Context, message, personal experiences	Classroom activities, visual methods.
4	Poem 3: Silver – Walter de la Mare	Dancing in the Moonlight – Toploader	Meaning, structure, figures of speech, tone, personal responses	Classroom activities, visual methods, narrative essay
5	Poem 4: Alice Walker	Girl on Fire – Alicia Keys	Tone, theme, meaning, diction, attitude, personal responses	Classroom activities, reflective paragraph

4.9 Data Analysis

To analyse the data generated from questionnaires, documentary research, poetic inquiry, and the research journal, thematic analysis was employed. Additionally, semiotics was used to interpret data from visual methods.

4.9.1 Thematic analysis

Thematic analysis, as outlined by Braun and Clarke (2006), refers to the process of identifying patterns or themes within qualitative data (Maguire & Delahunt, 2017) and is often favoured

by interpretivists (William, 2024). This method aids in identifying themes in data that may be considered important and utilising these themes to address the research questions (Lim, 2024; Maguire & Delahunt, 2017). Braun and Clarke (2006, p. 82) define a *theme* as a “patterned response or meaning”. Thematic analysis is regarded as a valuable analytic tool for qualitative research, providing insights into the phenomenon being studied (Christou, 2023) and often leading to new insights and understandings (Naeem et al., 2023).

According to Braun and Clarke (2006), there are two levels of themes: semantic and latent. The *semantic level* comprises the analysis of the explicit content of the data, while the *latent level* involves understanding the implications and significances of the data. At the semantic level, the data was reviewed based on the literal responses of participants. After this initial review, the data was examined again at a latent level from a more interpretive perspective, where I searched for underlying ideas, patterns, and assumptions before categorising the data based on the themes. Thematic analysis was used to analyse the baseline and summative questionnaires, learners’ activities, and the research journal. Data was generated and analysed after each cycle.

Thematic analysis typically involves several steps, including familiarising oneself with the data, engaging in data reduction, organising the data into codes, organising the codes into themes, reviewing and defining themes, and finally reporting on the themes (Braun & Clarke, 2006, Christou, 2023; Lim, 2024; Naeem et al., 2023; Ponelis, 2015). The following sections will discuss how each of these steps was applied in this study.

In order to analyse the generated data, I first read through the verbal data, making notes and paying attention to the frequency of words and phrases used. This served to familiarise me with the data and initiate the process of organisation. Reading through the data increases the researcher’s awareness of the themes and patterns that emerge (Lim, 2024; Ponelis, 2015). It is recommended that a researcher reads through the data as many times as possible to appreciate and make connections between participants’ responses (Christou, 2023; Ibrahim, 2012). A Microsoft Word table was employed to organise and present the content of the data, highlighting any noteworthy themes or patterns.

Secondly, I engaged in data reduction, as suggested by Ponelis (2015). *Data reduction* refers to the selection and simplification of data. The data were organised into codes where I sought patterns, themes, commonalities, and differences, as recommended by Ponelis (2015). The

study used open coding, which Maguire and Delahunt (2017) describe as not having pre-set codes but developing and modifying codes as I progressed through the coding process.

Once the codes were examined, they were organised into themes specific to the research questions guiding this study, as suggested by Braun and Clarke (2006), Lim (2024), and Maguire and Delahunt (2017). The data were then reviewed, and themes were defined, with each theme being overtly discussed. The research questions guiding the study remained the focus throughout the data analysis process. During the write-up process, conclusions were drawn from the data presented, using verbatim quotes to support the themes discussed, as suggested by Ponelis (2015).

Thematic analysis was chosen for this study due to its advantages. First, it offers a flexible approach that allows for a rich, detailed, and nuanced interpretation of data (Kiger & Varpio, 2017; Nowell et al., 2017). Second, it does not require a predefined theoretical framework, making it a more accessible method of analysis (Kiger & Varpio, 2017; Nowell et al., 2017).

However, thematic analysis also has limitations. Its flexibility can sometimes result in inconsistency and a lack of coherence when identifying and developing themes (Kiger & Varpio, 2017; Nowell et al., 2017). To mitigate this risk, careful attention was given to theme development, with multiple rounds of data review ensuring accuracy and consistency in categorisation.

4.9.2 Semiotic analysis

Semiotic analysis was employed to examine the visual representations generated in this study. This method focuses on the meaning-making process of signs and symbols (Reavey & Brown, 2021) embedded in visual texts. Visual texts consist of various elements that contribute to both cognitive and affective experiences, shaping how meaning is perceived and interpreted (Reavey and Brown, 2021).

Boden-Stuart and Eatough (2014) and Chandler-Gilbert Community College (n.d.) explain the various elements that must be considered when analysing a visual text to create meaning. *Composition* refers to how the image is constructed and the placement of objects within it. The *focal point* indicates where one's attention is drawn in the image. The *use of colour* is symbolic, as it creates a mood, highlighting and connecting certain parts of the image. *Lines* are employed to direct attention to the focal point. *Texture* describes how rough or smooth objects in the image appear. The *use of shapes* also directs attention to the focal point. The *form of an image* can contribute to its realism and create a sense of importance for certain parts through the use

of shading and light. The *size of the image* signifies the importance of individual elements. Additionally, the *use of text*, including its size, font, and placement, conveys a message to the viewer. Symbolic elements draw on cultural backgrounds, while the expressive content or empathetic reaction refers to the overall tone of the image and the emotions and memories evoked within the viewer (Boden-Stuart & Eatough, 2014). The presence or absence of each of the above elements was analysed to make sense of the visual representations generated by learners.

4.9.3 Feedback to participants

A summary of the study, including its findings and conclusions, was presented to participants in a format that was clear and accessible to ensure their full understanding. Participants were encouraged to ask questions and provide feedback on the presentation. Additionally, the findings were shared with other educators at my school, offering them the opportunity to explore the impact of incorporating music into poetry instruction and assess its potential benefits for their own classrooms.

4.10 Storage and Disposal of Data

The research data will be securely stored for a minimum of five years in a locked cupboard in my supervisor's office. After this period, all document-based data will be disposed of through shredding to ensure confidentiality and compliance with ethical guidelines.

4.11 Trustworthiness and Rigour

Trustworthiness and rigour in research assist are essential in ensuring that research is conducted ethically and ensures that findings are credible. This section highlights how trustworthiness and rigour were maintained in this study.

4.11.1 Trustworthiness

Ensuring trustworthiness in a study is essential. *Trustworthiness* refers to the honesty and authenticity of data analysis, reporting, and interpretation (Burns, 2015) and serves as a criterion for evaluating the quality of the research design (Cypress, 2017). In qualitative research, trustworthiness encompasses four key components: *credibility*, *confirmability*, *dependability* and *transferability* (Lim; 2024; Lincoln & Guba, 1986).

Credibility refers to the processes which ensure trustworthy research results (Anim-Wright, 2024; Burns, 2015). Prolonged engagement and triangulation are recommended to ensure credibility (Ahmed, 2024; Lincoln & Guba, 1986). I ensured prolonged engagement with

participants, as suggested by Lim (2024), through regular interactions with them in the English classroom. While I engaged with learners throughout the year, this study focused on the first two terms of 2024. In AR, triangulation refers to the use of more than one data-generation method (Burns, 2015). In this study, triangulation was achieved through the use of four data generation methods: questionnaires, documentary research, visual methods, and a research journal.

To ensure *confirmability*, which relates to the objectivity of the findings (Ahmed, 2024; Anim-Wright, 2024), clear explanations of how conclusions were reached are provided in the study's findings. This transparency enhances the reliability of the research. Rich quotes from participants' responses were included to minimise researcher bias (Lim, 2024).

Additionally, *member checks* were conducted, as recommended by Ahmed (2024) and Lim (2024). Member checking involves presenting the data to participants for verification to ensure the accuracy of the findings (Burns, 2015). My interpretations were cross-checked by the participants who provided the data, reinforcing the study's confirmability.

Dependability refers to the consistency of data in similar contexts (Anim-Wright, 2024; Cope, 2014). A study is considered dependable if its findings can be replicated with similar participants in a comparable study (Koch, 2006). To enhance dependability, researchers recommend maintaining audit trails and a research journal (Ahmed, 2024; Burns, 2015; Connelly, 2016).

In this study, dependability was strengthened through the creation of audit trails and the maintenance of a detailed research journal. This journal documented all aspects of the study, including the theoretical framework, methodology, and significant events that occurred during the research process. By providing a clear record of decision-making, these measures enable future researchers to account for any variations in the data when conducting similar studies.

To ensure *transferability*, which refers to the degree to which research findings can be applied to other contexts and situations (Ahmed, 2024; Anim-Wright, 2024), a thick description was used. A thick description encompasses the depth of detail that a researcher needs to report (Bertram & Christiansen, 2014). The context of this study was explicitly discussed to enable other researchers to assess the findings and consider how they may apply in different contexts.

4.11.2 Rigour

Rigour refers to the strength of the research design and the appropriateness of the method to answer the research questions (Cypress, 2017). Without rigour, research becomes worthless, fictitious, and loses its utility (Cypress, 2017). Rigour in qualitative research is imperative to eliminate subjectivity, which is inherent in this type of research. Qualitative research is often criticised for lacking scientific rigour, which can lead to research bias (Mays & Pope, 1995). Various strategies may be employed in qualitative research to eliminate bias. Johnson et al. (2020) suggest maintaining a well-documented audit trail and ensuring that the research design, methods, and conclusions are explicit, systematic, accurate, complete, and transparent. Researcher reflexivity during the study is also essential to reduce bias and ensure rigour (Johnson et al., 2020). Thus, a thorough description of the entire research process is required.

To control power dynamics in the classroom and ensure that I did not wield all the power as the educator, I built a strong relationship with participants based on mutual respect and understanding. I endeavoured to use collective pronouns during the lesson, such as 'us', 'our', and 'we', as opposed to 'me' and 'my', in order to create a sense of inclusivity between the learners, as participants, and myself as the educator. Autonomy was encouraged in the classroom, with due dates for tasks decided collectively rather than imposed authoritatively. This autonomy and mutual respect helped to create an environment where equality prevailed. Participants were allowed 'talk-time' during the lesson, which empowered them to read the poems aloud and share their thoughts, feelings, and opinions without any judgement. Responses during discussions were recorded as they were and verified with participants after the analysis of the data. To ensure the rigour of this study, meticulous records of written and visual tasks were maintained, allowing for subsequent analysis by independent observers if necessary (Mays & Pope, 1995). The process of thematic analysis was documented in great detail, as suggested by Mays and Pope (1995), to ensure rigour in the analysis.

4.12 Limitations

Issues of quality and validity in AR have long been criticised due to its methodological limitations, such as a lack of scientific rigour, replicability, and generalisability, as well as the level of rigour in the research design (Burns, 2015). To overcome such criticisms, issues related to trustworthiness were addressed. These included prolonged engagement with participants, triangulation of data generation strategies, the maintenance of audit trails through the use of a research journal, the use of thick descriptions and overt discussions, and the inclusion of rich quotes during data analysis, highlighting how conclusions were reached.

Participants' ability to understand the questions posed in the data generation instruments – namely the questionnaires, documentary research, and visual methods – was a limitation. These issues often arose when participants were engaged in classwork and homework activities, as they misread and/or misunderstood questions or instructions during tasks. To overcome this limitation, participants were given the opportunity to seek clarity and guidance regarding any misconceptions or challenges they faced. I made myself available to answer any questions for the purposes of clarification. During classwork activities, support and guidance were provided to participants through explanations, probing, and scaffolding. During homework tasks, clarity was offered via WhatsApp through explanations, probing, and scaffolding.

Initially, some participants did not disclose their true feelings or thoughts for fear of being judged. I attempted to gain participants' trust by explaining that anonymity and confidentiality would be maintained and by assuring them that there were no right or wrong answers in their responses.

4.13 Conclusion

This chapter has discussed the methods employed to gain insight into using selected music to teach and learn prescribed poetry in a Grade 10 English HL high school classroom. An interpretivist paradigm was adopted in this study, alongside a qualitative approach and AR design. Data was generated through open-ended questionnaires, documentary analysis, visual methods, poetic inquiry, and a research journal to ensure triangulation. The data was thematically analysed to address the four research questions of this study. All issues of ethics, rigour, and trustworthiness were considered.

The next chapter will provide an analysis of the baseline findings.

CHAPTER 5

BASELINE FINDINGS

5.1 Introduction

A baseline assessment questionnaire was issued to participants prior to the five cycles of the study to gain an understanding of learners' experiences with poetry and music. The baseline questionnaire explored learners' biographical details, their experiences with music and poetry, and their understandings of the similarities and differences between the two (see Appendix G: Baseline Questionnaire). The findings were analysed in accordance with the theoretical framework guiding this study as well as the literature reviewed. Although this study employs a qualitative research approach, I have used numbers and percentages to clarify the number of responses for each questionnaire item. I analyse the numbers qualitatively.

5.2 Biographical Information

Seventy-two baseline questionnaires were returned from the participating learners two days after handing them out. Questionnaire respondents included 40 self-identified female and 32 self-identified male learners, all between the ages of 14 and 17 years.

5.3 Learners' Experiences with Music

Music plays a significant role in the daily lives of many learners, influencing their emotions, concentration, and overall well-being. This section explores how frequently learners listen to music, their perceptions of its advantages and disadvantages, and their experiences with using music in an academic setting. Understanding learners' existing relationships with music provides valuable context for evaluating its potential as a teaching tool, particularly in the study of poetry. Additionally, the section examines learners' attitudes toward incorporating music into their lessons and how they perceive its impact on their engagement and learning process.

5.3.1 Frequency of learners listening to music

I wanted to find out how often learners listened to music, and their responses indicated that 40 out of 72 learners (56%) listened to music every day, while 13 learners (18%) stated that they listened to music almost every day. This suggests that music is an essential part of many of the participating learners' lives and routines. It also implies that this is likely an enjoyable activity, given its frequency. Seven learners (10%) reported listening to music often, but no specific

time frame was provided. The remaining 12 learners (17%) indicated that they listened to music once a week, once every two weeks, or once a month. These findings align with McFerran's (2011) discussion and North et al.'s (2000) study, which found that most learners listened to music regularly. The overall numbers suggest that music may be considered a useful tool for teaching poetry, as social constructivism encourages the use of relatable tools for learners (Akpan et al., 2020; Vygotsky, 1978). Social constructivism refers to learning that occurs through social interaction within a cultural setting (Vygotsky, 1978).

The frequency with which learners listen to music may be attributed to the positive feelings associated with it. Learners indicated that they listened to music because it helped them feel "calm and relaxed" (31%), made them feel "happy" and "warm" (23%), provided an "adrenaline rush", and made them "excited" and want to "dance" (7%). Three learners (4%) highlighted that music empowered and motivated them. Furthermore, it appears that music has mostly a positive impact on learners, as 47 learners (65%) indicated that music helped them "destress" and "forget problems". This aligns with Degrave's (2019) argument that music assists in creating a relaxed atmosphere, thus lowering learners' affective filter, as described by Krashen (1982). An affective filter refers to learners' emotions, which can either interfere with or assist them during the learning process (Krashen, 1982). A high affective filter hinders the learning process and indicates that a learner is stressed, while a low affective filter suggests that a learner is at ease during the learning process (Krashen, 1982). This finding implies that learners experience a low affective filter when listening to music, making it potentially useful in the classroom, where learners may feel high levels of anxiety.

Forty-one learners (57%) stated that music made them feel a sense of "joy" and "happiness". Twenty-eight learners (39%) believed that music "hypes" them and provides them with "energy", while 24 learners (33%) felt "cheerful", "elated", and "excited". Nineteen learners (26%) felt that music "uplifts", "inspires", and "empowers" them, whereas 8 learners (11%) emphasised its "soothing" or "peaceful" impact, and another 8 learners (11%) stated that it leads to "deep reflection" and "introspection". These responses indicate that music helps enhance learners' moods and align with Nadelson et al.'s (2020) study in the United States, which found that educators considered learners to be more positive and energised when background music was used in the classroom. This is also supported by McFerran's (2011) discussion, which emphasised the list of positive emotions felt by teenagers when they listened to music, such as relaxation, an adrenaline rush, transcendence, feeling satisfied, accepted, and

understood. This finding suggests that music creates an atmosphere conducive to studying poetry and may lead to learners being more interactive during lessons.

Seven learners (10%) stated that they did not listen to music very often, and no reason was provided. This could be due to various factors, such as a lack of time, resources to listen to music, or religious or personal beliefs related to music. Two learners (3%) indicated that they listened to music whenever they “have time”, which suggests that they engage with music for leisure and enjoy doing so in their spare time. Two learners (3%) noted that they listened to music when studying or completing homework, which could be attributed to music helping them focus while studying. Recognising that the frequency of music listening varies among learners, and that some may not be familiar with the songs used during the study, I realised that in the upcoming cycles, I would need to introduce each song and its artists to those learners who were unfamiliar with the selections. It also suggests that some learners may not be comfortable using music regularly in the classroom. Therefore, during Cycle 1, care was taken to remind learners about the study and its purpose, ensuring they felt comfortable and amenable to listening to music in the classroom regularly. Figure 7 below visually presents the discussion above regarding the frequency of learners listening to music.

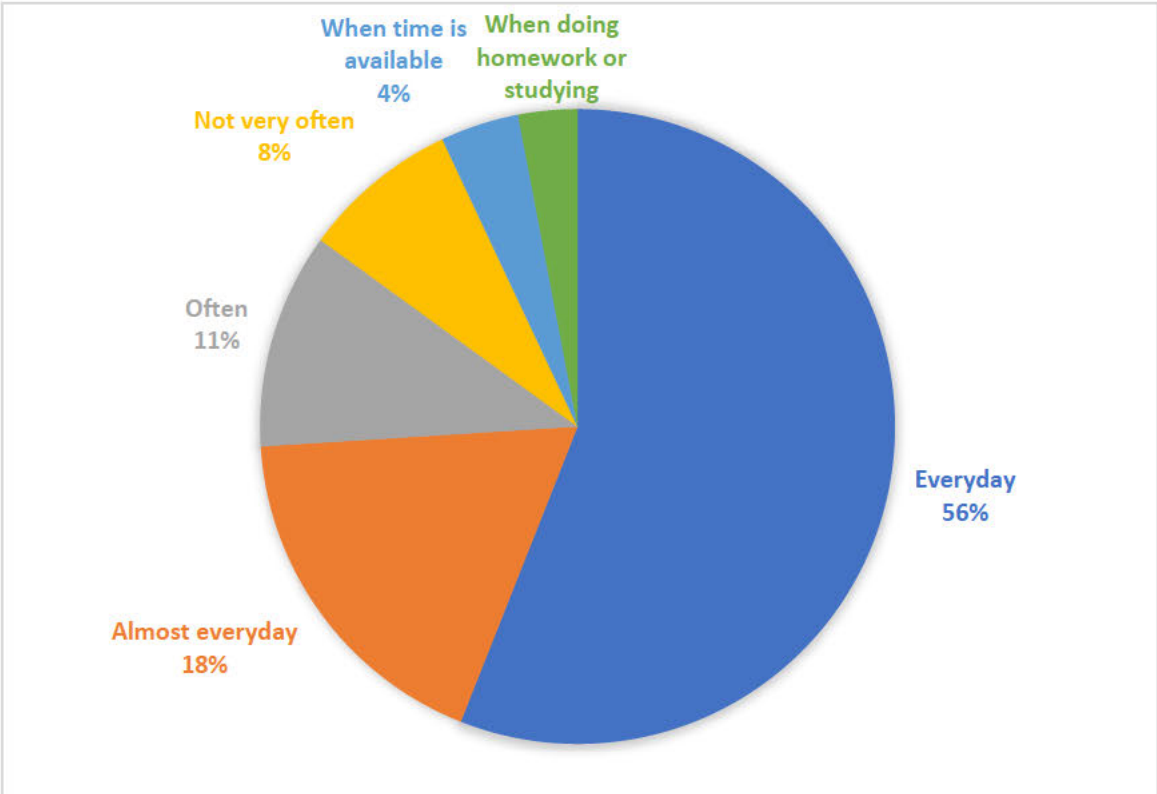


Figure 7: Frequency of learners listening to music

5.3.2 Learners' recognition of advantages to listening to music

I wanted to know if learners recognised any advantages to listening to music, and they believed that music has several benefits. Learners found that music is beneficial because it keeps them “calm and relaxed” (35%), “improves their mood” (28%), “reduces stress and anxiety” (24%), “brings peace to their souls” (8%), and “calms [them] when they are angry” (8%). These benefits emphasise that music has a pacifying effect on learners as they navigate their daily lives and tasks. Fifteen learners (21%) felt that music helped to keep them focused, indicating that as learners engage in various tasks, music allows them to be more aware of what they are doing. Six learners (8%) stated that music helps them to sleep, highlighting the soothing impact of music. Five learners (7%) felt that music helped them to process and express their emotions, emphasising that music is something learners can relate to in order to make sense of their feelings and articulate them. This is consistent with Adjepong’s (2020), Husna and Rinjani’s (2022), and McFerran’s (2011) argument that music aids in the emotional development of learners.

Furthermore, five learners (7%) believed that music helped them memorise work, indicating that music may be considered an effective study tool. Music was also found to help two learners (3%) escape reality and two learners (3%) forget the negative events in their lives, further emphasising its pacifying effect. This aligns with Wilson’s (2017) findings that music may offer an escape from stressful home environments. One learner used music as a motivational tool at the gym, and another stated that music “Helps me do my chores faster”. Four learners (6%) also considered music to be a tool for learning, stating that they can “learn many new things through music” as well as “understand people’s pain,” highlighting its empathetic effect. Given that music has so many benefits, it may be considered a useful tool to help scaffold learners through the ZPD, which Vygotsky (1978) describes as the difference between what a learner can achieve independently and what a learner can achieve through the support of a more knowledgeable other (MKO), in this case, music.

In contrast to the above, seven learners (10%) indicated that the type of music they listen to determines how they feel. Twenty-seven learners (38%) feel “sad”, “emotional”, “sombre”, and “mellow” when listening to certain types of music. Four learners (6%) indicated that they feel “sensual” when listening to music. This could be attributed to the type of music learners listen to and the impact that the language in the song lyrics may have on them.

5.3.3 Learners' recognition of disadvantages to listening to music

The benefits outlined above were contrasted with the following disadvantages. Music was considered a “distraction” by 20 learners (28%). This may be due to two learners (3%) feeling that they become so engrossed in the song they are listening to that they “forget things that they are supposed to do”. Furthermore, 15 learners (21%) felt that music could lead to hearing difficulties, which may be attributed to the volume at which music is played. Twelve learners (17%) also believed that the use of inappropriate language in songs is a disadvantage of listening to music. This may include the vulgar language and imagery sometimes employed in music. Ten learners (14%) believed that music can have a negative influence, suggesting detrimental aspects such as substance and alcohol abuse, adultery, violence, and criminal activity, echoing the findings of Bsharat (2021), who similarly found that music may portray graphic content. Six learners (8%) further stated that music “promotes propaganda” and “false information”, which could be linked to the spread of misinformation related to politics or specific groups of individuals. Ten learners (14%) believed that music can contribute to depression and anxiety, as well as overthinking. This may be due to the genre of music that learners listen to, alongside the lyrics and background music and instruments used to create an unhappy tone and mood. Three learners (4%) considered music to be “demonic”, possibly due to the lyrics as well as the visuals in the music videos. Three learners (4%) further stated that a disadvantage of music is the potential for addiction, emphasising that one may become so engrossed in and reliant on music that they forget other tasks and duties assigned to them.

5.3.4 Learners' experiences of music in the classroom

For most learners in this study, their involvement in the AR study was a new experience. Fifty-six learners (78%) stated that they did not have any previous experience using music in their lessons, emphasising that the use of music in the classroom remains largely underutilised and unexplored. In contrast, 13 learners (18%) reported experiencing the positive use of music in the classroom, supporting Governor et al. (2011) and Vermeulen's (2009) argument that the incorporation of music in education can be highly beneficial. The remaining three learners (4%) did not respond to this question, possibly because the use of music in the classroom was a foreign concept to them, or they were unsure how to answer.

One learner mentioned that the song *Starry Starry Day* was used to describe the painting *Starry Night* by Vincent van Gogh. The song acted as a scaffolding tool in that particular lesson and facilitated learners' progression through the ZPD. Another learner indicated that music was used in a Creative Arts lesson – a General Education and Training (GET) phase subject—where

learners had to dance to a cultural song. This learner described the lesson as “fun” and noted that it “held learners’ attention”. This aligns with Vermeulen’s (2009) findings, which highlight that music enables educators to teach content in a more enjoyable manner.

Music was also employed in Technology, another GET subject, to explore robotics and movement, as well as dance and rhythm, which was described as a “memorable and fun” lesson. One learner stated that music was also used to teach a comprehension passage, although further details were not provided. In the History class, “music from the time period being studied was played to create a sense of immersion and context”. Learners also created an exercise routine using music, and one learner noted that music was used to improve learners’ pronunciation of words in his/her classroom. This finding relates to Alefshat's (2019), Bsharat (2021), and Palubinski’s (2019) research, which suggests that one of the benefits of music is its role in aiding pronunciation.

One learner remarked that “it was used in the English classroom and helped remember the topic”. This is consistent with Governor et al.’s (2011) findings, which indicate that songs can be effective for memory and recall, including through the use of mnemonics. Another learner noted that although she did not use music in any of her lessons, music was played while she was completing a group task with other members, making the task “more enjoyable”. This highlights the use of social constructivism, as outlined by Vygotsky (1978), and is also linked to Vermeulen’s argument that the use of music in the classroom helps to develop learners' social and communication skills. Additionally, Suguna (2018) and Wilson’s (2017) research indicates that music reinforces teamwork when used in the classroom.

The results presented and analysed here demonstrate that although many learners had not previously incorporated music into their lessons, it is not a completely foreign concept; it has been utilised by some learners across various subjects for a range of purposes, highlighting its effectiveness in making lessons enjoyable. Furthermore, the aforementioned lessons resonate with Vygotsky’s (1978) theory of social constructivism, as the songs served as a scaffolding tool and assisted learners in progressing through the ZPD.

5.3.5 Learners’ perceived feelings of using music to study poetry

When learners were asked how they would feel about using music to study poetry, the responses were mostly positive. Twenty-eight learners (39%) felt excited, five learners (7%) felt happy, and five learners (7%) felt interested. Five learners (7%) believed that the use of music in the teaching and learning of poetry would make the process “easier”, and five learners

(7%) felt that they would be more “enthusiastic” about learning poetry. Three learners (4%) indicated that they would feel more “relaxed” if music were used, and three learners (4%) believed it would be a “fun” experience. Additionally, three learners (4%) felt that the use of music would lead to more interaction in the classroom. One learner remarked that using music to study poetry would allow her to “become a top learner because music just does something to me”. These responses indicate that most learners were open to using music in the classroom and looked forward to the study. Therefore, it was important to be well-prepared for each lesson incorporating music to ensure that learners’ expectations of the lesson being ‘easier,’ exciting, and interactive were met. It also became crucial to maintain such enthusiasm throughout the study. These findings align with Goering and Burenheide’s (2010) conclusion that music provides a space for learners to express themselves in a way that they best understand and helps to set the tone for the exploration of a topic.

On the other hand, four learners (6%) felt hesitant about using music to study poetry, possibly because they had not used music in the classroom prior to this study and thus had reservations about it. Furthermore, these learners feared that they would pay more attention to the music and lose interest in the poem. One learner stated that using music to study poetry is “not my taste”, while another learner felt neutral, stating that they had to learn poetry anyway. It is important to note that not all learners were excited about using music in the classroom, and it may not be an effective learning tool for these individuals. Thus, care had to be taken during each cycle to ensure that all learners were engaged during the lesson, and open communication was maintained, allowing learners to share how they felt during the lessons and the challenges they experienced so that these challenges could be addressed.

5.5.6 Learners’ attitudes to music

Learners were asked to create visuals representing their attitudes towards music. The majority of these visuals displayed a positive perspective. Thirty-three learners (46%) provided visuals indicating a positive response, while seventeen learners (24%) left this question blank, possibly due to time constraints or a perceived lack of artistic skills. Eight learners (11%) included visuals featuring a range of emotional icons and facial expressions, emphasising the different emotions experienced when listening to various genres of music (see Figures 8, 9, and 10).

The creator of Figure 8, below, perceives music as bringing both happiness and sadness, as depicted by the emotional icons used – a smiling face and a crying face. The learner views listening to music as a “fun” activity that brings joy, providing a reason to smile. Conversely,

the same learner also experiences sadness at times when listening to music, which may lead to tears, as illustrated by the crying icon. This suggests that music significantly influences the learner's mood and emotions. The type or genre of music listened to by the learner could explain the varying emotions experienced. This visual is significant to the study as it indicates that music has an emotional impact on learners. Therefore, it was crucial that the music selected for the study did not negatively affect learners or create a high affective filter that would prevent them from experiencing the benefits of using music to learn poetry.

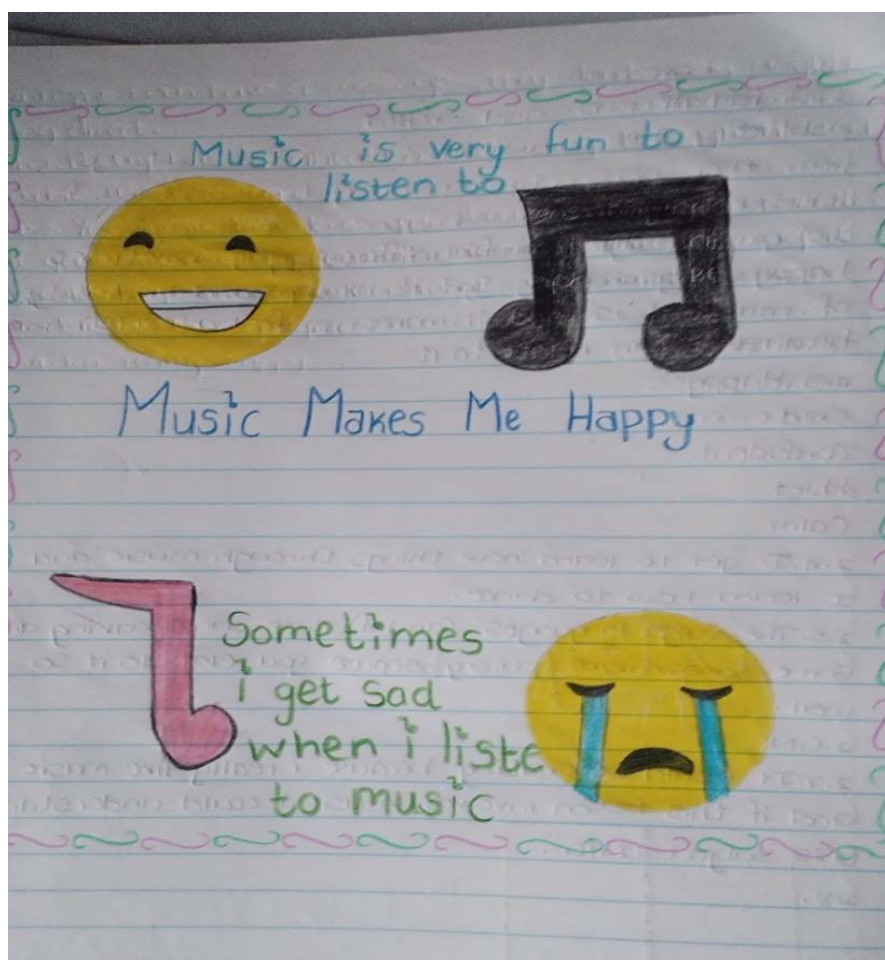


Figure 8: Learners' experiences with music

The creator of Figure 9, below, used a collage to convey his/her experiences with music, bringing together different perceptions of it. The first image in the collage shows a girl who feels at peace when listening to music, as indicated by her upturned head and closed eyes. This suggests that music has the ability to evoke calm and relaxation, which may be beneficial in the classroom, where learners often feel tense. The hearts in the same image imply that the creator harbours positive feelings towards music, or that listening to it instils a sense of love.

The quotes “Music is what feelings sound like” and “Where words fail, music speaks” suggest that music has the power to help individuals express themselves and manage their emotions. This visual is significant to this study, as music may assist learners in understanding the poet’s emotions after links are made between the song used and the poem studied. Figure 9 also depicts a girl seated at a table, listening to music while completing written work. This may indicate that music is a useful tool for learning, potentially enhancing productivity and concentration, as suggested by the presence of books in the visual. This visual is important to this study as it highlights the learners’ perceived benefits of and openness to using music in academia. Furthermore, the image of dancing silhouettes suggests that music can be a source of enjoyment, celebration, and socialisation. This image is relevant to this study because it underscores the interactive nature fostered by music through socialisation and its ability to bring different people together, a key tenet of social constructivism (Vygotsky, 1978). It also emphasises the positive atmosphere created by listening to music.



Figure 9: Learners’ experiences with music

The creator of Figure 10, below, also used a collage to share his or her experiences of music. The images in this collage indicate the ambiguous nature of music. One of the images depicts two females listening to music while wearing masks. This may allude to the COVID-19 pandemic, during which health issues were of great concern and the use of masks was compulsory. The image could suggest that music provided a sense of calm to the two females during times of distress, as indicated by their body language. Another image in the collage highlights the comforting effect of music, illustrated by a silhouette hugging a distraught female. These two visuals suggest that music serves as a source of relief during negative situations. This is significant as it underscores the impact that music may have in the classroom when learners experience negative emotions. A third image in the collage depicts a female lying on the couch, listening to music. She appears to be relaxed with her eyes closed, indicating the tranquil nature of music, which may help create a conducive learning environment in the classroom. A fourth image shows another girl seated on the couch, dancing while listening to music, reflecting the exuberant nature of music, which could result in learners feeling more cheerful and energetic during the study that uses music to teach poetry. The quote “I can’t focus with music but I can’t focus without music” emphasises the dual nature of music. This may indicate that the learner constantly needs music to focus on and complete tasks, but at the same time becomes distracted by the music, resulting in an inability to complete those tasks – a point noted by Chou (2010), who warns that music has the potential to cause distractions. This finding is important to consider to ensure that learners do not become distracted by music in the classroom and lose sight of its purpose, which is to teach and learn poetry. This made me realise that throughout the cycles of the study, I had to remind learners of the various reasons for using music in the classroom.



Figure 10: Learners' experiences with music

Figure 11, below, uses the image of words within a heart to indicate the contrasting nature of music. The heart symbol is noteworthy as it represents the most dominant feeling created by listening to music, which 'holds together' the different 'pieces' of emotions that one may experience (as depicted by the heart binding the emotions written as different puzzle pieces). A heart often represents love and affection, emphasising the learner's passion for music. Words such as "amapiano" and "rock" indicate the genres of music that this learner enjoys. The words "happy", "soothing", and "good" highlight the positive emotions felt by the learner when listening to music. Conversely, the word "sad" suggests that, in contrast to the positive emotions generated by music, it can also evoke negative feelings. This may depend on the type

or genre of music listened to or the memories associated with the song that the learner is hearing. The phrase “focus easier” implies that music helps the learner concentrate better than when not listening to music. This visual is significant in making me realise that the multifaceted nature of music is recognised by some learners, which is important to the study because it indicates that music is not only used for enjoyment but may also have a “soothing” effect, helping one “focus easier” and experience a range of emotions. This finding is linked to Azizinezhad et al.’s (2013) study, which indicates that music has the ability to increase attention, memory and concentration as well as assists with Adjepong’s (2020) study which highlights that music assists with learner emotional responsiveness.

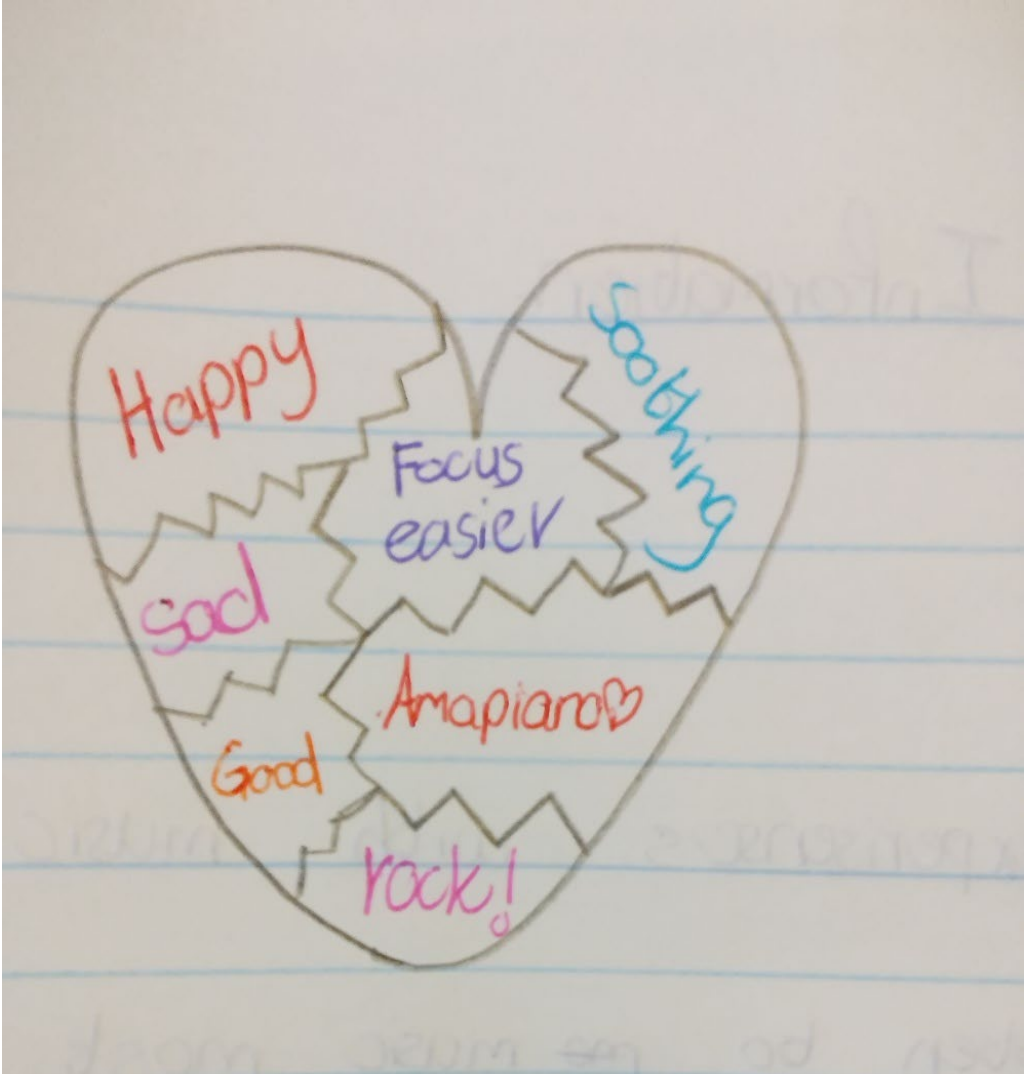


Figure 11: Learners’ experiences with music

Seven learners (10%) wrote the word “Music” in big, bold font (see Figure 12 below). This choice of font and size may reflect the importance these learners place on music in their lives. The emphasis on the word ‘Music’ could also highlight the powerful impact of music on their experiences. This suggests that music may be a useful tool in the classroom, given its significance in learners’ lives, and may assist them in their journey of poetry learning by creating connections between the poem and the song used, thereby enhancing their understanding of the poem.

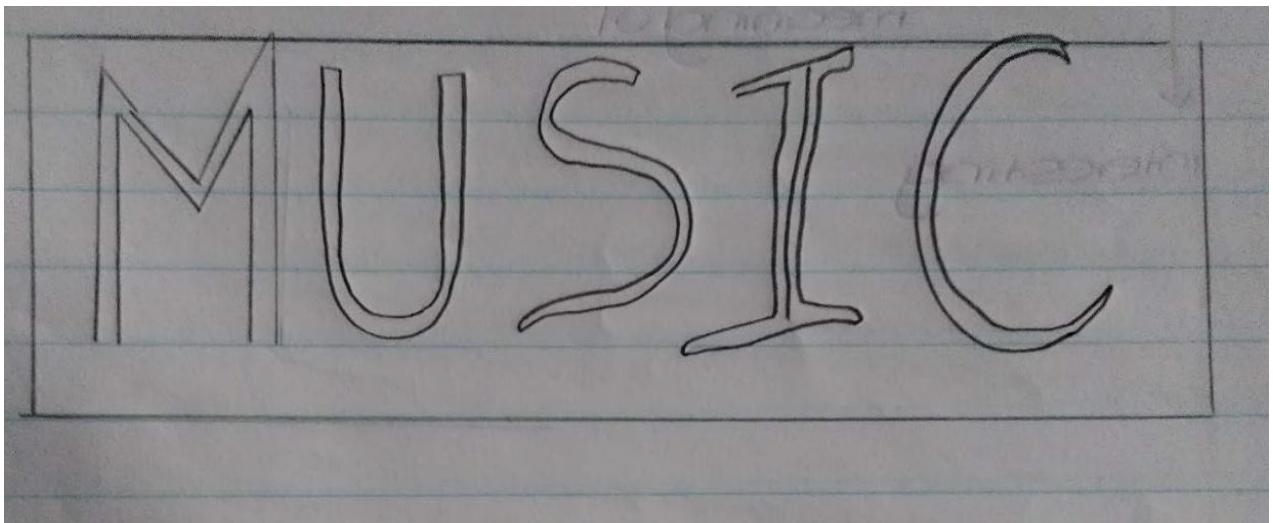


Figure 12: Learners’ experiences with music

Four learners (6%) included visuals that alluded to solitude and peacefulness related to music. This may relate to how learners feel when they listen to music. One learner depicted a spiritual connection to music, as the figure in the image is meditating with earphones on, which allows him/her to overcome “stress”, “insults”, and “challenges” (see Figure 13 below). These words suggest that the learner who created this visual possibly experiences negativity, but this does not affect him/her because music helps keep him/her relaxed. Music also has the ability to bring peace to the learner, which may be disrupted by responsibilities such as his/her “chores” and “school”, as well as expectations from “society”. The zig-zag pattern surrounding each word could indicate that music acts as a deterrent to all aspects that stress the learner, protecting and allowing him/her to feel a sense of peace. This may be attributed to the uplifting nature of music. This image has made me realise some of the challenges that learners may face and has brought to my attention the sources of these challenges, such as “society” and “school”, which are offset by listening to music. This is important in highlighting the potential benefits of using

music to create a more positive environment in the classroom, which is within a school setting – one of the aspects that appears to stress this learner.



Figure 13: Learners’ experiences with music

One learner used music as a symbol of celebration and included Christmas presents (as suggested by the Christmas hat) in his/her visual (see Figure 14 below). This indicates that music plays a significant role during religious events and celebrations. This finding is important as it shows that music can uplift emotions and create a sense of unity among people during a celebration. This is particularly relevant in my classroom, where learners come from different religions, races, and cultural backgrounds. The image suggests that music has the potential to

bring these learners together. The depiction of the presents relates to the functions of music identified by Davies (2012) and Jing (2017), which include markers of significant events.



Figure 14: Learners' experiences with music

One learner appeared to be emotionally affected by music, as indicated by the emotion icon used (see Figure 15 below). The pleasure felt by the learner when depicting his or her experiences of music is suggested by the smile on the face, while the tears in the drawing suggest the power of music in evoking strong emotions. This indicates that music may evoke bittersweet feelings, which is important to note in the classroom by observing learners' facial expressions. Monitoring learners' emotions ensured that they did not experience any negative feelings during the lessons that could affect their ability to understand the concepts taught.

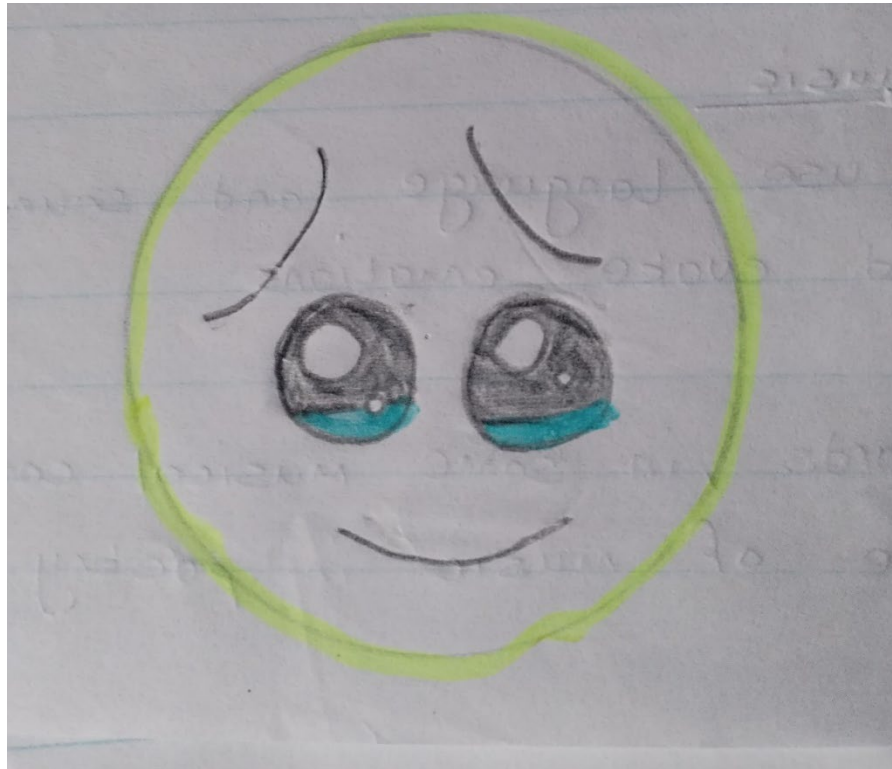


Figure 15: Learners’ experiences with music

One learner had the words “VOLUME UP...ESCAPE”, indicating that music allows them to escape from life’s challenges by listening to it loudly (see Figure 16 below). The phrase “volume up” suggests that music needs to be played at a higher volume to fully experience its effects. The music icons appear free and flowing, highlighting the harmony felt by the learner when listening to music, which uplifts their mood. This finding is significant for understanding the impact that music has on learners and its potential influence in the classroom.

The above images and findings are linked to Husna and Rinjani (2022), McFerran (2011), and North et al.’s (2000) findings, which highlight teenagers’ love for music.

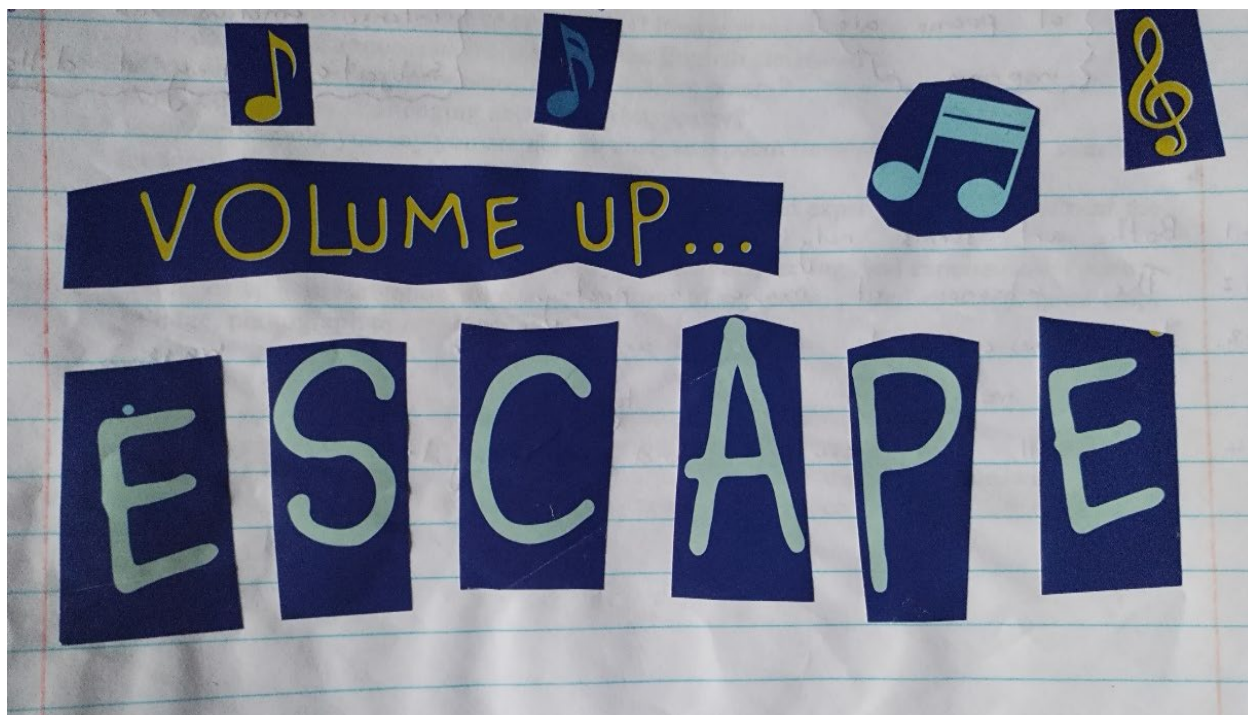


Figure 16: Learners' experiences with music

5.4 Learners' Experiences with Poetry

Learners' experiences with poetry vary widely, ranging from enthusiasm and enjoyment to frustration and difficulty. This section explores their engagement with both writing and studying poetry, highlighting their perceptions, challenges, and attitudes toward poetry in the English Home Language classroom. While some learners appreciate poetry for its messages and artistic expression, others struggle with complex language and unfamiliar literary structures. Understanding these experiences provides insight into how poetry is received in the classroom and informs strategies to make poetry more accessible and engaging for all learners.

5.4.1 Learners' experiences of writing poetry and song lyrics

Many learners did not appear to be very keen on writing poetry and song lyrics. Only 19 learners (26%) indicated that they wrote a poem or song lyrics for academic purposes, including a school project, Creative Arts assessment, isiZulu assessment, and assignments on their heroes. One learner stated that they wrote a praise song about South Africa's first democratic president, Nelson Mandela, while another learner mentioned writing a praise song for Nelson Mandela's wife, Winnie Mandela, who was also a political icon for her role in the

struggle for equality in South Africa. It is evident that the English Language classroom is not the only one that focuses on poetry. Writing poetry for the different subjects mentioned above highlights the importance of poetry as a form of expression and creativity. This finding indicates that learners mostly write poetry for academic reasons rather than for personal expression. Nonetheless, it underscores the need for learners to gain an understanding of concepts related to poetry, which is the goal of this study, as learners engage in poetry writing within academic contexts.

One learner admitted to using the internet for assistance when writing poetry. Four learners (6%) stated that they wrote poetry and song lyrics but did not elaborate, while another four learners (6%) indicated that writing poetry and song lyrics helped them express their emotions. For instance, one learner wrote a poem about a mother's love for her child, while another composed a poem following the loss of their grandmother. These responses highlight the role of poetry and songwriting as an emotional outlet for learners. One learner indicated that she had attempted to write, but nothing came to her mind, highlighting the challenges learners face in thinking and expressing themselves creatively. It may also suggest that the learner considers poetry to be bound by rules, which restricts her ability to write a poem. Two learners (3%) stated that they write lyrics "All the time", indicating that they have an outlet to express their experiences and emotions through song lyrics. This suggests that these learners may be able to empathise with the poets of the different poems studied, as both genres are considered forms of expression. In the study, this finding helped to show learners the similarities between poetry and music as forms of expression and assisted in understanding concepts such as message, tone, and mood. Another learner stated that they are inspired to write song lyrics like those of rap artists such as "Juice WRLD, Lucid Dreams, and Wishing Well", indicating the impact of popular culture on influencing learners to write song lyrics. In this instance, the aforementioned artists acted as the MKO (Vygotsky, 1978), as the song lyrics guided them in writing their own.

5.4.2 Learners' experiences of studying poetry in the English home language classroom

Learners showed a range of emotions when it came to their experience of studying poetry, consistent with international and national findings (Benton, 1999; Cooper, 2020; Doug, 2011; Dymoke, 2012; Linaberger, 2004; Wilson, 2013). Eighteen learners (25%) stated that they are always "excited" about the study of poetry, six learners (8%) said that they "enjoy learning poetry," and five learners (7%) indicated that they find it "interesting". Five learners (7%) noted that they enjoy poetry because of the messages it conveys and the life lessons learned from it, expressing that they feel "good" when studying poetry. Furthermore, four learners (6%) shared

that they are “happy” to study poetry, and one learner mentioned that learning poetry allows him/her to learn about cultures and values. These responses suggest that poetry helps learners gain knowledge about cultures and experiences with which they were not previously familiar. Additionally, these learners enjoyed the study of poetry and approved of the teaching methods used in the past. However, many learners still faced challenges in studying poetry, as discussed in section 5.4.3, Challenges Experienced by Learners in the Poetry Classroom, below. It appears that learners studied poetry in a manner that enabled them to relate aspects of the poems to their own lives and experiences, which is a positive finding.

In their experiences of studying poetry, 13 learners (18%) considered the rhyme, rhythm, and structure of a poem to be the most interesting and exciting aspects, while nine learners (13%) enjoyed the creative ways in which the poet used “posh” or “big” words to express emotions. These two responses suggest that elements related to rhyme, rhythm, structure, and diction contribute to the excitement of studying poetry. It is possible that learners have a heightened understanding of these concepts due to greater emphasis placed on them in previous poetry lessons. It is also important to note the learners’ enjoyment of possibly elegant-sounding and sophisticated words, which contrasts with the findings of Benton (1999), Cooper (2020), Doug (2011), and Linaberger (2004), who outline that learners often find the language of poetry challenging. This discrepancy may stem from learners’ familiarity with the words used in the poems and their enjoyment of the challenge of understanding new vocabulary.

Seven learners (10%) stated that they enjoyed reading the figures of speech found in poetry, and six learners (8%) appreciated the challenge of deciphering embedded meanings. These responses suggest that learners enjoy the creative use of language and how it can convey meanings beyond the explicit. Six learners (8%) indicated that they enjoyed the emotions shared by the poet, possibly because these emotions are relatable based on their life experiences. Four learners (6%) mentioned that poetry helped them see things from a new perspective, highlighting its role in developing critical thinking and encouraging a broader viewpoint. Three learners (4%) expressed that they appreciate how poetry allows for self-expression, suggesting that it may help them become more confident in their identities.

During class discussions, prior to issuing the baseline assessment questionnaires, I noted in my research journal that “Grade 10A prefers the study of poetry over drama”. This preference may be attributed to learners’ anxiety about studying a Shakespearean play for the first time. I further noted that “The class was very enthusiastic and intrigued about HOW music will be used to teach poetry as many asked questions regarding how this process will take place”. This

indicated the learners' excitement and possibly their concern about whether this teaching method would be appropriate. After these discussions, I recorded the following in my research journal:

Learners' questions and enthusiasm during the lesson motivates me to go on with the study. It seems that learners might enjoy these lessons because it deals music, which is something they love. Maybe some asked HOW the lesson will unfold because they want to know whether music is relevant in the poetry classroom. I hope that the study works well and learners' 'HOW' is answered.

This response reflects my enthusiasm for advancing the process while acknowledging the concerns about the study's success.

In contrast, four learners (6%) found the interpretation of poetry to be a problem. One learner felt "anxious", another felt "scared", a third was "nervous", and a fourth was "not excited to study poetry". This aligns with Cooper's (2020) study, which highlights that understanding poetry often provokes anxiety among learners. One learner also identified poetry as his or her least favourite genre of literature. Possible reasons for this finding, as indicated by two learners (3%), are that they do not find anything interesting or exciting about the study of poetry. This aligns with Haraldson's (2011) finding, which reveals that learners are resistant to studying poetry because they perceive it as boring.

I also noted the following in my research journal:

When the Grade 10F class was asked whether they enjoy poetry half the class raised their hands, stating that they did not enjoy poetry because the analysis is too difficult and Shakespearean language in Shakespearean poems are a concern.

This further underscores learners' anxieties and concerns about the study of poetry. To try to make the experience of poetry more exciting and reduce the anxiety and nervousness felt, I knew I had to encourage learners to sing along, clap their hands, and sway in their seats while the song was playing and before the poem was analysed. To familiarise learners with Shakespearean language, I encouraged them to use it for two lessons while asking or responding to questions. Learners found this humorous at first, but grew to enjoy the activity and even began using it after the lesson had ended. Some learners even used Shakespearean language in subsequent lessons.

5.4.3 Challenges experienced by learners in the poetry classroom

Nineteen learners (26%) stated that the language used in poetry is the most challenging aspect of poetry, in contrast to the learners who enjoy the use of “big” or “posh” words used by the poet. This is consistent with the data noted in my research journal, where I noted that some learners were concerned about using Shakespearean English in Shakespearean poems. This is consistent with Benton (1999), Cooper (2020), Doug (2011) and Linaberger’s (2004) findings, which outline that learners often find the poem’s language to be a challenge.

Nine learners (13%) found the analysis of poetry to be the most challenging, consistent with the findings noted in my research journal, where some learners raised concerns about the analysis of poetry. The ability to identify and discuss figures of speech posed a challenge to seven learners (10%), similar to Eliasari (2018), Josephine (2020), Nyembe (2011) and Syed and Wahas’s (2020) findings. Deciphering the meaning or message of the poem appeared to be a challenge for 13 learners (18%), while four learners (6%) emphasised that they did not find poetry to be a challenge at all.

Fewer learners identified other aspects of poetry as challenging. Three learners (4%) found the historical context and background difficult, while another three struggled with tone. Similarly, three learners had difficulty with rhyme schemes, two (3%) found theme identification challenging, and three struggled to answer questions about the poem. Even fewer learners mentioned difficulties with the poem’s structure, the poet's intention, and the point of view.

5.4.4 Learners’ attitudes toward poetry

The images created by learners (similar to those linked to the study of music) highlighted contrasting attitudes towards the learning of poetry. When asked how they perceive their performance in poetry, 21 learners (29%) believed that they produced average results, indicating a lack of full confidence in their study of poetry. Nineteen learners (26%) felt that they did not understand poetry well, pointing to their challenges in this area. On the other hand, 13 learners (18%) stated that they understood poetry very well, and five learners (7%) claimed to be above-average learners. Fourteen learners (19%) did not respond to this question, possibly out of fear of being judged for their answers, despite the questionnaires being anonymous. These perceptions are important to this study as they help to provide insight into learners’ levels of confidence related to poetry. The varying perceptions indicate differing levels of confidence, which is significant because low levels of confidence may suggest that learners find the study of poetry challenging and may require additional support.

Responses to learners' feelings about the study of poetry were contrasting. Thirty-two learners (44%) expressed "excitement", while twenty-two learners (31%) stated they felt "curious" and "intrigued", possibly because they learned something new from their study of poetry. Twenty-seven learners (38%) were "happy" to study poetry, ten learners (14%) found that studying poetry made them feel "calm", and eight learners (11%) stated they were "interested" in poetry. These findings indicate that these learners enjoy studying poetry and have positive attitudes towards it. I used these findings to observe what piqued learners' interest during subsequent cycles and which aspects of poetry they enjoyed discussing during lessons. I then built on this to engage learners who did not appear to enjoy studying poetry.

There were also learners with negative attitudes towards poetry and its study. Seven learners (10%) stated that studying poetry made them "nervous", and five (7%) felt "scared" when studying poetry. Furthermore, six learners (8%) felt "stressed" when studying poetry, and five learners (7%) felt "anxious". This may be due to their fear of misunderstanding or not comprehending the poems and the questions they needed to answer. Five learners (7%) found poetry to be "boring", three learners (4%) were "irritated" when studying poetry, three learners (4%) were uninterested, and two learners felt "tired" when they had to study poetry. This may be due to the poems being irrelevant to learners' lives and experiences, making it important for subsequent cycles to ensure that poetry is both relevant and enjoyable. Two learners (3%) stated that they felt confused when studying poetry, suggesting that there may be poetic devices that learners struggle to grasp and that they may lack the necessary skills to analyse a poem. Knowing this, I planned to gain learners' attention and activate their background knowledge by discussing their life experiences based on an aspect of the poem before moving on to listening to the song or reading and analysing the poem. The planned process involved drawing on learners' life experiences, playing the song, relating the issues in the song to the initial discussions, collaboratively analysing the poem, and further building on the initial discussions regarding the issues in the poem. The goal was to demonstrate to learners the relevance of poetry and to teach them the skills required to understand it, thereby enabling them to answer the related questions.

Twelve of the visuals (17%) related to the teaching and learning of poetry showed a positive attitude towards it, whereas ten learners (14%) displayed mixed responses. Eight learners (11%) viewed poetry from an academic perspective, depicted through images of books and a classroom setting (see Figures 17 and 18 below). This suggests that some learners may not appreciate the aesthetic value of poetry and may only consider it a classroom activity.

In Figure 17, a learner linked his/her experience of poetry to a classroom, where a child is seen holding a book and happily reading to a class while being cheered on by her educator and classmates. While this image depicts a positive experience of poetry (as suggested by the child's smile), it appears that the learner who presented this visual only considered poetry to be an academic activity confined to the classroom. Although the academic nature of poetry is important, it became essential for me to highlight the creative and expressive aspects of poetry during the different cycles so that learners could appreciate its value and multifaceted nature.



Figure 17: Learners' experiences with poetry

Figure 18, below, highlights a learner's perception of poetry as being linked to academics, as depicted by the drawings of books. This particular learner also indicates a positive attitude towards poetry, as implied by the quotes "Poetry is fun" and "Learning poems is exciting/interesting". This is significant because it shows that despite some of the challenges associated with poetry, some learners still enjoy studying it.

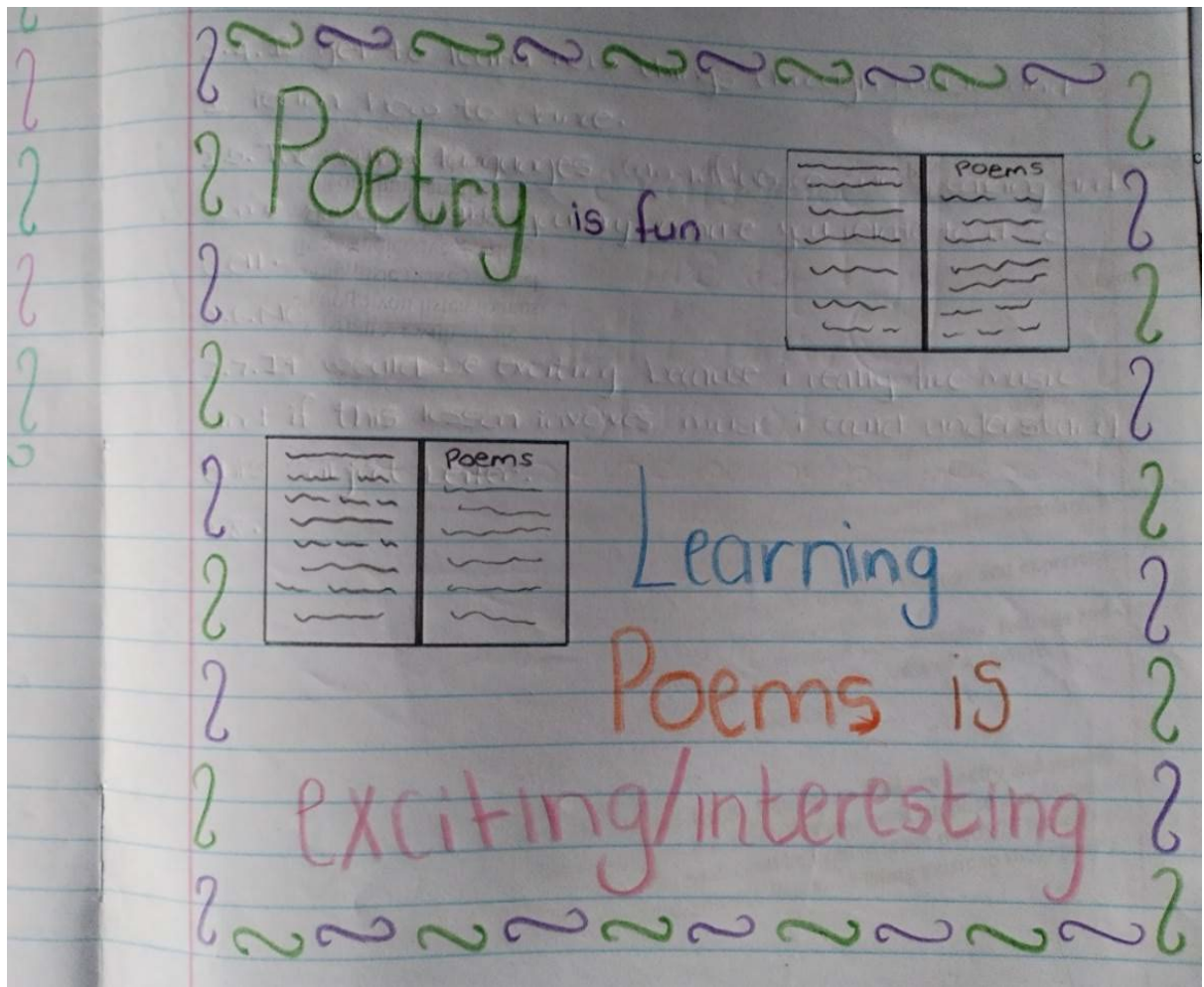


Figure 18: Learners' experiences with poetry

Seven learners (10%) displayed negative images related to the study of poetry, indicating their dislike for the subject (see Figures 19 and 20 below). Figure 19 depicts an emotion icon with pursed lips and downturned eyebrows, emphasising the learner's frustration and disapproval towards the study of poetry. The absence of words in the visual suggests that although the learner feels negatively about poetry, they do not express this, suppressing their emotions. This is significant as it made me realise that while many learners may not explicitly show their dislike for poetry, they may still harbour a negative attitude towards it. Taking this into consideration, it was important to make poetry lessons as engaging as possible, through the use of music.

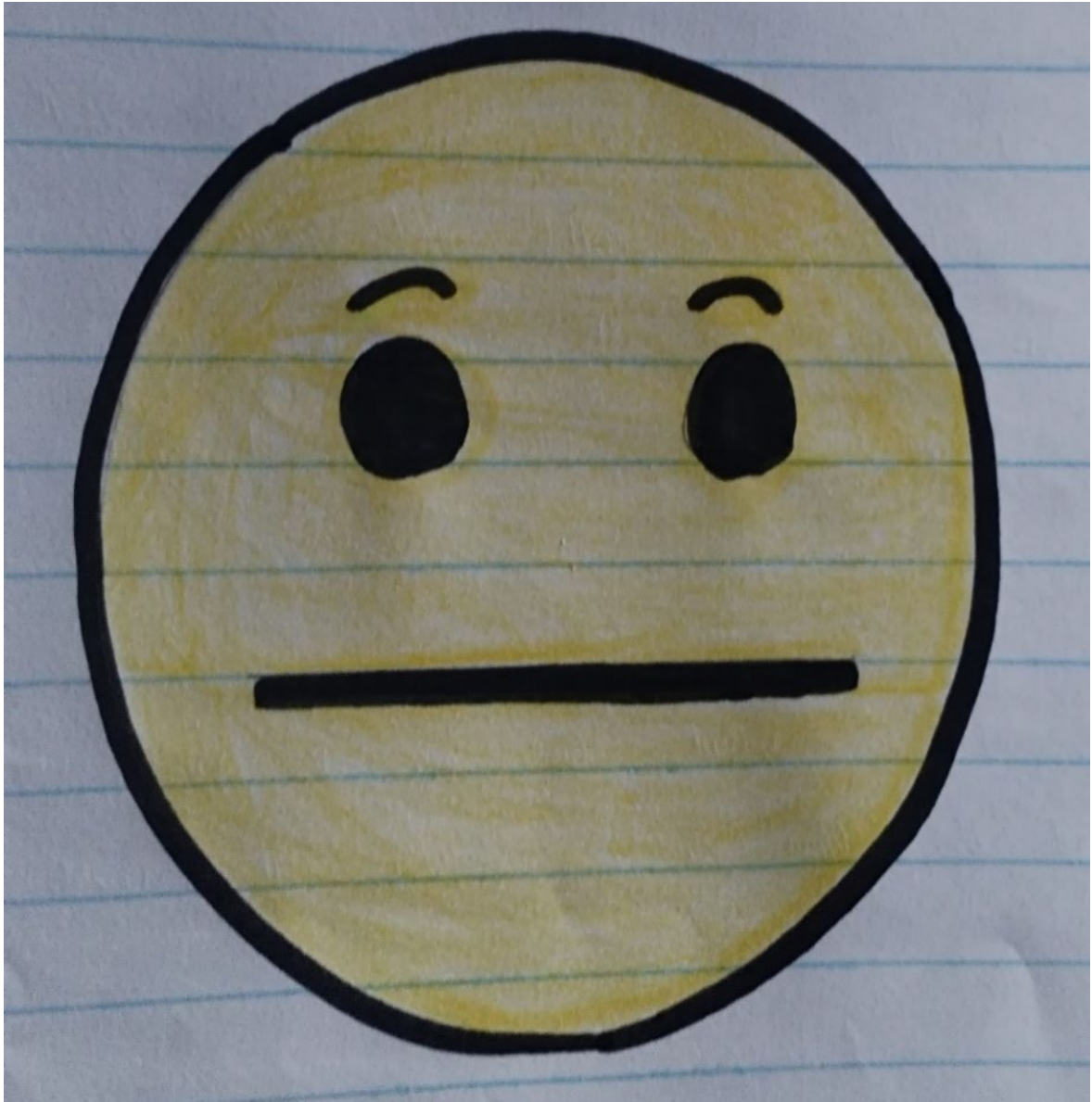


Figure 19: Learners' experiences with poetry

In contrast to the above visual, one learner explicitly highlighted his/her dislike for poetry (see Figure 20 below). The words “Annoyed”, “Anxious”, “Just no”, and “Not my fav” indicate the learner's extreme aversion to poetry, as well as his/her emotions and attitude when forced to study it. The learner’s anger towards studying poetry is further emphasised by the two lightning bolts. This finding is noteworthy because it highlights the learner’s attitude, ideas, and feelings towards poetry, which must be addressed to ensure success in the poetry classroom. An attempt to change these views on poetry involved making the lesson more relevant, engaging, and exciting through the use of music.

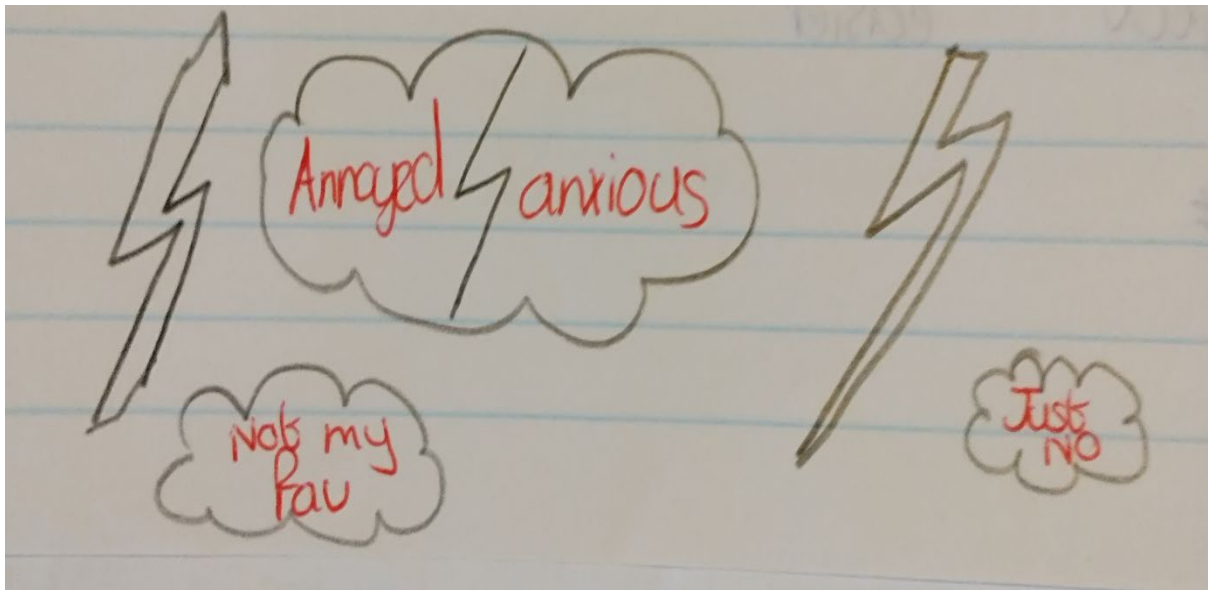


Figure 20: Learners’ experiences with poetry

Four learners (6%) depicted poetry as related to deep thoughts, indicating the reflective nature of poetry (see Figure 21 below). In Figure 21, a figure appears to be free-falling, without any panic, while engaged in deep thought, as indicated by the word “THINKING”. The word “STUCK” suggests that the learner does not choose to be reflective, but rather that poetry compels him/her to engage in reflection. This image is significant as it emphasises learners’ ability to engage in deep reflection, highlighting the need to probe for meanings and messages when analysing a poem. Alternatively, the image may suggest that the learner is “stuck” and unable to grasp the content and analysis of the poem. In this instance, the image highlights challenges in the study of poetry, emphasising the educator’s role in providing adequate support and guidance to learners who feel free to communicate openly about the challenges experienced in the lesson.

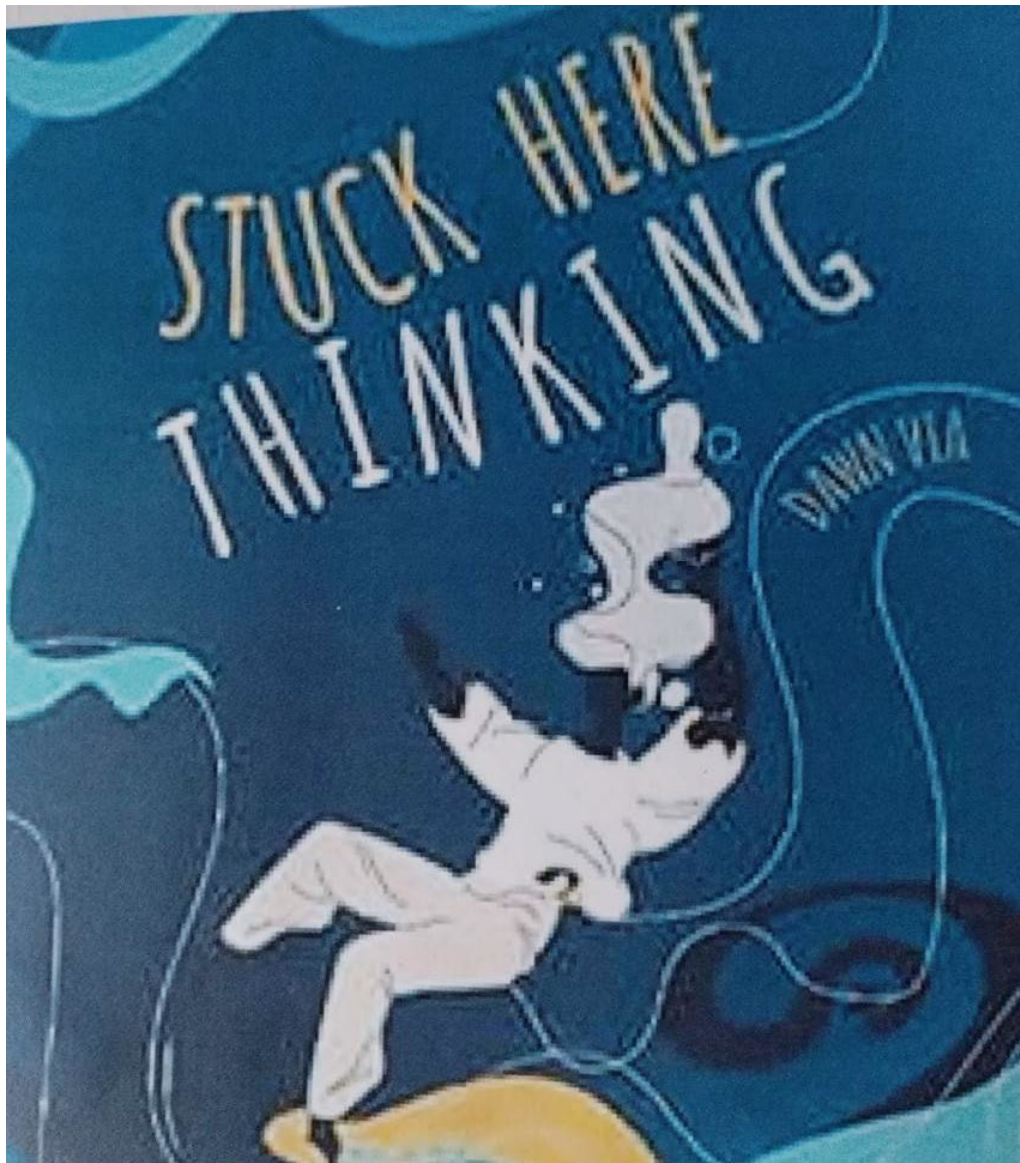


Figure 21: Learners' experiences with poetry

One learner considered poetry to evoke positive emotions, such as feeling “Beautiful”, “Exquisite”, “Elegant”, “Gorgeous” and “Fantastical” (see Figure 22). These words indicate that poetry helps this particular learner feel confident, uplifts his/her emotions, and increases his/her self-esteem. The words “Kind”, “Nice” and “Caring”, highlight the empathetic power of poetry and its ability to spread positivity. The quote “POETRY is an ordinary language RAISED to the Nth power” suggests that poetry uses basic, everyday language (implied by the word “ordinary”) to convey powerful messages (suggested by the words “Nth power”), emphasising the significance of poetry in our lives. The umbrella in the image possibly indicates the 'protective' nature of poetry against outside influences, resulting in feelings of safety, peacefulness, and contentment, as depicted by the girl's smile and closed eyes in the

image. Using this information in the subsequent cycles, learners were reminded of the power of poetry in conveying emotions and were asked to look for the possibly deep messages conveyed in each poem.

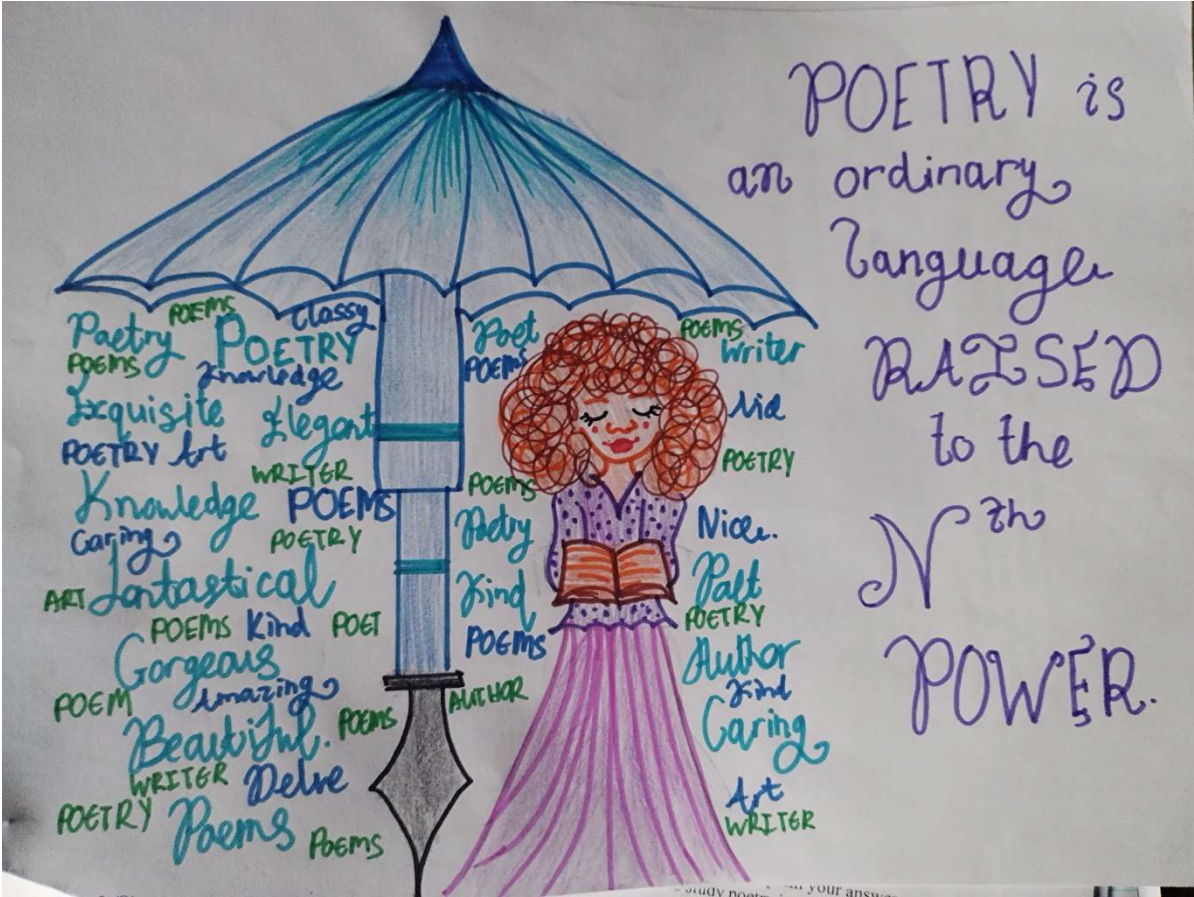


Figure 22: Learners’ experiences with poetry

5.5 The Link Between Poetry and Music

Music and poetry share several key elements, making their connection an important consideration in literary education. This section explores learners' perceptions of the similarities and differences between poetry and music, highlighting how these insights can be used to enhance poetry instruction. Understanding how learners relate the two forms provides a foundation for using music as a tool to scaffold their comprehension of poetic concepts. By examining the structural, rhythmic, and emotional links between poetry and music, this section demonstrates how integrating music into poetry lessons can support engagement and deepen learners' understanding.

5.5.1 Similarities between poetry and music

Twenty-six learners (36%) considered poetry and music to be related due to their expression of emotions, aligning with Padmanugraha's (2009) study, which suggests that music and poetry allow humans to express their feelings. Nineteen learners (26%) believed they are similar because of the rhyming words used in both music and poetry, while 16 learners (22%) stated that the rhythm makes poetry similar to music, resonating with Hanauer's (2004) study that indicates song lyrics are very similar to poetry in their rhythm. Fifteen learners (21%) noted that the messages and stories conveyed through music and poetry are what make them alike, relating to Navaratnam's (n.d.) findings, which assert that poetry and song lyrics awaken our senses and help us connect with ourselves and others. Two learners (3%) believed that both poetry and music help with stress relief and relaxation, while another two learners (3%) considered poetry and music to be the "same thing" and saw no difference. These similarities indicate that learners recognise a link between poetry and music. I utilised this information to scaffold (Vygotsky, 1978) learners in order to assist and support them through the ZPD (Vygotsky, 1978) by demonstrating the similarities between poetry and music, thereby building on their understanding of concepts related to poetry.

5.5.2 Differences between poetry and music

Learners considered music and poetry to be different for several reasons, as indicated in Table 3.

Poetry	Music
1. Short and uses stanzas	1. Long and has a beat
2. Read and interpreted	2. Performed and is aural
3. Absence of music	3. Sometimes there is an absence of words
4. Contains written/spoken words	4. Uses sound and rhythm without relying on language
5. Too many figures of speech and more complex	5. Enjoyable and upbeat
6. Not enjoyable	6. More enjoyable and upbeat
7. Studied in the English class	7. Listened for the enjoyment of the beat and tune
8. Spoken	8. Sung and listened to
9. Absence of instruments	9. Presence of instruments
10. Contains a rhyme scheme and is more structured	10. Does not contain a rhyme scheme and is more informal
11. Abstract	11. Emotional
12. Tells a story	12. Melodic and lyrical

Table 3: Differences between poetry and music

Seven learners (10%) stated that poetry is “short” and “uses stanzas”, while 19 learners (26%) indicated that music is “long” and has “a beat”. Nine learners (13%) noted that poetry must be “read and interpreted”, whereas music is “performed” and “aural”. Four learners (6%) indicated that with poetry “there is an absence of music” and “it contains written or spoken words”, but with music “there is sometimes the absence of words” and “it uses sound, a rhythm, and does not rely much on language”. Two learners (3%) felt that poetry “has too many figures of speech”, while four learners (6%) believed that music is “easier to understand”, thus concluding that “poetry is not fun” and music is “more fun and upbeat”. One learner appeared to have not read poetry for enjoyment, as they considered the study of poetry to be academic in nature, stating that “poetry is learnt in the English class but music is listened to for enjoyment of the beat and tune”. Two learners (3%) stated that poetry is “spoken” and “you talk”, whereas music is “sung” and “you listen”. Furthermore, one learner remarked that poetry does not use instruments, whereas music does, and that poetry is considered to “have more rhyme” and is “more structured”, while music has “no rhyme” and is more “informal”. One learner also

considered poetry to be “abstract”, while music is more “emotional”. Music is also regarded as having a more calming effect compared to poetry, as indicated by one learner. In addition, one learner stated that poetry “tells a story”, but music is “melodic and lyrical”.

These differences suggest that learners seem to enjoy and relate more to music than they do to poetry. Poetry is perceived as structured, formal, and academic, whereas music appears to be more enjoyable. Using this information, it was important to show learners how music contains figures of speech in its lyrics, how music may be used in the classroom just like poetry, and how poetry can be performed and listened to just like music, while acknowledging that poetry and music are separate genres. It also became my task to ensure that learners enjoyed poetry as much as they enjoyed music after highlighting the similarities between the two genres.

5.5.3 Learners’ perceived attitudes to using music to study poetry

Thirteen learners (18%) believed that the study of poetry using music would be exciting and stated that it would lead to a better understanding of the poem and eight learners (11%) indicated that using music to study poetry will allow them to draw similarities between the poem and the song. Eight learners (11%) perceived that the experience would be fun and two learners (3%) stated that it would “bring life or meaning” to the lesson. Eight learners (11%) indicated that it would be an interesting experience and six learners (8%) stated that it may be a good idea as long as the song relates to the poem. Five learners (7%) indicated that they would feel more relaxed with the use of music to study poetry, a point emphasised by Azizinezhad et al., 2013). Four learners (6%) stated that the use of music to study poetry would help them remember the poem, keep them engaged in the lesson, create a positive connection to the poem, and a positive classroom atmosphere. These responses indicate that learners looked forward to using music to study poetry and believed that it would be a tool that could enhance poetry lessons. Keeping learners’ responses in mind, during the subsequent cycles, it was important for learners to be questioned about whether or not their perceived attitudes remained the same or changed and whether or not their expectations were reached. I also used this information to engage in discussions with learners to ensure that the music was able to “bring life to the lesson”, “wake” learners up, “create a positive connection” to the poem and “set a positive atmosphere” wherein learners enjoyed the lesson.

In contrast, four learners (6%) expressed uncertainty about using music to study poetry. One learner stated that the two genres would not go well together, possibly because they believe these are separate genres that would not complement each other in the classroom. Another

learner indicated that not many people enjoy certain types of songs, reflecting concerns about the suitability of the music used and whether it would align with everyone's preferences. This is consistent with the findings of Blackman (2015), Bsharat (2021), Degrave (2019), Nadelson et al. (2020), and Palubinski (2019), which suggest that different social groups have varying musical preferences.

Two other learners (3%) were concerned that they might focus more on the beat of the music than on the poem. This indicates that learners may have been apprehensive about mixing pleasure (music) with academics, as they believed the two could not coexist; teaching and learning are often viewed as structured and rigid activities. To address this, I ensured that while music was incorporated into the lesson, it remained academic in nature. Learners had the song lyrics accessible and followed along as the song played. While enjoying the music, they were expected to draw connections between the song and the poem by making notes. The song was played multiple times to facilitate this process.

Furthermore, I used the song in the first cycle to introduce learners to some of the similarities between music and poetry and explained how the lesson would unfold to alleviate their anxieties about not knowing what to expect. Although different learners have varying song preferences, care was taken to ensure that none of the songs used were offensive to any race, religion, gender, or culture.

5.6 Reflection

On reflecting on the baseline findings, I realised that learners listened to music at different times, and some had experience using music in the classroom, whilst most did not. Thus, it was important to introduce the songs sensitively during each cycle and to remind learners about maintaining a suitable classroom ethos while engaging with the music.

The finding that many learners considered music to enhance their moods, while others attached negative emotions to certain songs, made me realise that care needed to be taken in the selection of songs used during each cycle. I therefore purposely chose songs that contained messages of positivity and were upbeat to create a positive classroom environment.

Learners also considered the use of propaganda in music to be a disadvantage, so care was taken in the selection of songs for each cycle. Additionally, learners viewed hearing loss as a disadvantage of loud music; therefore, the music during each cycle needed to be played at an appropriate volume. Many learners were also concerned about music being a distraction when studying poetry. To alleviate this concern, I decided to issue worksheets to learners so they

could follow along as the song played. Before the song was played, learners were asked to read the poem and identify any similarities or differences between the song and the poem while the song was playing.

Some learners highlighted that they felt anxious, nervous, and bored during the study of poetry, and their concerns were further heightened as some expressed reservations about using music to learn poetry. It was, therefore, important to constantly check in with learners to see how they felt after each cycle of the study. Understanding that many learners had negative impressions of their ability to understand poetry made me take note of this finding. Thus, it was important not to rush each cycle and to ensure that careful attention was given to each of the aspects considered difficult during the teaching and learning of each poem in the cycle.

Some learners were concerned that the two genres (poetry and music) would not go well together and that everyone had different tastes in music. Therefore, it was important to show learners how the two genres were linked and how music also contains figures of speech, themes, a particular tone, rhyme scheme, and messages, similar to poetry. To further motivate learners, it was highlighted that during one of Tupac Shakur's (a popular rap artist) interviews, he stated that Shakespeare was his favourite author and that this inspired him to write his song lyrics. Learners were shocked by this information, with some exclaiming, "Hai, Mam". A short excerpt of this interview was read to learners, in which Tupac expresses his love for Shakespeare. Learners left the classroom feeling positive about Shakespeare after this.

5.7 Conclusion

This chapter analysed the learners' biographical details, their experiences of poetry and music, and their understandings of the link between the two. It appears that music has a greater appeal for some learners than poetry. Some learners were able to see the connection between music and poetry and were eager to use music to study poetry, while others considered them to be two separate genres and were not keen on using music for this purpose.

The next chapter analyses Cycle 1 of this study, which uses the song *Firework* by Katy Perry to teach learners about figures of speech, addressing one of the challenges they experienced in analysing poetry.

CHAPTER 6

CYCLE 1: DISCUSSION OF FINDINGS

6.1 Introduction

Building on the baseline findings, Cycle 1 of this study focused on using the song *Firework* (Perry, 2010) to teach learners about figures of speech. After the lesson, learners completed a worksheet designed to assess the impact of music on their understanding of the message, figures of speech, and their experiences of using music to learn poetry (see Appendix H: Cycle 1 Activities). The findings of Cycle 1 were analysed in relation to the study's theoretical framework and the reviewed literature.

6.2 Learner Achievement for Cycle 1

Cycle 1 was conducted with two Grade 10 classes, after which worksheets were distributed to all learners. A total of 77 worksheets were returned by learners. The activity was scored out of 30 marks, with results ranging from three to 30.

The lesson began with a discussion on learners' experiences with music, during which many expressed their love for it. This was followed by a discussion on figures of speech, where learners provided definitions and examples. Similes and metaphors emerged as the most commonly confused figures of speech. To address this, the differences were clarified using examples.

Learners were then given the song lyrics and asked to listen to the song while reading along, identifying as many figures of speech as possible. The worksheet questions were discussed to clarify any confusion before learners completed the worksheet as homework.

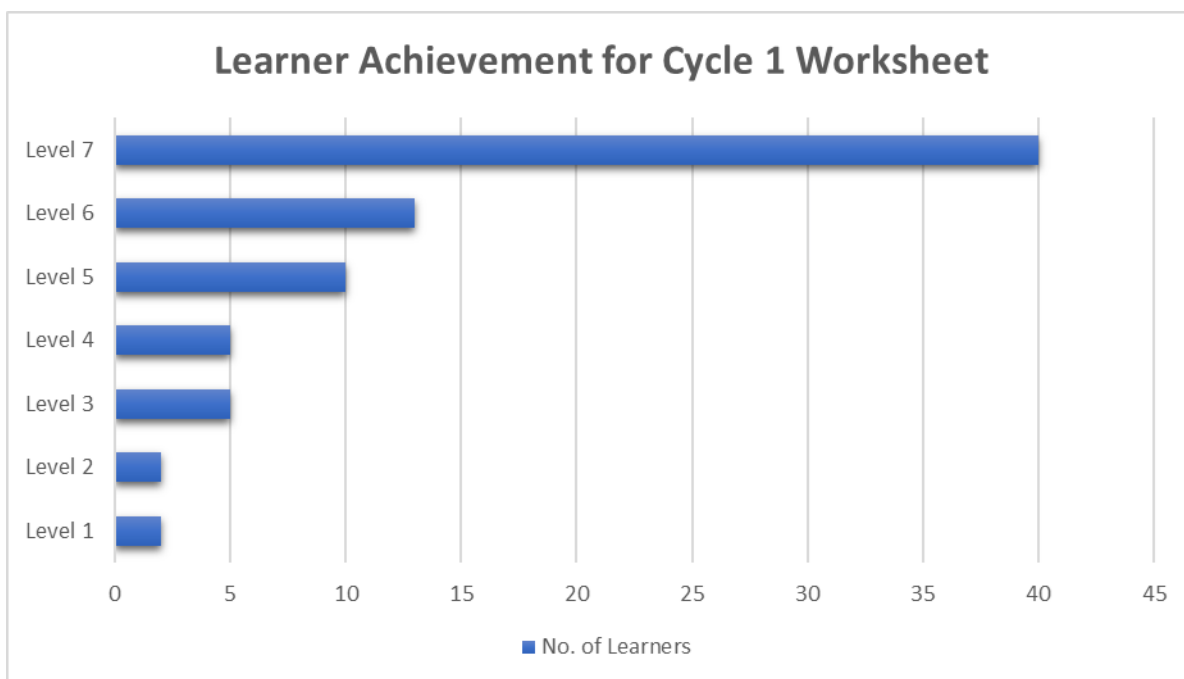


Figure 23: Learner achievement for Cycle 1 Worksheet

Figure 23 (above) illustrates learner achievement in Cycle 1 based on the National Policy Pertaining to the Programme and Promotion Requirements of the National Curriculum Statement Grades R-12 (DBE, 2012).

Two learners (3%) received a Level 1 rating (0%-29%), and two learners (3%) received a Level 2 rating (30%-39%). These learners did not pass the task, as their scores were below 40%. Five learners (6%) achieved a Level 3 rating (40%-49%), while another five (6%) attained a Level 4 rating (50%-59%). Ten learners (13%) obtained a Level 5 rating (60%-69%), and 13 learners (17%) received a Level 6 rating (70%-79%). The majority – 40 learners (52%) – achieved a Level 7 rating (80%-100%).

The results indicate that 73 out of 77 learners (95%) passed the task, achieving 40% (12/30) or higher, with 40 learners (52%) attaining a Level 7 rating (80% and above). These statistics suggest that using *Firework* (Perry, 2010) alongside an interactive, scaffolded approach – aligned with Vygotsky’s (1978) social constructivist theory – was largely effective in teaching figures of speech.

The average mark for the task was 24/30, which falls within Level 7. This high level of achievement further underscores the benefits of social interaction (Vygotsky, 1978) and the use of a carefully selected song as scaffolding for learning figures of speech. However, four

learners (5%) scored below 40%, indicating that despite the use of music and an interactive approach, these learners continued to struggle. Possible reasons for this may include language barriers, a lack of engagement, or difficulty adjusting to a different teaching method.

The contrast in results may also reflect learners' differing attitudes toward poetry, as highlighted in the visuals from the Baseline Assessment Questionnaire.

6.3 Learners' Understandings of the Message of the Song

Irmawati (2014) emphasises that the message of a poem helps readers gain insight into the writer's thoughts, feelings, and experiences. To address RQ 1, which explores how selected popular music can be used to teach and learn prescribed poetry in a Grade 10 English Home Language classroom, learners were asked – via the worksheet – to explain the message of the song *Firework* (Perry, 2010).

This question was worth three marks for a full explanation. Fifty learners (65%) received one or two marks based on their responses. For example, a learner who received one out of three marks wrote, “She means that you're beautiful like a firework”. This response suggests that the learner may have struggled to fully express their thoughts or did not gain a deep understanding of the song's message.

Nineteen learners (25%) were awarded three out of three marks for providing in-depth responses, such as:

The singer initially talks about your potential and worth. Just as a simple packaged firework that can light up the entire sky, you have the ability to shine by embracing your strengths. It is a way of saying that each person is special and has the prospective to generate a great impact. The message can be seen as celebrating confidence and self-worth, letting go of negativity and to shine bright in the world.

This response demonstrates that the learner grasped the song's positive message. The use of adjectives such as “shine”, “embrace your strength”, “special”, “great impact”, and “celebrating” highlights the learner's understanding that the song encourages individuals to recognise their own strength and contribute positively to the world.

Another response was:

The singer is trying to say that just like a firework we all have the potential to be great. She is also trying to say that we can progress upward just as a firework shoots

up. The singer is also trying to say that we must follow our passions and be ourselves without worrying about society.

This learner establishes a connection between a person's potential and the upward movement of a firework, symbolising progression. The phrase "follow our passions and be ourselves without worrying about society" reflects an understanding of perseverance despite societal expectations.

On the other hand, eight learners (10%) misunderstood the song's meaning entirely, providing responses such as, "She means that the baby is a firework" or "The 4th of July may be a special day where something amazing happens and this day is maybe given special attention". While the first response indicates a fundamental misunderstanding of the song, the second suggests a lack of familiarity with the cultural context of the "4th of July" reference.

The fact that only eight out of 77 learners completely misunderstood the message suggests that the song choice was appropriate as a scaffold and served as the More Knowledgeable Other (MKO) (Vygotsky, 1978). This aligns with RQ 3, which examines how music influences the learning of poetry in an English Home Language high school classroom.

Reflecting on my role as the MKO (Vygotsky, 1978) during class discussions and clarification of questions, I recognise the need to provide more support to learners who struggled with understanding the message. I could have done this by more effectively explaining how to identify the message of a poem and by offering additional contextual cues to aid comprehension. Additionally, I should have used more examples to scaffold learners' understanding (Vygotsky, 1978).

6.4 Learners' Understandings of Figures of Speech

To assess the effectiveness of music as a tool in studying poetry, this section evaluates learners' understandings of figures of speech, including similes, metaphors, assonance, alliteration, hyperboles and personification.

6.4.1 Learner's understanding of a metaphor

Before the song was played, a brief class discussion was held on figures of speech, during which learners explained their understanding and provided examples.

After listening to the song, learners were asked in the worksheet to identify the figure of speech in the lyric "Baby, you're a firework". This question contributed to answering RQ 1, which

explored how selected popular music can be used to teach and learn prescribed poetry in a Grade 10 English HL classroom.

Fifty-eight learners (75%) correctly identified this phrase as a metaphor, demonstrating a solid understanding of the figure of speech used in the line. This finding aligns with Navaratnam (n.d.) and Sebastian (2020), who found that using music to teach figures of speech positively impacted learners' comprehension. The high number of correct responses also contributed to answering RQ 3, which examined how music influences the learning of poetry in an English HL high school classroom.

However, 19 learners (25%) were unable to correctly identify the figure of speech. Eleven learners (14%) mistook the phrase for a simile, three learners (4%) identified it as personification, and one learner (1%) considered it alliteration. The remaining four learners (5%) left the question blank.

These results highlight a challenge in identifying metaphors and distinguishing between different figures of speech, with similes and metaphors being the most commonly confused. This finding aligns with Nyembe's (2021) research, which indicates that learners often struggle to understand figures of speech, including metaphors.

The fact that 19 learners were unable to correctly identify the figure of speech suggests that they were not sufficiently scaffolded through the Zone of Proximal Development (ZPD) (Vygotsky, 1978). This indicates that social interaction – through class discussions and music – along with my role as the MKO (Vygotsky, 1978) did not adequately support these learners. As a result, an alternative approach was considered for subsequent cycles. Instead of relying solely on class discussions, group work was introduced, allowing other learners to act as the MKO (Vygotsky, 1978) by explaining metaphors in their own colloquial language.

When learners were asked to provide their own examples of metaphors, 66 learners (86%) were able to generate relevant responses, while 11 learners (14%) were unable to do so. There is an 11% difference between this finding and the earlier result, where only 75% of learners correctly identified a metaphor in the song. This discrepancy may be due to learners searching for answers online – using Google or AI – due to a lack of confidence in their personal responses. Alternatively, it may indicate that learners have access to examples but struggle to apply their knowledge when analysing a given text.

6.4.2 Learners' understandings of similes

When learners were asked in the worksheet to identify and explain three examples of similes in the song, only 26 learners (36%) successfully identified and fully explained all three examples. This suggests that these learners had a solid understanding of similes and could effectively interpret their use.

An example of a correct response is as follows:

Do you ever feel like a plastic bag. This means have you ever felt used, thrown away and drifting with no direction. //Do you ever feel, feel so paper thin, Like a house of cards one blow from cavin' in. This means do you ever feel weak. //You don't have to feel like a waste of space. This means do you ever feel useless.

These findings contributed to answering RQ 1, which explored how music can be used to teach poetry in an English HL high school classroom, as well as RQ 2, which examined how music affects the learning of poetry in this context. Furthermore, these results align with the findings of Navaratnam (n.d.) and Sebastian (2020), who observed that using music to teach figures of speech helped learners grasp these concepts more effectively.

Ten learners (13%) were able to identify three examples of similes but were unable to explain them, highlighting their difficulty in interpreting similes despite correctly recognising them. Additionally, 36 learners (47%) successfully identified and explained at least one or two examples of similes, indicating that while many learners demonstrated some understanding, similes continue to pose challenges for some.

Five learners (6%) were unable to identify or explain any similes in the song, providing responses such as “let your colours burst” and “Baby, you're a firework. She is calling us a firework. As you shoot across the sky. She is calling that we shine as bright as a star”. These responses highlight their confusion in distinguishing similes from other figures of speech. This finding aligns with Nyembe's (2021) study, which outlines the difficulties learners face in understanding figures of speech, including similes. It appears that these five learners may have found the examples used during class discussions incomprehensible, preventing them from fully grasping the concept of similes.

When learners were asked to provide their own examples of similes, 72 learners (94%) successfully generated relevant examples, such as “She is as pretty as a daisy” and “As fast as a cheetah”. However, five learners (6%) were unable to provide correct or relevant responses.

For example, one learner mistakenly identified “like a firework” as a simile simply because it contained the word “like”, while others left the question blank.

This result does not seem to align with the earlier finding that only 36% of learners were able to correctly identify and fully explain similes in the song, whereas 94% could generate their own examples in this exercise. This discrepancy may be attributed to learners using online resources, such as Google or AI, to generate responses – either out of fear of being incorrect or to simplify the task. This raises questions about my role as the MKO (Vygotsky, 1978) in the classroom, as it suggests that some learners felt the need to seek assistance from digital sources rather than relying on classroom instruction.

6.4.3 Learners’ understandings of onomatopoeia

In the worksheet, learners were asked to identify an example of onomatopoeia from the song and explain why it qualified as onomatopoeia. This activity aimed to address RQs 1 and 3, which explored how music can be used to teach poetry in an English Home Language high school classroom and how music affects the learning of poetry.

Examples of onomatopoeia proved less difficult to identify for the majority of participants as 61 learners (79%) successfully identified an example of onomatopoeia and provided a valid explanation, demonstrating a strong understanding of this figure of speech. One example given was: “Boom, Boom, Boom – because it indicates the actual sound of something”.

In my researcher journal, I noted:

In both classes, learners seemed to grasp the concept onomatopoeia more quickly than other figures of speech, they were most enthusiastic about this aspect and were able to provide various examples during the classroom discussion.

This finding aligns with Navaratnam (n.d.) and Sebastian (2020), who observed that using music to teach figures of speech positively impacted learners’ comprehension. The effectiveness of this approach may be attributed to learners being able to listen to the song and identify words that indicate sound, such as “Boom”. During the discussion, learners eagerly provided additional examples of sound-related words, including “Splash”, “Kapow,” and “Meow”. This segment of the lesson stood out as particularly enjoyable, as learners engaged playfully, often mimicking animal sounds, unlike other parts of the lesson, where responses were more serious. This suggests that incorporating humour and real-life examples enhances learners' understanding of poetry-related concepts.

Ten learners (13%) were able to identify examples of onomatopoeia from the song but were unable to provide an explanation, suggesting that defining and explaining the term remains a challenge for some learners. Conversely, three learners (4%) provided a definition of *onomatopoeia* but were unable to identify an example from the song, indicating difficulty in applying their knowledge practically.

Additionally, three learners (4%) were neither able to identify an example of onomatopoeia in the song nor provide an explanation of the term. Their responses, such as “Moon” and “Awe, awe, awe = you will leave people in complete surprise”, highlight their struggle with understanding onomatopoeia. These findings align with Cooper’s (2020) study, which found that learners often face significant challenges when learning figures of speech.

When learners were asked to provide their own examples of onomatopoeia, 71 learners (92%) successfully provided relevant responses, while six learners (8%) were unable to do so. Some incorrect responses included “sing, sing, sing”, suggesting that these learners may have mistaken repetition for onomatopoeia.

The high number of learners who succeeded in this task does not align with the earlier finding that only 79% of learners were able to identify onomatopoeia in the song. This discrepancy suggests that some learners may have sought assistance outside the classroom to generate responses, potentially using online resources or external support.

6.4.4 Learners’ understandings of assonance and alliteration

In the worksheet, learners were asked to differentiate between alliteration and assonance and provide an example of each from the song. This activity aimed to address RQs 1 and 3, which explored how music can be used to teach poetry in an English HL high school classroom and how music affects the learning of poetry.

Forty-six learners (60%) successfully differentiated between the two figures of speech and provided relevant examples, demonstrating their understanding of these concepts. One example given was: “Alliteration is the repetition of consonant sounds at the beginning of words in close proximity, while assonance is the repetition vowel sounds within words of close proximity. Alliteration – Boom, Boom, Boom. // Assonance – ‘Even brighter than the moon, moon, moon’”. These findings support the argument that music positively impacts the study of figures of speech, as highlighted by Navaratnam (n.d.) and Sebastian (2020).

Nine learners (12%) provided only the differences between alliteration and assonance without offering examples, indicating that while they understood the concepts, they struggled with practical application. Four learners (5%) provided an explanation and example of assonance but not alliteration, while 11 learners (13%) did the opposite, suggesting that some learners found alliteration more challenging, while others struggled with assonance.

Additionally, four learners (5%) correctly identified examples of both figures of speech but did not provide definitions, highlighting their ability to recognise alliteration and assonance without fully understanding the terms. Another four learners (5%) were unable to differentiate between the two concepts or provide relevant examples. Responses such as “Oh, Oh, Oh” and “Cause baby you’re a firework”, indicate difficulties in understanding alliteration and assonance, emphasising Cooper’s (2021) concerns about learners’ challenges in understanding figures of speech.

When learners were asked to provide their own examples of assonance and alliteration, 73 learners (95%) were able to provide relevant examples of alliteration, for example, “Ben bought butter but the butter was bitter” whilst 68 learners (88%) were able to provide relevant examples of assonance, for example, “The man with the hat had a bad apple”. This contradicts the above findings where only 60% of learners were able to differentiate between alliteration and assonance and provide relevant examples. Similar to the other figures of speech, this may be attributed to learners seeking external assistance from MKOs (Vygotsky, 1978) outside the classroom. This could indicate a lack of confidence in creating their own examples and learners not being able to approach me as the MKO (Vygotsky, 1978) in the classroom.

6.4.5 Learners’ understandings of a hyperbole

Learners were asked to define hyperbole and provide an example from a song to answer RQ 1, which aimed to explore how music can be used to teach poetry in an English Home Language high school classroom, and RQ 3, which sought to identify how music affects the learning of poetry in the same context. Forty-three learners (56%) were able to correctly define the term 'hyperbole' and provide an example from the song, demonstrating their understanding of this concept. A common example was “A hyperbole is an exaggerated statement e.g. Even brighter than the moon” and “Do you ever feel so paper thin?”. This highlights the positive impact of using music to teach figures of speech as brought to light by Navaratnam (n.d.) and Sebastian (2020).

Twenty-seven learners (35%) provided the correct explanation of the term, while three learners (4%) gave correct examples from the song. This indicates a discrepancy between their understanding of the term and their ability to define it, as they were unable to explain 'hyperbole' while providing examples in context. Four learners (5%) were neither able to define the term 'hyperbole' nor identify any examples, highlighting that this remains a challenge for them. Hyperboles were often confused with similes and metaphors; for example, "I feel like a plastic bag" and "Baby, you're a firework", as confirmed by Cooper's (2021) study, which highlighted the challenges in grasping different concepts of figures of speech.

When asked to provide their own examples of a hyperbole, 64 learners (88%) were able to give correct responses, such as "He is dying of laughter", "My feet are killing me" and "I have watched this movie a million times", while 13 learners (17%) were unable to do so and used examples such as "Things that are not true but you say" and "Get out". This is in stark contrast to the findings above, where only 56% of learners scored full marks on a question based on hyperboles. This indicates that learners possibly sought responses from external sources, which helped them achieve better results when using these external sources as the MKO (Vygotsky, 1978). This led me to reflect on my ability to explain hyperbole to learners. I may have also used irrelevant examples during the class discussion, which needs to be addressed in the next cycle, wherein there are examples of hyperbole in the poem.

6.4.6 Learners' understandings of personification

In the worksheet, learners were asked to provide their own examples of personification after a discussion of the term. Fifty-nine learners (77%) were able to provide correct examples, such as "The sun smiled down on us" and "The wind whispered secrets through the trees", indicating the positive impact of music and the discussion in aiding learners' understanding of figures of speech, as highlighted by Navaratnam (n.d.) and Sebastian (2020). Similar to the discussion on onomatopoeia, learners found examples of personification used in the classroom to be humorous, demonstrating their understanding of the term. However, 18 learners (23%) provided incorrect examples and either defined the term 'personification' incorrectly or gave examples that did not contain any figures of speech, such as "Something that is non-human", "Getting hit all around" and "He has a skeleton in the closet". This resonates with Cooper's (2020) study, which emphasises learners' challenges in grasping concepts related to figures of speech. These findings helped to answer RQs 1 and 3, which aimed to explore how music may be used to teach poetry in an English HL high school classroom and to identify how music affects the learning of poetry in this context.

6.5 Learners' Experiences of Using Music to Study Poetry

In an attempt to answer RQ 2, which sought to understand how learners respond to the use of music to teach poetry in an English HL high school classroom, and RQ 4, which aimed to explore the potential of music to improve the teaching and learning of poetry, learners were asked to share their experiences of using music to study poetry. Seventy-five learners (97%) reported positive experiences of using music in the English HL classroom. These learners described the lesson as “exciting”, “understandable”, and noted that “the song lyrics made it easier to interpret figures of speech”. One learner remarked that it was an “enriching experience”, and although they “were hesitant at first, I now believe that it is a good idea because the song was interesting and the questions were not hard”. Similarly, another learner stated, “At first, I didn’t like the idea of mixing poetry and music, but it is fun, and I began to like figures of speech”. Another learner expressed, “Initially, I was confused about how it would work but realised it was so much fun”. Resonating with this, one learner noted that they thought the lesson would be boring but “found it to be exciting”. Furthermore, in contrast to concerns about being distracted by the use of music in the classroom, as highlighted in the Baseline Summative Questionnaire, one learner stated that they “did not find the lesson boring at all and did not get distracted”. As evidenced in the Baseline Assessment Questionnaires, 6% of learners had reservations about using music in the classroom due to concerns about distraction or an inability to focus on the lesson. However, the responses above indicate that some learners’ concerns were alleviated.

Additionally, another learner mentioned that “such a situation was unfamiliar to me, but I enjoyed it and would love to engage in this activity again”. One other learner stated that they had not experienced such a poetry lesson before but found it “exciting”. Another learner indicated that this was their first time using music in a lesson, and they are excited for the next one. It seems that the lesson was more enjoyable compared to how figures of speech are usually taught, as one learner said, “I was able to grasp figures of speech better than when it is just read”. Another learner agreed, stating, “Music replaced what would have been a mundane lesson with a more exciting and enriching one. Beside[s] the message being fun and interesting, a wonderful message came from singing”.

One learner noted that the song “brightened my feelings” and that they “tapped my shoes on the floor” during the lesson. Another learner reinforced this sentiment, stating, “My heart beat faster, and I felt like dancing”. This learner further expressed that the song made them feel “relaxed and calm”, inspired them to “sing all day”, and boosted their self-esteem.

These responses suggest that the use of music helped create a positive teaching and learning environment in which learners felt comfortable and at ease, without experiencing fear, stress, or anxiety – concerns previously highlighted by 6% of learners in the Baseline Assessment Questionnaire. This finding aligns with research by Hijazi and Alnatour's (2012), Husna and Rinjani (2022), and Israel's (2013), which indicates that music fosters a more positive and conducive learning environment. These insights are further supported by my researcher journal observations: "There was a lot of leg movement by learners and learners danced in their seats as the song played". This also highlights that music encouraged learner interaction during the lesson, reinforcing a key tenet of Social Constructivism as outlined by Vygotsky (1978).

A learner also stated that onomatopoeia and similes were easier to understand because of the use of the song. One learner indicated that "real-life examples of figures of speech [via the song] made the lesson relatable and easier to understand". This highlights that, for these learners, using music to study figures of speech resulted in an enjoyable and effective lesson. These findings align with data from my researcher journal, where I noted that "Learners found figures of speech easier to understand as was evident during whole class discussions".

Another learner appeared to support this view, stating, "If we just read the poem, without music, it's boring. This time it was easier to go through the questions because I still have the rhythm and words in my head". Similarly, another learner commented, "Instead of writing in our books, we listened to music, which was much easier as it's easier to understand lyrics, so it was easy to understand figures of speech".

The repetition of the words "easier" and "easy" in this single statement suggests that the learner grasped the concepts more effectively than through previous teaching methods. Furthermore, one learner described the lesson as "incredibly effective. If I learnt it the normal way, I don't think I would have grasped as much information as I did with music". These findings further emphasise how music supported learners' progression through ZDP and acted as a scaffold by providing real-life examples through the song – key concepts in Social Constructivist Theory, as outlined by Vygotsky (1978). Additionally, these findings align with Sebastian's (2020) study, which found that music enhanced learner motivation and fostered a positive attitude during lessons.

In addition to the above, one learner indicated that the use of music makes it "easier to focus and absorb the lesson". Moreover, one learner said "I was so attentive, I could easily hear the figures of speech" During whole class discussions in one of the two classes, I noted in my

research journal that “Learners were fascinated to find figures of speech in a song”. This resonates with Governor et al.’s (2011) findings which suggest that the use of music may be beneficial in the teaching of poetry. This also resonates with Zachary’s (2015) study which emphasises the benefits of music in guiding learners to explore figurative language.

In this instance, music functioned as the MKO, as outlined by Vygotsky (1978). The song, which contained numerous figures of speech, served as a guide that helped learners develop their understanding. Music also facilitated learners' movement through the ZDP – which Vygotsky (1978) defines as the gap between what a learner can achieve independently and what they can achieve with guidance. In this case, music acted as a scaffold, another key tenet of social constructivism (Vygotsky, 1978), by supporting learners in progressing toward a deeper understanding of figures of speech. This was particularly relevant given that 10% of learners indicated in the Baseline Assessment Questionnaire that they struggled with understanding figures of speech.

The interactive nature of the lesson, a key tenet of social constructivism as outlined by Vygotsky (1978), was highlighted when one learner stated that “the lesson was not dull but interactive”. Furthermore, another learner remarked, “Music allows learners to engage more”, while yet another noted that music enabled learners to be “100% actively involved”. I recorded in my research journal that even those learners who were usually inattentive during the lesson were actively involved in class discussions and paid attention as the song played, resonating with Sebastian’s (2020) assertion that music leads to better learner engagement during lessons.

In contrast, one learner expressed feeling “cringe when the teacher put music on FULL BLAST, but the lesson was fun”. The emphasis on the words “FULL BLAST”, written in capital letters, suggests that the music may have been too loud for the learner, who was not accustomed to having music in a classroom setting, where it is often quiet. Additionally, the learner felt “cringe”, or uncomfortable, with an educator playing loud music, indicating a particular set of expectations about what an educator should or should not do. Alternatively, the loud music at the beginning of the lesson may have made some learners feel uncomfortable, as 21% of learners in the Baseline Questionnaire considered hearing loss to be a disadvantage of listening to loud music. These reasons may also contribute to ill-discipline, as I noted in my research journal:

Discipline had to be maintained when the song was first turned on. Apart from the class discussion, where learners used humorous examples of figures of

speech, many learners giggled and found the use of music in the classroom to be funny, causing a disruption.

I paused the song and the lesson, reminded learners of the importance of discipline in the classroom and the classroom rules, and then resumed the lesson. I found that learners were more disciplined after this intervention. Issues of ill-discipline, seen as one of the disadvantages of using music in the classroom, were also a concern raised in studies by Blackman (2015), Bsharat (2021), Degrave (2019), Nadelson et al. (2020), and Palubinski (2019).

Other learners indicated that the lesson “created excitement while still incorporating learning” and that “it is highly recommended to use music to study poetry”. One learner considered the lesson to be “an absolute blast, effortlessly incorporated into learning”. Another learner felt that “it was enjoyed by all learners, and I look forward to future lessons”. These responses highlight learners’ eagerness to study poetry due to the use of music.

One learner emphasised that “this has been the best experience thus far in my English class, and I hope to learn more”. Another learner showed the drastic change that music had brought in his/her life when he/she said, “music motivated me to do my work without complaining all the time because I used to procrastinate all the time before”. The latter indicates that music acted as a scaffold, helping learners move through the ZPD, concepts outlined by Vygotsky (1978). It also aligns with Hijazi and Alnatour’s (2012) findings, which suggest that music can help bring interest to a lesson.

In contrast to the above, two learners (3%) provided some insightful criticism of the lesson. One learner stated, “It was quite nice, but I don’t like the type of music. It was really a good idea, but I just prefer other songs. The lesson was better than reading”. While another learner said, “I didn’t like the song because Katy Perry is not my type, and the song should be longer”.

The song was three minutes and forty-nine seconds. Such concerns were raised in the Baseline Assessment Questionnaire, where one learner expressed worries about the type of music that would be used, stating that certain music would not be suitable for everyone’s preferences. This links to issues of language and culture outlined by Vygotsky (1978) in the social constructivist theory, where there was a discrepancy between learners’ music preferences due to cultural beliefs and their own preferences related to music and popular culture. For Vygotsky (1978), language is considered the most powerful of cultural tools, as it is saturated with social, cultural, and historical meanings. Thus, due to learners’ different languages and cultural backgrounds, they may not have enjoyed the song. These findings resonate with Green (2001),

who suggests that different social groups attach different meanings to music and prefer different types of music. Despite these concerns outlined in the Baseline Questionnaire, I continued with the choice of song because it contained all the relevant figures of speech being taught, conveyed a positive message, did not expose learners to any inappropriate content, and did not promote or demote any social groups – important aspects that Bsharat (2021) cautions against when using music in the classroom setting.

6.6 Reflection

As this was the first cycle in which I used music to teach poetry, I noted in my research journal prior to the lesson,

Despite reading around the topic and planning the lesson, I am extremely nervous and do not know how learners will react and how the lesson will progress. What if learners become too disruptive? What if learners do not know the song and are unable to relate to it?

After the lesson, I noted,

I am relieved to know that learners were familiar with the song, which many of them know from the movie Madagascar. ... Despite some issues of discipline, I was able to manage the lesson well and ensure that learners are reminded about discipline BEFORE starting the next cycle.

During the class discussions and activities, many learners stated that their views had changed. Initially, some learners were concerned about how music would be used to teach poetry and were sceptical, but many of those concerns were laid to rest. Only two learners indicated that they did not like the song chosen for the lesson due to personal preferences.

Greater emphasis on the message and figures of speech was needed, as some learners still appeared to be confused and scored poorly. Thus, a subsequent discussion ensued while corrections to the activity were made. During this discussion, it was important to differentiate between similes and metaphors and reinforce the meaning of hyperboles with more relevant examples, as Cycle 2 was to focus on an extended metaphor.

Noticing that many learners left blank spaces when they were unable to answer questions, I encouraged them to attempt answering questions that may have been confusing. I also realised that despite going through questions with learners, they still required support. Thus, it became important to allow learners the opportunity to visit me during the lunch break with any queries.

It became a concern that more learners were unable to identify figures of speech in the song correctly than those who were successfully able to provide their own examples. This raised a concern, as I was not sure if learners used search engines, chatbots, or virtual assistants to provide responses.

6.7 Conclusion

This chapter focused on learners' understandings of the message of a song and figures of speech, using the song *Firework* (Perry, 2010). It also sought to understand learners' experiences of using music to study poetry. The marks for the worksheet ranged from 3/30 to 30/30, indicating a significant difference in learners' understandings of the message and figures of speech. While some learners gained an in-depth understanding of figures of speech through the lesson, others still struggled with this concept. Overall, most learners enjoyed using music to teach poetry.

The next chapter focuses on Cycle 2, which employed the song *Just the Way You Are* (Mars, 2010) to teach *Sonnet 118, Shall I Compare Thee to a Summer's Day* (Shakespeare, n.d.).

CHAPTER 7

CYCLE 2: DISCUSSION OF FINDINGS

7.1 Introduction

In the Grade 10 prescribed poetry curriculum, studying a Shakespearean sonnet is essential. Cycle 2 of this study focused on teaching Shakespeare's *Sonnet 18 – Shall I Compare Thee to a Summer's Day?* (Shakespeare, n.d.) using the song *Just the Way You Are* (Mars, 2010).

After the lesson, learners completed a worksheet designed to assess their understanding of the poem and the impact of using *Just the Way You Are* (Mars, 2010) to teach *Sonnet 18* (Shakespeare, n.d.) (see Appendix I: Cycle 2 Activities). This chapter examines learners' comprehension of the poem's message, figures of speech, structure, and themes. Additionally, it considers the effectiveness and usefulness of incorporating music into the lesson.

The findings of Cycle 2 were analysed in relation to the study's theoretical framework and the reviewed literature.

7.2 Learner Achievement for Cycle 2

Cycle 2 was conducted with two Grade 10 classes, and learners were provided with worksheets. A total of 70 worksheets were returned by learners. The written task on the worksheet was out of 35 marks, with scores ranging from 3 to 35.

To activate learners' background knowledge, I initiated a discussion on relationships and how individuals express love for others. Learners shared their experiences during this discussion. I then played the song, allowing learners to listen while simultaneously reading the lyrics.

The poem was analysed collaboratively through class discussions, after which the song was played again to help learners draw connections between the poem and the song. To encourage collaborative engagement and social interaction – key tenets of social constructivism (Vygotsky, 1978) – learners were divided into groups. Within these groups, they discussed key aspects of the poem, including its message(s), theme(s), tone, diction, imagery, and their personal interpretations.

Learners then completed the worksheets as homework. Learner achievement for this task was as follows:

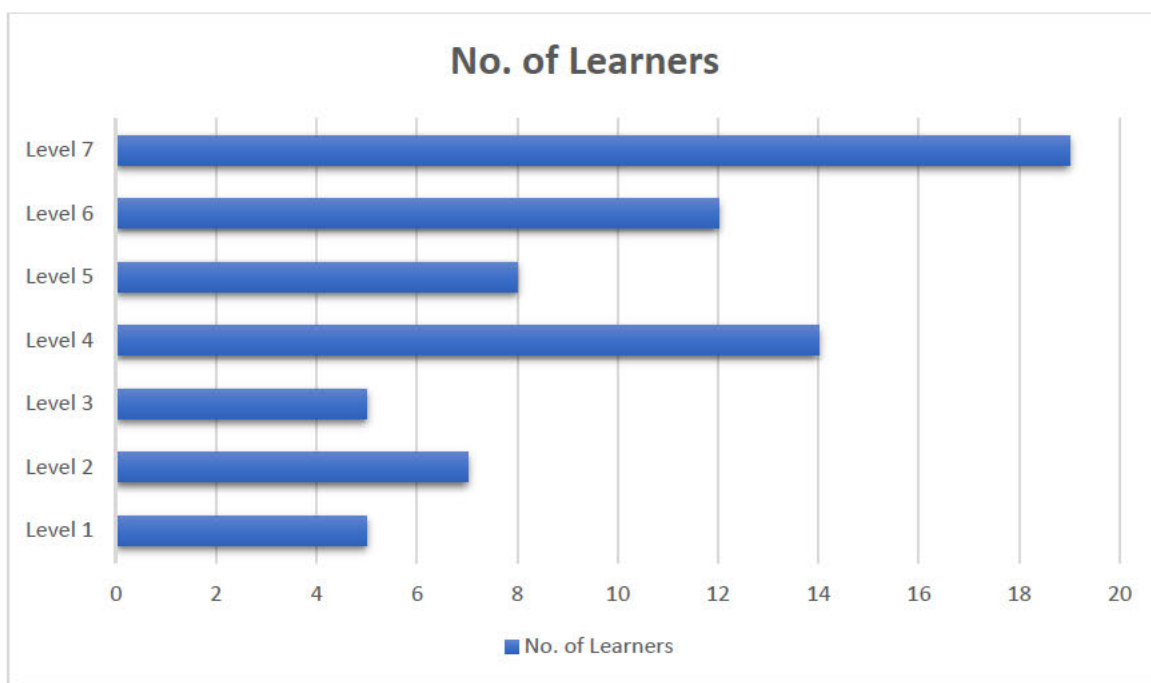


Figure 24: Learner achievement for Cycle 2 Worksheet

Figure 24, above indicates learner achievement in Cycle 2. Five learners (7%) achieved a Level 1 rating (0%-29%) and seven learners (10%) achieved a Level 2 rating (30%-39%). Learners achieving these results did not pass the task as their results were below 40%. Five learners (7%) achieved a Level 3 rating (40%-49%), whilst 14 learners (20%) achieved a Level 4 rating (50%-59%). Eight learners (11%) attained a Level 5 rating (60%-69%) and 12 learners (17%) attained a Level 6 rating (70%-79%). Nineteen learners (27%) achieved a Level 7 rating (80%-100%).

The wide range of learner scores indicates that 12 out of 70 learners (17%) still struggle with understanding concepts in poetry. This may be attributed to various contextual factors, including language barriers, as reflected in the quality of responses provided. Additionally, my role as the MKO (Vygotsky, 1978) may not have sufficiently supported these learners, potentially contributing to their difficulty in achieving the task. These 12 learners scored below 40% (13/35 or lower), a higher number than in Cycle 1, where only four learners fell below this threshold. It is also possible that these learners found the integration of both a song and a poem confusing, as Cycle 1 relied solely on a song.

On the other hand, 58 out of 70 learners (83%) achieved above 40%, with 19 learners (27%) scoring 80% or higher. The average mark for the task was 22/30 (73%), suggesting that the use of music and social interaction was beneficial for most learners, as the majority achieved an average above 70%.

However, compared to Cycle 1, where 40 learners achieved Level 7 (80% and above), the 19 learners who reached this level in Cycle 2 represent a significant decrease. This may indicate that learners found the simultaneous use of a song and poem challenging or that they struggled with engaging with both texts for the first time in a single lesson.

This prompted reflection on my role as the MKO – a key concept in Vygotsky’s (1978) Social Constructivism Theory. It is possible that I did not conduct the lesson in a way that fully supported learners’ comprehension or that I did not clearly articulate the requirements of the task. Additionally, the lesson objectives should have been explicitly communicated to ensure learners understood their task during the lesson. Moving forward, I made a conscious effort to address these areas in subsequent cycles.

7.3 Learners’ Understandings of the Poem

Understanding the success of employing music as a teaching tool requires an understanding of how learners interact with and interpret poetry. This section explores learners’ comprehension of various aspects of the poem, including figures of speech, structure, themes, message and context.

7.3.1 Learners’ understandings of figures of speech

After the song was played and the poem analysed, learners were asked various questions related to figures of speech. This aimed to address RQ 1, which explored how music can be used to teach poetry in an English HL high school classroom, and RQ 3, which examined how music affects the learning of poetry in this context.

When asked to identify the extended metaphor in *Sonnet 18* in the worksheet, 22 learners (31%) demonstrated a thorough understanding of the concept, providing in-depth explanations. For example, one learner wrote:

The extended metaphor in the poem compares the speaker’s beloved to a summer’s day. This comparison suggests that the beloved possesses qualities that surpass the transient beauty of a summer’s day, implying eternal beauty and perfection.

Such a response reflects the learner’s strong grasp of the concept of an extended metaphor. Thirty-five learners (50%) provided explanations that were awarded partial marks (one out of two), such as, “Throughout the poem, the extended metaphor is when William Shakespeare constantly compares his beloved to a ‘summer’s day’” and “William Shakespeare is comparing his lover to an summer day”.

These responses suggest that these learners had a basic understanding of the concept but lacked depth in their explanations.

However, 13 learners (19%) appeared to struggle with the concept of an extended metaphor, either leaving the question blank or answering incorrectly. This aligns with the concerns raised in studies by Josephine (2020) and Syed and Wahas (2020), which found that learners often feel uncomfortable with the abstract nature of poetry and the analysis of figures of speech.

Some incorrect responses included, “Summer day” and “Sometimes too hot the eye of heaven shines.// Shall I compare thee to a summer’s day”.

This last response is a direct quotation from the poem, suggesting that these learners did not fully understand the requirements of the question.

Fifty-five learners (79%) successfully identified an example of personification in the poem, with responses such as “And often his complexion dimmed”. However, 15 learners (21%) were unable to do so, providing incorrect responses such as “Rough winds do shake the darling buds of May”.

Regarding metaphors, 53 learners (76%) correctly identified a metaphor in the poem, with “Shall I compare thee to a summer’s day?” being one of the most common responses. However, 17 learners (24%) appeared to struggle with this concept, as evidenced by responses such as “So long as men can breathe and eyes can see”.

The most concerning finding relates to hyperboles, as only 23 learners (33%) successfully identified an example in the poem. Those who did so correctly provided responses such as “But thy eternal summer shall not fade”. However, 47 learners (67%) were unable to identify a hyperbole, with many quoting examples such as “Sometime too hot the eye of heaven shines”.

This response suggests that learners continued to confuse hyperboles with metaphors, similar to the previous cycle. This persistence of misunderstanding indicates that I may not have sufficiently fulfilled my role as the MKO, as outlined by Vygotsky (1978) in his Social Constructivism theory. Since learners continued to struggle with this concept from Cycle 1, it became evident that a different instructional approach was needed when teaching hyperboles in the future.

Unfortunately, Cycle 3 did not include any hyperboles, limiting opportunities for direct reinforcement within that cycle. However, the difficulty learners experienced with hyperboles – and other figures of speech – is consistent with Nyembe’s (2021) study, which found that

learners often struggle with understanding and differentiating between figures of speech, including hyperboles.

To address this challenge, the concept was revisited before Cycle 3 during the correction phase, where learners were provided with additional examples to reinforce their understanding of hyperboles.

7.3.2 Learners' understandings of the structure of a poem

Learners were asked to provide two features of a Shakespearean sonnet via the worksheet, in written form, to answer RQ 1, which sought to explore how music may be used to teach poetry in an English Home Language high school classroom, and RQ 3, which aimed to identify how music affects the learning of poetry in an English Home Language high school classroom. Fifty-seven learners (81%) were able to do so correctly. Using social interaction (Vygotsky, 1978) through whole class discussions, learners were asked to comment on the 'layout of the poem on the page' (referring to the structure). The features of a Shakespearean sonnet were explored through these discussions.

Using the tune of the song *Just the Way You Are* (Mars, 2010), learners recited the features of a Shakespearean sonnet, which they found enjoyable, as evidenced by the smiles on their faces, while others felt shy and mumbled the features to the tune of the song. The lyrics of the song were also compared to the structure of the poem to illustrate to learners that the poem followed a more formal structure. The use of music may be seen as beneficial in this case, as Hanauer (2004) highlights how music may assist learners in understanding the structure of a poem. These learners stated, "Has 14 lines // Has a regular rhyme scheme" and "has three quatrains of four lines each and a rhyming couplet". Seven learners (10%) could only offer one correct feature, indicating a partial understanding of the structure of a sonnet.

In contrast to the above, six learners (9%) were unable to identify any structural features, offering responses such as "Narrative and sequence of sonnet" and "ABAB CDCD EFEF GG". The latter response suggests that the learner confused structure with rhyme scheme, indicating that my explanation of these concepts may not have been clear. In Cycle 3, the discussion of structure had to be reinforced through group work and social interaction, aligning with Vygotsky's (1978) social constructivist theory.

7.3.3 Learners' understanding of themes and message in the poem

Learners were asked, in the worksheet, to explain how the speaker's beloved is unlike a summer's day to gain insight into their understanding of the message in the poem after the use of music, and to answer RQs 1 and 3, which sought to explore how music may be used to teach poetry in an English Home Language high school classroom, and to identify how music affects the learning of poetry in such a setting. Twenty-four learners (34%) were able to provide an in-depth explanation, such as, "Shakespeare says that his beloved is more lovely and calming than a summer's day. He says that his beloved's beauty doesn't fade". Thirty-one learners (45%) only provided a partial response, for example, "Summer will end but the beauty wont". Fifteen learners (21%) were unable to identify how the speaker's beloved is unlike a summer's day, with responses such as, "His beloved is not a day", indicating that some learners were not able to grasp the message of the poem.

To gain insight into learners' understanding of the meaning in the last two lines of the poem, they were asked to critically discuss the rhyming couplet. Thirty-six learners (51%) provided a comprehensive response, such as, "The couplet in the end reinforces the speaker's point that his beloved's beauty will last forever. He explains that as long as humans can breathe and see, this poem will exist thereby his beloved's beauty will remain." Another learner stated, "The last two lines suggest that as long as people exist and can read the poem, the beloved's beauty will endure. It immortalises the beloved through the poet's words, ensuring that their beauty will never fade."

Seventeen learners (24%) provided a partial response, for example, "Shakespeare's beloved's beauty is forever and through the words of this poem, her beauty will live on". Seventeen learners (24%) provided a seemingly irrelevant response, indicating that they were not able to grasp the message in the final two lines of the poem. An example of this response is, "They rhyme and they next to each other". This emphasises that the latter group of learners needs more scaffolding (Vygotsky, 1978) in terms of probing, additional notes, and guidance from me and others in the class, as the MKO (Vygotsky, 1978), to elaborate on the concept of a 'message' in a poem.

Furthermore, when asked to discuss the theme of the poem, 26 learners (37%) were able to provide an in-depth discussion, such as, "The theme of this poem is beauty. Although it's often viewed as a love poem, sonnet 18 is a more traditional romantic poem. Shakespeare praises the fair Youth's beauty as 'more lovely' than the beauty of a summer's day". Thirty-four learners

(49%) provided partial responses, such as, “The theme of the poem is love which is being felt by the speaker to his beloved”. Ten learners (14%) were unable to discuss the theme of the poem, with responses such as, “It talks about someone who is being compared to a day of summer and there is loved express for that person”. This response is an attempt at summarising the contents of the poem.

7.3.4 Learners’ understandings of the content of the poem

In the worksheet, learners were asked to provide the main idea in each stanza in written form. Of these, 59 learners (84%) successfully identified the main idea in stanza one, 36 learners (51%) in stanza two, 30 learners (43%) in stanza three, and 39 learners (56%) in stanza four, the rhyming couplet. These results indicate a strong understanding of stanza one; however, the presence of more figures of speech in the later stanzas may have contributed to confusion. This finding aligns with Nyembe’s (2021) study, which found that learners often struggle with comprehension when figures of speech are used. This suggests that I may not have provided sufficient scaffolding (Vygotsky, 1978) as learners progressed through the ZPD (Vygotsky, 1978) – the gap between what learners can achieve independently and what they can accomplish with the guidance of a more experienced individual – when analysing stanzas two to four of the poem.

Thus, future cycles will require more scaffolded guidance in terms of vocabulary and further probing to ensure that learners understand the content of the poem. The findings above assisted in answering RQ 1, which sought to explore how music may be used to teach poetry in an English HL high school classroom, and RQ 3, which aimed to identify how music affects the learning of poetry in an English HL high school classroom.

7.4 Learners’ Experiences of Using Music to Study Poetry

Understanding how learners engage with and respond to the use of music to study poetry is essential in evaluating the effectiveness of using music as a teaching tool. This section explores learners’ experiences, thoughts, and opinions on using music to study poetry by taking into consideration the similarities and differences between the poem and song, the most effective genre in expressing emotions, and the effectiveness of using the song, *Just the Way you Are* (Mars, 2010), to teach Sonnet 118-*Shall I Compare Thee to a Summer’s Day* (Shakespeare, n/d).

7.4.1 Similarities between the poem and song

In order to answer RQ 4, which sought to understand the potential of music to improve the teaching and learning of poetry, learners were asked in the worksheet to identify the similarities between the song and the poem. They found many similarities. One learner stated that

The song and poem are an expression of love and admiration for their respective subjects. Both the poem and song emphasise the beauty and perfection of the beloved. They also use poetic language and imagery.

Furthermore, the song and poem were both seen to “Speak about their beloved and both are romantic in nature. Both the song and the poem were inspired by their beloveds”.

The song and poem also “look at love in an empowered light”; “highlight the theme of love, beauty and perfection”; “Both use metaphors to express the beauty of someone they love”; and speak “of love and their beloved on how perfect and amazing they are. Both speak about how beautiful their beloveds are”. One learner provided specific examples, stating,

Similarities between Shakespeare’s poem and Bruno Mars’s song are the theme of love and how they compliment their beloved, e.g. Sometimes too hot the eye of heaven shines and Oh, her eyes, her eyes Make the stars look like they’re not shinin’.

The above responses indicate that learners were able to draw similarities between the song and the poem, suggesting that the song acted as the MKO and was a suitable choice to teach the poem and scaffold learners through the ZPD, as espoused by Vygotsky’s (1978) social constructivist theory.

7.4.2 Differences between the song and poem

To further address RQ 4, which sought to explore the potential of music to enhance the teaching and learning of poetry, learners were asked in the worksheet to identify differences between the song and the poem. Learners identified several distinctions.

One of the major differences noted by 24 learners (34%) was that the song focuses on the perfection of the subject and compares her eyes to stars, whereas the poem compares the subject to a summer’s day. For example, one learner wrote, “William Shakespeare compares his love to a summer’s day. Bruno Mars compares his love’s eyes to the stars”.

This response demonstrates that learners recognised how both the poem and the song use elements of nature to compare their beloveds' beauty. While the specific comparisons differ in diction – Shakespeare likening his love to a summer's day and Bruno Mars comparing his love's eyes to the stars – the learners understood that both convey the same overarching theme.

Secondly, 15 learners (21%) identified the language used in the poem and the song as a key difference. They noted that the song is written in modern English, whereas the poem uses Elizabethan English. Learners who highlighted this difference also expressed that Bruno Mars's song was “easier to understand” and “more relatable” due to its contemporary language.

For example, one learner wrote, “Shakespeare's poem is written in Elizabethan English and makes use of many figures of speech whereas Bruno Mars song is simple and much easier to understand.”

Another learner stated, “The differences between Shakespeare's poem and Bruno Mars's song are in the poem Shakespeare used Elizabethan English which is a bit harder to understand compared to the song which is straightforward.”

Thirdly, 12 learners (17%) recognised the structural and format differences between a poem and a song. The poem was identified as formal and structured, whereas the song was considered lyrical and less formal. For example, one learner wrote, “Shakespeare's poem is written in a sonnet form with a structured rhyme scheme and meter, while Bruno Mars's song is written in a more informal, lyrical style.”

This response demonstrates a strong understanding of the structure of a Shakespearean sonnet, as the learner was able to distinguish the differences in structure between the poem and the song and comment on them effectively.

Fourthly, nine learners (13%) stated that Bruno Mars expressed his love through a song, whilst Shakespeare expressed his love through a sonnet, for example, “Shakespeare is representing his love in a Shakespearean sonnet; whilst Bruno Mars is showing his love in a song.”

Lastly, three learners (4%) stated that Shakespeare wrote “for an unknown person, whose gender was also unknown”, whereas Bruno Mars' song was written specifically for a girl. For example, one learner indicated that “the poem is written for a person who is unknown while the song is written for a girl”. This shows that learners were able to read both texts (the poem and song lyrics) critically as they were able to identify the female pronouns used in the song's lyrics and lack of pronouns used in the poem.

7.4.3 Most effective genre of expressing emotions

In an attempt to answer RQ 2, which sought to understand how learners respond to the use of music to teach poetry in an English HL high school classroom and RQ 4, which aimed to understand the potential of music to improve the teaching and learning of poetry, learners were asked, via the worksheet, which genre (the song or poem) was most effective in expressing emotions.

Forty-four learners (63%) considered Bruno Mars's song, *Just the Way You Are* (Mars, 2010), to be more effective in conveying emotions to his beloved. One learner stated, "Mars' song does not use a lot of figurative language. It is straightforward and the lyrics are written to perfection in terms of the layout and rhythm."

Similarly, another learner commented, "I felt that Bruno Mars's emotions were conveyed or expressed in a manner that is clear to understand. I also felt that Bruno Mars went into depth about his emotions for his beloved."

Another learner noted: "We understand and relate more to the song than an Elizabethan English poem", while another simply stated, "Bruno Mars' song hits harder".

These responses indicate that learners found the song more effective in expressing emotions due to its relatability and the simplicity of its language. This supports the argument that language plays a crucial role in learners' understanding of literature – a key tenet in Vygotsky's (1978) social constructivism theory. These findings concur with Adjepong (2020) and Yildiz's (2022) findings which suggest that music assists with emotional responsiveness, giving learners the opportunity to evoke and express feelings and emotions.

Twenty learners (29%) considered Shakespeare's poem to be more effective in conveying emotions to his beloved. One learner expressed:

Shakespeare continuously emphasised that his beloved's beauty is eternal through many touching ways like when he says that death cannot brag about taking his beloved's beauty because it is eternal.

Another learner remarked:

Shakespeare is really expressing himself. You can feel it even if you are reading the poem" and "William Shakespeare expressed his emotions in a more passionate manner. We can analyse how deep his affection is. The metaphors depict how

strong Shakespeare's devotion was. His words were fit to describe 'Thee' and their greatness. It was a more suitable approach for romance.

Moreover, another learner stated:

Shakespeare does not compare his lover to the simple things of the world but compares her to a summer's day and also shows her to be better than it, whereas Bruno Mars highlights things that people tell their lovers every day.

These responses indicate that learners perceived Shakespeare's poem as expressing emotions in a more profound and meaningful way. This suggests that some learners found Shakespearean poetry relatable due to its depth in exploring human emotions. These findings align with studies by Diehl (2021), Rosich (2022), and Syed and Wahas (2020), which highlight that poetry can help learners engage with universal themes and develop a deeper understanding of emotions.

One learner considered the poem and song to be effective, saying:

In my opinion, both William Shakespeare and Bruno Mars did an excellent job in conveying the emotions for their beloved, but in different ways. Shakespeare's poem 'Shall I compare thee to a summers day?' employs elegant language and metaphors to express existing love, likening his beloved to the beauty of a summer's day. On the other hand, Bruno Mars' song 'Just the Way You Are' uses contemporary language and imagery to express admiration for his beloved's beauty and personality. Both convey deep emotions of love and appreciation, but the choice between them may depend on personal preference for style and language.

This detailed response shows awareness that the poem and song did an equally good job in expressing emotions but it depends on personal preference. Seeing that both genres, the poem, and song, were effective in expressing emotions, it further suggests that the choice of song in teaching the poem was considered suitable and appropriate, despite Shakespeare using "elegant language" and Bruno Mars using "contemporary language".

7.4.4 Effectiveness of *Just the Way You Are* to teach Sonnet 18 – *Shall I Compare Thee to a Summer's Day*

In an attempt to answer RQ 2, which sought to understand how learners respond to the use of music to teach poetry in an English HL high school classroom and RQ 4, which aimed to understand the potential of music to improve the teaching and learning of poetry, learners were

asked, via the worksheet, to explain the effectiveness of using the song, *Just the Way You Are* (Mars, 2010), to teach *Shall I Compare Thee to a Summer's Day* (Shakespeare, n.d.).

Sixty-seven (96%) learners stated that the song was effective in teaching the poem, whilst three learners (4%) considered the song to be ineffective. Learners considered the song to be effective because “The song made me want to pay attention more and I understood the poem because they are extremely similar” and “I feel it helped by modernizing the poem in the sense that it was more fun to learn about using the song and makes the poem more easily understood”. These two responses highlight the positive atmosphere created by the song as these learners considered the lesson “fun” making them want to “pay attention more”, a finding similar to those of Israel (2013), who found that music motivated learners to learn. Furthermore, one learner indicated:

Bruno’s song was descriptive and helped build on my knowledge of the beauty discussed in Shakespeare’s sonnet. The poem was difficult to break down and analyse but the song put things into perspective that beauty of a lover was the main topic. When I hear ‘perfectly’, ‘she’s so beautiful’ and ‘cause you’re amazing’ from the song, I understood that in the poem Shakespeare was in awe of his lover’s beauty and was certain that it would never disappear.

This response indicates that the song effectively simplified the poem, which was perceived as “difficult”, possibly due to its language and use of figures of speech. The song lyrics helped this learner grasp the “main topic”, referring to the poem’s theme. This suggests that the song was an appropriate choice for teaching the poem, as it reinforced the theme in a more relatable way.

On the other hand, three learners believed the song was unsuitable for understanding the poem. One learner stated, “It was still hard for me to understand Shakespeare’s poem”. This difficulty may stem from the use of Elizabethan English, which continued to be a barrier for this learner, preventing them from fully grasping the poem’s message – possibly the song’s as well. However, this learner scored 20/35 on the written task, indicating that they had some understanding of the poem despite their challenges.

Another learner expressed, “The song was brief and simple compared to the poem which had a much deeper impact on it. The song was not sufficient to provide understanding of the poem.”

This response suggests that the learner found Shakespeare's sonnet to be more powerful in conveying emotions. Their insightful remark indicates that, for them, the song did not fully capture the depth of Shakespeare's emotions.

A third learner noted, "Elizabethan English is a problem for me but there are some parts I understood like when Shakespeare said his beloved's beauty will never fade."

This response suggests that the song was not entirely effective in simplifying the poem's language, as it was written in modern English, whereas the poem was not. As a result, the learner was only able to "understand" "some parts" of the poem. This indicates that selecting a song with language more similar to that of the poem may be beneficial, as differences in linguistic style could impact some learners' comprehension of the poem's content.

In this cycle, learners were asked to create Venn diagrams comparing their feelings when listening to the song and reading the poem. However, 11 learners (16%) misunderstood the instructions in the worksheet and during discussions. Instead of comparing their emotional responses to the song and poem, they presented similarities and differences between the two texts (see Figures 25–28 below).

Additionally, 14 learners (20%) left this question blank, possibly due to a lack of understanding of the instructions or difficulty articulating their feelings about each genre. This suggests that I may not have provided sufficiently clear instructions, as I initially assumed the task was straightforward.

To address this issue moving forward, I ensured that all worksheet instructions were read aloud in class before learners attempted the activities. I also provided an in-depth explanation and allowed time for learners to ask questions to clarify any uncertainties.

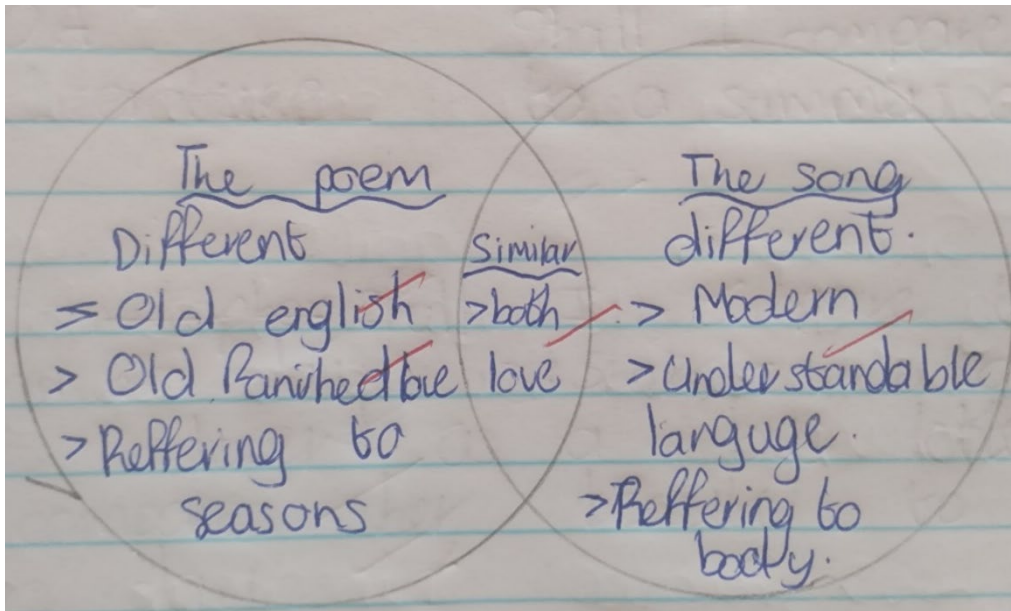


Figure 25: Learners' misunderstanding of Venn diagram instructions

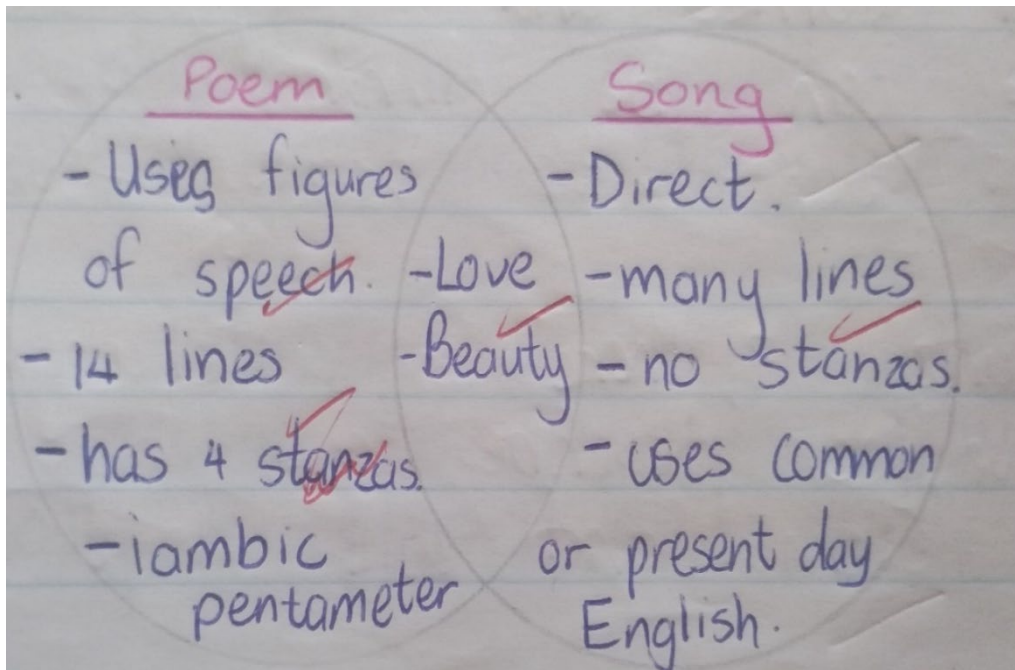


Figure 26: Learners' misunderstanding of Venn diagram instructions

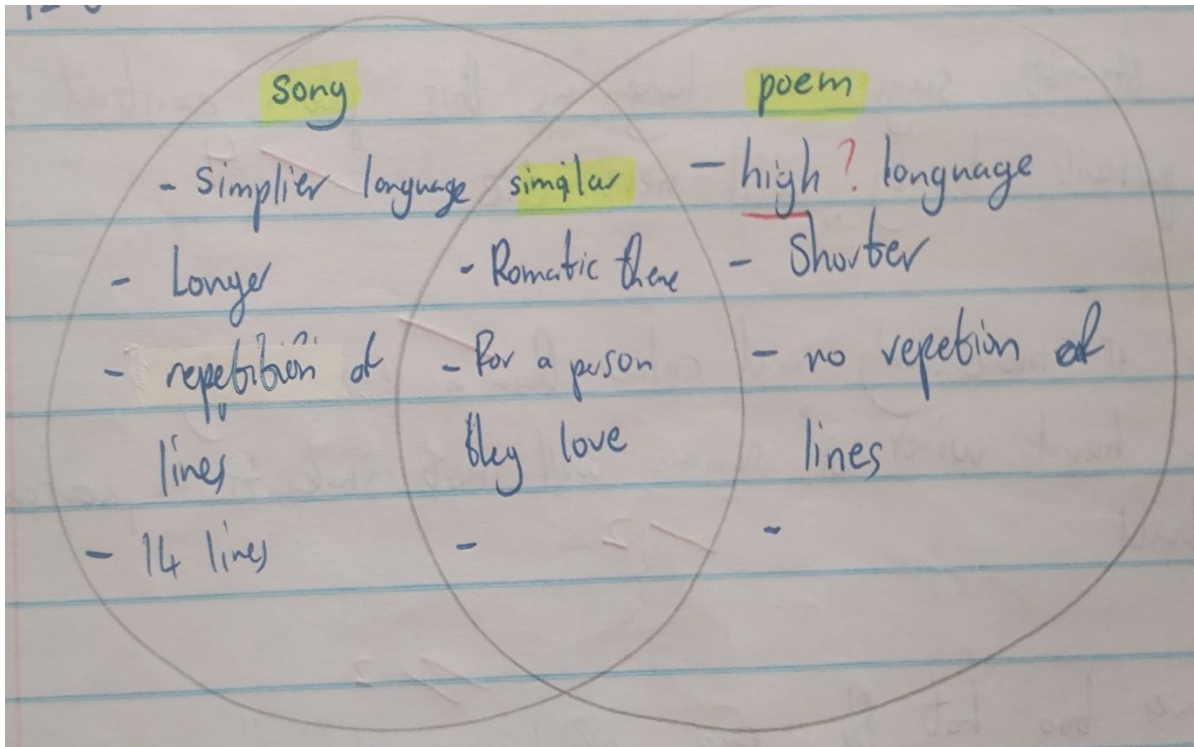


Figure 27: Learners' misunderstanding of Venn diagram instructions

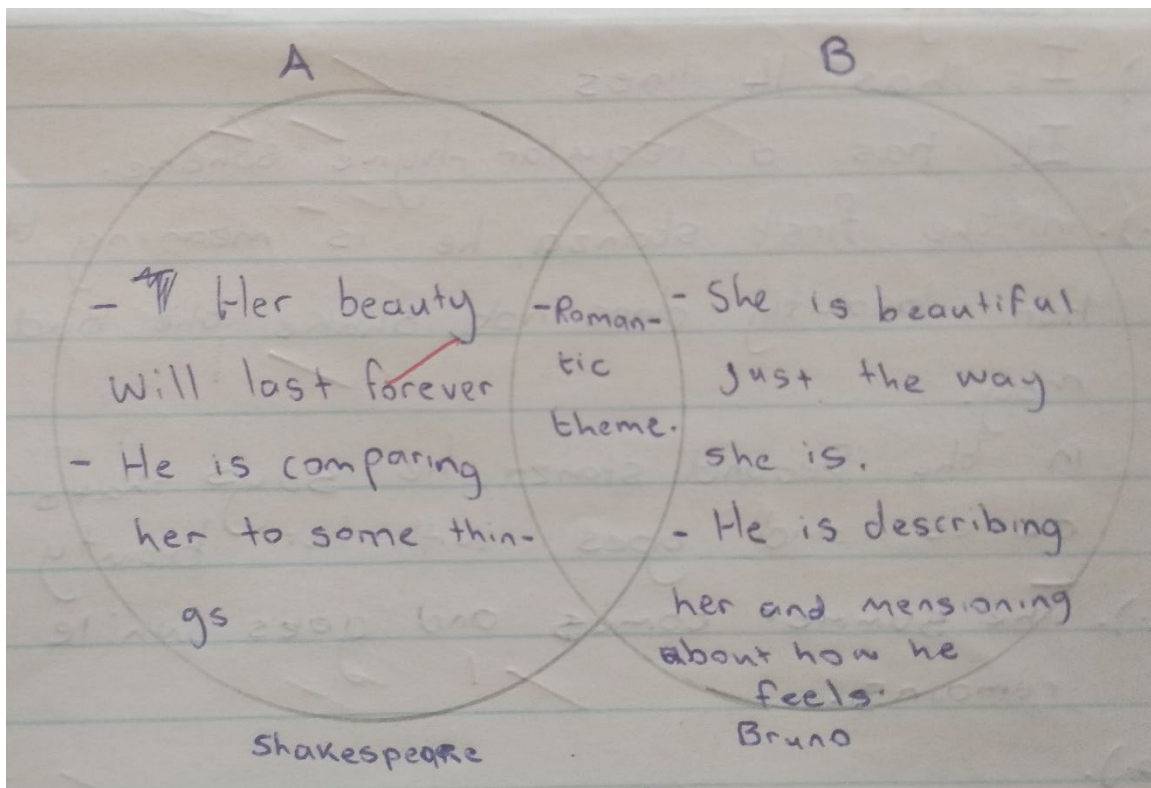


Figure 28: Learners' misunderstanding of Venn diagram instructions

The 45 learners (74%) who demonstrated an understanding of the question expressed more positive feelings toward the song compared to the poem (see Figures 29–33 below). Learners reported feeling “confused” when reading the poem but gained a better understanding of its content after listening to the song. They also described the language in the poem as “difficult” in contrast to the song, which had a “modern twist” and was “easy to relate to”.

One learner found the poem uninteresting, whereas the song made them feel like dancing (see Figure 32 below). Additionally, learners expressed “curiosity” about who Shakespeare was writing to (see Figures 29 and 33 below).

For many learners, the common emotions evoked by both the song and the poem were feelings of love and romance (see Figures 29–33 below).

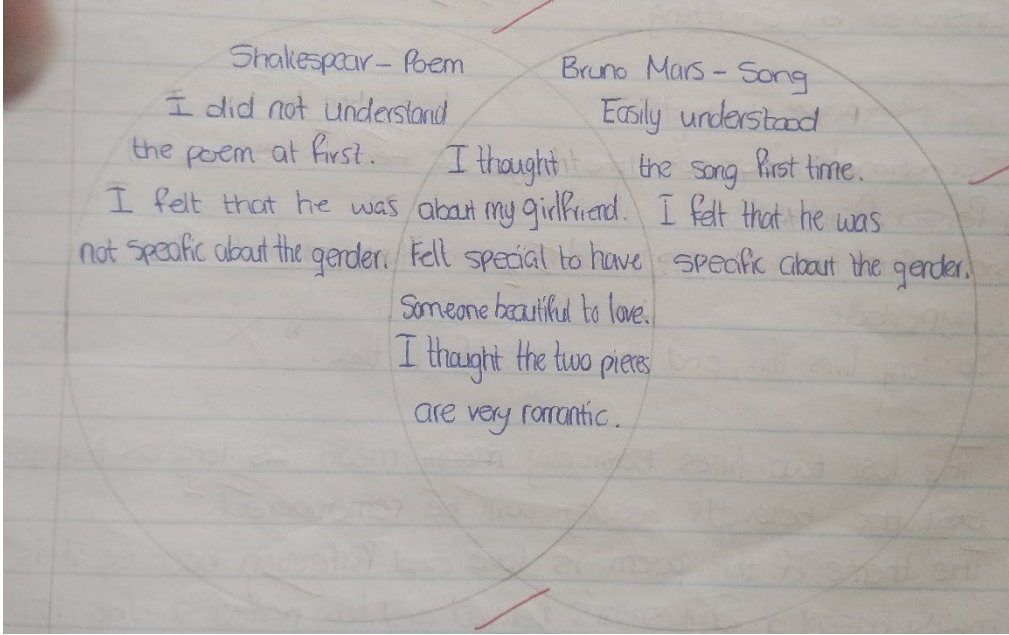


Figure 29: Learners’ emotions when studying the poem and song

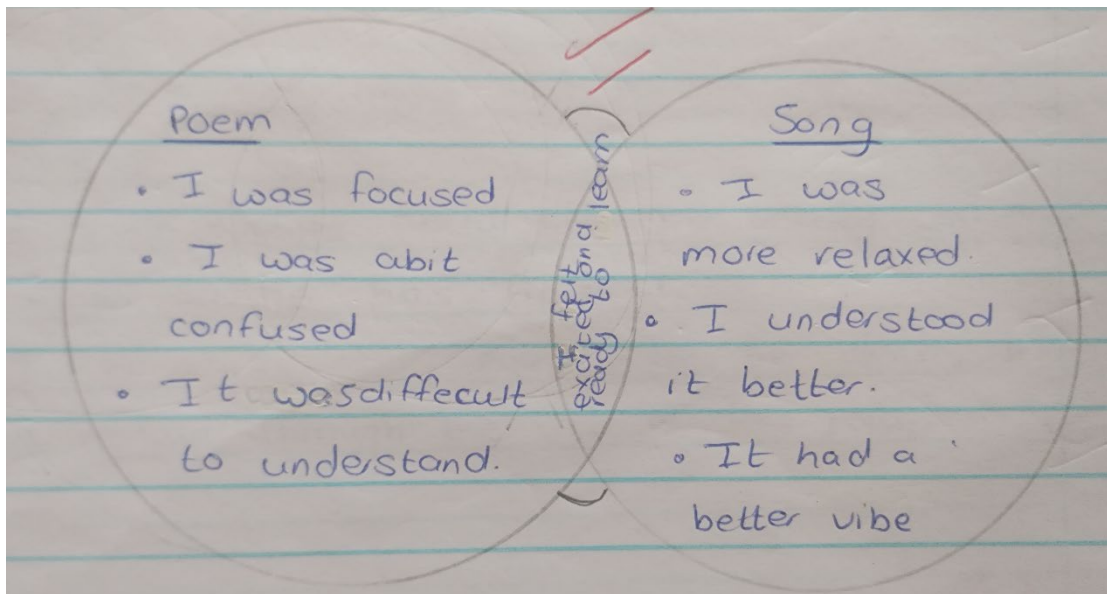


Figure 30: Learners' emotions when studying the poem and song

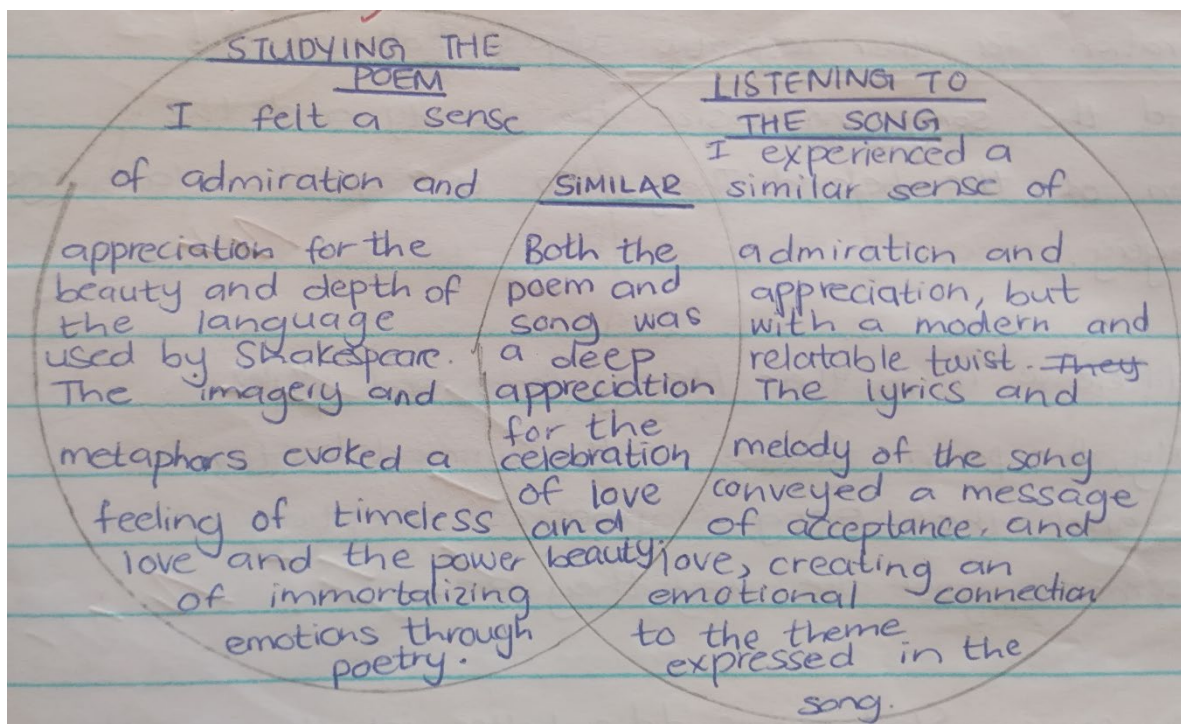


Figure 31: Learners' emotions when studying the poem and song

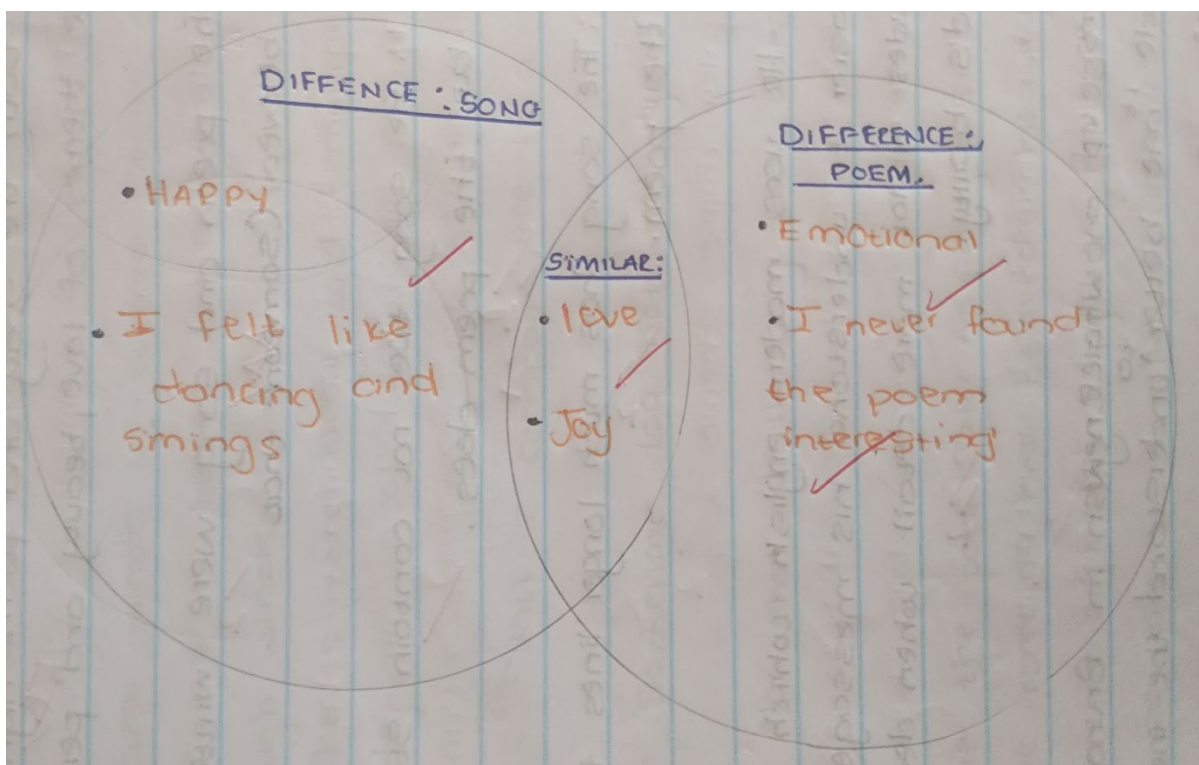


Figure 32: Learners' emotions when studying the poem and song

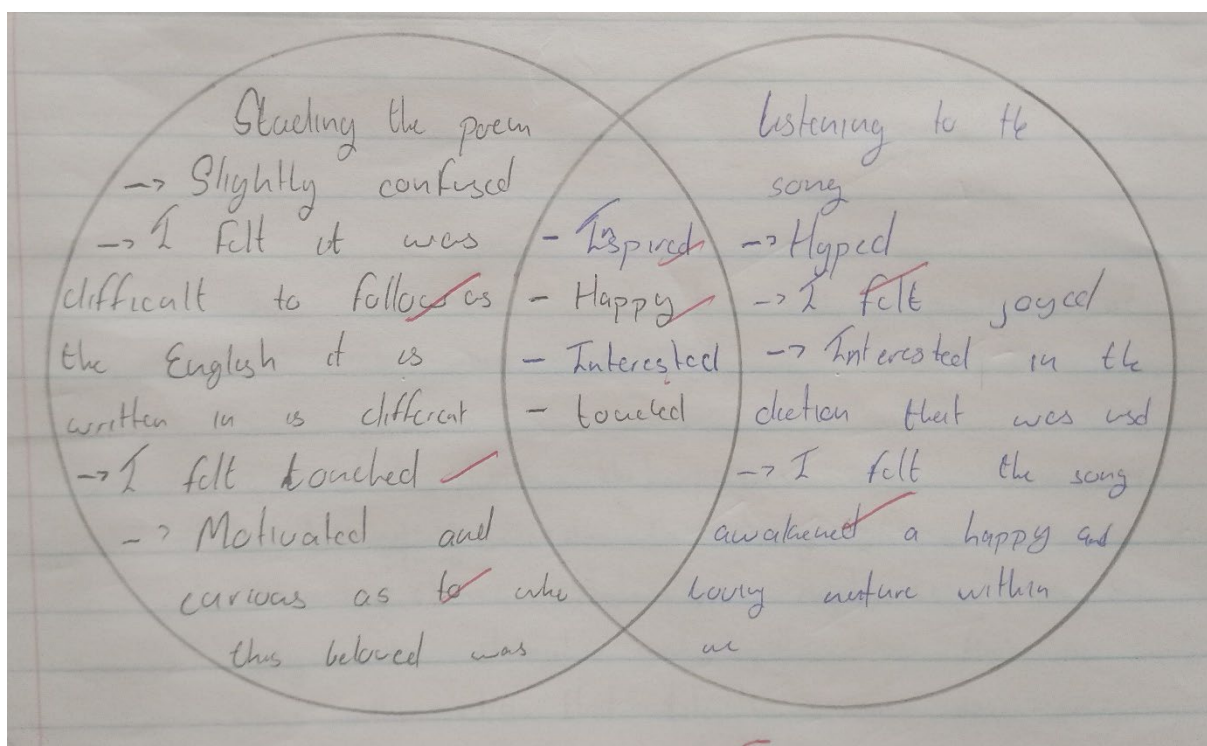


Figure 33: Learners' emotions when studying the poem and song

7.5 Reflection

Most learners found the song both suitable and enjoyable; however, some continued to struggle with figures of speech, particularly hyperboles, which were frequently confused with metaphors. This led me to write in my research journal, “At the start of the lesson I felt more confident after Cycle 1, but maybe the study is not working or I am not as prepared for the lessons as I thought I was.”

I reflected a sense of hopelessness as learners still did not grasp the concept of hyperbole after two cycles. While I recognised the need to revisit the definition and examples of hyperbole before Cycle 3, I was aware that Cycle 3 did not contain any examples of hyperboles. This made it difficult to determine whether learners had understood the concept after intervention. Nonetheless, I felt it was important to address it for the sake of clarity.

In this cycle, good discipline was maintained. Some learners enjoyed using the tune of the song to help them learn about the structure of the poem, while others felt shy about singing. This made me realise the importance of building learners’ confidence and fostering social interaction. I sought to encourage participation by reassuring learners that the lesson aimed to make learning enjoyable and emphasising that effective learning does not only occur in a silent classroom with a book and pen in hand.

I realised that much copying occurred between learners, which was evident from their written responses, where errors were also replicated. This was possibly due to group discussions among learners prior to completing the task individually. This issue needed careful exploration, as it was possible that learners were copying from others due to a lack of understanding or out of a desire to be correct, or from fear of not completing homework. This prompted me to reflect on my role as the MKO in the classroom. It is possible that learners considered their peers to be MKOs and believed that their shared responses assisted them in understanding concepts better.

Two lessons had been set aside for Cycle 2. One was used to play the song and analyse both the song and the poem; the second lesson was used to check answers, conduct remedial work on the poem, and work on corrections. It was not possible for learners to complete the worksheets during class time because lessons had been shortened due to athletics training, which created an opportunity for copying.

The Venn diagram questions were presumed to be clear, but learners misinterpreted them despite my attempts at explanation. Many learners misunderstood the instructions and stated

the similarities and differences between the song and the poem, rather than their feelings when listening to both. My research journal reflected that “*I have done a poor job in my explanation of the Venn diagram; therefore, many learners were confused about its requirements*”. Should this type of data generation instrument or classroom task be used again, learners will need greater clarity and explanations. I also realised that I need to be much clearer and more explicit in my instructions in this study, as well as in other classroom activities.

7.6 Conclusion

This chapter focused on learners’ understandings of the figures of speech, structure, theme, message, and content of the poem, *Shall I Compare Thee to a Summer’s Day* (Shakespeare, n/d), using the song, *Just the Way You Are* (Mars, 2010). Moreover, learners’ perceptions of the similarities and differences between the song and the poem were analysed, as well as the effectiveness of each genre in conveying the emotions for their respective beloveds. The impact of the song in teaching the poem was also considered. Learners appeared to struggle with some figures of speech, but they demonstrated a good understanding of the structure of a sonnet, the message of the poem, the theme, and its content. They were able to identify many similarities and differences between the poem and the song. Some learners considered Shakespeare’s poem to be more effective in conveying his emotions for his beloved because it was more in-depth and emotional, while others felt that Bruno Mars’s song was more effective due to its straightforwardness and clarity. Most learners found the song to have a positive effect on their study of the poem, while some considered the song to be ineffective because it was not as meaningful as the poem.

The next chapter focuses on analysing Cycle 3, where the poem, *a young man’s thoughts Before june the 16th* (Johennesse, n.d.), was taught using the song, *We Are Young* (Fun. ft. Janelle Monae, 2011).

CHAPTER 8

CYCLE 3: DISCUSSION OF FINDINGS

8.1 Introduction

Cycle 3 of this study focused on teaching the poem *a young man's thoughts before June 16th* (Johennesse, n.d.) using the song *We Are Young* (Fun ft. Monae, 2011). After the lesson, learners completed a worksheet designed to assess their understanding of the poem and the impact of using the song (see Appendix J: Cycle 3 Activities). This chapter examines learners' comprehension of the poem's content, the historical context in which it was written, figures of speech, message, and structure – particularly the use of *enjambment*. Additionally, it considers the effectiveness and impact of incorporating music into the lesson. The findings of Cycle 3 were analysed in relation to the study's theoretical framework and the reviewed literature.

8.2 Learner Achievement for Cycle 3

Cycle 3 was conducted with two Grade 10 classes, and learners were issued worksheets after the lesson. A total of 82 worksheets were distributed, but only 56 were returned. The low return rate may be attributed to the overwhelming number of homework and assessment tasks assigned at this time of the year in preparation for upcoming exams.

The task was out of 25 marks, with scores ranging from 0 to 25. To activate learners' background knowledge, I facilitated a discussion on the lives of teenagers today and how society perceives them. To promote social interaction – a key tenet of Vygotsky's (1978) social constructivist theory – learners also shared their personal experiences, discussing what they liked and disliked about being teenagers and their thoughts on society's views of them.

To scaffold learning and move learners through the ZPD (Vygotsky, 1978), I then played the song *We Are Young* (Fun ft. Monae, 2011), allowing learners to listen while simultaneously reading the lyrics. The song served as the MKO (Vygotsky, 1978), as it contained many poetic elements, such as figures of speech.

The poem was analysed through class discussions, after which the song was played again to help learners draw connections between the poem and the song. During these discussions, I acted as the MKO (Vygotsky, 1978), guiding learners through their interpretations. Learners were then divided into groups to foster social interaction (Vygotsky, 1978), where different group members took on the role of the MKO to support their peers.

Finally, learners completed the assigned worksheets as homework. Learner achievement for this task was as follows:

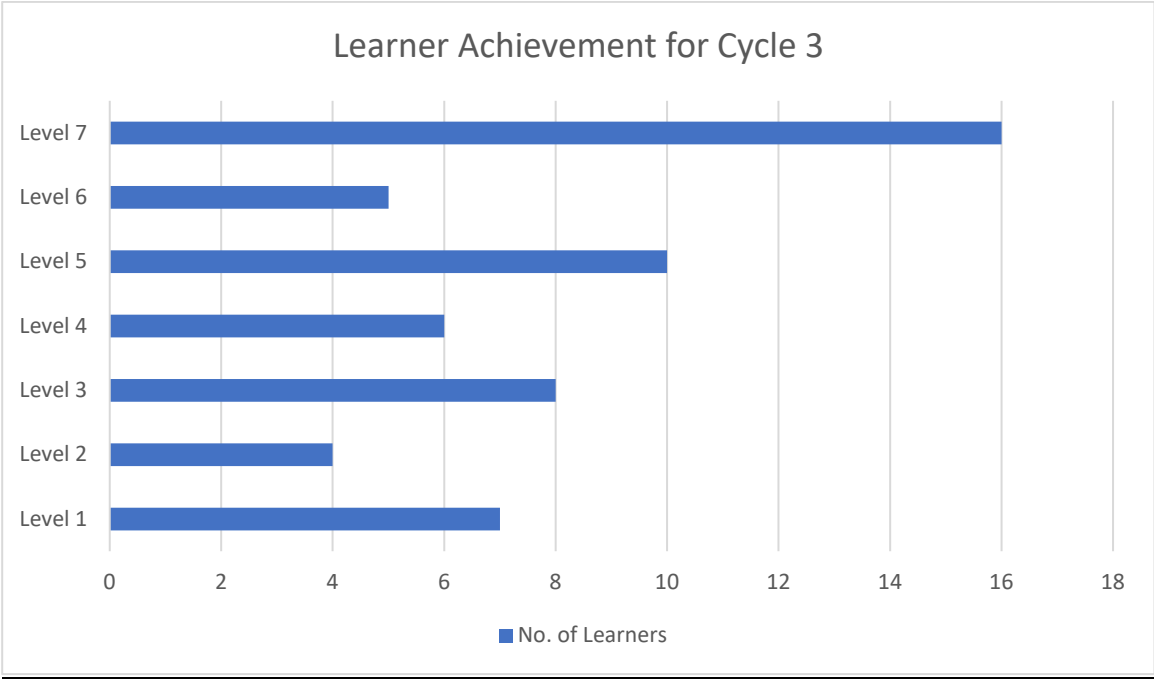


Figure 34: Learner achievement for Cycle 3 Worksheet

Figure 34, above indicates learner achievement in Cycle 3. Seven learners (13%) achieved a Level 1 rating (0%-29%) and four learners (7%) achieved a Level 2 rating (30%-39%). Learners achieving these results did not pass the task as their results were below 40%. Eight learners (14%) achieved a Level 3 rating (40%-49%), whilst six learners (11%) achieved a Level 4 rating (50%-59%). Ten learners (18%) attained a Level 5 rating (60%-69%) and five learners (9%) attained a Level 6 rating (70%-79%). Sixteen learners (29%) achieved a Level 7 rating (80%-100%).

Learners’ achievements for Cycle 3 indicate that 45 out of 56 learners who submitted their worksheets (80%) passed the task, achieving 40% (10/25) and above. Additionally, 16 learners (29%) attained a Level 7 (80% and above), with one learner achieving a perfect score of 25/25 (100%). These results suggest that incorporating the song *We are Young* (Fun ft. Monae, 2011) and adopting an interactive approach, as advocated by Vygotsky’s (1978) social constructivist theory, effectively supported learners in engaging with the poem *a young man’s thoughts before june 16th* (Johennesse, n.d.).

Moreover, the average mark for this task was 15/25, which falls within Level 5 (60%). This achievement level highlights the effectiveness of the song in supporting the teaching of the poem. However, 11 out of 56 learners (20%) scored below 40%, with three learners receiving 0/25, despite the use of music and an interactive approach. This suggests that these learners continue to struggle with various aspects of poetry and that this approach did not effectively support their learning. Possible reasons for this may include language barriers, apathy amongst learners, confusion due to the contrasting experiences of the youth in the song and poem, or an ongoing adjustment to a different teaching method being employed in the classroom.

8.3 Learners' Understandings of the Poem

When assessing the efficacy of music as a teaching medium, it is crucial to understand how learners interact with and comprehend poetry. This section explores learners' comprehension of key aspects of the poem, including its content, context, figures of speech and message. The discussion also focuses on how learners applied what they had learnt to particular parts of the poem, showing different degrees of interpretation and involvement.

8.3.1 Learners' understandings of the content of the poem

After the song was played and the poem was analysed, learners were asked in the worksheet to list three things the speaker of the poem would have to give up upon embarking on their journey. This question was designed to address RQ 1, which explored how music can be used to teach poetry in an English HL high school classroom.

Thirty-nine learners (70%) answered the question fully, correctly listing the three things: Friday nights with his friends, his mother, and his sweet memories of his youth. Seven learners (13%) received 2/3 marks for providing only two responses, while four learners (7%) received 1/3 marks for listing only one. Five learners (9%) were unable to answer the question, receiving 0/3 marks, and one learner left the question blank, indicating a lack of understanding of the poem's content.

This was a Level 1 question according to the DBE's (2011) Levels of Reporting, requiring learners to simply quote from the poem. The inability of some learners to correctly answer this basic recall question suggests difficulties in understanding the poem's content. This aligns with Mavhiza and Prozesky's (2020) findings, which indicate that learners often struggle with poetry content and may find certain themes unengaging. This may also be because the language in the song is not aligned to learners' cultures, concepts discussed by Vygotsky (1978).

8.3.2 Learners' understandings of the context of the poem

The poem *a young man's thoughts before June 16th* (Johennesse, n.d.) was written in the context of apartheid in South Africa. *Apartheid* refers to the period from 1948 to 1994, during which institutionalised racism and racial segregation were enforced (SAHO, 2022). Several laws severely disadvantaged non-white citizens, particularly the majority group – Black South Africans – while white citizens remained privileged (SAHO, 2022).

During the analysis of the poem, a class discussion was held on the *1976 Soweto Uprisings*, where learners shared their understandings and feelings about these events. The *Soweto Uprisings* took place when Black learners in Soweto, a township in Johannesburg, protested against the inferior education system known as *Bantu Education* (SAHO, 2024). *Bantu Education*, considered one of the pillars of apartheid, forced Black learners to study all subjects in Afrikaans. During the protests, police opened fire on unarmed learners, resulting in severe injuries and loss of life (SAHO, 2024).

This discussion was conducted to address RQ1, which explored how music can be used to teach poetry in an English HL high school classroom, and RQ 3, which examined how music affects the learning of poetry in this context.

In the worksheets, learners were asked to discuss the context of the poem. Twenty-nine learners (29%) were awarded 2/2 marks, indicating their understanding of the context in which this poem was written. Such responses included:

The poem is written in the context of Apartheid, a racist segregation of people. This poem needs to be recognised for its place in History. The brutal laws of Apartheid led to the Soweto Uprising, where Black children attempted a peaceful march for their rights but were unfortunately shot at.

Another response was as follows:

This poem was written in context of Apartheid, a time in South Africa, where black people were seen as inferior. The poem speaks to the emotions and thoughts of a protestor, the night before the protest in which he predicts his death.

Twenty-five learners (45%) were awarded 1/2 marks, indicating a partial understanding of the context, such as “The poet puts himself in the shoes of a teenager who was a participant in the Soweto uprising”. This learner omitted a discussion on the historical context of apartheid in South Africa. While the poem focussed on the historical underpinning of the event, the song

did not allude to this aspect as the song focused on contrasting experiences of youth. This may explain why 25 learners did not make the link.

Fourteen learners (25%) did not show any understanding of the context in which the poem was written and included responses such as “His thoughts”, “He was sad and depressed”, and “In the context of love”.

One learner did not answer the question, possibly indicating a lack of understanding of the poem’s meaning and context. This may be attributed to my explanation of the term *context* being insufficiently clear. In retrospect, the song may also have been less suitable for teaching aspects of poetry such as contextual analysis. This finding aligns with Mavhiza and Prozesky’s (2020) study, which found that learners often struggle with understanding the context of a poem when its content is unfamiliar or does not relate to their own experiences.

8.3.3 Learners’ understandings of figures of speech in the poem

In order to test learners' understandings of figures of speech, via the worksheet learners were asked to explain what the final two lines of the poem suggest. This question was asked in order to answer RQ 1 which sought to explore how music may be used to teach poetry in an English HL high school classroom and RQ 3 which aimed at identifying how music affects the learning of poetry in an English HL high school classroom. The final two lines included an example of alliteration and a metaphor. Although the question did not directly make reference to figures of speech, it was expected that learners were able to identify this when analysing and explaining the last two lines of the poem. Without explicit instruction, such an expectation may have proved flawed and unfair to learners.

Thirty-one learners (57%) scored 2/2 with responses such as, “It suggests that the speaker has a premonition that his life was going to end in a very violent manner for as he says – for my sunset is drenched in blood. The sunset here means his death. Another learner expressed, “The poet is predicting his death to be violent as this was written during apartheid and he sees it to be a death filled with blood.”

These responses indicate that some learners successfully identified the last two lines as a metaphor and demonstrated a strong understanding of the figure of speech used in the poem’s final lines. Their ability to provide in-depth explanations and correctly identify the metaphor allowed them to achieve full marks. However, none of the learners identified the alliteration in these lines.

Eighteen learners (32%) scored 1/2, as they merely alluded to the speaker's death without providing further explanation. Their responses included statements such as: "The last two lines speaks of death" and "He is certain that he is going to die", without any further explanation. Five learners (9%) answered the question incorrectly, with responses such as: "He wants everyone to sing his sad song as he says 'for my sunset is drenched in red'".

This response is merely a quotation from the poem without demonstrating a clear understanding of its figurative meaning. Additionally, two learners (4%) did not attempt the question, which may suggest a lack of understanding of the figurative meaning of the final lines or a lack of confidence in answering the question. This finding aligns with Josephine (2020) and Syed and Wahas (2020), whose studies found that learners often struggle with the abstract nature of poetry and the analysis of figures of speech.

8.3.4 Learners' understandings of the message of the poem

To address RQ 1, which explored how music can be used to teach poetry in an English Home Language high school classroom, and RQ 3, which examined how music affects the learning of poetry in this context, learners were asked in the worksheet to explain the message of the poem.

Nineteen learners (34%) demonstrated an in-depth understanding of the poem's message and were awarded 2/2 marks. Some responses were:

The message of the poem emphasises the pain and struggle of the children of Soweto due to the racist government. The message carries how greatly the apartheid impacted the lives of many. There was no equality, education or peace for Black children. It delivers how the children felt back then and that their sacrifice will be remembered for generations to come.

Another learner stated, "The message is: The horror that awaited the young man on 'June the 16th'. It also comments on the brutality of the apartheid system."

Twenty-three learners (41%) received 1/2 marks due to vague explanations of the poem's message. Examples of these responses include, "To show us that youth day is not just some holiday because it is a special day, also to treat people equally" and "It shows us the hardships of apartheid and the struggle".

These responses indicate a general awareness of the poem's themes but lacked depth and specificity. Five learners (9%) demonstrated no understanding of the poem's message and

achieved 0/2. This suggests that the song may have been ineffective in supporting these learners' comprehension of the poem's message.

8.3.5 Learners' understandings of enjambment

To address RQ 1, which explored how music can be used to teach poetry in an English Home Language high school classroom, and RQ 3, which examined how music affects the learning of poetry, learners were asked in the worksheet to comment on the use of *enjambment* in the poem. The term *enjambment* had been introduced in prior English lessons.

Learners' understanding of *enjambment* appeared to be a major concern, as only twelve learners fully grasped the concept and achieved 2/2 marks. Some of their responses included:

Enjambment is used in this poem to create a sense of flow and continuity, reflecting the speaker's stream of consciousness as he reflects on his impending journey. The lack of punctuation at the end of lines encourages the reader to move seamlessly from one thought to the next, mirroring the speaker's contemplative state.

Another learner commented:

The poem employs the use of enjambment, and we can see how the thoughts of this child bleed past a single line and do not end where the line ends. The use of the small letter "i" and represent how insignificant a Black child's life was considered to be.

These learners showed a comprehensive understanding of the use of enjambment in the poem. Eight learners received 1/2. One of these responses are as follows, "It shows us the thoughts, feelings of the poet had no ending". Thirty-one learners showed a lack of understanding of enjambment as they scored 0/2, such as "It shows emphasis"; "It is used when the first sentence continues on the second line showing the free verse of the poem"; and "It's continuing a line without punctuation". The two latter responses indicate a definition of the term instead of an explanation of enjambment within the context of the poem. My explanation of the term appeared to be ineffective as many learners were unable to understand the term, enjambment.

8.4 Learners' Experiences of Using Music to Study Poetry

To understand the effectiveness of music to teach poetry, this section evaluates learners' understanding of the different experiences of youth in the song and poem and the effectiveness of the using the song, *We are Young* (Fun ft. Monae, 2011), to teach the poem, *a young man's thoughts before June the 16th* (Johennes, n/d).

8.4.1 Learners' understanding of the different experiences of youth in the song and poem

In addressing RQ 2, which explored how learners respond to the use of music in teaching poetry in an English HL high school classroom, and RQ 4, which examined the potential of music to enhance poetry teaching and learning, learners were asked via the worksheet to explain the different experiences of youth presented in the song and the poem.

Thirty-two learners (57%) perceived the poem and song as fundamentally different, noting that the poem focuses on the struggles and death of youth, whereas the song celebrates youth and life. For example:

The poem talks about the end of the young man's youth and the fact that he is going to die while being young. The song is about the celebration of youth and that he will be there to carry the person home if he can't manage.

The first half of the response highlights the struggles of youth without support, while the second half suggests that they can celebrate their lives and find support from others when they cannot manage their struggles alone.

Another example is, "In the song the writer is celebrating his youth while the poet is reminiscing about his youth and is feeling sad as he knows his mother will be left in pain when he passes on".

The words "celebrating" and "pain" highlight the contrasting experiences of the youth in the song and poem.

Nine learners (16%) stated that the song portrays a positive experience of youth whilst the poem depicts a negative experience of youth. For example, "The song talks about good experiences e.g. being able to celebrate their youth but the poetry talks negatively about their youth as they were treated as inferior".

In this response, the word "celebrate" refers to positivity in the song, and the word "inferior" is linked to the negative aspect of apartheid, alluded to in the poem.

One learner linked the poem to political aspects, stating:

With regards to the poem, it has a sombre mood because the youth fight for equal opportunities for non-whites during Apartheid. With regards to the song, the writer

describes a celebratory mood of the youth and how they achieve success. It describes how they party and consume alcohol to celebrate their achievements.

The former part of the above response indicates the serious nature of youth in the poem as they “fight for equal opportunities”, whilst the latter part of the above response indicates the reckless and carefree nature of the youth in the song, who “party and consume alcohol to celebrate their achievements”. This response also highlights the contrasting experiences of the youth in the song and poem.

Through the worksheets, learners were asked to create a visual representation of the experiences of youth as depicted in the poem and song. This activity aimed to assess learners' interpretations of the differences between the two texts (see Figures 35a–39 below) and to address RQ 1, which explored how music can be used to teach poetry in an English HL high school classroom.

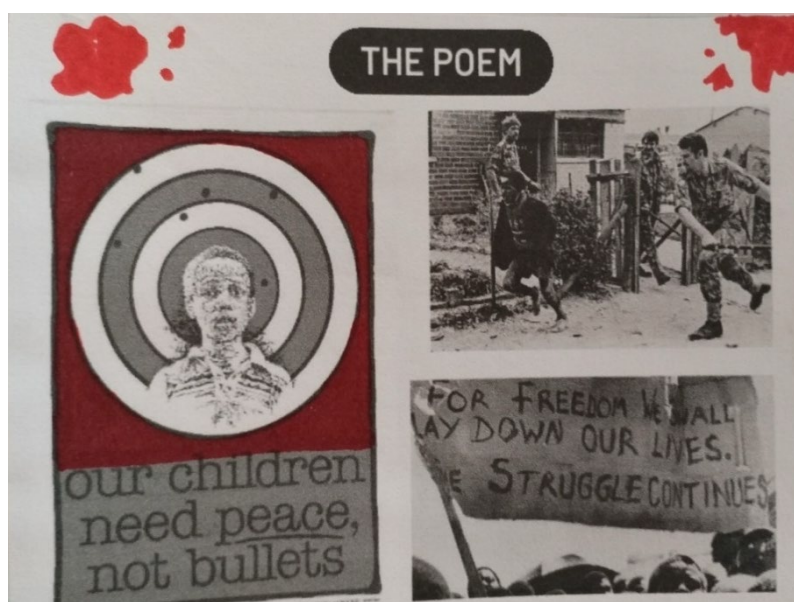


Figure 35a: Learners' understanding of the experiences of youth in poem

The learner who created the above visual wrote the following paragraph as an explanation of his/her visual related to the poem:

The visuals above represent the apartheid era and the treatment that black children received. It represents the struggles they faced and the way they dealt with this discrimination through protests and strikes where they laid down their lives in order to promote freedom in South Africa. This all depicts the hardships of the poet.

The visuals depict the youth's struggle for freedom in South Africa during apartheid and highlight police brutality. In the first visual, the use of circles symbolises a target,

suggesting that Black children in South Africa were easily perceived as targets of police violence. The young boy's facial expression appears innocent and unaware of the danger surrounding him.

Furthermore, instead of experiencing peace, these children are subjected to violence, as indicated by the depiction of bullets in the first image. The second image illustrates how, rather than playing outside and enjoying their childhood, children were forced to flee from the police. The words in the final image convey that African children were unwilling to surrender their freedom and were prepared to sacrifice their lives for it.

These visuals suggest that the learner understood the violent historical context in which the poem was written – one where young children endured police brutality but remained resolute in their fight for freedom.

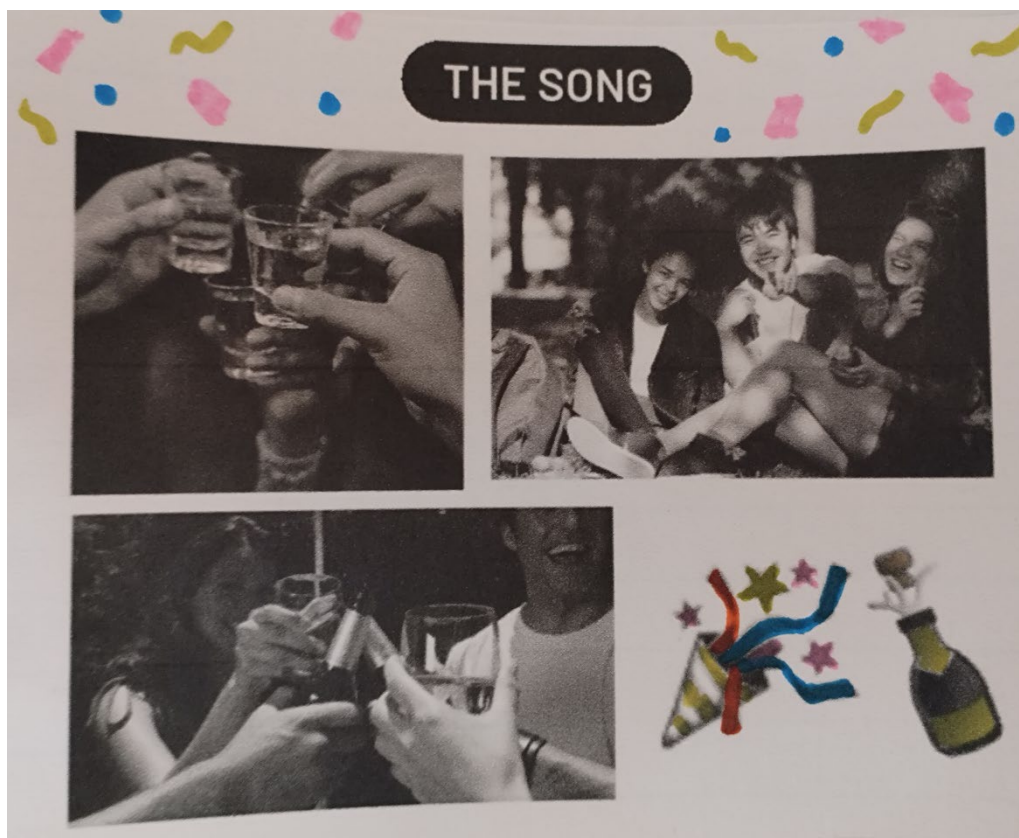


Figure 35b: Learners' understanding of the experiences of youth in the song

The learner who created the above visual (and the visual in Figure 35a) provided the following explanation for their work in relation to the song, “The visual above depicts the feelings and experiences of the singer. The joy of his teenage years and celebrating success and hope through alcohol”.

The use of confetti in the visuals emphasises the celebratory nature of youth in the song. The smiling faces suggest joy, while the depiction of various beverages highlights the carefree attitude of the youth, including their consumption of alcohol. These visuals indicate that the learner perceived the youth in the song as living an exciting and exuberant lifestyle, contrasting sharply with Figure 35b above.

Additionally, the inclusion of the words “success” and “hope” in the learner’s explanation suggests that they viewed the youth in the song as having aspirations and optimism for the future. This stands in contrast to the youth in Figure 35a, who appear hopeless and willing to “lay down” their lives for freedom.



Figure 36a: Learners’ Understanding of the Experiences of Youth in the Poem

The learner who presented the above visual (Figure 36a) provided the following explanation:

My visual of the poem is a picture of the shootings that occurred on June 16th. There is violence, brutality and bloodshed, representing a difficult, fearful experience of youthfulness.

This widely recognised image of the Soweto Uprising in 1976 captures frantic individuals attempting to save the life of a boy who had been shot by the police. The learner's paragraph conveys a negative experience of youth, emphasised through the use of words such as "violence, brutality and bloodshed" and "fearful".

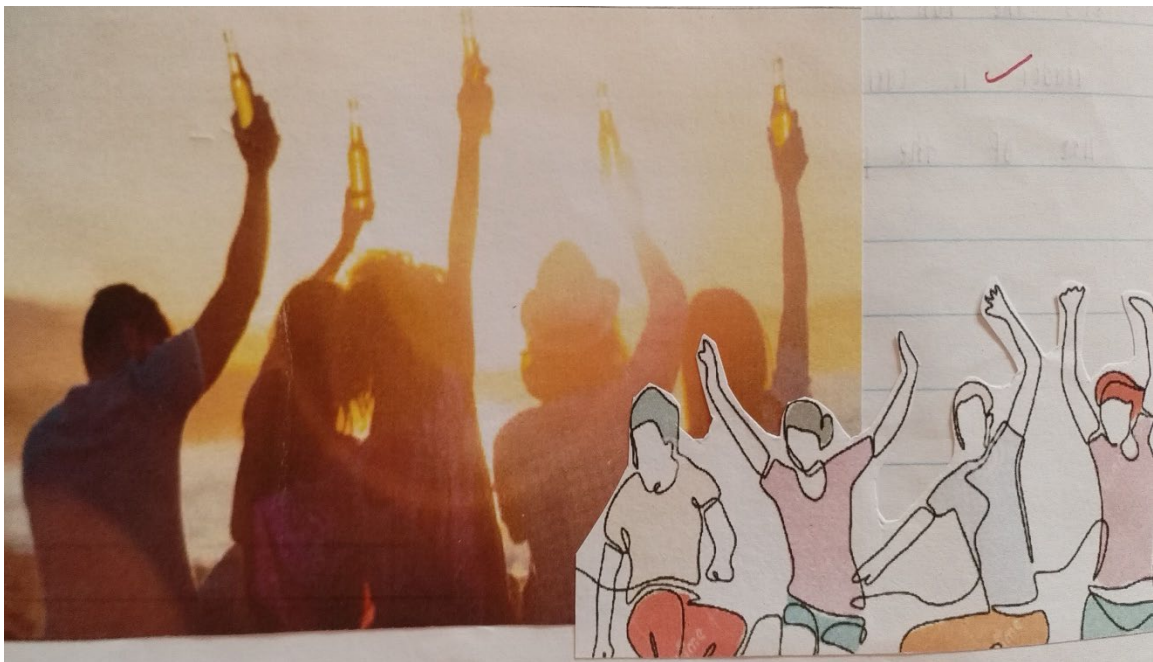


Figure 36b: Learners' understanding of the experiences of youth in the song

The learner who created the above visual (and the visual in Figure 36a) stated:

My visual of the song shows the youth celebrating that they are young, wild and free. Every opportunity is open and great things await, representing a joyous, hopeful experience of youth.

The above image (Figure 36b) suggests that this learner perceives the youth in the song as being in a celebratory mood, as indicated by the raised bottles and hands in the air. The words "free, joyous, and hopeful" highlight the contrast between the experiences of youth in the song and those in the poem. The learner's visuals and accompanying paragraph suggest that the

youth in the song had the opportunity to celebrate and enjoy a carefree life, unlike the youth depicted in the poem – as shown in Figure 36a – who lived a “fearful” life marked by violence and struggle.



Figure 37a: Learners’ understanding of the experiences of youth in the poem

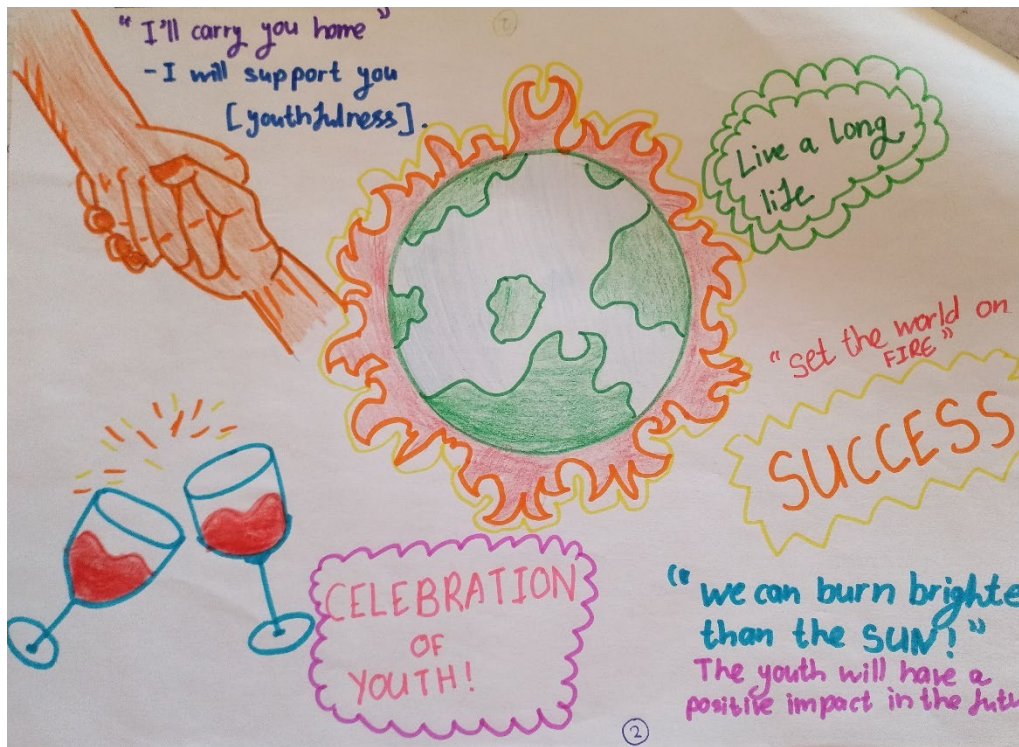


Figure 37b: Learners' understanding of the experiences of youth in the song

The learner who created the two visuals above (Figure 37a and Figure 37b) stated the following:

Picture 1 represents the poet's short experience of youth with friends and family. He carries these memories with him as he embarks on this journey of protest. He wears a red coat to symbolise a violent death in his premonition. Picture 2 represents the celebration of youth as well but they are confident that they will live long lives. They will help one another in a figurative and literal sense. They also celebrate with the hope of becoming successful individuals in the future.

In Figure 37a, the long road may indicate the lengthy journey that the protestor is about to embark on. The images of the three individuals holding each other and smiling, along with the image of the woman holding a child, both depict the speaker's memories alluded to in the poem, specifically Friday nights with friends and reflections on the speaker's mother. The learner also stated that s/he intentionally depicted the speaker wearing a red coat, as it symbolises "a violent death". Figure 37b illustrates a world on fire, referring to the success of the youth mentioned in the song. The clinking glasses symbolise celebrations and congratulations. The two hands that are being held represent how the youth support one another. Both images and paragraphs highlight the contrasting experiences of youth in the poem and song.



Figure 38: Learners' understanding of the different experiences of youth in the poem and song

The learner who created Figure 38, above, wrote the following explanation for his/her drawing:

The visual representation illustrates the dichotomy between the serious responsibilities and sacrifices faced by youth involved in protests, as depicted by Johennsse, and the light-hearted, carefree nature of youth celebrated in the song by [F]un and Monae.

This response highlights the contrasting experiences of youth in the song and the poem. Furthermore, the image on the left illustrates a figure being held down by chains, emphasising his struggles and responsibilities. Unlike the figures on the right, who appear to have smiles on

their faces, the figure on the left lacks any facial expression. This suggests that the learner who created this visual may have considered that a black child living during apartheid had his/her identity erased due to the harsh policies implemented at that time. The absence of facial expressions could also indicate that the learner felt that black children who experienced apartheid were silenced by violence and, thus, were unable to express themselves, even through their facial expressions. The contrasting image on the right shows a group of young individuals smiling with their hands in the air while consuming a beverage, indicating celebration and enjoyment. The chain from the left figure is linked to the group on the right, suggesting that the chain could symbolise the desire to break free from oppression and attain liberation, similar to the group on the right, as the figure on the left shares the same goals and desires as other individuals of his/her age who live a much more liberated lifestyle.

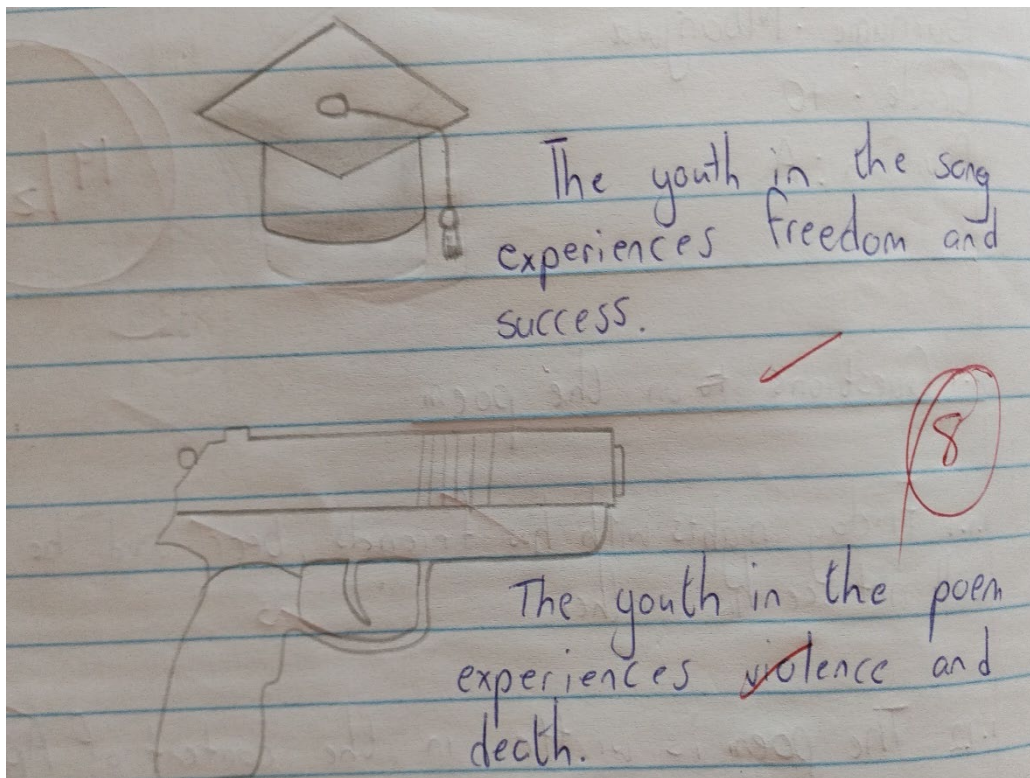


Figure 39: Learners’ understanding of the different experiences of youth in the poem and song

The graduation cap and accompanying words in the image above (Figure 39) signify that the youth in the song experienced “freedom and success”, whereas the gun represents the “violence and death” faced by the youth in the poem. This contrast highlights the learner’s ability to recognise and interpret the differing experiences of youth presented in the poem and the song.

8.4.2 Effectiveness of We Are Young to teach a young man's thoughts before June 16th

To address RQ 2, which examines how learners respond to the use of music in teaching poetry in an English Home Language high school classroom, and RQ 4, which explores the potential of music to enhance poetry teaching and learning, learners were asked via the worksheet to express their views on the effectiveness of using the song *We Are Young* (Fun ft. Monae, 2011) to teach a *young man's thoughts before June 16th* (Johennesse, n.d.).

Forty-three learners (76%) considered the song to be effective in studying the poem, as confirmed by one learner who stated, "It helps me in understanding the difference in the situation that the youth used to be in during Apartheid when compared to the present youth".

This shows that the contrasting experiences of youth depicted in the song and poem were impactful as this learner was able to understand the extent of violence and suffering of youth during apartheid.

Another learner said:

The contrast in tone and theme strengthens my understanding by highlighting the differences in the 2 pieces. It has helped with my apprehension of the struggles of the poet compared to the carefree life of the singer who I relate to more.

This response highlights the contrasting experiences of youth in the song and the poem. The learner demonstrates an understanding of the stark differences between a relatively untroubled life – one they can personally relate to – and a life marked by resistance against an unjust system in apartheid-era South Africa. The song effectively sharpened the learner's awareness of these contrasting experiences.

This finding aligns with the studies of Kurniati (2017), Padmanugraha (2009), and Sebastian (2020), which suggest that music can be a highly effective tool for teaching poetry. Conversely, five learners (9%) found the song ineffective in helping them understand the poem.

The first learner stated, "To be honest, I didn't understand the song properly, but I read the song about three times and had a little understanding". This response suggests that the song was beyond the learner's comprehension, as they had to read the lyrics multiple times before gaining even a vague understanding. However, it is notable that the learner made an effort to engage with the song, which eventually led to some insight.

The second learner commented, "It is not effective because the fun and carefree life is quite different from the protests and struggles of apartheid".

Similarly, the third learner stated, “I feel that these are two completely different meanings and that they don’t match at all”.

The fourth learner reinforced this perspective, saying, “The poem and song had completely different meanings as to what being a youth was like”.

The fifth learner added, “In the song, it tells us that they are going to burn brighter than the sun, which shows hope, whereas the poem shows sadness, violence, and the poet has no hope”.

This suggests that the contrasting experiences of youth in the song and poem were perceived as unsuitable for studying poetry and may have confused learners rather than aiding their understanding. However, these findings also reveal that the latter four learners demonstrated a strong awareness of the distinct sentiments conveyed in the poem and song. This, in itself, is a positive indication of their comprehension of both texts. Studies by Kurniati (2017) and Padmanugraha (2009) highlight music as an effective scaffolding tool for studying poetry. In this study, the majority of learners recognised the usefulness of the song in analysing the poem, aligning with these findings. However, the fact that some learners identified the stark contrast between the song and poem further underscores the song’s effectiveness in helping them recognise differences in tone and theme. To note these differences, learners first had to understand both the song and the poem – an unanticipated yet valuable finding in this study.

8.5 Reflection

In my research journal, I noted “poor attendance”, as a high rate of absenteeism resulted in a low return of questionnaires. Despite reminders given to learners upon their return to school, I was unsuccessful in retrieving more responses. Some learners also demonstrated a lack of understanding of the poem’s context and the use of enjambment. This may have resulted from a weak explanation of these concepts or my failure to recognise learners’ struggles in grasping them. This suggests that I did not adequately fulfil my role as the MKO (Vygotsky, 1978). To address this, the concept of context was reinforced in Cycle 5, where an additional question on this aspect was included, as Cycle 4 was not suitable for such a question.

Moving forward, selecting a song that reinforces rather than contrasts the poem’s sentiments may enhance learners’ comprehension. The visuals created by learners suggest that they invested significant effort into their work, incorporating drawings, colour, and printouts. This data source provided rich responses, and learners’ creativity in their visual representations may indicate a positive attitude toward the study and the use of music as a tool for teaching poetry.

I also noted in my research journal:

One learner is sleeping and one learner is singing along to the song. Some learners are giggling and there appears to be poor discipline across all classes today. Maybe it is due to a lack of preparation for the lesson as I had been preoccupied with arrangements for the QLTC event this week.

This indicates that the poor results may also be due to a lack of preparation on my part as I had been preparing for a Quality Teaching and Learning Campaign, an event where various stakeholders of the school come together to pledge their commitment and support for the school.

8.6 Conclusion

This chapter examined learners' understanding of the poem *a young man's thoughts before june 16th* (Johennesse, n.d.), including its content, historical context, figures of speech, message, and the use of *enjambment*. The impact and effectiveness of music – specifically the song *We Are Young* (Fun ft. Monae, 2011) – in supporting poetry instruction were also discussed.

While some learners successfully analysed figures of speech and the poem's message, many struggled with these aspects. However, learners were able to recognise the contrasting experiences of youth presented in the song and poem. Although most learners found this contrast helpful in understanding the poem, some felt it was ineffective.

The next chapter focuses on Cycle 4, which explores the teaching of the poem *Silver* (de la Mare, 1913) using the song *Dancing in the Moonlight* (Toploader, 2000).

CHAPTER 9

CYCLE 4: DISCUSSION OF FINDINGS

9.1 Introduction

Cycle 4 of this study focused on teaching the poem *Silver* (de la Mare, 1913) using the song *Dancing in the Moonlight* (Toploader, 2000). After the cycle, learners were given a worksheet to assess their understanding of how the poem was taught in relation to the song (see Appendix K: Cycle 4 Activities). This chapter examines the learners' understanding of the structure and content of the poem, figures of speech, and the similarities between the poem and the song. Additionally, the impact and effectiveness of incorporating music into the lesson are considered. The findings from Cycle 4 were analysed in alignment with the theoretical framework guiding this study and the literature reviewed.

9.2 Learner Achievement for Cycle 4

Cycle 4 was conducted with two Grade 10 classes, where learners were issued with worksheets. A total of 82 worksheets were distributed, and 68 were returned. The task was out of 30 marks, with scores ranging from 5 to 30. To activate learners' background knowledge, I initiated a discussion about their experiences of observing the night sky and the emotions it evokes. In keeping with Vygotsky's (1978) Social Constructivist Theory, which emphasizes social interaction in learning, learners were encouraged to share their personal experiences. To scaffold learners and guide them through the ZPD, as outlined by Vygotsky (1978), I played the song *Dancing in the Moonlight* (Toploader, 2000) while they listened to the song and read its lyrics simultaneously. The song acted as the MKO, as it contained many concepts related to figurative language. We analysed the poem through class discussions, and the song was played again for learners to draw connections between the poem and the song. During these discussions, I acted as the MKO, guiding learners through the conversation. Learners were then divided into groups to further promote social interaction (Vygotsky, 1978), with different learners in each group taking on the role of the MKO. Finally, learners completed the worksheets assigned to them as homework. Learner achievement for this task was as follows:

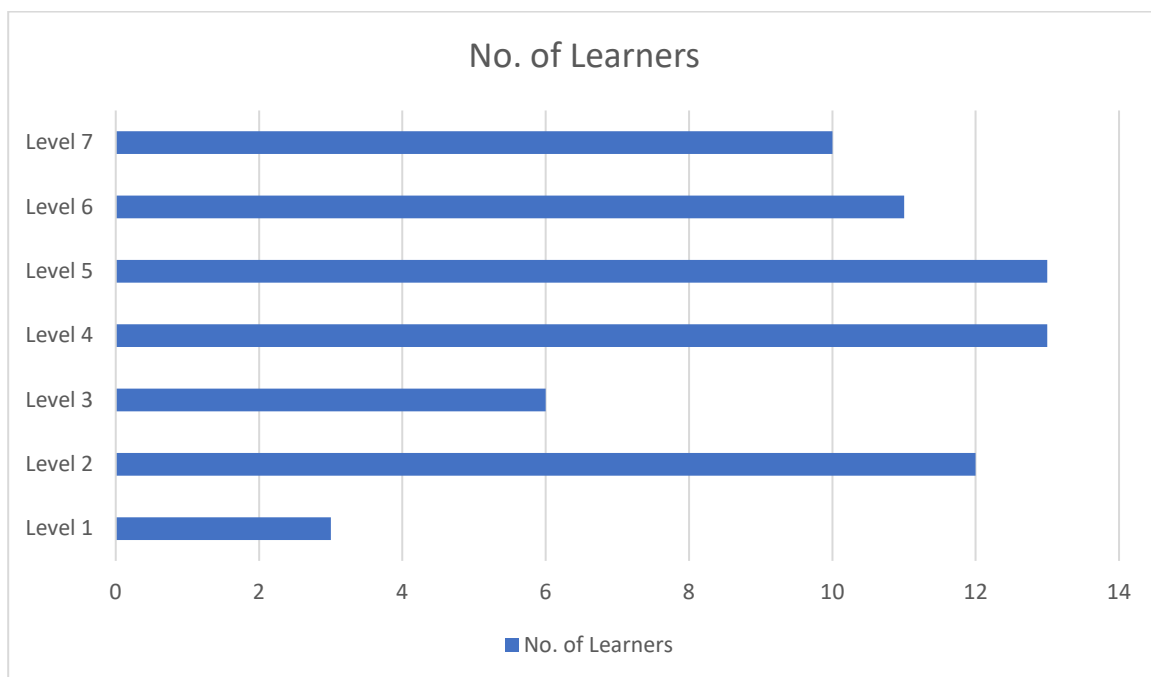


Figure 40: Learner achievement for Cycle 3 Worksheet

Figure 40 above indicates learner achievement in Cycle 4. Three learners (4%) achieved a Level 1 rating (0%-29%), and 12 learners (18%) achieved a Level 2 rating (30%-39%). Learners achieving these results did not pass the task, as their results were below 40%. Six learners (9%) achieved a Level 3 rating (40%-49%), while 13 learners (19%) achieved a Level 4 rating (50%-59%). Thirteen learners (19%) attained a Level 5 rating (60%-69%), and 11 learners (16%) attained a Level 6 rating (70%-79%). Ten learners (15%) achieved a Level 7 rating (80%-100%).

Learners' achievements for Cycle 4 indicate that 53 out of 68 learners (78%) passed this task, achieving 40% (13/30) and above. Additionally, ten learners (15%) achieved a Level 7 (80% and above), and one learner achieved a perfect score of 30/30 (100%). These statistics suggest that the use of the song *Dancing in the Moonlight* (Toploader, 2000) and an interactive approach, as suggested by Vygotsky (1978) in his social constructivist theory, to teach the poem *Silver* (de la Mare, 1913), appeared to be effective. Moreover, the average mark for this task was 18/30, which corresponds to Level 4 (50%-59%). Such achievement levels emphasise that the song was, to a certain degree, successful in teaching the poem.

Fifteen out of 68 learners (22%) achieved below 40%, despite the use of music to teach poetry and an interactive approach, indicating that these learners still struggle with aspects of poetry

and that this approach did not appear to benefit them. Similar to previous cycles, possible reasons for this may include a language barrier, apathy among learners, confusion due to the contrasting moods in the poem, or difficulty in adjusting to a different teaching method being employed in the classroom.

9.3 Learners' Understandings of the Poem

Learners' interpretations of the poem provide valuable insight into how effectively music enhances their comprehension of poetic elements. This section explores their understanding of the poem's structure, content, and use of figures of speech. By analysing their responses, it becomes possible to assess the extent to which music facilitated engagement with the poem and contributed to a deeper appreciation of its literary features.

9.3.1 Learners' understandings of the structure of the poem

Music assisted in teaching learners, through class discussions, about the structure of a Clare sonnet by comparing the song lyrics with the layout of the Clare sonnet in the poem *Silver* (de la Mare, 1913). To address RQ 1, which sought to explore how selected popular music can be used to teach and learn prescribed poetry in a Grade 10 English HL classroom, and to gain an understanding of learners' interpretations of the structure of the poem, learners were asked via the worksheet to provide the difference between a Shakespearean sonnet (studied in Cycle 2) and a Clare sonnet featured in this cycle. Twenty-nine learners (43%) demonstrated a good understanding of the difference between a Shakespearean sonnet and a Clare sonnet, achieving 2/2 marks, primarily focusing on the rhyme scheme that distinguishes the two sonnets. One response included:

Clare sonnets and Shakespearean sonnets have similar structures ie three quatrains of four lines each and a rhyming couplet. The difference between the two types of sonnets in the rhyme scheme they follow. Shakespearean sonnets follow cross-rhyming (abab cdcd efef gg) while Clare sonnets use paired rhyming schemes (aabb ccdd eeff gg).

This in-depth response indicates that the learner had an excellent understanding of the structure of sonnets, particularly Shakespearean and Clare sonnets. The main difference noted is the rhyme scheme.

Eighteen learners (28%) had a partial understanding of the two types of sonnets and achieved 1/2 marks with vague responses, such as "The rhyme scheme". This suggests that these learners

were unable to articulate their thoughts clearly and resorted to being concise, stating only the main difference between the two sonnets without further explanation.

Twenty learners (29%) did not seem to understand the differences between Shakespearean and Clare sonnets and received 0/2 marks. Some responses included “The format is different” and “Admiration”. The former response is vague and does not specify what aspect of the format is different between the sonnets, while the latter indicates that the learner confused the tone with the differences between the two sonnets.

9.3.2 Learners’ understandings of the content of the poem

In an attempt to answer RQ 1, which sought to explore how selected popular music can be used to teach and learn prescribed poetry in a Grade 10 English Home Language classroom and assess learners' understanding of the poem's content, a worksheet was provided. Learners were asked a Level 1 question, in terms of the Cognitive Levels for Assessment as outlined in the DBE’s (2011) CAPS document. They were instructed to list the items touched by the moonlight as indicated in the poem, including silver fruit upon silver trees, windows, rooftops, sleeping dogs, doves, a mouse, and fish. Eighteen learners (26%) attained a score of 7/7, suggesting they had a good understanding of the poem's basic content. This aligns with the findings of Goering and Burenheide (2010) and Vermeulen (2009), which indicate that music is an effective tool for teaching content.

Nine learners (13%) attained 6/7, and 15 learners (22%) attained 5/7, suggesting that although these learners could identify some objects touched by the moonlight, they were not thorough enough to include all items. Ten learners (15%) attained 4/7, five learners (7%) attained 3/7, three learners (4%) attained 2/7, and five learners (7%) attained 1/7. It was assumed that when learners saw seven marks as the mark scheme for this question, they would list seven objects; however, this was not the case. Perhaps the instructions in the question were vague, contributing to the poor results for this question. Two learners (3%) attained 0/7, suggesting they lacked a basic understanding of the poem's content. Fynn (2019) suggests that a poem’s abstract nature often prevents learners from understanding and relating to it. An attempt was made to make the poem more relatable through the song, but it seemed ineffective for these two learners.

9.3.3 Learners’ understandings of figures of speech

In order to answer RQ 1, which sought to explore how selected popular music can be used to teach and learn prescribed poetry in a Grade 10 English HL classroom, and to gain insight into

learners' understandings of figures of speech, the worksheet included questions focused on identifying and discussing an example of a simile, evaluating the effectiveness of alliteration, and quoting an example of personification after defining the term.

Nine learners (13%) scored 3/3 and were able to identify and fully discuss the simile in the poem. One learner stated, "A simile is used to compare a sleeping dog to a log. This means the dog is sleeping peacefully, the dog does not move, immobile. This creates a soothing, calm mood in the poem". This response illustrates how the diction used in the figure of speech creates a "soothing, calm mood in the poem". The learner effectively identified the simile, stated what was being compared, and explained how the two objects were related. Another learner said:

Simile. 'Crouched in his kennel, like a log' shows the dog is sleeping without any movement. The dog is being compared with a log as it is showing stillness. Logs do not move (logs are immobile). This is effective as it emphasises that the moon's touch is so gentle, that it does not awaken the dog.

This learner was successfully able to articulate himself/herself regarding the figure of speech in the poem. The learner motivated why they considered the line to be a simile, demonstrating a good understanding of that figure of speech.

Eighteen learners (26%) scored 2/3 as they identified the figure of speech as a simile and provided a vague explanation of its use within the poem. One such response is, "Simile. It is effective as it compares a sleeping dog to a log under the moonlight because [a] log does not move". This response successfully identifies the figure of speech and explains what two objects are being compared; however, it does not explain its effectiveness within the context of the poem. Twenty-two learners (15%) only identified the figure of speech as a simile, without any explanation, indicating that they have a good understanding of what a simile is but could not explain its meaning within the context of a poem. Eight learners (12%) were only awarded 1/3 as they provided only a vague explanation of the meaning of the simile, without identifying the line as a simile, for example, "It indicates that the dog sleeps peacefully". This shows that the learner recognised this as a figure of speech and understood its meaning but could not identify it as a simile.

Seventeen learners (25%) showed a lack of understanding of the question and its requirements and were unable to identify or discuss the simile found in the poem. Similarly, Josephine (2020)

and Syed and Wahas's (2020) studies found that learners were unable to analyse figures of speech in a poem and were uncomfortable doing so.

Twenty-eight learners (41%) were successfully able to identify the sound most alliterated in the poem and explain how it contributed to the overall meaning of the poem, scoring 2/2 marks. One such response included, "The 's' sound. The overall meaning of the poem is a calming night and symbolises peace, the sound contributes to the calming nature of the poem". This shows that the learner had a good understanding of alliteration and the impact it creates within the context of the poem.

Twenty learners (29%) were only able to identify the sound most alliterated but did not explain how it contributes to the overall meaning of the poem, such as, "The 's' sound". This suggests that although the learner was able to identify the alliteration in the poem, they were not able to explain it within the context of the poem.

Eighteen learners (26%) were unable to identify the alliteration in the poem or explain its use. These learners included answers such as, "slowly, silently". Although this response indicates alliteration, learners were unable to articulate their responses effectively and, thus, were not awarded the mark as the question had not been answered.

Regarding personification, 44 learners (65%) were able to quote an example of personification in the poem and define the term 'personification'; for example, "Walks the night in her silver shoon.-Personification means giving non-living things human qualities", and "Walks the night in her silver shoon. The pronoun 'her' is given to the moon. Personification is when a non-living thing or animal is given human qualities". This indicates that these learners had a good understanding of what personification refers to and were able to identify it within context. Similar to Navaratnam's (n.d.) study, learners appeared to show an improvement in their understanding of personification through the use of music.

Sixteen learners (24%) were only able to quote the line with personification from the poem, without any explanation, receiving 1/2 marks, such as, "This way and that, she peers and sees". This shows that this learner may be able to identify personification within context but is unable to articulate what it means. On the other hand, five learners (7%) provided an explanation of the term 'personification' without identifying the example in the poem, also achieving 1/2 marks, suggesting that they have good theoretical knowledge but inadequate practical knowledge, as they were unable to identify the example of personification within context. Three learners (4%) were unable to quote an example of personification or provide an

explanation of the term, for example, “From the shadowy cote with the white breasts peep”. This shows that these learners may have randomly quoted a line from the poem due to their lack of understanding of the concept.

9.4 Similarities and Differences Between the Song and Poem

In order to answer RQ 4, which sought to understand the potential of music to improve the teaching and learning of poetry, learners were asked to identify the focus of both the song and the poem, as well as to provide a visual representation of the imagery found in each. Hanauer (2004) suggests that when first introducing poetry, it is important to select materials that are closely connected to the learners’ lives and experiences. Therefore, a song centred on the moon, which is the focus of both the poem and the song, was used. Sixty learners (88%) were able to recognise the subject of the poem and song – the moon. This suggests that most learners had a good basic understanding of the link between the two.

Furthermore, 48 learners (71%) indicated that the song and poem were similar because both the singer of the song and the speaker of the poem used a tone of admiration. For example, “There is a tone of admiration, they both admire the moon in all its glory and wonder”. Another learner stated:

A tone of admiration is used by de la Mare and Toploader. This tone tells me that their attitudes are passionate and praise-worthy toward the moon. They hold the moon in high regard, as an object of beauty and wonder.

Fifteen learners (22%) identified a difference between the song and the poem, noting that while the poem conveyed a sense of peace, the song was more celebratory and energetic. One learner explained, “The tone used by De La Mare in the poem is very calm and peaceful. It also creates a sense of enchantment. The tone used by Toploader, however, is much more exciting/enthusiastic. It is very vibrant”. Another learner said:

The tone used in the poem is more somber, whereas the song shows a more joyful tone. The tone in the poem is serious showing the attitude of deep appreciation for the moon’s beauty, while the tone in the song is happy and carefree, emphasising the fun of being under the moon’s light.

These responses indicate that learners recognised the shared focus of both the poem and the song – the moon – and understood that both conveyed a positive attitude toward it. However, they also noted that the mood differed between the two due to the diction used. In this regard,

the song functioned as the MKO in Vygotsky’s (1978) Social Constructivist Theory, as it helped learners develop a general understanding of what the poem was about.

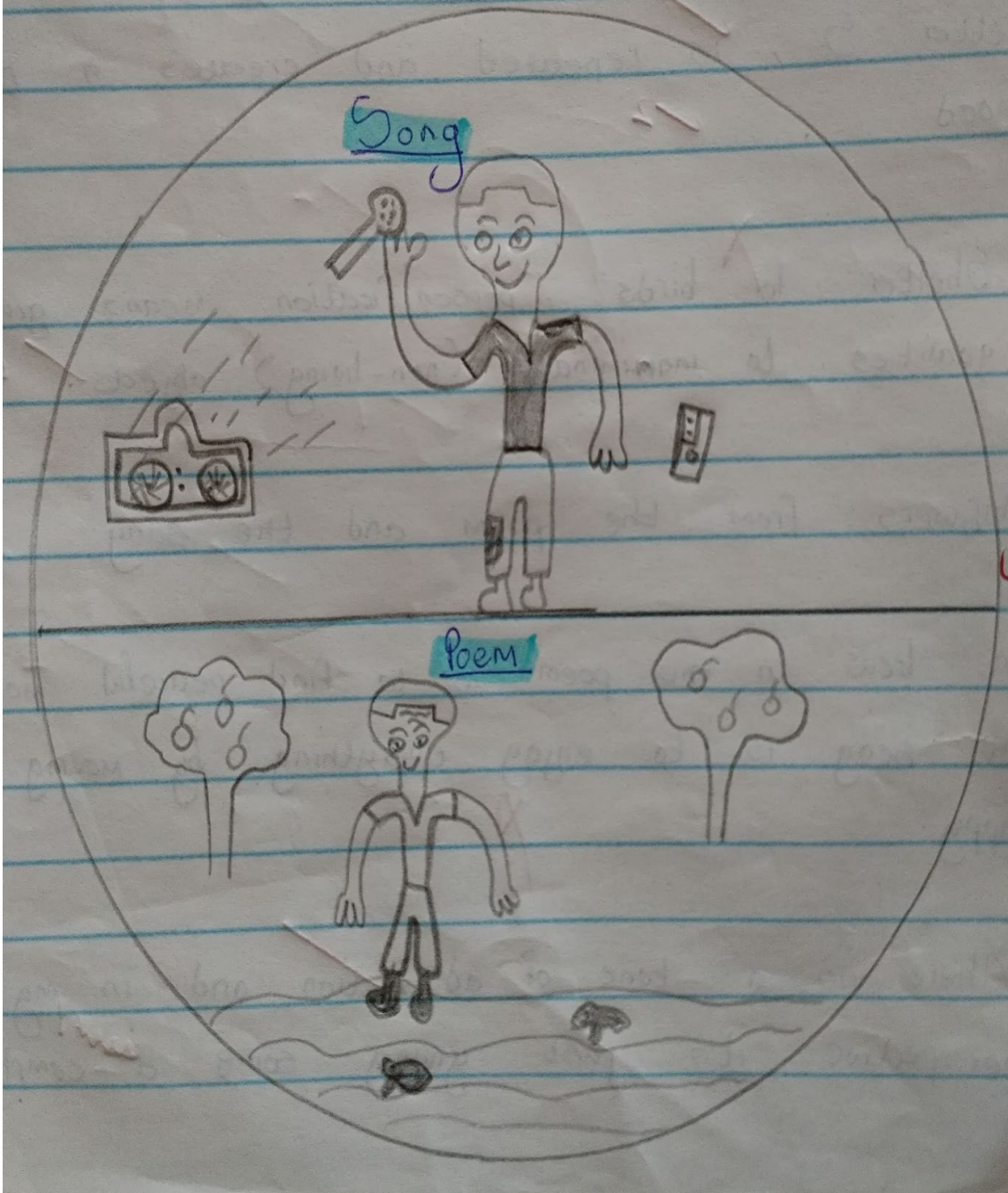


Figure 41: Learners’ understandings of the imagery related to the moon in the song and poem

Figure 41, above, shows a clear distinction between the mood and imagery in the poem and the song. In the case of the song, the learner who created the visual indicates a celebratory mood, evident through the use of a radio, a cassette, and a person dancing with a microphone in hand. The imagery in the poem indicates a natural setting, featuring fruit on trees and fish in the water. This demonstrates that the learner understood the different moods created through the lyrics and diction in both the song and the poem.

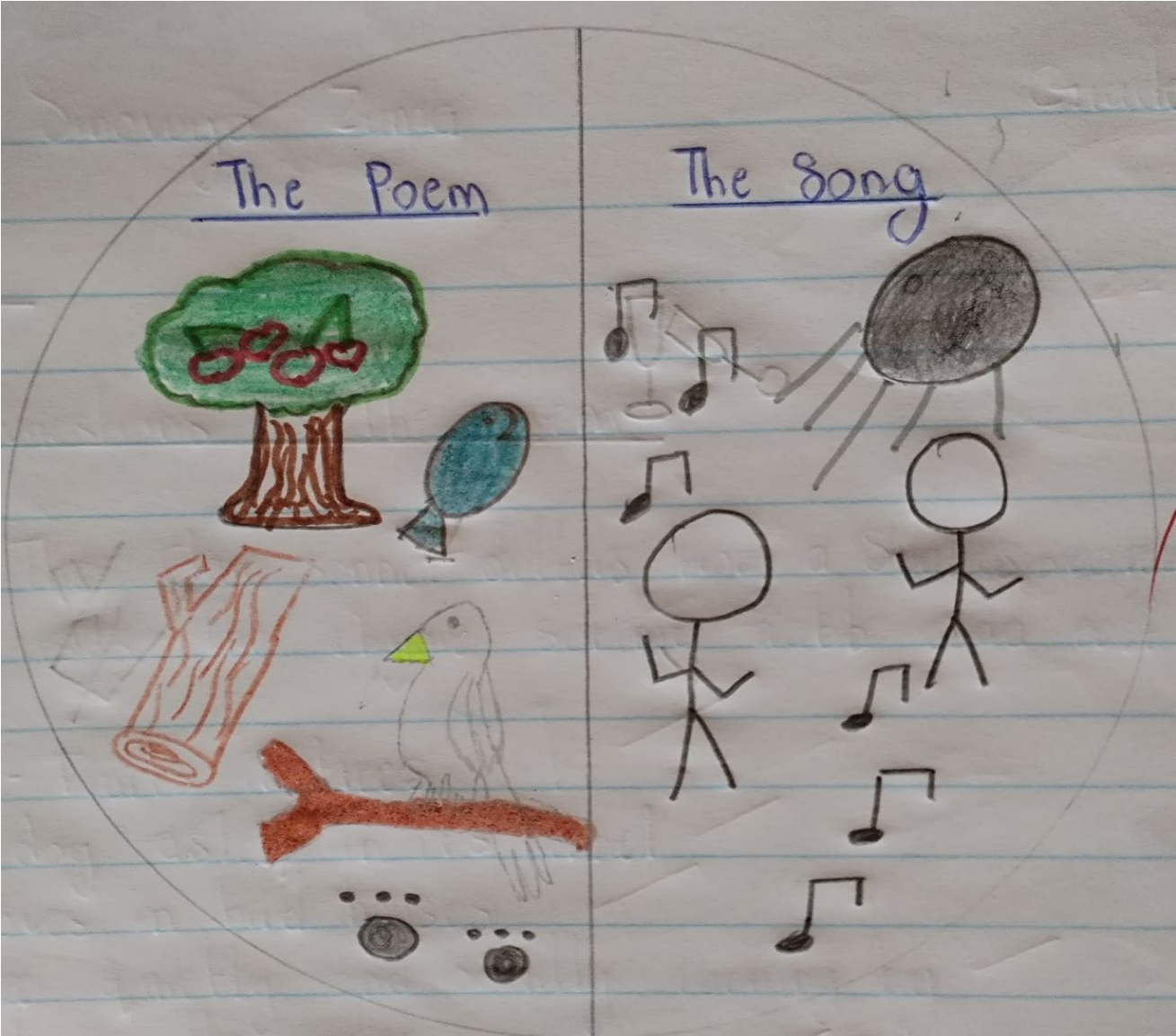


Figure 42: Learners' understandings of the imagery related to the moon in the song and poem

Similar to Figure 41, Figure 42, above, shows a clear distinction between the imagery found in the poem and the song. The poem contains a greater number of images, including fruit trees, fish, logs, paw prints, and birds, in comparison to the song, which depicts moonlight shining down on people as they listen to music, as indicated by the musical notes, and people dancing. This could suggest that the poem is more powerful than the song in creating vivid imagery.



Figure 43: Learners’ understandings of the imagery related to the moon in the song and poem

In Figure 43, above, the learner who created this visual did not distinguish between the images in the song and the poem. The word “Bright” could refer to an emphasis on the moon, as it is

written in yellow and the font is large. The wine glass may relate to the song, which has a more celebratory mood. The paw prints and fish reference the imagery found in the poem. Although the learner attempted to provide a visual depiction of the images in both the poem and the song, the distinction remains unclear, suggesting that the learner may have been confused by the imagery in both genres.

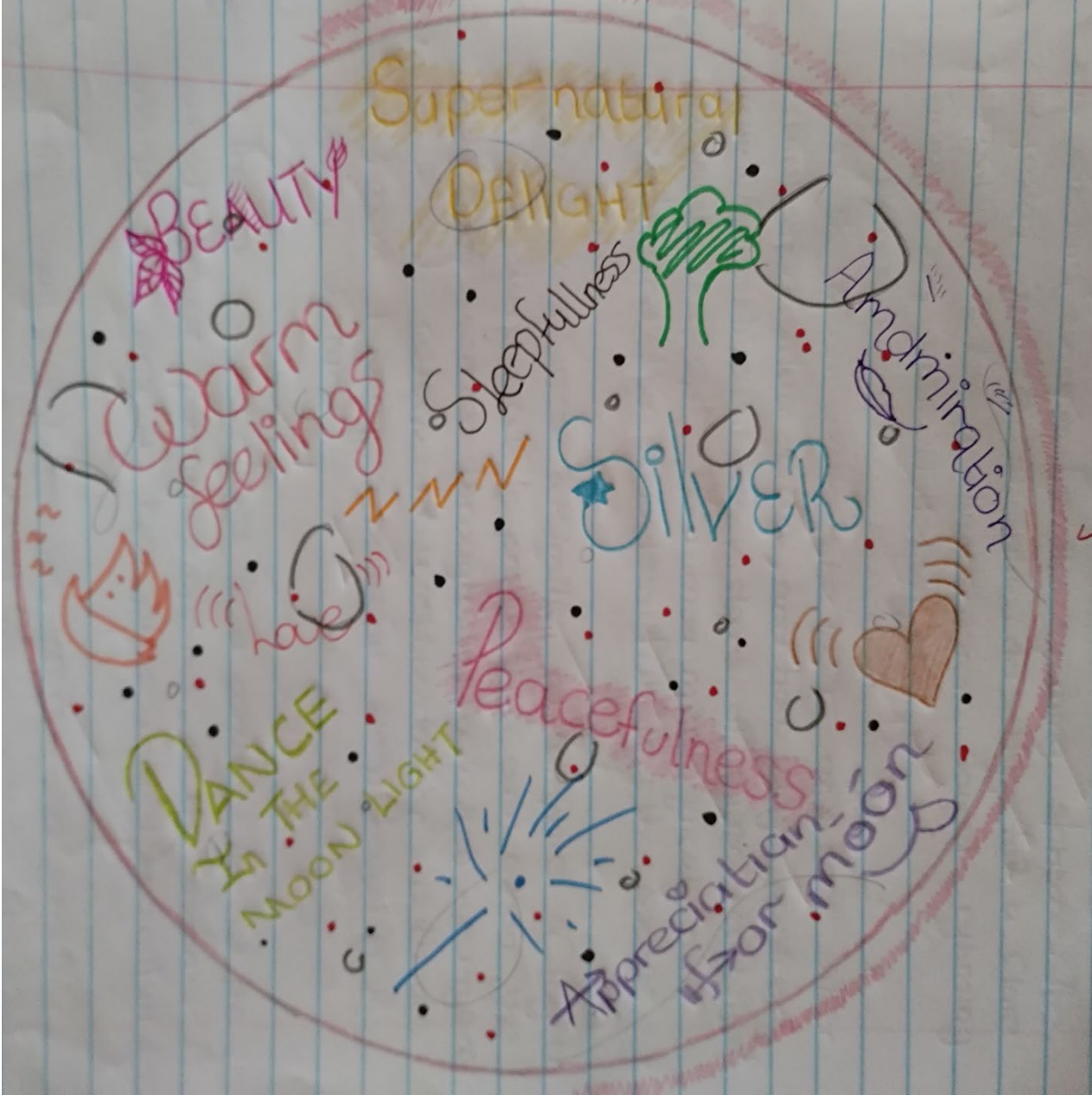


Figure 44: Learners’ understandings of the imagery related to the moon in the song and poem

In Figure 44, above, the learner chose to use more words instead of images. Although there is no clear distinction between the words related to the poem and the song, the feelings, tone, and mood created in both genres, with a focus on the moon, are evident. The words “Supernatural delight” appear at the top of the drawing, indicating its focus and potentially referring to the moon. “Beauty”, “warm feelings”, “admiration”, “peacefulness” and “Appreciation for the moon” suggest the learner’s positive attitude toward the moon, the poem, and the song. Moreover, the image of the heart further emphasises the learner’s positive attitude toward both the poem and the song. The image of the tree and dove references specific images in the poem, indicating that these images had the greatest impact on the learner as they read it. Only the words “DANCING IN THE MOONLIGHT” reference the song; all other imagery relates to the poem, showing that the learner may have been more affected by the imagery in the poem compared to the song.



Figure 45: Learners’ understandings of the imagery related to the moon in the song and poem

In Figure 45, above, the large, centralised image of the moon suggests that it remains the focus of this visual. This indicates that the learner had a good understanding of the core themes of the poem and song. The visual mainly highlights imagery from the poem, including the dog in the kennel and the doves. It appears that the learner could only interpret the image of people dancing from the song, further emphasising that the poem may have been more effective in conveying imagery than the song.

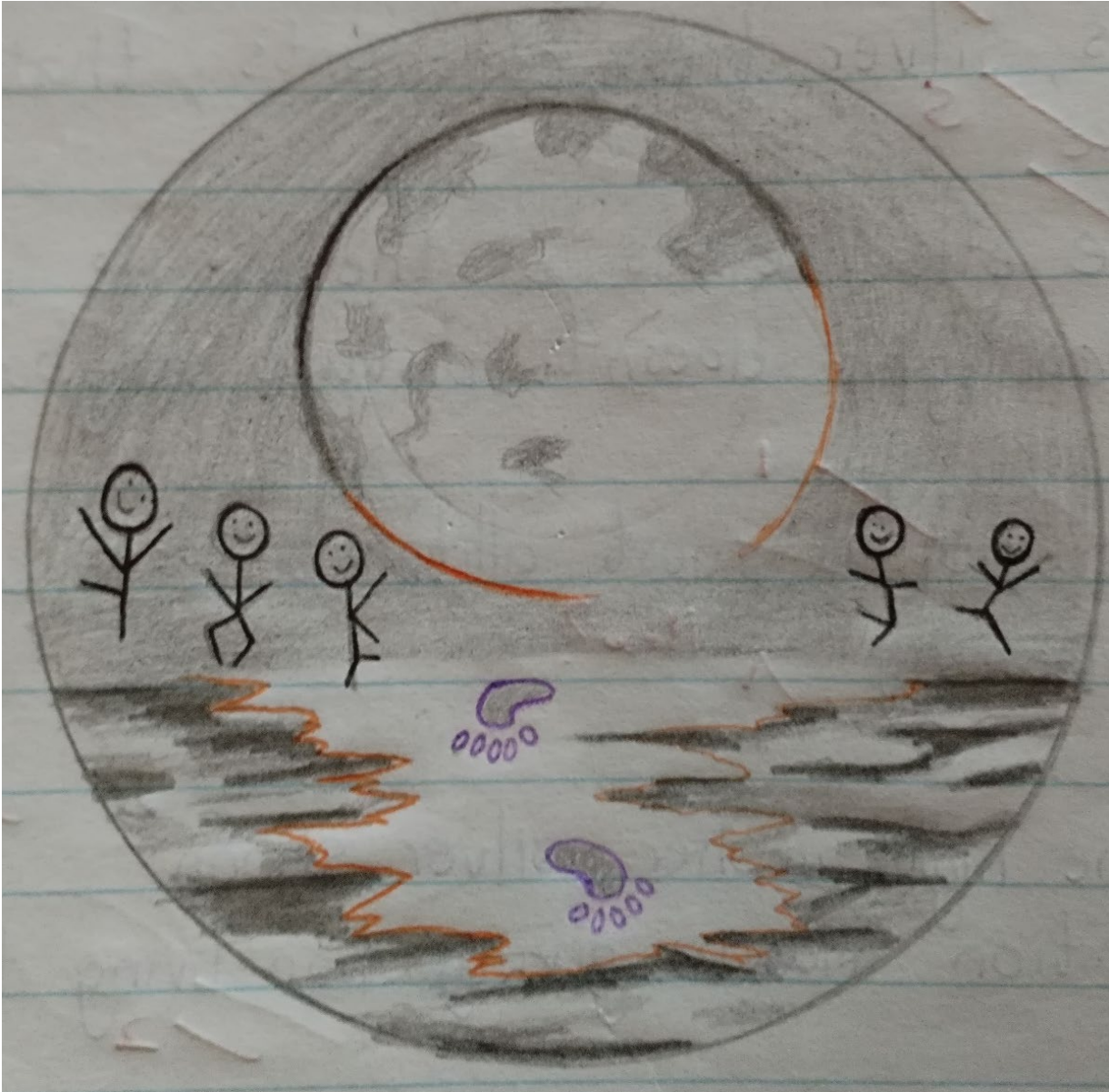


Figure 46: Learners’ understandings of the imagery related to the moon in the song and poem

The large, centralised image of the moon in Figure 46, above, emphasises the focus on the moon in both the song and the poem. The visual features one image from the poem – the paw prints – and one image from the song – people dancing; however, there is no clear indication of which image belongs to each genre. This may suggest that the learner considers the images in the poem and song to be interlinked.

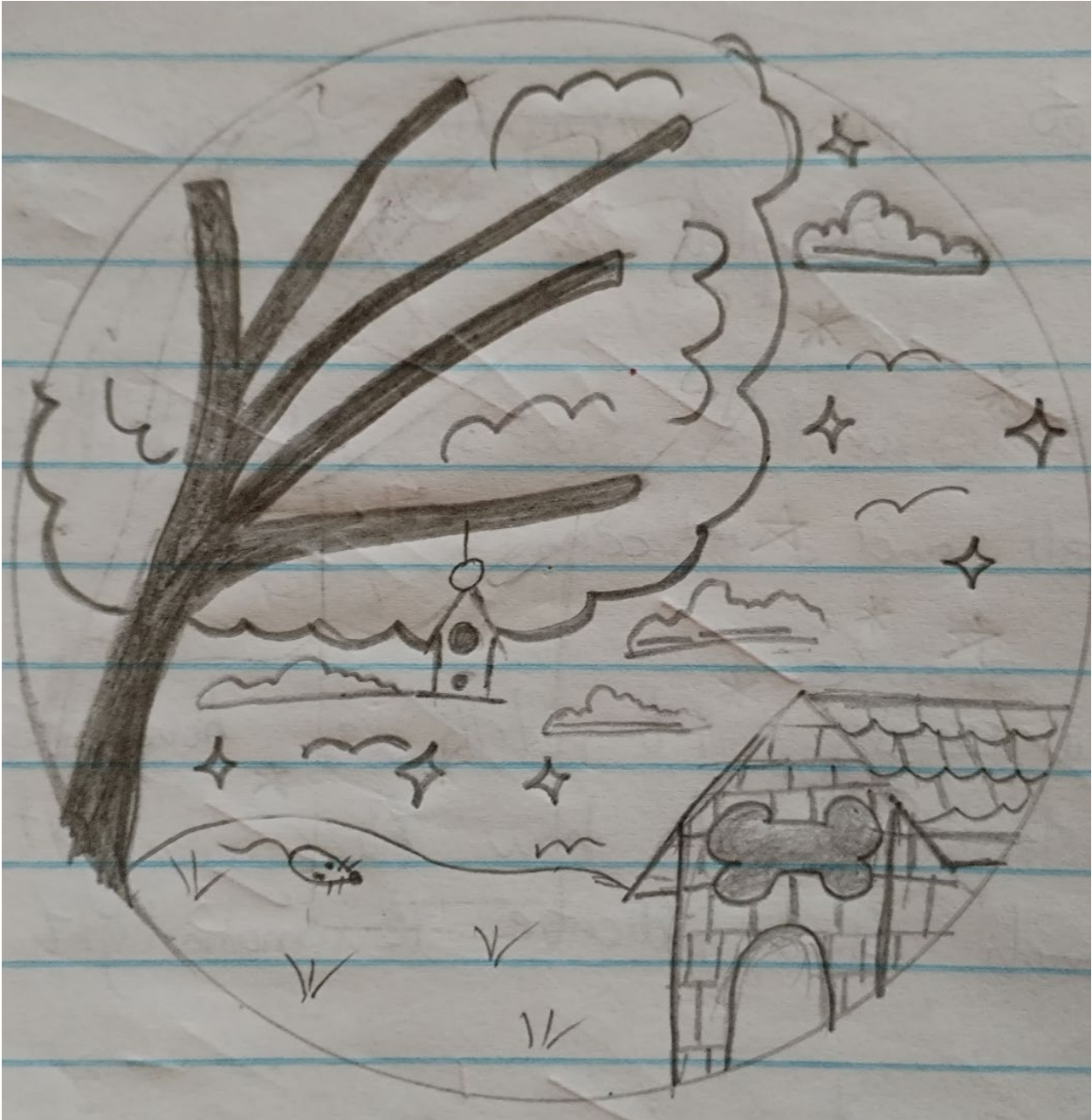


Figure 47: Learners’ understandings of the imagery related to the moon in the song and poem

While 23 learners (34%) included images relevant to both the song and the poem, 35 learners (51%) included only imagery relevant to the poem, as illustrated in Figure 47 above. Figure 47, above, depicts the peaceful mood created in the poem, featuring a cote hanging from a tree branch, a mouse scampering by, and a dog's kennel. The stars within the image of the moon indicate that it is night-time. The presence of only the imagery from the poem suggests that the song had little impact on the learners in terms of imagery, while the poem was more effective in creating vivid imagery.

9.5 Effectiveness of the Song in Teaching the Poem

In an attempt to answer RQ 2, which sought to understand how learners respond to the use of music to teach poetry in an English HL high school classroom, and RQ 4, which aimed to explore the potential of music to improve the teaching and learning of poetry, learners were asked to share their experiences of using music to study poetry in this cycle.

Fifty-nine learners (88%) stated that the song helped with their understanding of the poem, while five learners (7%) indicated that it did not. One learner said, "The song provided a contrasting perspective to the poem in terms of the attitude, mood and tone created. Comparing the two helped me understand the different responses to the same object."

This suggests that although the poem and song created "contrasting" moods, the song was effective in enhancing the understanding of the poem, as they both focused on the same subject – the moon. Another learner indicated, "The diction of words in the poem is a little difficult to understand but the diction in the song is very simple, making it easier because both is saying the same thing."

The word "easier" in this response suggests that the difficult concepts in the poem were simplified through the song, which conveyed the "same thing", possibly referring to the focus on the moon. Furthermore, one learner remarked, "The lively enriched lyrics and rhythm of the song enhanced the message clearly. The positive attributes that the song created helped me understand how significantly the moon had been illustrated."

This indicates that not only did the lyrics of the song foster enjoyment and understanding of the poem, but the atmosphere created by the rhythm of the song also aided the learner in comprehending the significance of the moon. These findings align with Israel's (2013) research, which suggests that music has the ability to motivate learners to transcend their language limitations. This emphasises that the use of the song and social interaction – an important aspect of Vygotsky's (1978) social constructivist theory – through class and group

discussions, effectively scaffolded learners and facilitated their progression through the ZPD, other key elements of Vygotsky's (1978) social construction theory.

On the other hand, one learner remarked, "Toploader is straight to the point and de la Mars' poem is unique with unusual beauty". This suggests that the song may have been too simplistic and did not fully encapsulate the beauty outlined by the poet. Another learner stated, "The song and the poem differ in that Toploader is not referring to the moon as a woman like de la Mare does". This alludes to the lack of figures of speech in the song, particularly personification. Additionally, a learner commented, "By reading this poem and learning the song lyrics there is a huge difference. For example, the poem focuses more on peace and the song focus more on moving and being happy". This response implies that the contrasting moods created in the song and poem may have led the learner to overlook the connection between the two.

Fifty learners (82%) suggested that the song lyrics assisted with their understanding of the poem, while 8 learners (12%) indicated that the song lyrics were ineffective in their understanding of the poem. One learner stated, "The lyrics of the song were simple and easy to follow compared to some of the lines in the poem. The lyrics helped to enhance my understanding." Linked to this, another learner remarked, "The lyrics gives us a better understanding of the poem because it has modern words and is simple in terms of the sentences and phrases."

These responses suggest that the relatively undemanding lyrics of the song helped learners grasp the essence of the poem. These findings concur with Israel's (2013) study, which found that music helps learners respond to lyrics as poetry and poetry as lyrics, thus overcoming potential language limitations. This underscores Vygotsky's (1978) concept of language and culture, wherein language, as conveyed through the song lyrics, may be considered an essential tool for bridging learners' cultures with the language used in the poem, thereby assisting in understanding the poem.

Conversely, one learner commented, "The lyrics were simple and had very little weight behind them which is why they fail to enhance understanding of the poem which had sentences/lines that had weight. The lyrics also provided little clarity."

This suggests that the simple lyrics did not fully encapsulate the message of the poet and offered minimal clarity regarding the natural elements presented in the poem. Another learner noted, "The poem is calm and peaceful and the song is high and celebratory". The contradiction in mood appears to have led this learner to conclude that the lyrics were unsuitable for the

poem and the differing atmospheres created. Furthermore, another learner shared that “the poem is already easy to understand” and that they “had no issue in understanding”. This suggests that the poem was straightforward enough to comprehend without the aid of the song.

Fifty-six learners (82%) stated that listening to the song assisted with their understanding of the poem, while six learners (9%) indicated that listening to the song did not positively impact their understanding of the poem. One learner remarked, “Listening to the song enhanced my understanding as it was incredibly easy for me to recognise the similarities found in the poem and song within a shorter period of time.”

The above comment suggests that the song aided these learners in understanding that the poem was about the moon, as indicated by the word “similarities”. This also implies that learners were able to quickly analyse the poem “within a shorter period of time”, with minimal challenges. This finding is linked to Kurniati’s (2017) study, which points out that the use of suitable music, relative to the contents of the poem, can make poetry lessons enjoyable. Another learner stated,

The song had a good rhythm that grabbed my attention. When I listened to the song, I felt a good atmosphere and when I heard ‘dancing in the moon light’, it was electrifying. This helped with my understanding of the poem, showing how magnificent the moon is.

The above response shows that the song created a favourable environment and atmosphere conducive to learning. This is linked to Krashen’s Affective Filter Hypothesis, which suggests that when learners feel less stressed and more relaxed, they can grasp the content of the lesson more effectively. Furthermore, Hijazi and Alnatour (2012) highlight that the use of music in the classroom can transform the environment into a positive atmosphere. This emphasises the impact of social interaction, as noted by Vygotsky (1978), as learners listened to the song and engaged in discussions before answering questions based on the poem.

Conversely, one learner expressed, “Both are unique in their own ways”. This may suggest that the poem should not be studied using the song *Dancing in the Moonlight* (Toploader, 2000) due to their differences. Another learner commented, “Listening to music is very distracting for me”. However, this learner later said, “Yes, it has the same meaning and the same purpose as the poem” and “Yes, it made it much easier to understand the modern language”, when asked whether the song lyrics enhanced their understanding of the poem. The contrasts in this learner’s responses suggest that he/she enjoys the use of music to study poetry but may

sometimes become distracted by his/her enjoyment of the song, forgetting his/her purpose in the lesson. Another learner remarked, “Listening to the song did not directly help me with the understanding of the poem because they convey different emotions and perspectives about the moon”. This contrast may allude to a poor choice of song on my part, especially as it relates to this learner.

9.6 The Learners’ Journey Thus Far in Using Music to Teach and Learn Poetry

In an attempt to answer RQ 2, which sought to understand how learners respond to the use of music to teach poetry in an English HL high school classroom, and RQ 4, which aimed to understand the potential of music to improve the teaching and learning of poetry, learners were asked to write a narrative essay on their journey of using music to study poetry thus far. All responses included a positive attitude towards using music to teach poetry.

One learner stated, "The idea of music in a classroom is a dream for any teenager", suggesting that music is something teenagers enjoy and can easily relate to. This aligns with McFerran’s (2011) findings, which highlight that music serves as a meaningful and accessible medium for teenagers. Regarding the use of music in studying poetry, the learner further commented:

The words suddenly had a rhythm and melody that I could latch onto. I found that I could easily connect with themes and emotions of the poem when they were accompanied with music. I finally understand the power and beauty of poetry.

The word “finally” suggests that the learner longed to enjoy poetry but was never able to. This study has resulted in an appreciation for poetry, which concurs with Adjepong’s (2020) findings. These findings state that using music in a poetry classroom assists with learners’ emotional responsiveness and enables them to evoke emotions. In line with this, a learner indicated, “In today’s society we tend to listen to more music than poetry so, I would say that having music and poetry combine in an English classroom is a privilege”. This learner highlights a positive attitude toward linking poetry and music, suggesting that music is more favourable compared to poetry. The learner seems to perceive similarities between poetry and music, as evidenced by their statement that “having music and poetry combine[d] in an English classroom is a privilege”. This connection between poetry and music aligns with Zachary’s (2015) study, which suggests that the use of appropriate music to teach poetry can guide learners in exploring aspects related to poetry analysis. It also emphasises the role of music as a MKO, which is effective in scaffolding learners through the ZPD, as proposed by Vygotsky (1978).

Another learner expressed, “It was like a new door was opened for me”, indicating that the use of music in studying poetry not only made learning more engaging but also had the potential to improve academic performance. Similarly, another learner stated, “I wish that this opportunity came sooner in Gr 8 and 9. I would have gotten excellent marks”, indicating that the use of music in studying poetry not only made learning more engaging but also had the potential to improve academic performance. Similarly, another learner stated, “It felt like this was an answer to my prayer”, highlighting their enthusiasm for the approach and suggesting that they had long hoped for a more effective way to engage with poetry.

Additionally, one learner reflected, “I may have used music in my everyday life but I never thought that it would be the solution to my problem”, emphasising that while they were familiar with music, they had never considered it a tool for making poetry study more accessible. They further commented, "The use of music to study poetry was an incredible idea," reinforcing the positive impact of this method.

Another learner noted, “I always saw poetry as another drab experience in my English lessons. This was until we started using music to study poems. This has been such a transformative experience”, and added “Each lyric carried a message, evoking emotions that resonated deep within me”. This response suggests that incorporating music into poetry lessons made the learning process more engaging and emotionally resonant. These findings align with Israel’s (2013) study, which indicated that music alleviates the challenge of poetry learning being perceived as a boring activity.

Another learner added:

When our teacher explained the poem to us, I found it difficult to comprehend the emotions that Shakespeare was trying to explain. But when our teacher played the song, I was then able to understand what Shakespeare was trying to express. The song made the whole lesson enjoyable and I was able to answer our activity on the poem quite easily. As the next few weeks progressed I really enjoyed my English lessons which further sparked an interest in poetry in me, which I never knew I had.

This response indicates that using music to study poetry was a valuable and enriching experience for the learner. The integration of music in the classroom helped them understand the emotions conveyed by Shakespeare despite the complexity of Elizabethan English. As the

lessons progressed, the learner grew more confident in using music as a study tool, suggesting that they perceived it as a successful learning strategy.

Furthermore, the learner discovered an interest in poetry that they had not previously recognised, with music acting as a catalyst in this realisation. This aligns with Zachary's (2015) study, which highlights how music facilitates the comprehension of key poetic elements and supports scaffolding – a fundamental principle of Vygotsky's (1978) social constructivist theory.

Furthermore, one learner said “Previously poetry was not fun to learn. I did not look forward to learning any poems, only because I did not understand them”. However, after music was incorporated into poetry lessons, their perspective changed: “Every poetry lesson, I got eager and curious to know what song relates to the poem we are doing”, and “I look forward to doing my homework because I understand the poem fully”.

Similarly, another learner reflected on their past experiences, stating, “Whenever my English teacher said “Bring your literature book, we are doing poetry” I would say, Oh no!” This response indicates a strong dislike for studying poetry. However, the same learner admitted that their initial scepticism about using music as a learning tool changed over time: “At first I felt, teaching poetry with music will be a distraction to me, but it proved to help me understand”, and further expressed hope for its continued use in the future: “I hope as the years go pass, all the English lessons can adapt to using music in poetry lessons”.

Furthermore, another learner acknowledged their previous struggles with identifying figures of speech and making connections within a poem: “Sometimes, I found difficulty in identifying the figures of speech and could not link the information easily”. However, after the use of music, they indicated

The music adds emotion and brings the stanzas to life. The lyrics assist me in delving deeper into the poem. Music has enhanced my focus and creativity during my poetry. It has boosted my enthusiasm and my overall enjoyment of poems. The rhythm increased my ability to recall what the poems are about as well as important points during class discussions.

The above responses indicate that the different teaching methods used by previous educators may have been ineffective in capturing learners' attention in the poetry classroom or helping them understand the material being taught. However, the use of music to study poetry appears to benefit learners by making the lesson more engaging, enhancing their understanding of the

content, and motivating them to complete tasks while boosting creativity. As noted in Israel's (2013) study, music served as a source of motivation for learners to engage with poetry and assisted them in exploring concepts related to the subject (Zachary, 2015). This finding also concurs with Adjepong's (2020) finding, which indicates that the use of music in education promotes learners' confidence and creativity.

Reflecting on previous poetry lessons, one learner said, "In the past, I have never learnt poetry with music. I have learnt just poetry previously and it was very boring". They further stated, "My father believes that listening to music while learning is not a good idea because it can make you lose focus". This response indicates common misconceptions linked to the use of music and contrasts with Vermeulen's (2009) study, which suggests that music in education can be used as a tool to teach learners how to listen attentively. The same learner then went on to say, "I love learning poetry now because it has my favourite thing in the world which is music of course", indicating a shift in their understanding of the use of music in the classroom as a tool to enhance learning. This sentiment confirmed the learner's belief in music's ability to support learning, contradicting their father's views. Another learner mentioned that in Grade 9, "my teacher told us that we must make summaries on the poems. That was it for me. I lost all hope of passing poetry". However, after using music to study poetry, the same learner said, "Music really helped to understand poetry. The language is easy and the songs she chose related to the poem we were studying. This helped me so much. Learning through music is such a big game changer". This suggests that the learner approves of the teaching method employed, as opposed to writing summaries, which did not allow for meaningful engagement with the poems in order to gain an understanding.

Moreover, one learner said:

My grade 8 English teacher used to make us read the poem and then answer the poem without explaining or going into detail. It was difficult for me to understand the poem. When I was in Grade 9, I got a new teacher. My grade 9 English teacher used to explain the poem and made sure that we all understood the poem but still it was hard for me to understand it.

The learner further stated, "I find using music to learn poetry very helpful because it makes the poem understandable and I can even answer the questions on the poem without having a problem". This response suggests that, despite being exposed to two different teaching methods, neither had been fully effective for this learner until music was introduced. The

learner's response demonstrates an awareness of teaching methods, recognising which methods enhance understanding and which do not. Notably, while both approaches presented challenges, the learner identified one as more effective. A key distinction is that the first method lacked scaffolding (Vygotsky, 1978), which may have contributed to the difficulties experienced.

The second method was educator-centred, with the educator as the MKO, and included scaffolding. The methods of the current study, which the learner found effective, aimed to use scaffolding, an MKO in the form of the educator, peers, and the song, and social interaction to facilitate learning (Vygotsky, 1978). After using music to study poetry, the learners felt comfortable analysing poetry and answering questions related to it, suggesting its positive impact as a teaching tool. The above responses are linked to Hijazi and Alnatour's (2012) study, which highlights how music can transform the classroom environment into one conducive to a positive learning experience. Importantly, social interaction, a key tenet of social constructivism as outlined by Vygotsky (1978), through class and group discussions, appears to be beneficial in helping learners enjoy and understand poetry.

Some learners initially showed scepticism about using music to study poetry. For example, one learner admitted, "At the start of this journey I felt a little hesitant that it would not be productive studying poetry using music". As the lessons progressed, their attitude changed: "My whole attitude towards learning poetry through music completely changed from being doubtful to being positive". Furthermore, they reflected on the impact of this approach, stating, "Studying poetry using music has been an amazing journey for me where I have learnt a lot in poems that I did not pay attention to". This response suggests that the learner previously did not see the connection between music and poetry. Furthermore, the use of music to study poetry introduced the learner to aspects that were previously overlooked during their study of poetry. In connection with this, another learner stated, "At first I thought that it would make no difference but I was proved wrong". When discussing their previous experiences of studying poetry, the learner said, "I left most of the question blank or I assumed or guessed answers to some of the questions". This changed during the course of the study, as the learner indicated, "This use of music to learn poetry has been my best part of grade 10 English. It has made understanding the poems we did very much easier and I improved in answering the poem questions". One learner added, "I felt afraid of this method of studying poetry using music because I feared the unknown and failure". They then went on to state, "After a few lessons of studying poetry through music, poetry started to not seem as complicated as before". These

responses indicate that, throughout the study, learners' earlier doubts regarding the use of music to study poetry were alleviated as they discovered that it was a useful tool in moving them through the ZPD, as outlined by Vygotsky (1978), rather than a distraction. It became clear that their initial low expectations were proved wrong, with positive results.

Another learner indicated, "It seemed as if everyone enjoyed the use of music in my class. Some people were even singing as the song played". They further stated:

I think we should have done this a long time ago, because it is really fun, using songs in a poem really expanded my imagination on what the poem was really about. There are many learners who still struggle with poetry and I think it is due to not being exposed to music when doing poetry.

This response suggests that using music to study poetry can help scaffold learners – a key concept in Vygotsky's (1978) social constructivism theory – and reduce the challenges experienced when studying poetry, while ensuring that the experience remains exciting. These findings are similar to those of Hijazi and Alnatour's (2012) study.

One learner expressed enthusiasm for using music to study poetry, stating, "The songs were catchy and helped me understand the poem better". They further highlighted the engaging nature of this approach, remarking, "The use of music to teach poetry is a fun and interesting way to liven up the lesson instead of just reading it". Additionally, the learner observed the broader impact of this method, noting, "The reviews were positive and many learners enjoyed the lesson. Learners from other grades now want to study poetry through music after hearing how fun it is". They concluded with a strong recommendation: "In the future I encourage all English teachers to use this method". This response suggests that, through social interaction – a key component of Vygotsky's (1978) social constructivist theory – learners shared their experiences with peers, generating interest in the approach beyond the study participants.

One learner reflected on their experience with studying poetry through music, stating,

[I] walked out of the class with a smile on my face and the knowledge which I got from the poetry. The song also inspired me to do the best in life and be positive towards all the problems that I face in life.

This highlights that the use of music in the poetry classroom not only had academic benefits but social and emotional benefits too, as discussed by Adjepong (2020).

One learner reflected positively on my role as the educator-researcher, saying, “Ms Mungal provided guidance and encouragement, pushing us to understand the deep thoughts the artist was feeling”, pointing to the learner’s recognition of the role of scaffolding and the educator as the MKO. Another learner remarked, “My teacher brings a great vibe”, while another stated, “The choices of music for each poem was nothing short of perfect because each song had a link to each poem, like a young man’s thoughts before June 16th and the song We are Young”. These responses motivated me as the researcher and demonstrated that learners appreciated my efforts to make poetry lessons more enjoyable. The latter response also suggests that the song choices were considered suitable by this learner and highlights how the use of appropriate music may lead to a favourable classroom environment conducive to learning, as outlined by Kurniati (2017). This response reflects my role as the MKO, in scaffolding and guiding learners through the ZPD in the classroom – key concepts in Vygotsky’s (1978) social constructivist theory. It also reinforces the value of social construction in the classroom.

One learner stated, “The music did prove to be an effective tool to enhance understanding” and “it introduces fun and promotes enthusiasm toward the poem”. However, the same learner noted:

Although the music has a way of enhancing understanding, in certain places it falls short. Music only simplifies the poem, it does not thoroughly explain the poem. The poem still requires a lot of effort in order to fully understand the poem. Music helps me relate to the poem but not to fully understand the poem. Poems use many figures of speech which I find almost impossible to understand simply by using music. My experience in using music in general is to bring about change in mood, to calm myself down and to motivate myself. When studying poetry through the use of music all of those fundamentals are applied.

Although this perceptive response suggests that using music to study poetry is somewhat beneficial, the learner recognises that it does not alleviate all challenges associated with poetry. It seems the learner believed that the music would be completely linked to the poem and would fully analyse and explain it. Additionally, the learner feels that the figures of speech found in poetry do not adequately correspond to those in the chosen songs. However, the use of music does simplify the poem, create enjoyment, lighten the atmosphere, and motivate the learner. Importantly, the learner acknowledges the significance of personal effort in learning.

9.7 Reflection

In reflecting on the cycle and the tasks within it, it was clear that one learner copied the essay from the internet, including irrelevant content, while reflecting on his or her journey of studying poetry using music. This indicates that the learner was possibly uncomfortable sharing their views or was unable to write a narrative essay.

I noted in my research journal, “Answers in this cycle were less clear and less effort was put into this cycle[’s] questions”. The demands of upcoming exams and formal assessment tasks across all subjects may have contributed to this outcome. Many responses were left blank, and incomplete tasks were submitted. In reflecting on my own experience, I also recorded in my journal, “I am exhausted from the study and lessons”, recognising the pressure of setting examination papers and preparing learners for their exams. The focus may have shifted more toward language aspects rather than literature, as only language was tested in the term. This may have further contributed to possible explanations on my part. However, reading learners’ essays and understanding their reflections on my role in teaching poetry through music renewed my confidence. Their responses reassured me that the study had a meaningful impact on their learning experience.

To take the study forward, I recognised that learners confused mood and tone. This may be due to the fact that the two are closely linked. I realised that I needed to focus on the differences between these concepts in Cycle 5. I also observed that learners did not enjoy this particular song as much as the other songs used. This is possibly because not all learners were familiar with this song.

9.8 Conclusion

This chapter focused on using the song *Dancing in the Moonlight* (Toploader, 2000) to teach the poem *Silver* (de la Mare, 1913). Learners’ understandings of the structure and content of the poem, figures of speech, similarities between the poem and the song, and the impact and usefulness of music used during the lesson were taken into consideration. Although some learners appeared to struggle with the structure of the poem, most grasped the concept. Although learners were asked Level 1 questions in terms of the Cognitive Levels for Assessment as outlined in the DBE’s (2011) CAPS document, many struggled to demonstrate their understanding of the content of the poem. While learners seemed to grasp some aspects of figures of speech, such as personification, providing in-depth responses to questions related to these figures still appeared to be a challenge. Some learners considered the song and its

lyrics effective in studying the poem, while others believed that the lyrics were too simple for the poem, noting that both genres are unique in their own way. Most learners found the song suitable for studying the poem, while others experienced challenges due to the contrasting moods created by the song and the poem. All learners appeared to enjoy the use of music to study poetry, as it motivated them, created a positive learning environment, and made understanding poetry easier. Learners also considered my role as the educator to be positive in the study.

The next chapter analyses data from Cycle 5, which used the song *Girl on Fire* (Keys, 2012) to teach the poem *Women* (Walker, 1970).

CHAPTER 10

CYCLE 5: DISCUSSION OF FINDINGS

10.1 Introduction

Cycle 5 of this study used the song *Girl on Fire* (Keys, 2012) to teach the poem *Women* (Walker, 1970). After the cycle, learners were given a worksheet to assess the impact of using the song to study the poem (see Appendix L: Cycle 5 Activities). This chapter examines learners' interpretations of the poem's tone, diction, contrasts, themes, and overall content. Additionally, the effectiveness and relevance of incorporating music into the lesson are explored. The findings from Cycle 5 were analysed in relation to the theoretical framework guiding this study and the literature reviewed.

10.2 Learner Achievement for Cycle 5

Cycle 5 was conducted with two Grade 10 classes, where learners were issued worksheets. Of the 82 worksheets distributed, 52 were returned. The low return rate may be attributed to the upcoming examinations, which were likely the primary focus for many learners.

The task was graded out of 33 marks, with scores ranging from 5 to 30. To address challenges identified in previous cycles, two additional questions – one on tone and one on context – were included, as learners had struggled with these aspects in earlier assessments.

I activated learners' background knowledge by conducting a discussion on their views regarding how women are perceived in society. This discussion also served to ensure social interaction (Vygotsky, 1978), allowing learners to share their personal opinions and experiences. During this discussion, it was found that while some learners agreed that women in society are discriminated against and treated in an inferior manner, others believed that, due to feminism, women have achieved equality. To scaffold learners and move them through the ZPD (Vygotsky, 1978), I then played the song *Girl on Fire* (Keys, 2012) while learners listened to the song and read the lyrics simultaneously. The song acted as the MKO, as it contained many concepts related to poetry, such as figures of speech. The poem was analysed using class discussions, and the song was played once more for learners to draw connections between the poem and the song. During these discussions, I acted as the MKO (Vygotsky, 1978), guiding

learners through the conversation. The learners were then divided into groups to ensure social interaction (Vygotsky, 1978), where different learners in the group played the role of the MKO (Vygotsky, 1978). They then completed the worksheets issued to them as homework. Learner achievement for this task was as follows:

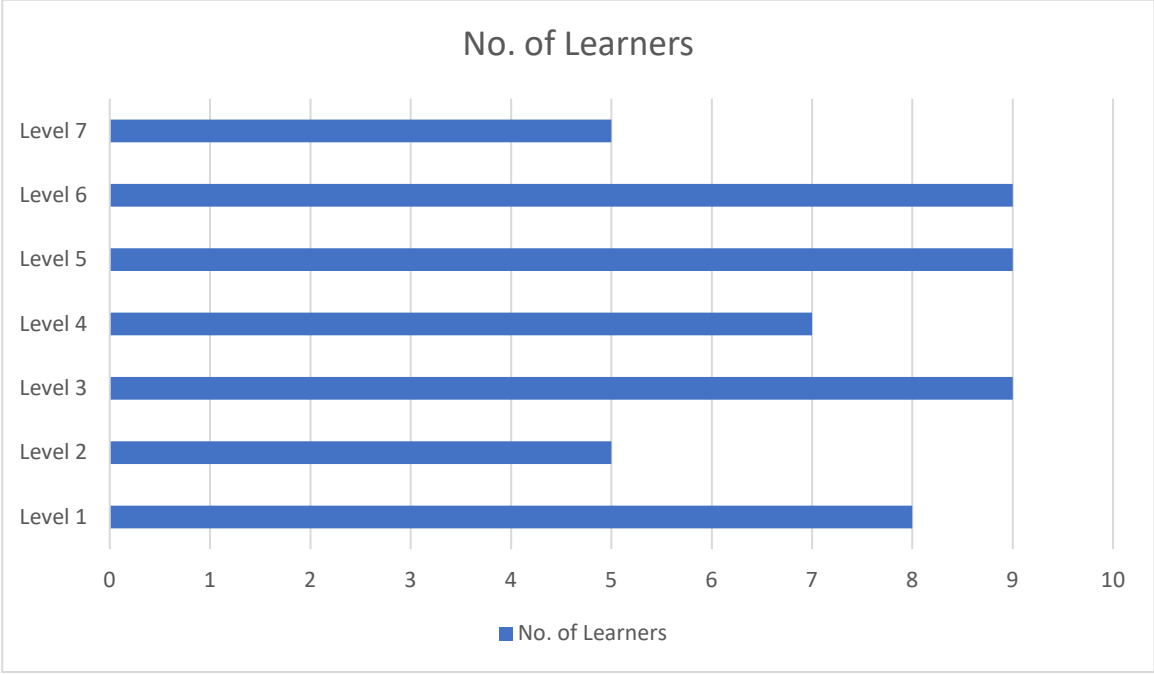


Figure 48: Learner achievement for Cycle 5 Worksheet

Figure 48 above indicates learner achievement in Cycle 5. Eight learners (15%) achieved a Level 1 rating (0%-29%), and five learners (10%) achieved a Level 2 rating (30%-39%). Learners achieving these results did not pass the task, as their scores were below 40%. Nine learners (17%) achieved a Level 3 rating (40%-49%), while seven learners (13%) achieved a Level 4 rating (50%-59%). Nine learners (17%) attained a Level 5 rating (60%-69%), and another nine learners (17%) attained a Level 6 rating (70%-79%). Five learners (10%) achieved a Level 7 rating (80%-100%).

Learners’ achievements for Cycle 5 indicate that 39 out of 52 learners (75%) passed this task, achieving 40% (1/33) and above, and six learners (12%) achieved a Level 7 (80% and above). These results suggest that the use of the song *Girl on Fire* (Keys, 2012) and an interactive approach, as suggested by Vygotsky (1978) in his social constructivist theory, to teach the poem *Women* (Walker, 1970) was effective. Moreover, the average mark for this task was

18/33, which corresponds to Level 4 (50%-59%). Such achievement levels emphasise that the song was, to a certain degree, successful in teaching the poem. Thirteen out of 52 learners (25%) scored below 40%, despite the use of music to teach poetry and an interactive approach, indicating that these learners still struggle with aspects of poetry and that this approach did not benefit them. Similar to the previous cycles, possible reasons for this may include a language barrier, apathy among learners, confusion due to the contrasting mood, or an ongoing adjustment to a different teaching method being employed in the classroom.

10.3 Learners' Understandings of the Poem

Understanding how learners engage with and interpret poetry is essential in evaluating the effectiveness of using music as a teaching tool. This section explores learners' comprehension of key aspects of the poem, including its content, tone, diction, and use of contrast. By analysing their responses to targeted questions on worksheets, this section provides insight into how music influenced their ability to grasp poetic elements and themes. The discussion also addresses how learners applied their understanding to specific aspects of the poem, demonstrating varying levels of engagement and interpretation.

10.3.1 Learners' understandings of the content of the poem

In an attempt to gain insight into learners' understandings of the content of the poem, the worksheets issued to learners asked them to state what the poem was about. This question sought to answer RQ 1, which aimed to explore how music may be used to teach poetry in an English HL high school classroom, and RQ 3, which aimed to identify how music affects the learning of poetry in an English HL high school classroom. Eight learners (6%) scored 0/3 for this question. One response was as follows: "The poem is about a woman that has a generation and people used to knock down doors. People were led by armies". This response shows words randomly quoted from the poem, without an understanding of what was meant. Another learner who scored 0/3, said, "The poem is about the women during apartheid and racism. It is about how they fought. One of the things they fought for was our freedom and education without knowing or getting it themselves."

This response indicates that the learner was confused about the context in which the poem was written. Although there are similarities regarding discrimination in America and South Africa, this learner confused apartheid as an American concept, possibly because much of the South African syllabus in various subjects focuses on South African history, which the learner is more

familiar with compared to American history. This may reflect Vygotsky's (1978) aspect of language and culture, where learners linked the poem to historical aspects most familiar to them. However, the learner had an understanding of women's oppression, as depicted in the poem, but confused the terminology associated with it.

Another eight learners (6%) scored 1/3, as their responses provided basic information, such as, "The life of women a long time ago. The struggles they went through and the lives they lived". Another learner said, "The role that women play". Another learner stated, "It is to describe the women's braveness during the war". It is possible that the learner from the last response refers to 'the war' as the personal challenges experienced by women or an actual time of war in America. The above responses indicate that these learners understood that this was a historical poem focusing on women. The learners provided their basic understanding of the poem without mentioning any poetic devices, indicating a lack of understanding of these concepts.

Ten learners (19%) scored 2/3. Although these responses were slightly more in-depth, they did not provide all the information needed. Some responses included, "The poem is about getting discriminated against and being told what their roles are in society. It is about them fighting for justice and women being told what to do and being limited". Although this learner focuses on issues of the role of women in society and discrimination, the learner failed to quote to support their answer and did not focus on women's struggles for education. Another learner scored 2/3 for saying, "The poem speaks about the past generation in which women were treated unfairly and were undermined by men. This generation were women who were seen as inferior to men". It appears that this learner believes this poem was relevant only to "the past generation". Although this response focuses on women, it presents a general idea of the inferiority of women, rather than making specific reference to the issue of education for females in the poem.

Twenty-six learners (50%) achieved 3/3 and indicated a thorough understanding of the content of the poem. For example:

The poem 'Women' by Alice Walker celebrates the strength, resilience, and transformative power of women, particularly those of the speaker's mother's generation. It portrays them as bold and determined individuals who, with both physical and intellectual powers overcome societal barriers. The poem highlights their ability to break down doors, lead armies and pave the way for future

generations, emphasising the unspoken wisdom they impart without formal education.

This response demonstrates an in-depth understanding of the poem, with a focus on women, their strengths, versatility, and role in society. This response shows that the learner was able to fully grasp the poem and its major themes. Another learner who scored 3/3 stated:

The poem is about how women, specifically African American women, fought for their rights. It speaks to how they fought physically against inequality. It also tells us about the fight for girls to receive an education and how they never received this equal treatment that they fought for.

This learner shows a thorough understanding of the context – “African American women” – the subject – “women” – and the major themes of the poem – “fought physically against inequality” and “fight for girls to receive an education”.

10.3.2 Learners’ understandings of the tone of the poem

In order to answer RQ 1, which sought to explore how music may be used to teach poetry in an English HL high school classroom, and RQ 3, which aimed to identify how music affects the learning of poetry in such a classroom, learners were asked to discuss the tone of a poem by quoting from it to support their answers. Nineteen learners (37%) scored 0/3. One response was as follows: “The tone of the poem is women were prepared to fight for our freedom and dignity”. This learner used the quote “To discover books” to support his/her answer. However, this learner does not appear to understand the term ‘tone’ and instead provided a summary of the poem. The learners’ lack of understanding is further emphasised by the fact that the quote provided is not linked to their explanation of tone. These results suggest that this group of learners required more scaffolding (Vygotsky, 1978) from me as the MKO (Vygotsky, 1978) and possibly from other learners during social interaction (Vygotsky, 1978). To better scaffold (Vygotsky, 1978) learners in the future, more time should be spent building their background knowledge of the poem prior to its study, including the historical, cultural, and authorial contexts. A greater emphasis on these aspects may help learners to understand the poem better. Furthermore, more time should be dedicated to social interaction (Vygotsky, 1978), allowing learners to draw connections between the poem and their own experiences.

Thirteen learners (25%) achieved 1/3 as they only identified the tone correctly, without any relevant explanation or quotes. Some themes identified include “admiration”, “proud tone”, “a reflective tone”, and a “positive tone”. This indicates that learners understand the concept of ‘tone’ but are unable to articulate or support their ideas sufficiently.

Another 13 learners (25%) achieved 2/3, showing a moderate understanding of tone. Some responses included: “There is a tone of pride and gratitude as the poet is proud of the women and how courageous they were, fighting for our future. The poet even wrote, ‘How they battered down doors’”. This indicates that the learner understood the concept of tone and was able to successfully quote from the poem to support his/her answer. Another learner said, “This is a tone of admiration and praise. This can be seen when the writer states that they led armies Headragged Generals across minefields, which show the tone of admiration”. This response demonstrates that this learner grasped the concept of ‘tone’; however, the supporting statement provided was vague and did not indicate critical thinking, which would have earned three marks.

Seven learners (13%) scored 3/3 and fully answered the question. An example is as follows:

The poem is about women of earlier generations. The poem displays their struggle against the fight for equal rights and equal education. The speaker’s tone is filled with admiration for these women and does not change throughout the poem. The poem also has a determined/assertive tone. The quote- They were women then, My mama’s generation- this is admiration.

This response fully explains how the tone is linked to the subject of the poem, indicating a thorough understanding of ‘tone’. The tone of “admiration” is justified with a relevant quote from the poem “They were women then, My mama’s generation”, showing how the speaker proudly points out his/her mother’s generation of women. This response aligns with Zachary’s (2015) study which emphasises the positive use of music in the classroom to guide and help learners explore poetic devices such as tone.

10.3.3 Learners' understandings of the diction of the poem

In order to ascertain learners' understandings of the diction of the poem, they were asked to explain how the diction contributes to the message of the poem. This question aimed to address RQ 1, which sought to explore how music may be used to teach poetry in an English HL high school classroom, and RQ 3, which aimed to identify how music affects the learning of poetry in an English HL high school classroom. Fourteen learners (27%) scored 0/3, indicating a lack of understanding of either the diction in the poem or its message. Some answers included, "It supports the overall message we found in this poem. It also helps us to understand the poem's tone". In this response, the learner identifies the functions of particular diction used but does not relate it to the poem, indicating good theoretical knowledge but limited practical knowledge, in terms of connecting their understanding of diction to the poem. Another learner said, "It shows that there are two separate meanings for the words". This response suggests that the learner understands that diction is linked to words but is unable to fully grasp its meaning or how it contributes to poetry in general and this poem in particular. These findings are also linked to the studies of Benton (1999), Cooper (2020), Doug (2011), and Linaberger (2005), which highlight how diction can sometimes be intimidating for learners, causing them to misunderstand the content of the poem. These responses and results prompted me to reflect on my role as the MKO (Vygotsky, 1978) during discussions on diction and the explanation of the activity. It is possible that I did not simplify the questions sufficiently for these learners to understand the requirements of each question.

Twenty-five learners (48%) scored 1/3. One response was, "It mostly gives a message of how strong the women were back then". Although this is ultimately what the diction in the poem aimed to convey, this response lacked the depth needed to support the learner's view. No quotes were provided to back this up. Another learner's response also demonstrated a basic understanding of the diction used in the poem, as they stated, "It describes how women can overcome any dangerous situation". For these learners, the concept of diction needs to be reinforced.

Nine learners (17%) achieved 2/3. Two learners were awarded two marks for their responses. One learner said, "Throughout the poem, the speaker uses words such as 'Headragged Generals' and she also refers to 'How they led armies'. This shows the determination of the women as well as the admiration of these women". Although there are relevant quotes to

emphasise the function of the diction used, this response lacks a critical discussion of the diction.

Another learner commented:

This diction provides more meaning to the poem. Consider “starched white shirts”. The speaker did not just say the white shirts or very white, but “starched”. This tells us that everything the women do is done perfectly. By just using one word, we can see the message it sends out.

Although this learner shows a good understanding of diction and its impact in poetry, s/he merely states “we can see the message it sends out” without an in-depth discussion of the message in the poem.

Four learners (8%) achieved 3/3, indicating a thorough understanding of the how the diction contributes to the message in the poem, *Women* (Walker, 1970). One learner shared his/her in-depth understanding of diction by saying:

Walker’s careful selection of words evokes a sense of strength, resilience and empowerment which align with the poem’s central theme of celebrating the contributions of women. For example, phrases such as ‘battered down doors’, ‘armies’ and ‘discover’ evoke imagery of leadership and progress.

This well-articulated response shows a clear link between the diction and message of the poem using relevant quotes from the poem. It also shows an excellent understanding of the effectiveness of the diction used in the poem.

10.3.4 Learners’ understandings of contrast in the poem

Via the worksheet, learners were asked to discuss what the contrasts in the poem imply about women in order to answer RQ 1, which sought to explore how music may be used to teach poetry in an English HL high school classroom, and RQ 3, which aimed to identify how music affects the learning of poetry in an English HL high school classroom. Two learners (4%) did not answer the question, possibly because they did not grasp the concept of ‘contrast’, despite it being explained during class discussions. Seven learners (13%) scored 0/3. Some responses included, “It symbolises how women were strong during the apartheid that happened or racism between white people and black people”. The reference to apartheid in this response emphasises that this learner confused the context of the poem, thus misunderstanding the

contrast presented in it. Another learner stated, “Lines 5-6 mean that if women were not listened to, they made sure that were heard and in lines 10-12, the writer meant that the shirts were clean”. This demonstrates a complete misunderstanding of the term ‘contrast’.

Nine learners (13%) achieved 1/3. One learner merely stated, “While breaking down doors they also did household chores when they say the women ironed starched white shirts”. This response shows that the learner understood the versatile role of women who broke down barriers, referring to the challenges faced by women, as well as engaged in domestic chores, such as ironing shirts. This indicates a good understanding of ‘contrast’ but lacks critical discussion.

Twenty-six learners (50%) scored 2/3, demonstrating a good understanding of the contrasts in the poem. For example, one learner said, “Battered doors show women were strong, tough, brave, powerful and confident but ironed white starched shirts refer to their nurturing caring nature”. This response indicates that the learner had a good understanding of the concept of ‘contrast’, as they effectively quoted lines from the poem and stated what they mean. However, this learner failed to provide an in-depth discussion on the reason for the contrast in the poem, and thus did not score 3/3.

Eight learners (15%) scored 3/3, indicating an excellent understanding of the contrast in the poem. One learner said:

‘How they battered down doors’ simply means that they broke down doors that were like obstacles. ‘Ironed white starched shirts’ means that they did household chores and looked after their family perfectly. This contrast means that women were able to be tender and affectionate but could also fight for their rights.

This indicates a clear understanding of the contrast in the poem and shows the dual nature of women.

Another learner expressed:

‘How they battered down doors’ referred to how they were able to fight for what they thought they deserved and how they weren’t afraid of doing what they thought was right. ‘And ironed white starched shirts’ represents how well they performed chores and did their duties. The contrast of rough and gentle behaviours shows how they were good at everything and anything.

This in-depth response shows a good understanding of the term ‘contrast’ and was successfully able to relate this to the poem.

10.3.5 Learners’ understandings of the themes of the poem

In order to answer RQ 1, which sought to explore how music may be used to teach poetry in an English HL high school classroom, and RQ 3, which aimed to identify how music affects the learning of poetry in an English HL high school classroom, learners were questioned on the themes of the poem. When asked to critically discuss any relevant theme found in the poem, two learners (4%) left this question blank, and four learners (8%) scored 0/3, providing responses such as “The theme is that women can be so much more than they are”. There is no justification to support this response; thus, it may be understood that this learner assumes women are not reaching their full potential, thus “can be much more”. Another learner said, “Trying to be brave, fun-loving and dancing away to push away the sadness and the emptiness of one’s heart”. This response has no relevance to the song or poem, indicating that this learner misunderstood the poem and its content.

Twenty-three learners (44%) scored 1/3, as they merely identified a theme correctly but did not critically discuss it. One such response is, “The theme of this poem is that women are strong no matter what”. This indicates that the learner understood that the poem focused on the strength of women; however, the learner did not discuss why they believe this is a major theme. This suggests that the learner is able to identify a theme but is not able to discuss it critically. Similarly, another learner identified the theme as, “The theme of the poem is about women who wanted a right to education”. This emphasises that although some learners may be able to identify a theme successfully, they are not always able to elaborate on this theme in the context of the poem.

Seventeen learners (33%) scored 2/3 for identifying and providing a discussion on a major theme in the poem. One such response is, “The theme of the poem is strength and bravery. It shows the women as warriors who are willing to sacrifice for their children”. This response indicates a good understanding of a theme in the poem, with justification. This learner identified the “strength and bravery” of women to be a major theme, as they are described as “warriors”, possibly due to the diction such as “Headragged Generals” and “armies” found in the poem. The “sacrifices for their children” could refer to the women who were fighting for equal education for females. A similar response was as follows: “This poem uses the themes of strength and bravery in women. It highlights the past struggles overcome by women who

fought for their rights against inequality”. These responses did not achieve 3/3, as this was a Level 4 question, in terms of the Cognitive Levels for Assessment as outlined in the DBE’s (2011) CAPS document, which require in-depth discussions with greater motivation than was provided in these responses.

Six learners (12%) achieved 3/3, showing an in-depth understanding of a major theme in the poem. One learner said:

The theme in this poem is the resilience of women across generations, highlighting their ability to overcome obstacles, lead movements and shape their own destinies. Through vivid imagery and powerful diction, Walker emphasises the importance of recognising and honouring contributions to society.

This response shows that this learner intricately understands how the “imagery and powerful diction” emphasise women’s “resilience”, “ability to overcome obstacles”, “lead movements”, and “shape their destinies”.

10.3.6 Learners’ understandings of the relevance of poetry today

Diehl (2021) suggests that learners sometimes find poetry to lack relevance in their lives. To address this issue, music was used in an attempt to create relevance in learners’ lives, as music is something that teenagers spend a substantial amount of time on and greatly enjoy (McFerran, 2011). In an attempt to answer RQ 3, which sought to identify how selected popular music affects the teaching and learning of prescribed poetry in a Grade 10 English HL high school classroom, and to determine the effectiveness of music in understanding how poetry may be relevant in their lives, learners were asked to identify the battles faced by women today. This is a Level 3 appreciation-type question, as suggested by the Cognitive Levels for Assessment outlined in the DBE’s (2011) CAPS document. Three learners (6%) did not answer this question, while four learners (8%) provided irrelevant responses. One such response was “Household chores”, causing this learner to score 0/2. Although this learner could have meant that women are still bound by household chores or expected to conduct household chores, they did not effectively articulate themselves.

Fifteen learners (29%) achieved 1/2. The responses were similar, including “gender-based violence”, “gender inequality”, “the lack of women in positions of power”, and “abuse”. These

responses were merely listed without discussion, implying that learners understand the question asked.

Thirty learners scored 2/2, fully explaining the battles faced by women today. One learner stated, “In our society, there is still a major problem regarding gender-based violence (GBV). Women often end up in abusive relationships, and are victims of GBV but are silent”. This indicates that this learner considers GBV to be one of the problems faced by women today, and this was articulated well. Another learner said, “inequality in households. Women are still expected to be housewives in many societies and considered inferior as wives”. This shows this learner’s recognition that women are treated as subordinates in their personal lives.

10.3.7 Learners’ understandings of the context of the poem

In the previous cycles, through worksheets and class discussions, I noticed that learners confused the term ‘context’ with ‘content’ and ‘themes’ with ‘subject’. Thus, an additional question (1.1.6. Discuss the context of the poem – 2 marks) was given to learners in this cycle after the term ‘context’ had been revised. It appears that some learners still did not understand this concept, as eight learners (15%) chose not to answer this question, and 19 learners (37%) scored 0/2. One learner said, “The context of the poem is the recognition of the strengths of women throughout history”. This indicates that this learner did not understand the concept of ‘context’, as this response does not link to the context of the poem in any way.

Another learner confused the historical context of America with South African history, stating, “*In Apartheid*”. Similarly, another learner said, “This is written in the context of apartheid when the non-white men that fought against racism were arrested and the women were left alone to care for their children and fight against racism”. This misconception may be due to a misunderstanding among learners and a failure on my part to clarify the differences between South African history and American history when discussing the background of the poet, Alice Walker. This may also be due to the poem being an international poem, with learners unable to identify with the context. Additionally, this finding resonates with Mavhiza and Prozesky’s (2020) study, which highlights how a gap is created in learners’ understandings of poetry due to aspects foreign to learners’ contexts and life experiences.

One learner mixed up the theme of the poem with the context of the poem and said, “It is about women empowerment”, suggesting that this learner confused the concepts of ‘theme’ and ‘context’. These results suggest that I may not have sufficiently scaffolded (Vygotsky, 1978)

learners and moved them through the ZPD (Vygotsky, 1978) regarding context, as these learners still appear to be struggling with this aspect.

Eleven learners (21%) showed some understanding of the concept and scored 1/2. For example, one learner said, “The poem was written in the context of the battles that women encountered to fight for justice”. Although this learner appeared to understand the term ‘context’, they only provided a vague explanation of the context of the poem, suggesting that they did not fully grasp the context of this particular poem but understood the concept theoretically.

Fourteen learners (27%) showed a good understanding of the context in which the poem was written and scored 2/2. One learner said, “The poem is written in the context of an African American woman during the time of slavery. This woman was made to feel inferior as a maid, until recognising the importance of education for her children”. This learner appeared to understand the context and history in which the poem was written, focusing on slavery and education. Another learner said, “The context of this poem is the struggles African American women had to endure during slavery and oppression, and their fight to end all inequalities”. This response shows that this learner also understood the concept of ‘context’.

10.4 Learners’ Understandings of the Content of the Song

In order to answer RQ 1, which sought to explore how music may be used to teach poetry in an English HL high school classroom, and RQ 3, which aimed to identify how music affects the learning of poetry in an English HL high school classroom, learners were asked to explain the content of the song. Two learners (4%) did not answer the question. Three learners (8%) scored 0/3 due to irrelevant responses, such as “The song is about a flawless girl who is hot almost as she is on fire”. This response suggests that this learner misunderstood being “on fire” as being “hot” or attractive, indicating that they did not understand the gist of the song and/or the colloquial nature of the words “on fire”. Another learner said, “Girl on Fire - Alicia Keys”. This learner merely provided the name of the song and singer without explaining what the song is about, suggesting that they did not understand the question.

Six learners scored 1/3 as they provided vague responses. For example, one learner said, “It is talking about a girl on fire and this fire means her confidence”. This learner understood the gist of the song – the confidence of a woman – without elaborating further.

Sixteen learners (33%) achieved 2/3, suggesting a somewhat good understanding. One learner said, “The song is about a girl or woman who is brave and unstoppable. The girl or woman is doing very well in the sense that she is achieving all that she hoped for”. This response indicates this learner’s recognition of the metaphor of being “on fire” relating to the successful nature of the woman. Another learner said, “It is about a girl being amazing and strong as well as brave. It tells us that girls are happy and that they do not give up or back down”. This response indicates an understanding that the song focuses on the perseverance of women, creating a link between the poem and the song.

Twenty-five learners (48%) scored 3/3, showing a good understanding of the content of the song. One learner stated:

‘Girl on Fire’ by Alicia Keys is a song that describes a woman metaphorically being on fire. It celebrates the strength and confidence of that woman. The lyrics convey the idea of a woman who is not only aware of the challenges and catastrophes around her but also believes in her ability to rise above them. The metaphorical imagery in the song captures the essence of empowerment and resilience.

This response eloquently highlights this learner’s understanding of the content of the song. The ‘strength’, ‘confidence’, and ‘resilience’ of a woman are understood as the gist of the song.

The above scores indicate that learners had a better understanding of the song than the poem, as discussed in section 10.3.1- Learners’ understandings of the content of the poem.

10.5 Learners’ Understandings of Alliteration as Found in the Song Lyrics

In order to test learners’ understanding of alliteration, a figure of speech that learners struggled with in the previous cycle, learners were asked to provide an example from the song lyrics after reinforcing the concept through discussions and examples. Seven learners (13%) did not answer this question, and 11 learners (21%) scored 0/1, indicating a lack of understanding of alliteration. Some responses included, “This girl is on fire”. This learner may have confused a metaphor with alliteration, as they misunderstood both concepts. Another learners remarked, “*oh, oh, oh*”, confusing assonance with alliteration, which shows a misunderstanding of these figures of speech. This suggests that these learners were not sufficiently scaffolded (Vygotsky, 1978) and moved through the ZPD (Vygotsky, 1978), as they still struggle with alliteration. These results are also linked to Josephine (2020), Nyembe (2021), and Syed and Wahas’s

(2020) study, which indicates that learners struggle with figures of speech, including alliteration.

Thirty learners scored 1/1, as they correctly quoted the line “Burn, baby, burn baby” from the song lyrics. This indicates that the follow-up question and revision of this aspect were beneficial for these learners. Four learners (8%) correctly quoted an example of alliteration from the poem, such as “stout of step”. Although they misinterpreted the question, this showed an understanding of the concept and suggests that learners may still believe that figures of speech are usually found in poetry, rather than song lyrics.

10.6 Similarities and Differences Between the Song and Poem

In an attempt to answer RQ 2, which sought to understand how learners respond to the use of music to teach poetry in an English HL high school classroom, and RQ 4, which aimed to understand the potential of music to improve the teaching and learning of poetry, learners were asked about the focus and tone of the poem and song.

When asked what the focus of the poem and song was, 47 learners (90%) were correctly able to identify the similarity in the focus of the poem and song, that being “Women”, “Women empowerment”, “The beauty of women’s strength”, and “The strength of women”. These responses indicate that the majority of learners were able to see the link between the poem and the song, as the focus was the same. Four learners provided irrelevant responses, such as “The focus in the song is to be very enthusiastic about something else”, and six learners did not answer this question. This indicates that ten learners may not have understood the term ‘focus’ or were unable to identify the focus of the poem and song, and thus did not see the link between the two genres.

When asked to comment on the tone used by Walker in the poem and Keys in the song, one learner said:

Walker’s tone in the poem is reverent and full of admiration, showing deep respect for the women who paved the way for the future generation, which is us. The tone in the song is empowering and uplifting. They are encouraging women to embrace their power and shine brightly.

This response indicates the learner's awareness of the positive tone used to describe women in society, as suggested by the words 'reverent', 'empowering', and 'uplifting'.

Another learner recognised the positive tone used to describe women, as s/he said, "The poet and Keys use a tone of pride. This tells us that they are proud of women and how they keep their feet on the ground and fight for what they deserve". This response also shows the connection between the song and poem, suggesting the suitability of the song to teach the poem.

10.7 Effectiveness of the Song in Teaching the Poem

In addressing RQ 2, which aimed to explore how learners respond to the use of music in teaching poetry within an English HL high school classroom, as well as RQ 4, which sought to investigate the potential of music to enhance the teaching and learning of poetry, learners were prompted to articulate whether the song facilitated their comprehension of the poem. Additionally, they were requested to compose a reflective paragraph expressing their views, ideas, thoughts, and feelings regarding the use of the song *Girl on Fire* (Keys, 2012) in conjunction with the poem *Women* (Walker, 1970).

When asked if the song contributed to their understanding of the poem, 40 learners (77%) reported that the song was effective in the lesson on *Women* (Walker, 1970). One learner stated,

The song made it much easier to understand the poem and the essence of women. For example, when I heard 'she got her head in the clouds/And she's not backing down' I understood that there is confidence and determination. Similarly, in the poem, while fighting inequalities, the women were determined to do household tasks as well.

This response indicates that the diction of the song assisted this learner in understanding the content of the poem. They underlined the words 'determination' and 'determined' to illustrate a connection between the song and the poem, which depicts women in this manner.

Another learner stated, "It helped me to understand the theme of the poem and what was being sung". This suggests that the themes of the poem and song were interconnected, aiding this learner in grasping the essence of the poem, despite not explicitly identifying the themes. One learner remarked, "The song helped me understand the challenges women faced and makes me feel empowered". This indicates that the song uplifted the learner's spirit while potentially

enhancing their understanding of the poem's content. Another learner added, “The song and poem are relatable, they speak about women breaking boundaries”. This implies that the song was appropriate for the teaching and learning of the poem, as this learner suggests that both genres portray women positively, depicting them as “breaking boundaries” in the song and poem.

When asked to write a reflective paragraph on their views, ideas, thoughts, and feelings regarding the use of the song *Girl on Fire* (Keys, 2012) to study the poem *Women* (Walker, 1970), one learner said:

Using the song *Girl on Fire* to study this poem made me feel empowered and ambitious, seeing women in previous generations overcome the battle of misogyny. The song emphasised the same themes from the poem in its message as well as contributed to my enjoyment of poetry.

This response demonstrates that incorporating the song into the lesson had a positive impact on the learner, making them feel “empowered and ambitious” and ultimately leading to an “enjoyment of poetry”. The song also played a key role in helping the learner grasp the poem’s theme, as the content of both genres was closely connected. This finding aligns with the research of Adjepong (2020) and Husna and Rinjani (2022), which suggests that music enhances emotional responsiveness, enabling learners to evoke and express emotions more effectively.

Another learner expressed:

In my opinion, the use of the song *Girl on Fire* to study the poem was befitting and a wonderful way to explain the meaning and overall message of the poem. The song really paints a clear picture of women empowerment and helped me to understand the thoughts and feelings of the speaker in the poem.

This response highlights the effectiveness of the song in reinforcing the poem’s themes, particularly in connecting to the “thoughts and feelings” conveyed by the speaker. One learner further commented:

I have heard this song growing and I’m sure as a little girl, I felt powerful and brave listening to this song, even to this day. This song can bring a woman up when she is feeling down regarding the challenges in life. I admire the way the poet wrote the poem.

The above response demonstrates that the learner was familiar with the song and that it uplifted her spirits, reinforcing the findings of Adjepong (2020) and Husna and Rinjani (2022), which highlight how music aids in emotional responsiveness. This may have contributed to a lower affective filter (Krashen, 1982), thereby enabling the learner to fully comprehend the content of the lesson. One learner remarked, “In my opinion, using the song *Girl on Fire* to study the poem was an excellent idea as both are of a similar theme and tone making the message they are conveying just that much more understandable”. This response underscores the appropriateness of the song in teaching the poem, as the shared theme and tone enhanced this learner’s understanding of the poem. Furthermore, after reading the poem during his/her personal time and subsequently listening to the song, one learner stated:

At first, when I started reading the poem, I was clueless. As I read on, I began to have an idea of the poem. When I listened to the song, it gave me a general idea of the similarities of both the poem and song. I enjoy learning poetry through music as I find it more fun.

The excerpt above illustrates that using the song to teach the poem significantly enhanced the learner’s understanding. Before listening to the song, the learner felt “clueless”, but the song provided a “general idea” of the poem’s meaning. Additionally, the learner described the use of music in the lesson as “more fun”, highlighting its role in lowering the affective filter (Krashen, 1982) and creating a more engaging and supportive learning environment.

Another learner said,

Girl on Fire is a childhood song of mine that I love. Before I really didn’t understand the message but now I do. The tones and themes of the song and poem are quite the same. The poem talks about the struggles of our grandmothers and it tells the youth to carry on fighting. The song was quite easy to understand so linking it to the poem was easier than expected. The poem and song speak about women overcoming difficulties and that touches me emotionally. It reminds me of why and how we presently have the rights we have as women because our grandmothers fought for those rights.

This response suggests that, in contrast to the song facilitating the learner's understanding of the poem, the poem enabled the learner to gain a deeper appreciation of one of her favourite songs. Both the song and the poem contributed to the learner's recognition of the sacrifices

made by her grandmother, as these sacrifices “touches me emotionally”. This learner perceives a clear connection between the poem and the song, implying that the song is suitable for teaching the poem. Furthermore, this response posits that the song enhanced the learner's comprehension of the poem's theme due to their similarities. This perspective aligns with studies by Diehl (2021), Rosich (2022), and Syed and Wahas (2020), which underscore the role of poetry in aiding learners' exploration of universal themes.

The preceding responses indicate that learners were able to identify similarities between the song and the poem, suggesting that the song functioned as the MKO and served as an appropriate tool for teaching the poem while supporting learners through the ZPD, critical concepts outlined in Vygotsky's (1978) social constructivist theory.

However, eleven learners (21%) found this song to be ineffective in the study of the poem. One learner said,

I feel that the overall message of the poem was easy to understand and I found it relatively easy to analyse as well as understand the speaker's words and emotions. But, the song made the lesson much more enjoyable and memorable.

This statement indicates that the learner believes they would have understood the poem even in the absence of the song, as the poem was “easy”. Nevertheless, the song played a significantly positive role in enhancing the lesson's enjoyment and memorability. This suggests that, although the use of music may not contribute directly to the content of the poem, it is beneficial in fostering a positive atmosphere in the classroom. Another learner stated:

The poem was talking about the bravery and strength that women showed, risking their lives fighting for what they would not get but will be inherited by their children. But the song is talking about the modern girl with more modern problems like the loneliness which is irrelevant to the poem.

The above response suggests that the complexities of challenges faced by women in the past are deemed “irrelevant” to the challenges encountered by women today. It appears that this learner may believe that the obstacles faced by women historically overshadow the challenges faced by those experiencing “modern problems”.

One learner remarked, “Keys’s song focuses on women and their immense potential whereas the poem speaks about the bravery and struggles of women”, while another learner commented, “I feel that the poem was talking more about violence and the song was speaking about standing on your own and being confident”. These responses imply that the poem addresses more serious issues, such as “bravery” and “violence”, whereas the song emphasises positivity, including women’s “immense potential” and “being confident”.

In his reflective paragraph, one male learner stated:

This song really helped with my understanding of the tone and themes of the poem. I felt left out when the poem only highlighted the greatness of women but I was interested and included when a song I was familiar with was introduced.

This response shows that, as a male, this learner felt “left out”. As the educator and researcher, I neglected to state that although the poem focuses on women, men in society are just as significant, and the lesson did not attempt to marginalise males. Nonetheless, the learner found the song to be useful in the study of the poem and was something he was familiar with.

It was found that two other males considered the song to be ineffective in studying the poem because the song “is a bit overexaggerated”, as referred to by one learner. Another learner said, “...the poem and the song are somewhat irrelevant in today’s world as the rise of feminism has led to women having equal rights to men, if not more”. These responses indicate that these male learners found the song and poem to be irrelevant to their lives, as they felt the strength of women was “overexaggerated” and that women already have equal rights. This suggests the insignificance of the struggle for equality for these learners. It may also indicate that these learners felt marginalised since the poem and song did not focus on males. This points to these learners’ ignorance of the ongoing prejudices women faced in the past and continue to face today, despite feminist efforts.

Another male learner stated:

My thoughts are that the poem and song could not work together as the poem is about the older generation of women and the song is on the more modern generation of girl. They also have different struggles as the women had to fight and care for their children but the girl had to go through loneliness.

This response indicates that the learner considered the context of the poem and song to be contrasting, thus rendering the poem unsuitable for teaching, as it does not fully encapsulate the challenges faced by women in the past. The learner also refers to the women in the poem as ‘women’, while the women in the song are referred to as ‘girl’. This distinction may stem from the title of the poem explicitly stating that it is about women, whereas the song identifies a ‘girl’ on fire. However, despite the use of both female nouns, it appears that the learner regarded the women in the poem as having fought greater battles than “loneliness”.

These findings resonate with class discussions, where responses from male and female students appeared to contrast with each other. After noting this difference during social interactions (Vygotsky 1978), learners were asked to mark an M on their answer sheets for male and an F for female. During my analysis, I found that male students provided less elaboration in their answers, and the song and poem seemed less meaningful to them, while female learners felt empowered and inspired. They offered in-depth responses based on the struggles of women and the impact of the song and poem on them. It became clear that female learners related to the song and poem in ways that reflected their embodiment of the issues under discussion. For the male learners, there was less identification. Nevertheless, it is important for male learners to recognise and understand the challenges that women have faced, and continue to face.

In my research journal, I noted the following during class discussions:

Many boys feel that women have more power than men. One boy said that although women fought for equality in the past, they now want to be supreme. Other boys began to agree with this learner and said when men are raped, it is not taken as seriously as when females are raped. One girl agreed with these boys that girls now abuse their rights and feminism because now their skirts are becoming shorter and shorter.

The male learners were reflecting a sense of emasculation and weakness as males. They failed to recognise their historic (and ongoing) advantages as males. They appeared to object to women being “supreme”, the best, or chiefly in charge. Their significant concerns about male rape not being taken seriously point to society’s ignorance regarding who rapes and how rape occurs. The female learner’s response reflects ideas about dress codes that unfairly target females and perpetuate wider sexist ideas about women and their bodies. It is concerning that the female learner did not recognise any items of male clothing that have given her cause for concern. In many ways, the female learner has embraced sexist and patriarchal norms as her

own. I further noted in my research journal, “Girls felt empowered and as though they can achieve anything. They left the class talking about the impact that the song had on them, after the buzzer rang”.

This highlights the differences in male and female responses and attitudes towards the song and poem, as well as the role of women in society. Males seem to have felt marginalised during the lesson because much focus and attention were given to females. They possibly felt outnumbered by the females in the class and believed that, as a female myself, I was biased against males, leading them to feel the need to defend themselves and potentially limiting their engagement and the effectiveness of the learning experience within their ZPD.

10.8 Reflection

In my research journal, I noted, “I did not expect such segregation in the class due to the study of the poem and choice of song. Males appeared to defend themselves while females appeared inspired and motivated during the lesson.”

I also noted that learners still struggled with figures of speech and the issue of context. Thus, two additional questions were given to learners based on these aspects; however, some learners still appeared to struggle.

During the cycles, I found that although many learners understood poetic devices and were able to identify them, they failed to quote from the poem to support their answers and provide justification. This made me aware that I needed to teach learners about instructional verbs and how to break down questions to make sense of them before answering.

The majority of learners believed that the song and poem highlighted the strength of women. Most considered the chosen song to be excellent, while some learners confused American history with South African history, despite providing the poet’s background and context of the poem. This had to be clarified after reading the learners' responses, and the similarities and differences between American and South African history were discussed.

In their responses on the worksheet and during class discussions, learners stated that the song helped them understand the tone and message of the poem, emphasising the suitability of the song for teaching the poem, as well as the benefits of using the song in this context.

10.9 Conclusion

This chapter has focused on learners' understandings of the tone, diction, contrasts, themes, and content of the poem, as well as alliteration in the song. The impact and usefulness of music used during the lesson were also considered. Many learners viewed the content of the poem and song as related, demonstrating the suitability of the song in teaching the poem. Learners were able to identify the similarities in the focus and tone of both the poem and the song. Most learners found the song effective in teaching the poem, although there was a difference in the responses of male and female learners. Given the content of the song and poem, female learners felt inspired and motivated, while male learners felt the need to defend males and their roles in society.

The next chapter focuses on analysing the summative questionnaires issued to learners.

CHAPTER 11

SUMMATIVE QUESTIONNAIRE FINDINGS

11.1 Introduction

A summative open-ended questionnaire was administered to study participants after completing the five cycles to gain a comprehensive understanding of their experiences using music to study poetry. The questionnaire explored the impact of music on their poetry learning, aspects they enjoyed, challenges encountered, their perspectives on integrating music into poetry study, and its potential for future use in an English HL classroom (see Appendix L: Summative Questionnaire). Additionally, this chapter examines learners' suggestions for enhancing poetry lessons through music. The findings were analysed in relation to the theoretical framework guiding this study and the literature reviewed.

11.2 Return on Summative Questionnaire

Eighty-two open-ended questionnaires were issued to learners, and 68 (83%) were returned. Numerous attempts were made to retrieve the outstanding questionnaires from learners, but these could not be obtained.

11.3 The Effect of Using Music to Study Poetry

In order to answer RQ 2, which sought to understand how learners respond to the use of music to teach poetry in an English HL high school classroom, RQ 3, which aimed to identify how music affects the learning of poetry in this context, and RQ 4, which aimed to understand the potential of music to improve the teaching and learning of poetry, learners were asked via the questionnaire how music affected their study of poetry. The responses were predominantly positive. Fifty-one learners (75%) stated that the use of music to study poetry enhanced their understanding of the poem and improved their results. For example, one learner stated:

I feel that music has improved my understanding of poetry in terms of tone and theme. I've noticed how a song and poem can convey the same message or have similar themes but a completely different tone. The number of questions I got correct also improved.

This learner's response indicates that the use of music to study poetry has been beneficial to him/her. It also signifies that music has great potential to teach specific aspects of poetry, namely tone and theme. This learner benefited greatly in terms of his/her academic results, indicating the potential of music and the teacher, as a MKO, to help improve learners' performance in poetry, acting as a scaffolding tool (Vygotsky, 1978), moving learners through the ZPD (Vygotsky, 1978). This finding coincides with Padmanugraha's (2009) study, which outlines how music contains themes similar to those found in poems.

Another learner shared, "It affected me in a good way. I was able to understand poetry, which I struggled with before. Music has a way of breaking down what a poet wants to say". This response indicates that the use of music to teach poetry makes poetry more understandable and simplifies the messages that poets try to convey. A possible reason that music helps simplify poetry for learners is that they may be more familiar with music and enjoy it, compared to poetry. One learner stated, "It helped me understand poetry lessons better compared to past experiences". This response indicates that this learner may have learnt poetry in a traditional manner, possibly through notes and analysis, without any creative techniques being implemented. It appears that for this learner, the use of music as a scaffolding tool (Vygotsky, 1978) is more beneficial than the traditional methods used. This concurs with Fynn's (2019) and Syed and Wahas's (2020) studies, which found that using traditional methods of teaching poetry hinders learners' intellectual abilities. Of importance was learners' recognition of their own improvement in understanding poetry.

Seven learners (10%) felt that incorporating music into the English Language classroom made poetry lessons more enjoyable. One learner expressed, "Before poetry was boring to me but now, I find it less boring and I end up understanding the message of the poem faster and better". In addition to making a poetry lesson understandable, this learner considered that the use of music to teach poetry made the lesson "less boring". These findings align with Vermeulen's (2009) research, which highlights that music facilitates learning by making content more enjoyable for students.

Six learners (9%) indicated that listening to music helped them connect to the emotions of the poet. For example, one learner said, "Music has helped me find important details within the poem such as the emotions of the poet", indicating that learners can connect with the lyrics of a song and then draw a link between the song and the poem, helping them create an emotional connection to the emotions expressed by the poet. This finding is supported by Adjepong

(2020), which highlights the effectiveness of music in assisting learners with emotional responsiveness.

Three learners (4%) found that the use of music to study poetry created a more “interesting” lesson, suggesting that music has the potential to hold learners’ attention and create a more exciting environment. This finding is supported by Vermeulen (2009), who states that the use of music in a classroom setting allows learners to listen attentively and for content to be taught in an enjoyable manner. Three other learners believed that music in the poetry lesson created a “positive environment”, implying that it has the ability to create an environment conducive to teaching and learning, allowing learners to feel less stressed due to a low affective filter, as suggested by Krashen (1982). The word ‘positive’ may also suggest that the learner felt valued, heard, and supported in the classroom.

However, one learner felt that “the lyrics were too fast”. Learners were issued with written copies of the lyrics to assist them as the song played twice. This learner may have felt that the song did not move at a suitable pace, which implies that it may be necessary to play the song more than twice to help learners grasp the content.

Via the questionnaire, learners were asked to provide five adjectives describing how they felt when music was used to study poetry in order to answer RQ 3, which aimed at identifying how music affects the learning of poetry in an English HL high school classroom. Thirty-three learners (49%) included the word “happy” in their responses, and 31 learners (46%) included the word “excited”, consistent with the participants of Vermeulen’s (2009) study, which used music in a classroom setting. These two adjectives further emphasise the positive environment created through the use of music. The word “excited” could indicate that learners looked forward to poetry lessons, which brought them great joy.

Fourteen learners (21%) felt “intrigued” or “curious”, possibly because they were not familiar with the use of music in the classroom, and thus were eager to know how the lesson would unfold. Learners may have also been intrigued and curious regarding the song chosen for the lesson. Eleven learners (16%) felt “enthusiastic” about the lesson, implying that learners had a great interest in the use of music to study poetry. This suggests the potential that music has in making learners look forward to enjoying poetry lessons. Twelve learners (18%) felt “inspired”, and five learners (7%) considered the use of music to study poetry to be an “uplifting” experience. This may be due to the choice of songs, the messages of these songs,

or the lyrics to which they could relate. Ten learners (15%) used the word “calm” to describe the use of music to study poetry, and another ten learners (15%) felt “relaxed” during their poetry lessons. These two adjectives suggest that music has the ability to make learners feel less stressed, possibly due to the fun factor in what is often considered to be a very formal and serious setting (the classroom). This is consistent with Fonseca-Mora’s (2016) study, which found that music creates a relaxed learning environment. Nine learners felt “energetic” or “active” when the songs were played, implying that some of the songs used gave learners a burst of energy and did not bore them, but rather kept them engaged and excited throughout the lesson. This finding is discussed by Nadelson et al. (2020), which emphasises how music creates a positive classroom environment wherein educators found learners to be more energetic than usual due to the use of music in the lesson.

On the other hand, despite using many other positive adjectives, six learners (9%) stated that they felt “confused” during the lessons that utilised music to study poetry. This confusion may be due to learners being unfamiliar with this teaching methodology. It may also stem from their lack of familiarity with or dislike for the songs used, or from their inability to draw a connection between the song and the poem. Two learners expressed feeling “anxious” during these lessons, which may relate to the confusion mentioned above. Additionally, this anxiety could be attributed to their dislike of studying poetry, as outlined in the Baseline Questionnaire at the beginning of the study. It must be acknowledged that for these learners, music did not help to make poetry lessons easier or more enjoyable. They may have been left in the same position as they were prior to the study, or their responses may have worsened. The small number of participants with negative perceptions contrasts with the others who recognised the advantages of using music to study poetry.

11.4 Learners’ Enjoyment of Using Music to Study Poetry

Learners were asked via a questionnaire what they enjoyed about using music to study poetry in order to answer RQ 2, which sought to understand how learners respond to the use of music to teach poetry in an English HL high school classroom. RQ 3 aimed to identify how music affects the learning of poetry in this context, while RQ 4 sought to understand the potential of music to improve the teaching and learning of poetry. Twenty learners (29%) indicated that they enjoyed using music to study poetry because it made the analysis of the poem more “understandable”. Seventeen learners (25%) appreciated their poetry lessons through the use of music, as they were able to draw similarities and connections between the song and the

poem, which further aided their understanding. For example, one learner said, “I enjoyed the detailed discussions about the link between the song and the poem because it made the poem more understandable. The music also assisted me in answering the questions based on the poem”. This emphasises the importance of social interaction (Vygotsky, 1978) and learner engagement in lessons, allowing learners to grasp the content as they moved through the ZPD (Vygotsky, 1978), leading to the successful completion of tasks.

Ten learners (15%) enjoyed the atmosphere created during the lessons and considered them to be “fun” and that they “brought life to the lesson”. One learner stated, “I just felt like dancing. Music helps make me feel calm and happy. When using music, it brought that emotion back because English lessons are depressing and boring”. This learner revealed that English lessons were “depressing and boring”, highlighting a potential concern for educators of English. However, after the introduction of music to English poetry lessons, this learner’s views changed significantly, as they considered the lessons to make them feel happy and less stressed, as suggested by the word ‘calm’. This response indicates the ability to change learners’ perceptions of the English classroom from something dull and boring to something engaging and exciting, consistent with Vermeulen’s (2009) study, which highlighted how the use of music in a classroom inspires, motivates, and creates a sense of enjoyment for learners. Another learner said:

I personally enjoyed the atmosphere that it created. It allowed the poem to come to life and that is an experience that cannot be ignored. I enjoy how it adds another dimension and keeps us connected to the poem. The two aspects come together to form an enriching experience to fun learning techniques.

This response further highlights the positive environment created during the lesson due to social interaction and the use of music. It suggests that music has the ability to awaken learners’ awareness of the content of the poem and draw a connection between the song and the poem, as indicated by “the poem comes to life” and “keeps us connected to the poem”. The latter part of this response emphasises the link between music and poetry, with music serving as the MKO (Vygotsky, 1978) and its potential to create an enjoyable learning experience, which may enhance the quality of learners’ experiences in the classroom, as suggested by the word ‘enriching’. Furthermore, Vygotsky (1978) outlines how the presence of an MKO supports and guides learners through the learning process.

Another ten learners (15%) enjoyed the use of music in their poetry lessons. One learner said, “I enjoyed the part where we got to listen to the song because it is when the poem started to make more sense and I was able to identify the theme”. This highlights the ability of music to make learners more aware of the content and theme of a poem. Prior to the introduction of music to the poetry lesson, this learner may have struggled with these aspects, as they stated, “it is when the poem started to make more sense”. This also underscores the role of music in moving learners through the ZPD and scaffolding their understanding, as it acts as an MKO, key concepts of Vygotsky’s (1978) social constructivist theory.

Six learners (9%) enjoyed the lyrics of each song, possibly because they provided positive messages, and five learners (7%) enjoyed listening to the chosen songs and their suitability for studying the poem being addressed in that specific lesson. One learner said:

I enjoyed listening to the different songs. A lot of the music we heard was popular and common, treasured songs so I knew the lyrics which kept me interested. We also don’t get to use music during other lessons so I always enjoyed when the speaker came on and the song played.

This response suggests that the songs selected for teaching the poems were those with which some learners may have been familiar and found enjoyable. This finding closely aligns with Hanauer’s (2004) study, which identified that song lyrics have the capacity to foster personal interest among learners. Additionally, it demonstrates a connection to learners’ language and culture (Vygotsky, 1978). The familiarity of this learner with the selected songs sustained their interest in the lesson. This implies that it is essential to utilise songs that learners are acquainted with and enjoy in order for the poetry lesson to achieve its full potential. Furthermore, this learner posits that the integration of music in the classroom represents an innovative approach to learning, as many educators may contend that music is not suitable for the educational environment and, consequently, may not have explored its potential applications.

Another learner stated, “I enjoyed the class discussions we had with our teacher about the poem and song. Most of all, I enjoyed the part where we just listened to the song and related it to the poem”. This response underscores the significance of listening and the advantages of social interaction (Vygotsky, 1978) and learner engagement. Similarly, Goering and Burenheide (2010) found that music promotes the active engagement of learners during lessons. Learners may perceive themselves as valued, heard, and understood during such discussions. This

response further emphasises the appropriateness of the selected songs for teaching the poems, as they were able to 'relate' to one another, thereby facilitating the learner's comprehension of essential information. If the songs had not been suitable, this may have impeded learners' understanding of the poem.

11.5 Challenges Experienced in Using Music to Study Poetry

In the questionnaire, learners were queried regarding the challenges encountered when employing music as a tool for studying poetry, in order to address RQ 4, which sought to elucidate the potential of music to enhance the teaching and learning of poetry. Twenty learners (29%) responded with "nothing", indicating that they perceived this experience as structured and beneficial. One learner remarked, "I did not find anything challenging besides trying to sit still in my seat". This implies that the music instigated a desire to engage physically, as the learner felt energetic and involved during the lesson. Another learner stated, "I did not find many challenges with learning the song with the poem. My fear is analysing a poem on my own in an assessment and not being able to understand it". This learner's apprehension regarding independent poetic analysis highlights the necessity for scaffolding; learners should first be instructed using music, followed by assessments devoid of musical support, in order to identify persisting difficulties in the teaching and learning of poetry. These responses indicate that music, functioning as an MKO (Vygotsky, 1978), is advantageous; however, learners must be explicitly taught how to perform analyses without the accompanying song. The use of the song should act as an initial scaffold, after which learners must achieve autonomy to independently assume responsibility for their own analytical processes.

Ten learners (15%) reported experiencing a loss of focus and becoming easily distracted while listening to the song, leading them to concentrate more on the music than on the poem. One learner commented, "I ended up listening to the song too much that I forgot about the poem I was supposed to analyse". This finding aligns with Chou (2010), which posits that music has the potential to cause distraction. It also indicates that at the beginning of each lesson, learners need to be made aware of the expectations while the song is played. Although the song was employed for enjoyment during the lesson, it served a greater educational purpose in facilitating the study of the poem. This represents a limitation on my part as the educator, and I must take this into consideration when using music to teach poetry in the future. Additionally, it may be beneficial for learners to be provided with a set of questions regarding the song prior to its playback, encouraging them to listen attentively for the information required. Following

multiple playbacks of the song and a reading of the poem, connections may then be established between the two.

Eight learners (12%) expressed that they encountered challenges when attempting to draw comparisons between the song and the poem. One learner stated, “It was a challenge to connect with the lyrics and understand the similarities of the poem and song”. It is possible that this learner did not enjoy the song due to personal preferences or its divergence from their language and culture (Vygotsky, 1978), resulting in a diminished interest in the song and an inability to identify similarities between the song and the poem. This suggests that it is essential to utilise more relevant music to enable learners to relate to the lyrics. However, it may not be feasible to identify songs that appeal to all learners. An educator must strive to select songs that resonate with the majority of learners.

Seven learners (10%) reported that the differences between the song and poem – including the language used, contexts, genre, and the mood created – challenged them, as the language in the songs and poems might have differed significantly from the language they typically use or from their cultural practices (Vygotsky, 1978). For instance, one learner noted, “Certain words in the lyrics were a challenge because in poetry there was different diction used, therefore it made it confusing to understand”. This indicates that learners may have anticipated the song and poem to be identical in terms of diction. It is important to clarify that although varying language, tones, and contexts may be present in both the poem and the song, the song was selected to complement the poem due to specific similarities. These similarities could pertain to the theme, subject, tone, mood, or figures of speech employed, among other poetic devices.

Three learners (4%) indicated that it was challenging to comprehend both the song and poem simultaneously. One response stated, “While listening to the music and reading the poem, it was challenging to understand both at the same time”. This suggests that it is crucial to address each genre – the poem and the song – individually before exploring the connections between the two. An attempt was made during the lesson to facilitate this process; however, some learners attempted to read the poem while the song was playing, which rendered the lesson challenging for them. In future sessions, I should first engage learners with the song and its lyrics, instructing them to set the lyrics aside while they focus on the poem. Only after each genre has been thoroughly addressed should a brief activity be introduced to encourage learners to compare the song and poem prior to engaging in a discussion.

11.6 Learners' Views and Experiences of Using Music to Study Poetry

To answer all four research questions, learners were asked whether their perspectives on learning poetry had changed following the incorporation of music as a pedagogical tool. Fifty-six learners (82%) reported a positive shift in their views, suggesting that music serves as an effective scaffolding mechanism for facilitating learners' progression through the ZPD (Vygotsky, 1978). For instance, one learner remarked, "I have noticed a more positive attitude within myself. Poetry has become easier to interpret and it has made literature an enjoyable aspect of English". This response indicates that the integration of music into poetry instruction has engendered an intrinsic transformation within this learner, fostering a newfound enjoyment of poetry through enhanced comprehension. The implication is that when learners perceive poetry as less challenging, it becomes a more pleasurable subject of study. This finding aligns with Navaratnam's (n/d) research, which suggests that the use of music renders poetry more accessible.

In a related statement, another learner noted, "My views on learning poetry have changed because music has introduced me to a fun, easy, and understandable way to learn poetry, which makes me interested in it". This response further underscores the notion that the incorporation of music in poetry instruction cultivates an enjoyable and positive learning environment, transforming the study of poetry from a daunting classroom task into a pleasurable experience, wherein learners feel engaged and 'interested'. These sentiments echo the discussions presented in the studies of Navaratnam (n.d.) and Vermeulen (2009).

One learner stated, "I have become more open to learning poetry. Music helped with my understanding of the elements of poetry, such as mood, tone, and figures of speech, which are things I was unhappy when studying poetry". The use of music has the potential to facilitate a clearer understanding of poetic devices. A lack of comprehension regarding these elements may lead to learner apathy during poetry lessons. Conversely, an enhanced understanding and awareness of poetic concepts enabled this learner to adopt a 'more open' attitude towards poetry lessons, corroborating Navaratnam's (n.d.) findings.

Furthermore, a learner stated, "I like the way I understand poetry as opposed to when the teacher just reads the poem. There is no fun in that". This response indicates that music facilitates a learner-centred approach, as opposed to an educator dominating the poetry lesson by merely reading the poem. Music enabled this learner to achieve a comprehensive

understanding of the poems taught as a result of social interaction (Vygotsky, 1978). This aligns with the findings of Fynn (2019) and Syed and Wahas (2020), which suggest that traditional methods may yield passive responses from learners, whereas active engagement fosters creative and critical thinking.

Another learner remarked, “My views have changed a lot. I did not want to learn poetry with music when I heard of the idea. Now after I studied poetry with music, I found poetry so much easier and more fun”. This response implies that this learner was initially sceptical about the incorporation of music in the classroom, potentially due to the novelty of such a teaching method. However, following participation in poetry lessons that employed music, this learner’s perspective shifted, resulting in an enjoyable lesson that was perceived as easier to comprehend.

Twelve learners (18%) indicated that their views had not changed. One learner remarked, “They have not changed that much since I thought it would have good results and indeed the results of using music to learn poetry were fruitful”. This response indicates that this learner was confident about the use of music to teach poetry from the outset. This learner was subsequently validated in his or her belief, as he or she considered the lessons to be ‘fruitful’, suggesting an increased understanding of the poems taught. Similarly, another learner stated, “In the beginning when we were told that we were going to study poetry using music I was excited because I was hoping that it would help me and I was right”. This response further underscores the benefits of employing music in the teaching of poetry. Some learners enter the classroom with the expectation of a positive atmosphere; thus, it is crucial to fulfil learners’ expectations through meticulous planning.

On the other hand, one learner stated, “It has a little but not completely. I still think that poetry is boring and is irritating and depressing to learn”. It appears that this learner’s viewpoints have not transformed significantly. He/she did not enjoy poetry previously and continues to feel the same way. He/she employed strong adjectives to articulate his/her aversion to poetry. This suggests that greater effort may be required to make poetry lessons more enjoyable through the integration of music or other methods. Another learner remarked, “Poetry is something I still find boring”. This may stem from this learner’s entrenched belief that poetry is simply not suited to him/her. These responses are supported by Fynn (2019) and Haraldson (2011), who noted that one of the challenges in studying poetry is that some learners perceive it as irrelevant and boring due to linguistic complexity, conceptual difficulty, and cultural background.

In the Summative Questionnaire, learners were asked to write friendly/informal letters (see Appendix L: Summative Questionnaire), which is part of the English HL curriculum, sharing their thoughts on the use of music to study poetry in the English HL classroom, in order to address RQ 2, which sought to understand how learners respond to the use of music in teaching poetry within a high school English HL context. Of the 68 questionnaires received, 62 learners answered this question, and all learners who did so expressed positive responses regarding the use of music to teach poetry. One learner stated:

I think the use of studying poetry through music is very effective. Music makes learning poetry more exciting and makes me want to pay attention more. I never enjoyed poetry before and it was hard for me to analyse what it was about. When we started using music to learn poetry in class it was easier to understand the meaning behind the poem.

This response indicates that music is effective in enhancing the understanding of poetry, as previous methods employed were not beneficial for this learner. It is possible that this learner's enjoyment of poetry through music has facilitated a deeper comprehension, suggesting that music is instrumental in advancing learners through the ZPD as outlined by Vygotsky (1978).

Another learner commented, "In grades eight and nine, I found poetry to be a very dull section in English. As soon as we started learning poetry with music, I saw the true beauty and meaning of poetry". This response suggests that using music to study poetry is perceived as a more enjoyable method in comparison to the previous approaches experienced by this learner. The incorporation of music in poetry studies has enabled this learner to appreciate and value poetry, in contrast to traditional methods which tend to hinder learners' intellectual engagement, a point noted by Fynn (2019).

Additionally, another learner remarked, "Using music has also made the class more interactive and enjoyable for every learner, including myself". This response indicates that the use of music fosters a more interactive and engaging lesson, which this learner finds enjoyable, a point emphasised by Vermeulen (2009). This observation aligns with the principles of social constructivist theory (Vygotsky, 1978) that underpin the study. This theory emphasises that learning is conveyed through language and is interpreted and understood through experiences and social interactions within a cultural context.

One learner asserted, “I do not want not want to study poetry without music. I feel it would be very boring”. This response suggests a strong preference for using music in poetry lessons, as it creates a more engaging and dynamic learning experience. Traditional teaching methods, in contrast, are perceived as uninteresting. However, a key concern is the uncertainty surrounding how poetry will be taught to these learners in the future. Despite this, introducing them to an accessible and enjoyable approach may serve as a foundation for their continued engagement with poetry.

Yet, another learner remarked:

When you first told the class that you will be teaching us poetry using music, I was anxious but hoping for the best. I was happy with the first poem we did, which was 'Shall I Compare Thee to a Summer's Day?' because my mark was not bad. As we continued learning poetry with music, my marks improved from my previous grades.

This response suggests that the learner was initially sceptical about the use of music as a tool for studying poetry; however, their perspective changed as they became more accustomed to this teaching method. The initial scepticism experienced by this learner may have contributed to feelings of anxiety. This indicates that it may take time for learners to feel comfortable with the incorporation of music in poetry studies. Additionally, this learner observed an improvement in their poetry results as a result of this new approach. Upon becoming familiar with this teaching method, they recognised its benefits in enhancing their performance in poetry.

Furthermore, another learner indicated:

This method of studying poetry has truly made me eager and keen to analyse the different poems we have done and have a complete understanding of the message or theme dealt with. Incorporating music in studying has created an environment that interests me and soothes me after having such a busy schedule.

This response highlights the effectiveness of music in helping learners grasp the message and themes of a poem. Incorporating music into poetry study not only enhances comprehension but also has the potential to motivate learners and foster a positive classroom atmosphere, as noted by Vermeulen (2009). Additionally, the response suggests that using music in the English

classroom could help create a calming environment, providing a transition for learners after engaging in other activities throughout the school day.

Moreover, a learner expressed:

Poetry is something that my classmates and I have struggled with since grade 8. To be honest, I did not have high hopes for the use of music in helping me with my poetic skills. During this time, music really helped me expand my imagination when doing poetry. It helped me in better understanding what the poem is about because the song and poem sometimes shared the same theme. I have not mastered analysing a poem but I have definitely improved when compared to where I started.

Poetry presents a challenge for some learners, as reflected in this response. Initially sceptical about using music as a study tool, the learner found that listening to songs stimulated their imagination, making it easier to grasp the poem's themes. Engaging with the material in this way facilitated their progress through the ZPD (Vygotsky, 1978).

The South Australian Music Education Strategy 2019 to 2029 (South Australia, Department for Education, 2019) supports this approach, emphasising music's ability to enhance creativity in learners. Successfully implementing this method, however, requires time and practice before students can fully develop their poetry analysis skills.

A learner further emphasised the benefits of using music to study poetry, saying:

Music has been able to bring the fun in learning poetry and everyone was actively involved. The tough tone, hidden messages, and all the things that make poetry complicated can easily be identified and easily understood.

This response underscores the beneficial role of music in facilitating the comprehension of various poetic devices, in alignment with Navaratnam's (n.d.) findings, which suggest that the incorporation of music enhances learners' understanding of poetic devices while simultaneously maintaining an engaging atmosphere in the lesson. This approach promotes active participation among all learners through social interaction (Vygotsky, 1978), rather than relegating them to the status of passive recipients. Such engagement implies that involving learners actively in the lesson fosters both enjoyment and comprehension. In support of this assertion, one learner remarked, "This technique has everyone engaged in the lesson and it has made it easier for the children who are not born in an English-speaking home, including myself". This statement suggests that learners who are not native English speakers may

frequently experience feelings of exclusion due to their limited understanding of the concepts being taught, as the language (Vygotsky, 1978) may be unfamiliar to them. Nevertheless, through the integration of music, this learner felt both engaged and included in the lesson, potentially attributable to the popularity of the song and the recognition of certain song lyrics.

One learner relayed:

As someone who hated poetry, I started looking forward to literature lessons because I knew that we would be listening to a song. I was interested throughout the lesson and the use of music made it easier to understand the poems. There was something in the melody and rhythm of the music that gave me a sense of connection to the poems.

The above response highlights that music used to teach poetry has the ability to transform learners' perceptions of studying poetry, as it moves them through the ZPD and scaffolds their learning (Vygotsky, 1978). This learner looked forward to poetry lessons and was 'interested' during the lessons simply due to the use of music. Music further assisted this learner in understanding the poems taught, which may not have occurred previously, leading the learner to 'hate' poetry. Music allowed the learner to connect with the poem through its 'melody and rhythm'.

To gain a deeper understanding of learners' experiences of using music to study poetry, and to answer RQ 2 – which sought to understand how learners respond to the use of music to teach poetry in an English HL high school classroom – and RQ 3, which aimed to identify how music affects the learning of poetry in the same context, learners were asked to write a poem of any length and structure, expressing their thoughts, feelings, and experiences of learning poetry using music. All learners who wrote a poem indicated a positive experience of using music to study poetry. One such response was as follows:

At first I thought I'd be distracted
But ended up being attracted
To the amusing combination of melody
And poetry that was a remedy
To my disenchantment
That lead to a state of wonderment
And all the elements of me
Finally had the ability to understand what it means
To identify or analyse
The complicated meanings, I became so wise
Hard to believe, I'd wished for it to go
As I thought it would grow
But I am happy to say
Poetry! I'm glad you will stay.

This response demonstrates the learner's awareness of an alternate rhyme scheme, reflecting a deep understanding of poetic concepts – an understanding that may have been enhanced by the use of music in studying poetry. The content also reveals the learner's initial scepticism toward poetry, which transformed into “a state of wonderment” as they began to enjoy it. The learner expressed a desire to continue using music as a tool for studying poetry.

Another learner wrote:

Entering class,
Don't know whether to sleep, laugh or cry.
Don't know if I'll fail or pass,
But I don't know how I'll do so I gave it a try

I looked at the poem- I don't know!
Thou? Thy? Thee!? Mam...please explain each
She asked if we understood it alone, I quickly screamed no
“Since ya'll said no”, she said, “With music I'll teach”.

The speaker played,
And I listened attentively
In my ears, the poem and song stayed,
And it was the same figuratively.

I don't know if there'll be another session,
But I enjoyed the lesson.

The poem reveals that the learner previously did not enjoy poetry, likely due to the teaching methods used. A significant challenge appears to be the unfamiliar diction in a Shakespearean poem, as expressed in their comment, "Thou? Thy? Thee!? Mam...please explain each", indicating a disconnect between the language of the poem and the learner's linguistic and cultural background (Vygotsky, 1978).

However, after the introduction of music to study poetry, this learner grew 'attentive' and 'enjoyed the lesson'. This highlights the potential of music in helping learners to understand the content of a Shakespearean poem, due to a similar theme in the song and poem, moving them through the ZPD and scaffolding them (Vygotsky, 1978).

One learner wrote:

It was dark and gloomy
Like Gotham City
It could go through me
The rush of hate ran through my blood
Every time I heard
"Let's learn poetry"

Will this ever be entertaining?
Then music came
The things that makes me sane
They both fused
Everybody was amused.

Boom, Boom, Boom
The feeling was brighter than the

Moon, Moon, Moon.

Katy, Keys and the others

They brought the light

Come back, don't leave

The never-ending darkness is here

No-one enjoys poems anymore

The hate is always near

Maybe music is just the thing

To bring back the spark

Of loving this

It may be an idea

It may be a dream, this couple will be great together.

This learner indicates a deep hatred for poetry, as suggested by the phrases “dark and gloomy” and “hate ran through my blood”. The word “then” signifies a change in this learner’s views. The phrase “They both fused” highlights a connection between poetry and music. The words “Boom, Boom, Boom” and “Moon, Moon, Moon”, quoted from the song Firework (Perry, 2010), used in the first cycle of the study, also demonstrate the learner’s awareness and understanding of alliteration and onomatopoeia, discussed in Cycle 1. This reflects an understanding of these concepts through the use of music. The learner uses the word “light” to describe the effect of music, contrasting it with the ‘dark and gloomy’ atmosphere experienced prior to its use in learning poetry. This learner considers music and poetry to complement each other, suggesting its usefulness in the classroom as the MKO (Vygotsky, 1978). These findings are consistent with studies by Hijazi and Alnatour (2012), Navaratnam (n.d.), and Sebastian (2020), which noted significant changes in the teaching of poetry following the incorporation of music.

Another learner wrote:

In the classroom, music and poetry collide
A symphony of words, a rhythmic side,
My thoughts awaken, my feelings ignite
As I learn to soar on wings of insight
The melodies guide me, the lyrics inspire,
I dive into verses, my soul set on fire,
Experience unfolds, like a journey through time
Discovering the power of metaphor and rhyme,
Each stanza an adventure, each line a dance,
As I navigate this poetic expanse,
The music weaves through my every thought
A tapestry of emotions, intricately wrought.

This poem illustrates how this learner became more perceptive during poetry lessons due to the use of music for studying poetry, as suggested by the words, “My thoughts awaken, my feelings ignite”. The incorporation of music helped enlighten this learner through “wings of insight” and facilitated their progress through the ZPD (Vygotsky, 1978). Music may be considered a valuable scaffolding tool (Vygotsky, 1978), with the potential to “guide” learners in the poetry classroom, allowing them to appreciate figures of speech. This learner employed various figures of speech in their poem, indicating that Cycle 1 had been a success, as that cycle focused on teaching figures of speech through the use of music.

Learners were also asked to provide a visual representation of their experience of using music to learn poetry and to include three sentences to explain their visuals in order to address RQ 2, which sought to understand how learners respond to the use of music to teach poetry in an English HL high school classroom, and RQ 3, which aimed to identify how music affects the learning of poetry in the same context. Sixty-two learners responded to this question, and all 62 indicated a positive response to using music to learn poetry, as depicted by a sample of these responses in Figures 49–58. Six learners (9%) did not answer this question, possibly because they felt it was too time-consuming or because they lacked confidence in their artistic skills. It is also possible that learners felt they were repeating their answers, as other questions sought similar information in the summative questionnaire.

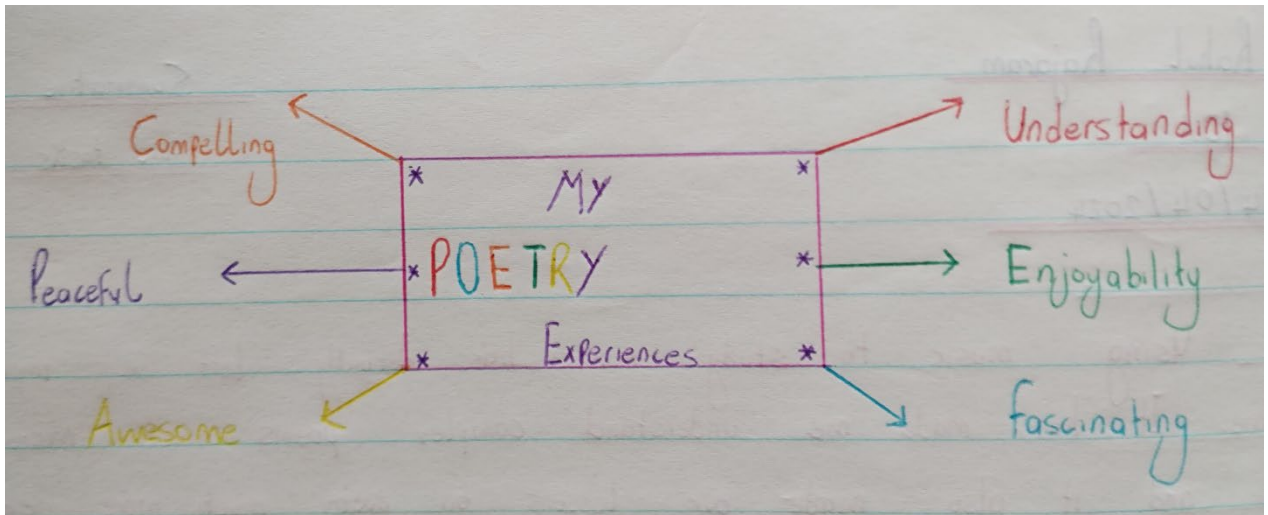


Figure 49: Learners' experiences of using music to study poetry

As an explanation to Figure 49, above, the learner wrote, “The above mind map sums up my experiences of learning poetry in six words. I feel I could include more words but this is the perfect amount”. This mind map uses positive adjectives to sum up this learner’s experience of using music to study poetry, highlighting the positive use of music in the poetry classroom. The learner considered using more words, however, these were the main emotions felt by the learner.

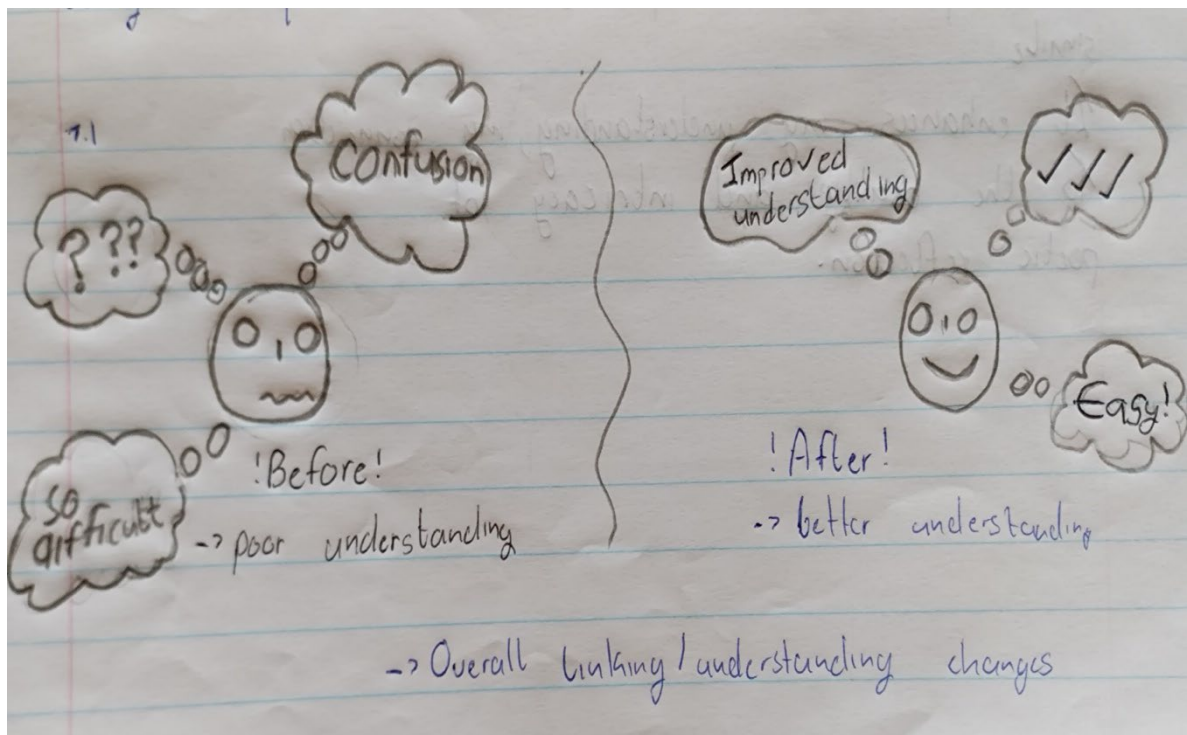


Figure 50: Learners' experiences of using music to study poetry

This learner who created the visual in Figure 50, above, stated, “Overall thinking/understanding changes”. The accompanying image illustrates how the learner progressed through the ZPD as outlined by Vygotsky (1978) during the course of this study. Initially, this learner experienced confusion and found the study of poetry to be challenging. However, following the incorporation of music into the study of poetry, the learner appears to feel more content, as indicated by the smiley face and the phrases “improved understanding” and “easy”. This suggests a positive transformation in the learner's perception, attributable to the use of music as an educational tool. Consequently, this demonstrates that music can serve as an effective scaffolding method for studying poetry, in line with Vygotsky's principles.

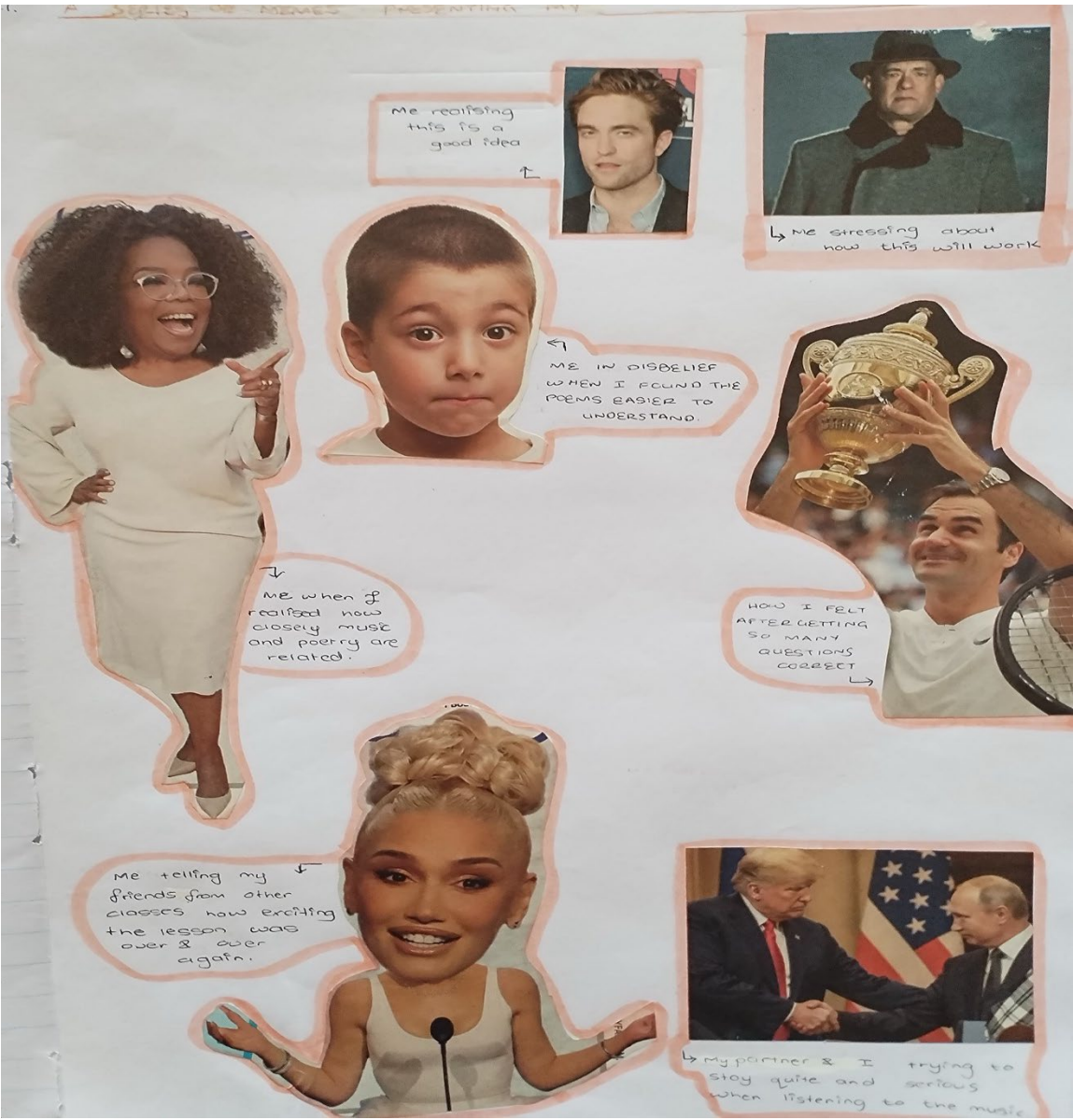


Figure 51: Learners’ experiences of using music to study poetry

The learner who created the visual in Figure 51, above, opted not to include a three-sentence explanation, as their visual representation already contained extensive written explanations detailing their journey in using music to study poetry. Their response reflects a transformation from initial anxiety – “stressing” about how the lesson would work – to gaining confidence and feeling like an expert in the approach. Enthusiasm for the method is evident, as they repeatedly shared “friends from other classes how exciting the lesson was over and over again”. This learner felt a sense of achievement at an improvement in his/her results in poetry, due to the use of music, suggesting its benefits in a classroom setting. It appears that the use of music created an enjoyable lesson, which kept learners engaged, as this learner states that he/she and his/her partner tried to “stay quiet and serious when listening to the music”. It was encouraging to see that the learners had taken the time to find appropriate figures in the news to highlight the emotions experienced. The positivity of the words, upon realising that the process could and did work, was aptly captured by the choice of pictures and words.

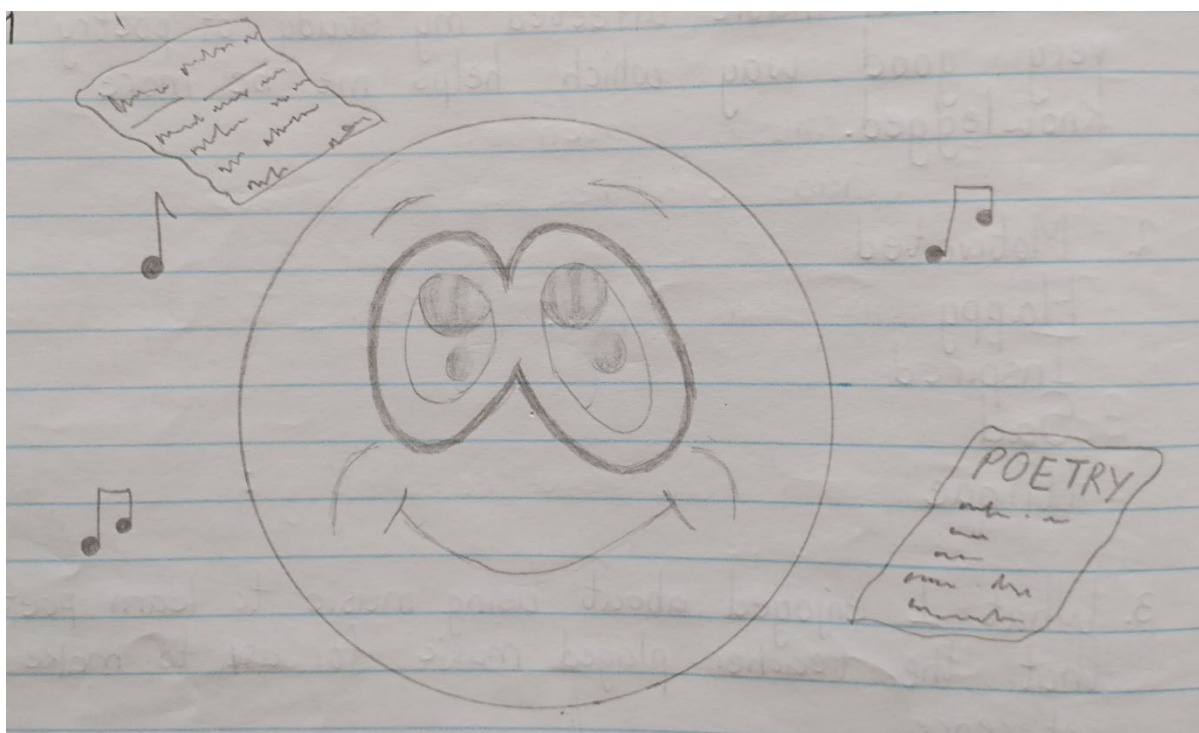


Figure 52: Learners’ experiences of using music to study poetry

Regarding Figure 52, above, this learner wrote, “I enjoyed music being used to learn poetry. I would sometimes feel emotional. I would learn new and interesting things”. This image and the accompanying words indicate that this learner was emotionally responsive to the use of music in studying poetry. The musical notes drawn suggest a possible familiarity with musical

notation and demonstrate that a positive atmosphere was created through the use of music. The learner may have felt “emotional” due to the positive and powerful messages conveyed through the lyrics of the chosen songs, which also provided the learner with the opportunity to “learn new and interesting things”, most likely related to poetry.



Figure 53: Learners’ experiences of using music to study poetry

The learner who created the visual in Figure 53, above, wrote:

When we used music to learn poetry, I often felt euphoric. A feeling of calm and free yet still energetic overwhelmed me as the lyrics went on and the melody played. Many times, I felt that I was having a solo dance party in my mind, lip-syncing to the song, eager to know more.

This response conveys a strong sense of joy and engagement in the poetry classroom when music was incorporated. The learner’s experience is further emphasised by words such as “happiness”, “enthusiastic”, and “calm”, as well as the term “euphoric” used in their reflection. The statement “Music is the voice of the soul” highlights their deep appreciation for music, suggesting that it serves as a means of self-expression.

The word “calm” in the learner’s description implies that music fosters a peaceful atmosphere, reducing stress and creating a positive learning environment. By lowering the affective filter (Krashen, 1982), music enhances receptivity to learning. This finding aligns with Azizinezhad et al.’s (2013) study, which demonstrates that music contributes to a relaxed classroom setting, making students more open to engaging with the material.

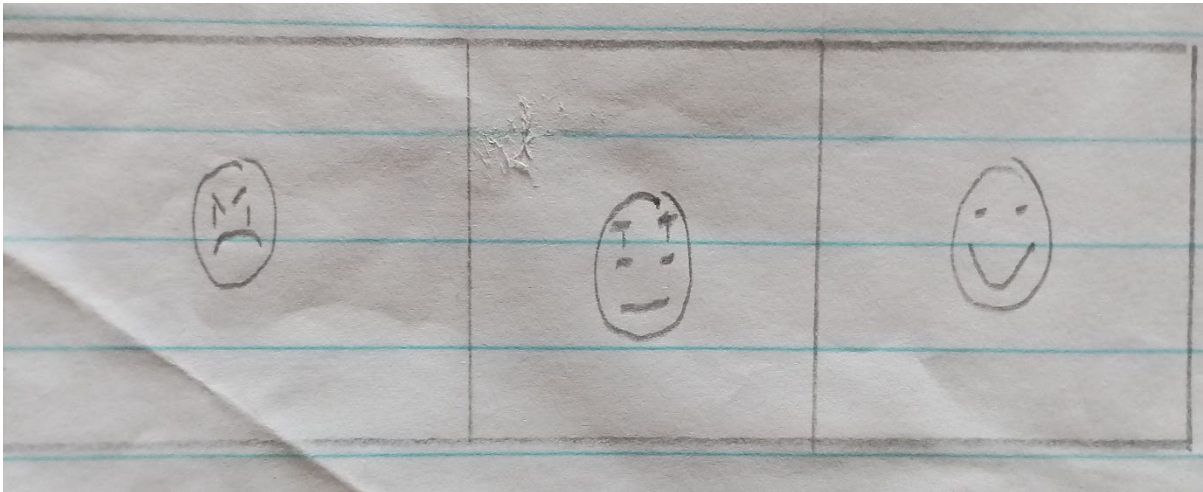


Figure 54: Learners’ experiences of using music to study poetry

In Figure 54, above, this learner said, “This drawing is a basic representation of my experiences using music for poetry. Gradually, from disliking it, I started enjoying this exercise as it made poetry easier”. This image suggests that developing a liking for using music in the classroom, learning poetry, and becoming familiar with the teaching method is a “gradual” process. However, the outcome is positive, as it creates a sense of enjoyment in the lesson, indicating the role of music as a MKO and as a scaffolding tool (Vygotsky, 1978).



Figure 55: Learners' experiences of using music to study poetry

Regarding the first image in Figure 55, above, the learner said, “This picture represents how I feel and react in class when music is being played. It depicts my emotions and excitement. I truly enjoy and admire the use of music to study poetry as it inspires and excites me”. The headphones in the first image represent music, which appears to evoke a sense of “excitement” in the learner, further illustrated by the smiling man who is holding his hand in a fist, indicating a sense of victory. This may symbolise the learner’s sense of achievement in the poetry class due to the use of music.

Regarding the second image in Figure 55, above, the learner said, “The picture above shows my attitude towards poetry before the use of music. It also represents how I actually felt, which was confused. This picture also depicts that at times it was really difficult to comprehend poetry”. This image suggests that music has the potential to make poetry lessons exciting, engaging, and understandable, as the learner felt “confused” and found it difficult to “comprehend poetry” prior to the introduction of music. This response further highlights how music acts as an MKO, moving learners through the ZPD by scaffolding them, key concepts of Vygotsky’s (1978) social constructivist theory. This image aligns with Navaratnam (n.d.) and Sebastian’s (2020) studies, which found learner improvement after the use of music in the poetry classroom.



Figure 56: Learners’ experiences of using music to study poetry

This learner who created Figure 56, above, wrote:

This visual representation encapsulates the symbiotic relationship between music and poetry, illustrating how their convergence enriches the learning experience. The interplay of musical notes and poetic verses symbolise the harmonious fusion of artistic mediums, while the depiction of a learner immersed in the creative process reflects the transformative impact of this interdisciplinary approach on personal growth and enlightenment.

Figure 56 shows learners happily singing along to songs in a classroom setting. One learner has also written out certain lines from the poems studied, implying that the use of music in studying the poems allowed for a more memorable lesson. However, this image does not indicate any social interaction, suggesting that this learner may not have considered the lessons to be interactive. Although seated in a classroom, as evidenced by the desks and chairs, the learners are dressed casually rather than in uniform. This finding implies that this learner possibly considered the lesson to allow him/her to be comfortable and express himself/herself openly, without following the rules of a traditional poetry classroom. The relationship between music and poetry is considered “symbiotic”, indicating a positive connection between the two genres. The lesson is described as “creative” and “transformative”, leading to “personal growth” and “enlightenment”. These words highlight the positive impact of using music to study poetry, which fosters the development of learners.

These findings are aligned with The South Australian Music Education Strategy 2019 to 2029 (South Australia, Department for Education, 2019), which highlights how music has the ability to promote creativity in learners.

11.7 The Future of Using Music to Study Poetry in an English Home Language Classroom

In the summative questionnaire, learners were asked whether they would like to continue using music to study poetry in the English HL classroom. This was an attempt to answer RQ 2, which sought to understand how learners respond to the use of music to teach poetry in an English HL high school classroom, and RQ 3, which aimed to identify how music affects the learning of poetry in an English HL high school classroom. Sixty-six learners (97%) stated that they would like to use music in future poetry lessons. Some reasons included, “It enhances my understanding of different poems”. This shows that using music to study poetry is welcomed due to its benefits in helping learners understand poems. Another learner said, “Using music to learn benefits us learners as it helps with concentration, increases interest, and motivates us to learn more, also making it easier to link themes to topics”. The choice of songs, their familiarity, and enjoyability may have caused some learners to concentrate on the lesson, allowing them to be interested and motivated, thus grasping concepts related to learning poetry in an easier and more enjoyable manner.

Another learner remarked, “If I continue using music to learn poetry, my ability to understand poetry will improve and boost my marks”. This response indicates this learner’s confidence in the use of music to study poetry, helping him/her achieve better results due to an improved understanding, unlike in the past when the learner may have scored poorer results due to the teaching method employed.

Another said, “Music is ‘food for the soul’. It has made our lessons so much more fun and keeps me attentive. It has made the meaning of some poems much easier. I would love for my music-poetry journey to continue”. This learner begins by expressing the importance of music in our lives and then highlights how it connects to the classroom, where lessons are enjoyable and interesting, allowing the learner to be “attentive.” This suggests that music provides a ‘fun’ factor in the classroom and may be used as a tool to keep learners engaged in the lesson. The hyphen in the term “music-poetry” indicates that this learner sees the link between music and poetry, suggesting that music may be a suitable means to teach poetry. Furthermore, the word “journey” indicates that this learner has experienced some form of transformation, as he/she moved from one point to another in the poetry classroom through the use of music.

Another learner indicated, “Whilst using this technique, I understood and was excited about our lessons. I finally started getting good marks in my classwork and enjoyed the poetry section for the first time ever”. This suggests that, compared to other teaching methods used, using music to learn poetry appears to be the most beneficial due to its ability to create excitement in the lesson. “For the first time ever”, it has allowed this learner to achieve success in the poetry classroom. This may motivate the learner to enjoy poetry and engage with it in the future, as he/she seems eager to achieve greater results in poetry. This response suggests that music has the ability to motivate learners through better results.

Another learner said, “Yes, it could be helpful for specifically Shakespearean poems”. This may possibly be due to challenges that learners experience regarding the language used in Shakespearean poems and the context in which Shakespeare’s works were written. This indicates that music may be used to teach Shakespearean poems, which may be out of reach for some learners due to language barriers. Music may help learners draw connections between the known and the unknown.

The above responses indicate how music, something to which learners can often relate, is able to act as a MKO and successfully move learners through the ZPD through scaffolding and social interaction (Vygotsky, 1978).

However, two learners (3%) indicated that they would not like to continue using music to study poetry. One learner said, “I prefer poetry to be explained rather than mixed with music because it can help in the exams and since we wouldn’t be tested on the lyrics of a song, I think it would be irrelevant”. This response indicates that this learner was unable to draw connections between something with which he/she may be familiar, music, and poetry. He/she considered listening to music in the classroom to be a fruitless activity. The words “I prefer poetry to be explained” imply that this learner prefers poetry to be taught in a passive manner, where explanations are provided to him/her without engaging in critical thinking. In the future, it should be emphasised that, although music will not be tested in an examination setting, it is used as a tool to help learners understand and relate to the poems being taught.

Another learner said, “It’s been enough listening to music in class”. The words “in class” suggest that this learner may not approve of using music in a classroom setting due to unfamiliarity. It appears that this learner has not benefited from the use of music to learn poetry, as he/she would not like to use it in the future. It could also signify that the learner has had

enough of this form of engagement and looks forward to moving on to the usual traditional ways of learning poetry.

11.8 Suggestions to Improve Poetry Lessons Using Music

In their friendly letters, learners were asked to provide suggestions on how to improve poetry lessons to address RQ 4, which aimed to understand the potential of music to enhance the teaching and learning of poetry. One learner noted, “I do not have any suggestions on how improvement can be made. I have enjoyed the programme thus far and hope to continue enjoying it until its conclusion”. This indicates that the learner appreciated what he or she referred to as the “programme”, feeling that no recommendations were necessary. However, the learner was eager to maintain this form of engagement until the process concluded. Other learners offered suggestions, the most common being allowing them to create a playlist related to the poem being studied. One learner said, “It would be exciting if learners made their own song suggestions for poetry study”. This indicates that learners would like to be more actively engaged in lesson planning, which may benefit them by enabling stronger connections between the song and the poem, particularly if they have selected the song themselves. They would also have a vested interest in the teaching and learning process, which may result in positive outcomes.

Another common suggestion was to use more relevant and current music. For example, learners said, “A suggestion is to use recent music rather than older music”, and “My suggestion is to play some music which teenagers like. Maybe a little bit of rap and some other genres because some people can relate to it and enjoy it”. These responses indicate that some learners perceive my choice of songs as outdated and irrelevant compared to what teenagers currently listen to. This finding is supported by Hanauer (2004), who suggests selecting material closely connected to learners’ lives. As discussed above, it may be beneficial to inform learners about which poem will be studied and allow them to suggest music that may be used and enjoyed. Guidelines should be provided to learners before they make choices; for example, there should be no vulgar language used. Therefore, if learners are able to locate rap music that is relevant to the poem, it may be considered for the lesson. This suggestion is valuable because the process of reading the poem and finding an appropriate and relevant song will require deep understanding and will serve as a teaching and learning experience for the learners.

One learner suggested using videos to help visualise the message of the song and poem, stating that:

As intriguing as the musical quest was, there were some times that I struggled to visualise what was being described in the poems. For instance, in the poem ‘a young man’s thoughts before June 16th’, it was just difficult to picture how they truly felt, even though we listened to a contrasting song. I suggest, if possible, to incorporate a short video whilst the chosen song plays.

This response implies that music alone may not suffice to help learners understand a poem. It is suggested that visual stimuli, such as videos, may be beneficial to learners who cannot relate to certain contexts relevant to specific poems. I chose not to use visual stimuli, such as videos, in this study because that would shift the focus to an analysis of film studies, which is not the intent of this research. However, for future lessons, I may consider how to integrate the study of poetry with visual literacy in my classrooms.

Two learners suggested using music more frequently in the classroom to “help learners understand and enjoy lessons more” and “it would be nice if music was used more often in lessons”. These responses indicate that learners enjoyed the use of music to study poetry and would like to see it used more often, possibly to explore other aspects of English or even to study other subjects.

One learner suggested a more interactive approach, stating:

One way is to get a group of learners to read each stanza. The second way is to let learners ask other classmates whose first language is English so they can help each other gain a much better understanding of the poem and questions based on the poem. Another way is to give notes that simplify each stanza which can help any learner who is currently struggling to understand what’s going on in the poem because of the use of higher-grade English words.

Although this response does not comment on how poetry lessons may be improved through the use of music, the first suggestion offered by this learner reflects a learner-centred approach to teaching poetry, where groups of learners are given the opportunity to analyse different stanzas, possibly sharing their findings with other groups during class discussions. This method has great potential in a classroom focused on social interaction, a key tenet of Social

Constructivism (Vygotsky, 1978), as long as it is well planned, well structured, and discipline can be maintained. The second suggestion indicates that some learners struggle with poetry due to a language barrier, a finding linked to Nyembe's (2021) study, which found that second-language English learners struggled with understanding poetic devices and, thus, are required to be paired with a classmate whose mother tongue is English. This implies using mother-tongue English-speaking learners to scaffold second-language learners in terms of language issues during poetry lessons. It is important that the learner made this suggestion, as it indicates insight into a possible way of solving the language issues being faced. It also suggests a plea for help and an indication that a solution might be in sight. The final suggestion indicates a behaviourist approach, where learners merely repeat what is given in their notes. Such a suggestion indicates a request for memorisation, rote learning, and regurgitation of information, which is not suitable for learners who need to read, think, and apply their knowledge. This suggestion is not recommended, as it creates passive thinkers in the classroom, which goes against the South African CAPS (DBE, 2012), which aims to create critical thinkers.

11.9 Reflection

Upon the completion of the data generation phase of the research, I made the following comment in my research journal:

It has been an exciting journey with my grade 10 learners. Although I experienced some discipline issues at the beginning of the study, as we progressed with poetry lessons using music, learners became more familiar with the process and more open to the use of music to teach poetry. It gives me great joy to know that the majority of the learners enjoyed their poetry lessons and were able to benefit from it.

One of the aspects that caused me considerable frustration during the study was the failure of learners to submit tasks in a timely manner, despite numerous attempts to remind them. This behaviour may have stemmed from apathy, absenteeism, or a lack of understanding of the task requirements, even when explanations were provided. Another area of frustration was the learners' non-compliance with the marking scheme, as evidenced by their failure to answer questions in full or leaving questions unanswered. I recognised these frustrations as challenges that I must address as I progress in my career as an educator. While I experienced frustration with the non-compliant learners, I also needed to reflect on what strategies I could implement to facilitate task submission.

On a more positive note, it was encouraging to observe that I was able to make a meaningful impact on the lives of learners throughout the course of the study. In my research journal, I documented,

During my conversations with learners from other classes, I was often asked to teach poetry to their classes because these learners were excited to hear that I was teaching poetry through the use of music.

This highlights that learners share their educational experiences with peers beyond their classrooms, and those involved in the study frequently communicated their positive experiences to others. It appears that the learners engaged in the study enjoyed their experiences and spoke favourably about them, as evidenced by the interest expressed by other learners in participating in this journey. With the aforementioned suggestions in mind, I intend to continue incorporating music into my poetry instruction.

11.10 Conclusion

This chapter has analysed learners' experiences of using music to study poetry by considering how music influenced their engagement with the subject, what they found enjoyable about this approach, the challenges encountered in integrating music with poetry, learners' perspectives on the use of music for poetry study, the future prospects of this method, and the suggestions provided by learners to enhance poetry lessons. Many learners regarded the incorporation of music into poetry study as a positive and beneficial experience, as they felt that music rendered the lessons more comprehensible, enjoyable, and engaging. Although some learners did not encounter challenges in using music to study poetry, others reported that they were distracted by the songs, struggled to draw comparisons between the song and the poem, and found it difficult to focus on both genres simultaneously. Despite these challenges, a majority of participating learners expressed a desire to continue using music in their poetry studies and offered constructive solutions to enhance the effectiveness of these lessons.

The next chapter will conclude the thesis by synthesising the research findings, addressing the key questions of the study, discussing the theoretical, methodological, and professional practice implications of the research, highlighting its limitations, providing recommendations for future studies, and outlining this study's contribution to the body of knowledge.

CHAPTER 12

SUMMARY, IMPLICATIONS, FURTHER RESEARCH AND CONCLUSION

12.1 Introduction

Recognising the challenges and apathy some learners experience when studying poetry, this study explored the impact of using music as a teaching tool in a Grade 10 English HL classroom. The primary aim was to examine how music can be integrated into poetry instruction, how learners respond to this approach, its effect on poetry learning, and its potential to enhance both teaching and learning in an English HL high school setting.

This qualitative study, grounded in an AR design within an interpretivist paradigm, utilised a Baseline Assessment Questionnaire, worksheets, a Summative Questionnaire, and a Researcher's Journal to gather insights. Vygotsky's (1978) theory of social constructivism provided a framework for analysing the role of music in poetry instruction, emphasising the significance of social interaction in the learning process.

Despite the existence of numerous studies on teaching poetry (Cooper, 2020; Deepa & Ilankumaran, 2018; Diehl, 2021; Eliasari, 2018; Irmawati, 2014; Mittal, 2016; Nwakaego & Agwu, 2023; Nyembe, 2021; Roebuck, 2015; Rosich, 2022; Syed & Wahas, 2020), most of these studies (Cooper, 2020; Fynn, 2019; Josephine, 2020; Nyembe, 2021; Mavhiza & Prozesky, 2020; Mittal, 2016; Nwakaego & Agwu, 2023; Rosich, 2022; Syed & Wahas, 2020) took place within an English FAL classroom setting, which found largely negative attitudes toward the study of poetry. Noting that the study of poetry is compulsory in the FET Phase (Grade 10-12) in South Africa, this study aimed to explore how the study of poetry may be made exciting and significant through the use of music. This study took place at a school in Pietermaritzburg, KwaZulu-Natal, South Africa, and started with 90 Grade 10 English HL learners. Some learners changed classes and courses, leaving the study with 82 Grade 10 English HL learners.

This final chapter synthesises the main findings of the study and examines their theoretical, policy, methodological, and professional practice implications. Additionally, it outlines the study's limitations, identifies areas for further research, and highlights its contributions.

12.2 Synthesis of Research Findings

The findings presented in this study were guided by four research questions.

12.2.1 How can selected popular music be used to teach and learn prescribed poetry in a Grade 10 English HL high school classroom?

It was found that most learners listen to music frequently and recognise the advantages of listening to it. However, most participating learners did not have any experience of music in the classroom, particularly with learning poetry.

Prior to the study, most participating learners felt either not confident in their study of poetry or considered themselves average performers. However, during and after the study, most learners indicated that they enjoyed poetry because it was more engaging and easier to understand. It became clear that the use of music during poetry lessons had positive benefits.

This study used music as a tool to learn various aspects of poetry, such as figures of speech, including metaphors, similes, onomatopoeia, assonance, alliteration, hyperbole, personification, and enjambment. Through the study, while learners were able to understand many figures of speech, they continued to struggle with hyperbole and enjambment. This may have been due to a shortcoming on my part as the educator and researcher, who did not fully discuss these concepts, which may have made them easier to understand. Music was also used to teach learners about diction, tone, structure, message, theme, and contrast in a poem. Most learners felt that music was particularly effective in helping them understand the tone, theme, and message of the poem, as the song either had a contrasting or similar tone, theme, and message. However, while some learners were able to understand instances when music contrasted with the poem being studied, such as in Cycle 3, it was not as effective as using music with a similar tone, theme, and message as the poem, as in Cycle 2.

The use of music to study poetry did not seem to be effective in helping learners understand the context of a poem. For example, in Cycle 3, which used popular American music, learners struggled to understand that the poem, *a young man's thoughts before june the 16th* (Johennesse, n.d.), focused on a South African context. In retrospect, it is clear that I needed to share the contextual background more clearly with the learners. Similarly, in Cycle 5, learners understood the American poem, *Women*, in terms of the struggles faced by women in South Africa during apartheid. While it is credible that learners can find connections between

a poem and their own histories and contexts, it made me realise that more relevant music that is rooted in a particular community should be considered as a tool for teaching the poem.

While songs were chosen to echo the themes and concerns in the poem being studied, male learners felt marginalised during one cycle. In Cycle 5, many male learners indicated feeling excluded because the song and poem focused solely on women, whereas the female learners felt empowered and motivated. The latter finding is not necessarily negative.

12.2.2 How do learners respond to the use of selected popular music to teach and learn prescribed poetry in a Grade 10 English HL high school classroom?

Although initially sceptical due to its unfamiliarity, many learners responded positively in Cycle 1 to the use of music to study poetry, as it made the poem and figures of speech easier to understand and they considered it to be an exciting lesson, which increased their attentiveness. Cycle 1 revealed that music helped bridge the gap between what they knew (the song) and what they did not know (the poem). Learner achievements in each cycle revealed an improvement in learners' understanding of poetry, as the number of distinctions (80% and above) and the pass rate increased. Learners disclosed that their enjoyment of the use of music and their engagement during the lesson helped them produce better results. They compared previous teaching methods, which involved note-taking and an educator's analysis without learner interaction, to the study, and many indicated a preference for using music to learn poetry, emphasising that they would like to continue studying poetry (or other aspects) in this manner.

Further cycles revealed that the song lyrics helped learners grasp the gist, as well as the themes and messages of the poems being studied. This prompted learners to share their experiences with peers from other classes, who also expressed a desire to participate in poetry lessons where music is used.

Despite some initial discomfort with using music to study poetry, as the cycles progressed, most learners felt more comfortable and grew familiar with the approach.

Most learners considered the songs used to be effective in teaching the poem being dealt with, while a few felt that some songs were unsuitable, either because they were outdated or due to personal preferences. Furthermore, a few learners felt that the song used in Cycle 1 did not

assist with the diction in the Shakespearean poem, and in Cycle 3, some learners considered the song and poem too different to draw any comparisons.

During Cycle 1, some learners laughed and chatted when the song was played. After intervening by pointing out how the lesson was to progress effectively, this behaviour did not occur in subsequent cycles. Thus, it is important that when using music to study poetry, learners are aware of the structure of the lesson and what is expected of them. While enjoying the song, they needed to note aspects such as diction, figures of speech used, tone, theme, and message, and be ready to participate in discussions.

In Cycle 5, many male learners appeared defensive, as the focus was solely on women, while female learners felt motivated and empowered. While gender is an aspect to note in a classroom and in the choice of materials used, the fact that the poem was called 'Women' should have alerted male learners to recognise the folly of their responses. Their reactions also point to a sense of entitlement in needing to be equally seen.

By the end of the study, a small number of learners indicated experiencing challenges with using music to study poetry. These included being easily distracted by the song, forgetting the purpose of the lesson, not being able to draw comparisons between the song and poem, and experiencing challenges with the different language and contexts of the song and poem. These challenges may be overcome by using more relevant music and ensuring a well-thought-out and structured lesson.

Many learners put in a great deal of effort into their visual representations in the various cycles, indicating their enthusiasm and excitement during the study, as well as their enjoyment of using music to study poetry.

12.2.3 How does selected popular music affect the teaching and learning of prescribed poetry in a Grade 10 English HL high school classroom?

In the Baseline Assessment Questionnaire, it was found that although some learners enjoyed the study of poetry, others felt anxious during poetry lessons and experienced challenges related to the interpretation of poetry, the language used, understanding the context, figures of speech, and answering questions. However, in the Summative Questionnaire, many learners revealed that they enjoyed their poetry lessons, which had become more enjoyable, engaging, and interactive, resulting in fewer learners being disinterested and allowing them to gain a

better understanding of the poem being taught in that lesson. The Summative Questionnaire further revealed that learners experienced a more positive and relaxed learning environment, which made the classroom more conducive to learning.

The Summative Questionnaire indicated that, in comparison to previous teaching methods employed to study poetry and learners' attitudes towards it prior to the study, learners had a more positive outlook regarding the study of poetry. Some reasons include music helping learners connect to the poet's emotions, gaining a better understanding of the message, and feeling calmer during the lesson. Many learners emphasised that their views on studying poetry had changed in comparison to before the study. Although the transformation occurred gradually, as learners became more familiar with the use of music during each cycle, many eventually indicated that their views on studying poetry had changed positively. The analysis of poetry, which was initially considered boring and challenging, was by the end regarded as exciting and interesting. English second language learners revealed that while poetry had been a challenge in the past, they were able to better understand the poems taught through the study. These findings suggest that music has great potential to change learners' attitudes towards, and understandings of, poetry.

Moreover, as the cycles progressed, it became evident that some learners had a better understanding of poetic elements, as revealed in their results. However, some learners did not appear to benefit from the use of music to study poetry, as they still experienced challenges in answering certain questions, and their results remained low. This could possibly indicate a language barrier, a lack of relevance of the selected music to learners' lives, or learners still adjusting to the use of music to study poetry. It may be important for other methods, such as the use of music videos or other visual forms, to be included, alongside music, to enable all learners to understand poetry.

12.2.4 Why is music a potentially useful means of improving the teaching and learning of poetry?

Music may be considered a potentially useful means of improving the teaching and learning of poetry for various reasons.

Firstly, learners found it easier to understand the poems studied due to the connection between the song and the poem. The lyrics assisted learners in identifying figures of speech, the theme,

and the message of the poem. This led to improved results among many learners, motivating them to read and write poetry, as well as positively transforming their views on the subject.

Secondly, as many studies, including this one, have indicated, teenagers share a strong relationship with music. Due to this connection, teaching poetry using music as a tool has great potential to help learners find poetry less challenging and to foster a relationship with it, much like their relationship with music.

Finally, during the cycles, it was found that music calms and relaxes learners, making it a useful tool for lowering their affective filters, which may hinder learning. Learners' affective filters may be high in an English HL poetry classroom for various reasons, including a lack of understanding of the content, language barriers, and personal challenges. Music has the ability to transform such an environment into one that is more positive, often through the lyrics of the selected songs. For example, the lyrics of the song *Firework* (Perry, 2010) resulted in learners feeling motivated in Cycle 1.

Although there may be challenges in using music to study poetry, suggestions have been offered to ensure that this approach remains beneficial. These suggestions include allowing learners the opportunity to select appropriate songs for studying different poems, using more current and relevant poems, exploring the use of visuals to aid in understanding poetry, incorporating music more frequently in the classroom to familiarise learners with this method, and ensuring that poetry lessons remain interactive.

12.3 Theoretical Implications

Vygotsky's (1978) social constructivist theory proved beneficial for understanding the findings of the study. The elements of this theory, including social interaction, the MKO, scaffolding, the ZPD, and language and culture, facilitated the analysis of learners' reflections on using popular music to study poetry. Figure 3 (see Chapter 1) shows how the key concepts of social constructivist theory (Vygotsky, 1978) can be employed in conjunction with each other in the English Home Language classroom to teach poetry.

The findings of this study indicate that social interaction (Vygotsky, 1978) allowed learners' views and opinions to be heard during discussions of the poems and songs across different lessons. This led to learners feeling valued, as their responses were given serious attention by their peers and myself. Furthermore, learners' active engagement during the lessons, a result

of social interaction, made them eager to participate, with the educator aiming not to dominate the lesson. Because learners were actively involved, it allowed for oral questioning and clarification of any misconceptions in the classroom at that particular moment.

The MKO, a key element of Vygotsky's (1978) theory of social constructivism, proved useful in this study as the role of the MKO sometimes shifted among the song being used, myself, and the learners in the classroom. At times, the song helped convey the message or themes of the poem; at other times, the interactive activities encouraged learners to engage with each other and build understanding; and occasionally, I explained or questioned to assist with knowledge, insight, and support. These three MKOs collaborated continuously to enable interpretation and appreciation of the poems and songs studied. This further facilitated more interactive and engaging lessons, which learners found enjoyable, allowing them to grasp more content compared to traditional, passive methods used in the past.

As a scaffolding tool (Vygotsky, 1978), music proved useful in the English HL poetry classroom. Through whole-class discussions and questions, the song provided insight into the subject, themes, and messages of the poem. Each song served as a support and building block from which to launch engagement with the poem. In most cases, learners made the link and connection, recognising the theme, message, tone, and figures of speech, among others. However, when the song contrasted with the poem, some learners struggled to make the link, suggesting that the choice of music is crucial, as not all songs may be effective for teaching poetry. When music was used as a scaffolding tool (Vygotsky, 1978), learners often progressed through the ZPD (Vygotsky, 1978), as music – something learners were generally familiar with – helped bridge the gap in understanding challenging aspects of the poem being studied. The ZPD, or the gap between what learners can do independently and what they can accomplish with help, was addressed through the use of songs, social interaction, and the involvement of More Knowledgeable Others (MKOs) (Vygotsky, 1978). To assess how the ZPD was being filled, various activities were employed. The written activities tested learners' knowledge of the concepts being taught, and clarifying any misconceptions further illuminated learners' challenges, helping them progress through the ZPD.

Using social constructivist theory (Vygotsky, 1978) further highlighted the need for songs to be relevant to learners' lives, as some felt that the chosen songs were ineffective, unfamiliar, or unenjoyable. This suggests that certain songs may not align with some learners' languages and cultures (Vygotsky, 1978). While some learners disapproved of the song choices, many

second-language English speakers found the use of interaction, through whole-class discussions and the incorporation of music, helpful in understanding the lesson content. Vygotsky (1978) pointed out that learners play active roles in their cognitive development, and that language develops from social interactions for communication purposes. Each cycle, while focusing on listening to songs and class engagement, also required written engagement, which shifted the focus to written language use to demonstrate the concepts emphasised in each cycle. Vygotsky (1978) notes that language is more than a means of expressing ideas; it is also a means to develop understanding and cognitive development.

One limitation of this study was that learners who were not confident or were shy often refrained from interacting during class discussions. However, attempts to encourage interaction were made through probing techniques, and guidance and assistance were provided to these learners in answering posed questions.

12.4 Methodological Implications

The use of a qualitative approach within an interpretivist paradigm was effective in the study because it empowered learners through active engagement as they shared their views on poetry, music, and the use of popular music to study poetry in a Grade 10 English HL classroom. Understanding that many learners experienced challenges in studying poetry, the cyclical nature of an AR design helped learners make progress in incremental steps and was thus a suitable research design for the study. The results of the baseline questionnaire helped me identify problem areas, which were then included in the first cycle. The effects of using music to study poetry were monitored through whole-class discussions and written and visual responses. After understanding what worked and what did not through these responses, I engaged in constant reflection after each cycle to gauge the successes and failures of the cycle. Revisions were then made to build on successes and address failures. This design was appropriate as it was responsive and developmental, allowing for flexibility to adapt and adjust each cycle according to learners' needs and misconceptions found in prior cycles, as well as to build on and clarify information from earlier cycles.

Triangulation was maintained through the use of various data generation strategies and proved effective as it allowed learners to deeply reflect on the poetry lessons conducted and enabled me to use multiple sources to verify data. The nature of the data generation strategies used, such as worksheets, visual representations, essay writing, friendly/informal letters, and poetry

writing, allowed learners to express their opinions and thoughts creatively and in their own words.

The Baseline Assessment Questionnaire helped me understand learners' thoughts, feelings, and experiences with poetry in music. It further shaped my approach and teaching style when using music in a classroom setting. For example, many learners were unfamiliar with using music in the classroom, so I had to ensure a well-structured lesson in which the process was explained to learners at the beginning of the lesson, so they knew what was expected of them. The worksheets issued to learners during each cycle were useful as they generated data through written responses, in the form of short responses, paragraph writing, essay writing, letter writing, and visual representations. The short questions helped me gauge the effectiveness of using music to teach poetry and identify learners' misconceptions as various poetic concepts were tested using the worksheets. Furthermore, the written responses, especially through paragraphs, essays, and letters, allowed me to gain an in-depth understanding of learners' thoughts, feelings, and experiences in using music to study poetry. The visual representations provided learners the opportunity to creatively express their thoughts, emotions, and experiences of studying poetry through music. It also allowed learners who did not feel confident in their writing to share their thoughts, feelings, and experiences. It appeared that learners put in a great deal of effort in creating the visual representations, suggesting a positive attitude towards the study of poetry and their enjoyment of this particular method of expression.

The Summative Questionnaire assisted in gaining an understanding of learners' thoughts, feelings, and experiences after using music to teach poetry. It helped me identify the successes and failures during the lessons and how these could either be maintained or changed to benefit learners' learning needs. The poetry-writing question in the Summative Questionnaire not only tested learners' understandings of poetic elements but also helped learners creatively share their experiences of using music to study poetry. The poetry-writing question made me realise that learners were talented and creative poets-in-the-making.

The chosen sample of participants proved to be suitable as learners provided unbiased data, as found during the analysis of findings. However, the class discussions were intimidating for some learners, who appeared uncomfortable sharing freely. Thus, an interview using purposive sampling should have been considered as a data generation strategy to clarify learners' responses in their worksheets, essays, poems, and friendly letters. This would have allowed for greater clarification and insight into some learners' experiences of using music to study poetry.

12.5 Professional Practice Implications

The findings of this study have several important implications for my future practice. Firstly, through the use of AR, this study has helped me realise the importance of thorough planning and preparation, along with continuously reflecting on my practices, successes, and failures during each lesson to ensure that future lessons are beneficial to learners. One failure during this study was my inability to see that my explanations did not suffice regarding certain aspects related to poetry, affecting learners' understanding. Thus, in future, a reflection journal must be filled in after every lesson. It is also useful to ask learners for their opinions on how the lesson went, through activities given to them.

Secondly, this study has made me realise the importance of learner engagement and social interaction during lessons. The class discussions revealed that learners had much to comment on regarding the content of the poems and songs used in each lesson. Learners felt listened to and valued, thus encouraging and empowering them to enjoy lessons and voice their opinions.

Thirdly, the use of music, which is something that most learners are familiar with and enjoy, is a useful tool for teaching poetry, as it lowers their affective filters, keeps them engaged in the lessons, and allows for more interesting lessons. Music often helps learners understand poetic elements as they can relate to it through the song. However, one important factor to consider is that the songs must be appropriate for a classroom setting and should be current and relevant to learners' lives. Some of the songs used in the study were considered irrelevant and outdated. Thus, some learners did not effectively engage in the lesson and possibly did not perform as well as they could have in their activities if relevant and current music had been used. Therefore, knowing learners' backgrounds and preferences is crucial. Furthermore, it is important to engage with issues of exclusion and marginalisation in a mature way to help learners see when they are asserting possibly unconscious ideas of privilege and historical advantage. This was evident in Cycle 5 when male learners believed that the choice of the song and the prescribed poem, *Women*, excluded them. In future, I need to engage with such ideas more fully, rather than move forward without challenging and confronting them. The fact that female learners felt empowered also needs to be supported more fully.

12.6 Limitations of the Study

Some important limitations of the study must be noted. The first limitation involved the choice of songs selected to teach the poem. As mentioned above, some songs were considered irrelevant and outdated for learners, negatively affecting their enjoyment of the song and their understanding of the poem. An attempt was made to overcome this challenge through discussions on the content and focus of the song to familiarise learners with it.

A second limitation found in this study was that some learners experienced language barriers, hindering their ability to partake in class discussions, understand the song and the poem, and articulate themselves in their written responses. To overcome this limitation, other learners sometimes acted as the MKO, translating information and instructions for those who did not understand. For learners who were unable to articulate themselves well in writing, certain data generation strategies allowed for visual representations of their thoughts and feelings regarding the use of music to study poetry.

A third limitation was the non-return of worksheets. Furthermore, some learners who did return their worksheets left questions blank or did not answer questions in full.

A fourth limitation was that numerous other school activities during the term proved a distraction. Some of these activities included athletics training, special assemblies, and fundraising events, causing lessons to be shortened. To overcome this limitation, learners were allowed to complete their worksheets at home.

Another limitation was some learners' misunderstanding of the Venn diagram. Some learners inserted irrelevant information into the different circles, which affected the data generated using this strategy. In the future, further explanations and examples must be provided to learners prior to the activity being issued.

One other limitation of the study was the recognition that a small number of learners may have relied on external assistance, such as Google or AI tools, when responding to questions in the worksheets, rather than drawing on their understanding developed during the poetry lesson. However, the use of data triangulation, including visual methods and classroom discussions, enabled a deeper exploration of learners' understanding and experiences in using music to engage with poetry. This approach helped to ensure the credibility and depth of the data collected.

Despite the limitations described, sufficient data reflecting learners' experiences were obtained, allowing for an analysis and understanding of the use of popular music to study poetry.

12.7 Suggestions for Further Research

Further research is recommended in the following areas:

- **Gendered responses to poetry:** Future studies could examine how male and female learners engage with poetry, building on findings from Cycle 5, where the analysis of the feminist poem *Women* elicited mixed reactions based on gender.
- **Language barriers in poetry study:** Investigating the challenges faced by English second-language learners when studying poetry written in English requires further investigation.
- **Incorporating visuals in poetry instruction:** Exploring the use of visuals, such as music videos, as a complementary tool for studying poetry should be explored.
- **Learner engagement with different contexts:** Research could explore how learners respond to the cultural and historical contexts presented in poems, particularly when these differ from their own lived experiences.
- **Educators' perspectives on music in the classroom:** Given that most participating learners expressed enjoyment in using music for poetry study, it would be valuable to investigate educators' attitudes toward incorporating music as a teaching aid and the factors influencing its adoption or rejection in English classrooms.

12.8 Contribution to Knowledge

This study confirms previous findings (Israel, 2013; Hanauer, 2006; Hijazi & Alnatour, 2012; Kurniati, 2017; Navaratnam, n.d.; Padmanugraha, 2009; Sebastian, 2020; Young, 2016; Zachary, 2015) and provides additional evidence supporting the benefits of using music to study poetry. Unlike prior research, this study specifically integrates popular music that aligns thematically with the poems being taught and applies Vygotsky's (1978) social constructivist theory as a guiding framework. The study explicitly conceptualises learning activities in relation to Vygotsky's principles of *scaffolding*, *social interaction*, the *More Knowledgeable Other*, and the *Zone of Proximal Development*. Furthermore, the theoretical model developed (see Figure 3) offers a structured approach to supporting the integration of music in poetry instruction for future classrooms.

Additionally, this study contributes to the field by demonstrating how an AR design can enhance the teaching of poetry through songs using iterative cycles, data generation, and reflection. The innovative use of action research, combined with a diverse range of data collection methods – including written, oral, and visual strategies – provides significant insights into how music can facilitate learners' engagement with and understanding of poetry.

12.9 Conclusion

This study enhances and expands our understanding of the current discourses on the teaching of poetry. It also foregrounds arguments for the use of music in teaching and learning, as well as for the teaching of literature (or any other subject) to be interactive, relevant, and purposeful for learners. If teaching is responsive to learners' needs and values and respects their voices, then teaching and learning will prove effective.

Teaching adolescents successfully in high school plays a crucial role in their academic and personal development, as the classroom can serve as a supportive environment that fosters understanding and values learners' voices. Implementing *responsive teaching* can help create such a structure, ensuring that instruction meets learners' diverse needs.

Teaching English to learners – many of whom may not be native speakers – requires thoughtful and strategic approaches. Language competence, or the lack thereof, can significantly influence a learner's future opportunities. An English classroom that cultivates confidence and encourages self-expression can greatly enhance language acquisition. Incorporating music as a bridge between learners' experiences and the study of language and literature may be one of many effective strategies to support this goal.

REFERENCES

- Abtahi, Y., Graven, M., & Lerman, S. (2017). Conceptualising the more knowledgeable other within a multi-directional ZPD. *Educational Studies in Mathematics*, 96(3), 275–287. <https://doi.org/10.1007/s10649-017-9768-1>
- Adams, A., & Cox, A. L. (2008). Questionnaires, in-depth interviews and focus groups. In P. Cairns & A. L. Cox (Eds.), *Research methods for human-computer interaction* (pp. 17–34). Cambridge University Press.
- Ademolu, E. (2021). A pictured Africa: Drawing as a visual qualitative research methodology for examining British African diaspora imaginings of their ancestral ‘home’. *Visual Studies*, 37(4), 296–310. <https://doi.org/10.1080/1472586X.2021.1942187>
- Adjepong, B. (2020). The value and importance of music to children’s growth. *IOSR Journal of Humanities and Social Science*, 25(4), 1–9. <https://doi.org/10.9790/0837-2504030109>
- Ahmed, S. K. (2024). The pillars of trustworthiness in qualitative research. *Journal of Medicine, Surgery, and Public Health*, 2(1), 1–3. <https://doi.org/10.1016/j.glmedi.2024.100051>
- Akpan, V. I., Igwe, U. A., Mpamah, I. B. I., & Okoro, C. O. (2020). Social constructivism: Implications on teaching and learning. *British Journal of Education*, 8(8), 49–56.
- Akyol, S., & Fer, S. (2010). Effects of social constructivist learning environment design on 5th grade learners’ learning. *Procedia - Social and Behavioral Sciences*, 9, 948–953. <https://doi.org/10.1016/j.sbspro.2010.12.265>
- Alefshat, H. (2019). The effectiveness of using children’s songs on developing the sixth grader’s English vocabulary and pronunciation in Syrian refugees’ governmental schools. *Community Medicine and Public Health Care*, 6(1), 1–9. <https://doi.org/10.24966/CMPH-1978/100056>
- Amineh, R. J., & Asl, H. D. (2015). Review of constructivism and social constructivism. *Journal of Social Sciences, Literature and Languages*, 1(1), 9–16.
- Anim-Wright, K. (2024). Trustworthiness and rigor in qualitative research in the marketing discipline. *Journal of Humanities, Arts and Social Science*, 8(1), 41–53. <https://doi.org/10.26855/jhass.2024.01.007>
- Annik, A. (2017). Using the research journal during qualitative data collection in a cross-cultural context. *Entrepreneurship Research Journal*, 1(1), 1–17.

- Arafat, Y. (2024). Research ethics: Meaning and principles. *International Journal of Academic Multidisciplinary Research*, 8(1), 139–144. <https://doi.org/10.2139/ssrn.4887943>
- Ardiansyah, W., & Ujhanti, M. (2017). Constructivism and its perspectives related to teaching and learning process in the classroom: A conceptual framework. *Tarbawy: Jurnal Pendidikan Islam*, 4(1), 117–143. <https://doi.org/10.32923/tarbawy.v4i1.815>
- Ardiansyah, W., & Ujhanti, M. (2018). Social constructivism-based reading comprehension teaching design at Politeknik Negeri Sriwijaya. *Arab World English Journal*, 9(1), 447–467. <https://doi.org/10.24093/awej/vol9no1.31>
- Arifin, S. R. M. (2018). Ethical considerations in qualitative study. *International Journal of Care Scholars*, 1(2), 30–33. <https://doi.org/10.31436/ijcs.v1i2.82>
- Arts Education Partnership. (2011). *Music matters: How music education helps students learn, achieve, and succeed*. <https://www.aep-arts.org/wp-content/uploads/Music-Matters-1.pdf>
- Azizinezhad, M., Hashemi, M., & Darvishi, S. (2013). Music as an education-related service to promote learning and skills acquisition. *Procedia - Social and Behavioral Sciences*, 93, 142–145. <https://doi.org/10.1016/j.sbspro.2013.09.167>
- Bakhtin, M. M. (1982). *The dialogic imagination: Four essays*. University of Texas Press. https://www.academia.edu/38565705/Bakhtin_The_Dialogic_Imagination_Four_Essay
- BBC. (2023). *How to understand rhythm in poetry*. <https://www.bbc.co.uk/bitesize/articles/zmpxbdm#zpw7yc>
- Bennett, K., & Christopher, L. (2011). *What is poetry?* Palm Beach State College. <https://www.palmbeachstate.edu/slc/Documents/whatispoetry.pdf>
- Benton, P. (1999). Unweaving the rainbow: Poetry teaching in the secondary school. *Oxford Review of Education*, 25(4), 521–531. <https://doi.org/10.1080/030549899103964>
- Bergman, B. (2017, May 5). *Mood*. LitCharts. <https://www.litcharts.com/literary-devices-and-terms/mood>
- Berryman, D. R. (2019). Ontology, epistemology, methodology, and methods: Information for librarian researchers. *Medical Reference Services Quarterly*, 38(3), 271–279. <https://doi.org/10.1080/02763869.2019.1623614>
- Bertram, C., & Christiansen, I. (2014). *Understanding research: An introduction to reading research*. Van Schaik Publishers.

- Bianchim, M. S., France, E. F., & Noyes, J. (2024). Using visual methods to further enhance qualitative evidence synthesis. *Cochrane Evidence Synthesis and Methods*, 2(1), 1–16. <https://doi.org/10.1002/cesm.70009>
- Bibby, S., & McIlroy, T. (2013). Literature in language teaching: What, why, and how. *The Language Teacher*, 37(5), 19–21. <https://doi.org/10.37546/JALTTLT37.5-6>
- Bill & Melinda Gates Foundation. (2014). *Teachers know best: Making data work for teachers and students*. <https://s3.amazonaws.com/edtech-production/reports/Gates-PDMarketResearch-Dec5.pdf>
- Blackman, E. (2015). *The status of music education in secondary schools in Trinidad and Tobago: Perspectives from educational leadership* [Unpublished doctoral dissertation]. Temple University.
- Blackwell, G. R. (2018). Introduction to positivism, interpretivism and critical theory. *Nurse Researcher*, 25(4), 14–20. <https://doi.org/10.7748/nr.2018.e1466>
- Boden-Stuart, Z. V. R., & Eatough, V. (2014). Understanding more fully: A multimodal hermeneutic-phenomenological approach. *Qualitative Research in Psychology*, 11(2), 1–37. <https://doi.org/10.1080/14780887.2013.853854>
- Bottino, O. (1999). *Literature and language teaching*. Faculdade de Letras da Universidade de Lisboa. <https://www.ler.letras.up.pt/uploads/ficheiros/6082.pdf>
- Bowen, G. A. (2009). Document analysis as a qualitative research method. *Qualitative Research Journal*, 9(2), 27–40. <https://doi.org/10.3316/QRJ0902027>
- Brame, C. J., & Biel, R. (2015). Test-enhanced learning: The potential for testing to promote greater learning in undergraduate science courses. *CBE Life Sciences Education*, 14(1), 4. <https://doi.org/10.1187/cbe.14-11-0208>
- Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(2), 77–101. <https://doi.org/10.1191/1478088706qp063oa>
- Bresnan, G. (2022). *Popular music and history: An interconnected narrative* [Unpublished honors thesis]. Northern Illinois University.
- Bright, R. (2016, July). *Stuart Boydell: Are some cultures more creative than others?* *Interalia Magazine*. <https://www.interaliamag.org/articles/stuart-boydell-are-some-cultures-more-creative-than-others/attachment/venn-diagram-definitions/>

- Browne, B. C. (2013). Recording the personal: The benefits in maintaining research diaries for documenting the emotional and practical challenges of fieldwork in unfamiliar settings. *International Journal of Qualitative Methods*, 12(1), 420–435. <https://doi.org/10.1177/160940691301200121>
- Bruner, J. S. (1961). The act of discovery. *Harvard Educational Review*, 31(1), 21–32.
- Bsharat, T. R. K. (2021). The influence of music and educational songs on EFL learners' achievement from their educators' perspective in Jenin region. *African Educational Research Journal*, 9(2), 728–738. <https://doi.org/10.30918/AERJ.93.21.106>
- Burns, A. (2015). Action research. In J. D. Brown & C. Coombe (Eds.), *The Cambridge guide to research in language teaching and learning* (pp. 99–104). Cambridge University Press.
- CAPS 123. (2023, April 5). *Understanding the four phases and grades in the Department of Basic Education*. CAPS 123. <https://caps123.co.za/understanding-the-four-phases-and-grades-in-the-department-of-basic-education/>
- Chandler-Gilbert Community College. (n.d.). *Writing a visual analysis*. <https://www.cgc.edu/sites/default/files/inline-files/writing-visual-analysis.pdf>
- Chou, P. T.-M. (2010). Attention drainage effect: How background music affects concentration in Taiwanese college students. *Journal of the Scholarship of Teaching and Learning*, 10(1), 36–46.
- Christou, P. A. (2023). How to use thematic analysis in qualitative research. *Journal of Qualitative Research in Tourism*, 3(2), 128–150. <https://doi.org/10.4337/jqrt.2023.0006>
- Cohen, L., Manion, L., & Morrison, K. (2007). *Research methods in education* (6th ed.). Routledge.
- Columbia, E. D. (2024). The transformative power of action research. *Educational Action Research*, 32(2), 165–168. <https://doi.org/10.1080/09650792.2024.2321728>
- Columbia, E. D., Parenti, M., & Childers-McKee, C. (2020). A charge to educational action researchers. *Action Research*, 18(2), 127–135. <https://doi.org/10.1177/1476750320919189>
- Cooper, A. (2020). “That’s schoolified!” How curriculum, pedagogy and assessment shape the educational potential of poetry in subject English for Black high school learners. *Human Sciences Research Council*, 24, 1–20. <https://doi.org/10.25159/1947-9417/7600>
- Cope, D. G. (2014). Methods and meanings: Credibility and trustworthiness of qualitative research. *Oncology Nursing Forum*, 41(1), 89–91. <https://doi.org/10.1188/14.ONF.89-91>

- Cotterall, S., & Cohen, R. E. (2003). Scaffolding for second language writers: Producing an academic essay. *ELT Journal*, 57(2), 158–166. <https://doi.org/10.1093/elt/57.2.158>
- Cox, A., & Benson, M. (2017). Visual methods and quality in information behaviour research: The cases of photovoice and mental mapping. *Information Research*, 22(2), 1–28.
- Creswell, J. W. (2007). *Qualitative inquiry & research design: Choosing among five approaches*. Sage Publications.
- Creswell, J. W. (2012). *Educational research: Planning, conducting, and evaluating quantitative and qualitative research* (4th ed.). Pearson.
- cuppacocoa. (2014, November 12). The zone of proximal development. <https://cuppacocoa.com/the-zone-of-proximal-development/>
- Cypress, B. S. (2017). Rigor or reliability and validity in qualitative research: Perspectives, strategies, reconceptualization, and recommendations. *Dimensions of Critical Care Nursing*, 36(4), 253–263. <https://doi.org/10.1097/DCC.0000000000000253>
- Daniel, I. O. A. (2013). A critical look at the teacher factor in senior secondary school students' poetic appreciation skills development. *Theory and Practice in Language Studies*, 3(2), 222–232. <https://doi.org/10.4304/tpls.3.2.222-232>
- Davies, S. (2012). On defining music. *The Monist*, 95(4), 535–555. <https://doi.org/10.5840/monist201295427>
- Davis, K., Christodoulou, J., Seider, S., & Gardner, H. (2011). The theory of multiple intelligences. In R. J. Sternberg & S. B. Kaufman (Eds.), *Cambridge handbook of intelligence* (pp. 485–503). Cambridge University Press. https://www.researchgate.net/publication/317388610_The_Theory_of_Multiple_Intelligences
- de la Mare, W. (1913). Silver. In L. Holm & L. Very (Eds.), *Hoërskool Richardsbaai Grade 10 Eng HL* (pp. 29–31). Hoërskool Richardsbaai.
- Deepa, P., & Ilankumaran, M. (2018). Teaching poetry enhances speaking skills—An analysis based on select poems. *International Journal of Engineering & Technology*, 7(4.36), 619–623. <https://doi.org/10.14419/ijet.v7i4.36.24211>
- Degrave, P. (2019). Music in the foreign language classroom: How and why? *Journal of Language Teaching and Research*, 10(3), 412–420. <https://doi.org/10.17507/jltr.1003.02>

- del Barrio, L., & Arus, M. E. (2024). Music and movement pedagogy in basic education: A systematic review. *Frontiers in Education, 9*, 1403745. <https://doi.org/10.3389/educ.2024.1403745>
- Delicious Music. (2013, September 19). *Plato quote*. <https://www.freedeliciousmusic.org/quotes/plato-quote>
- Department of Basic Education (DBE). (1997). *Language in education policy*. Government Printer.
- Department of Basic Education (DBE). (2011). *Curriculum and assessment policy statement Grades 10–12: English home language*. [https://www.education.gov.za/Curriculum/CurriculumAssessmentPolicyStatements\(CAPS\)/CAPSFET/tabid/570/Default.aspx](https://www.education.gov.za/Curriculum/CurriculumAssessmentPolicyStatements(CAPS)/CAPSFET/tabid/570/Default.aspx)
- Department of Basic Education (DBE). (2012). *National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12*. <https://www.education.gov.za/Portals/0/Documents/Policies/PolicyProgPromReqNCS.pdf>
- Desai, A. A. (2015). Characteristics and principles of communicative language teaching. *International Journal of Research in Humanities & Social Sciences, 3*(7), 48–50.
- Dick, B. (2002). *Action research: Action and research*. Action Research. <https://www.aral.com.au/resources/aandr.html>
- Diehl, M. B. (2021). The trouble with poetry: Teachers' perceptions on poetry teaching and learning in the secondary classroom. In S. Riddle & P. Bhatia (Eds.), *Imagining better education: Conference proceedings 2020* (pp. 22–34). Durham University.
- Doug, R. (2011). The British schools' national curriculum: English and the politics of teaching poetry from 'different cultures and traditions'. *Journal of Curriculum Studies, 43*(4), 439–456. <https://doi.org/10.1080/00220272.2011.576772>
- du Plessis, P., & Mestry, R. (2019). Teachers for rural schools—A challenge for South Africa. *South African Journal of Education, 39*(1), 1–9. <https://doi.org/10.15700/saje.v39ns1a1774>
- Dymoke, S. (2012). Opportunities or constraints? Where is the space for culturally responsive poetry teaching within high-stakes testing regimes at 16+ in Aotearoa New Zealand and England? *English Teaching: Practice and Critique, 11*(4), 19–35.
- Eliasari. (2018). Students' difficulties in learning poetry at Faculty of Cultural Science of Mulawarman University academic years 2017/2018. *Journal of English Teaching, Linguistics, and Literature, 1*(1), 10–23.

- Elliott, D. J. (1990). Music as culture: Toward a multicultural concept of arts education. *Journal of Aesthetic Education*, 24(1), 147–166. <https://doi.org/10.2307/3332862>
- Engl, D. (2013). Why use music in English language learning? A survey of the literature. *English Language Teaching*, 6(2), 113–127. <https://doi.org/10.5539/elt.v6n2p113>
- Estes, A. J., Edosa, U. B., & Okeke, B. L. (2008). Music education and child development in Nigeria: A tool for job creation. *Journal of Teacher Perspective*, 14(3), 197–203.
- Flornes, K. (2007). *An action research approach to initial teacher education in Norway* [Unpublished doctoral dissertation]. University of Birmingham.
- Fonseca-Mora, M. C. (2016). Music and language learning: An introduction. In M. C. Fonseca-Mora & M. Gant (Eds.), *Melodies, rhythm and cognition in foreign language learning* (pp. 3–22). Cambridge Scholars Publishing.
- Fox, R. (2001). Constructivism examined. *Oxford Review of Education*, 27(1), 23–35. <https://doi.org/10.1080/03054980125310>
- Fun ft. Monae, J. (2011). *We are young* [Song]. On *Some Nights* [Album]. Fueled by Ramen; Nettwerk; Atlantic.
- Furman, R. (2007). Poetry and narrative as qualitative data: Explorations into existential theory. *Indo-Pacific Journal of Phenomenology*, 7(1), 1–9.
- Fynn, C. Z. (2019). *Grade three teachers' experiences in teaching poetry: A case study in three contextual variations* [Unpublished master's dissertation]. University of KwaZulu-Natal.
- Gardner, H. (1983). *Frames of mind: The theory of multiple intelligences*. Basic Books.
- Gardner, H. (1999a). *The disciplined mind: What all learners should understand*. Simon & Schuster.
- Gardner, H. (1999b). *Intelligence reframed: Multiple intelligences for the 21st century*. Basic Books.
- Gardner, H. (2006). *Multiple intelligences: New horizons*. Basic Books.
- Gardner, H., & Moran, S. (2006). The science of multiple intelligences theory: A response to Lynn Waterhouse. *Educational Psychologist*, 41(4), 227–232. https://doi.org/10.1207/s15326985ep4104_2
- Genis, G., & Byrne, D. (2024). Amazwi Amasha: New approaches to sustainable poetry teaching and learning. *SOTL in the South*, 8(2), 87–117. <https://doi.org/10.36615/sotls.v8i2.401>
- Gergen, K., & Gergen, M. (2008). Social construction and research as action. In P. Reason & H. Bradbury (Eds.), *The SAGE handbook of action research* (pp. 159–171). SAGE.

- Glaw, X., Inder, K., Kable, A., & Hazelton, M. (2017). Visual methodologies in qualitative research: Autophotography and photo elicitation applied to mental health research. *International Journal of Qualitative Methods*, 16(1), 1–8. <https://doi.org/10.1177/1609406917748215>
- Goering, C. Z., & Burenheide, B. J. (2010). Exploring the role of music in secondary English and history classrooms through personal practical theory. *Southeastern Regional Association of Teacher Educators Journal*, 19(2), 44–51.
- Goethals, G., Sorenson, G., & MacGregor, J. (2004). Qualitative research. In S. Ospina (Ed.), *Encyclopedia of leadership* (pp. 1–13). Sage Publications.
- Gojmerac, I. (2018). *Importance of music in education system*. https://www.researchgate.net/publication/323167985_Importance_of_Music_in_Education_System
- Golder, J. (2018). Constructivism: A paradigm for teaching and learning. *International Journal of Research and Analytical Reviews*, 5(3), 678–686.
- Goldkuhl, G. (2012). Pragmatism vs interpretivism in qualitative information systems research. *European Journal of Information Systems*, 21(2), 135–146. <https://doi.org/10.1057/ejis.2011.54>
- Government of South Australia Department of Education. (2019). *Music education strategy 2019 to 2029: Music for a world class education*. <https://www.education.sa.gov.au/department/strategies-and-plans/music-education-strategy-and-music-innovation-fund>
- Governor, D., Hall, J. N., & Jackson, D. F. (2011). *Teaching and learning science through song: Exploring the experiences of learners and educators* [Unpublished doctoral dissertation]. University of West Florida.
- Green, L. (2001). Music in society and in education. In C. Philpott & C. Plummeridge (Eds.), *Issues in music teaching* (pp. 47–60). Routledge.
- Hadi, M. S. (2019). The use of song in teaching English for junior high school students. *English Language in Focus*, 1(2), 107–112. <https://doi.org/10.24853/elif.1.2.107-112>
- Hanauer, D. I. (2004). *Poetry and the meaning of life*. Pippin Publishing Corporation.
- Hancock, B., Ockleford, E., & Windridge, K. (2009). *An introduction to qualitative research*. National Institute for Health Research. <https://dl.icdst.org/pdfs/files3/315d0c3a18c9426593c9f5019506a335.pdf>

- Haradhan, M. (2018). Qualitative research methodology in social sciences and related subjects. *Journal of Economic Development, Environment and People*, 7(1), 23–48. <https://doi.org/10.26458/jedep.v7i1.571>
- Haraldson, K. (2011). *The poetic classroom: Teaching poetry in English language courses in Swedish upper secondary schools*. Halmstad University College. <https://www.diva-portal.org/smash/get/diva2:428753/FULLTEXT01.PDF>
- Hein, G. E. (1991, October 15–22). *Constructivist learning theory* [Paper presentation]. CECA (International Committee of Museum Educators) Conference, Lesley College, Massachusetts, United States.
- Herndon, M., & McLeod, N. (1982). *Music as culture*. Norwood. https://www.hugoribeiro.com.br/biblioteca-digital/Herndon_McLeod-Music_as_culture.pdf
- Hijazi, D., & Alnatour, A. (2012). The impact of using music on teaching English poetry in Jordanian universities. *Journal of International Education Research*, 8(3), 295–302. <https://doi.org/10.19030/jier.v8i3.7111>
- Husna, N. N., & Rinjani, D. (2022). Song model development for character education elementary school students. *Jurnal Seni Musik*, 11(1), 20–25. <https://doi.org/10.15294/jsm.v11i1.51763>
- Ibrahim, A. M. (2012). Thematic Analysis: A critical Review of its Process and Evaluation. *West East Journal of Social Sciences*, 1(1), 39-47.
- Irmawati, N. D. (2014). Understanding how to analyse poetry and its implication to language teaching. *International Journal on Studies in English Language and Literature*, 2(11), 35–44.
- Israel, H. F. (2013). Language learning enhanced by music and song. *Literacy and Computer Education Journal*, 2(1), 1360–1366. <https://doi.org/10.20533/licej.2040.2589.2013.0180>
- Jackson, R. L., Drummond, D. K., & Camara, S. (2007). What is qualitative research? *Qualitative Research Reports in Communication*, 8(1), 21–28. <https://doi.org/10.1080/17459430701617879>
- Jensen, T., & Mahmud, Y. (2023). Poetic encounters in field work. *Gender, Work and Organization*, 31(1), 305–318. <https://doi.org/10.1111/gwao.13074>
- Jing, W. (2017). A research on the influence of contemporary popular music upon youths' self-identity. *Advances in Language and Literary Studies*, 8(5), 12–17. <https://doi.org/10.7575/aiac.all.v.8n.5p.12>

- Johennesse, F. (n.d.). a young man's thoughts before june 16th. In L. Holm & L. Very (Eds.), *Hoërskool Richardsbaai Grade 10 Eng HL* (pp. 26–28). Hoërskool Richardsbaai.
- Johnson, J. L., Adkins, D., & Chauvin, S. (2020). A review of the quality indicators of rigor in qualitative research. *American Journal of Pharmaceutical Education*, *84*(1), 138–146. <https://doi.org/10.5688/ajpe7120>
- Josephine, T. (2015). An obligatory poetry course: Benefits, challenges and way forward: A survey of some secondary schools in Rwanda. *International Journal of Science and Research*, *4*(3), 2380–2383. <https://doi.org/10.51867/ajernet.5.3.2>
- Kabir, S. M. S. (2016). Methods of data collection. In *Basic guidelines for research: An introductory approach for all disciplines* (pp. 201–276). Book Zone Publication.
- Kania, A. (2011). Definition. In T. Gracyk & A. Kania (Eds.), *The Routledge companion to philosophy and music* (pp. 3–13). Routledge.
- Kemmis, S., McTaggart, R., & Nixon, R. (2014). *The action research planner* (3rd ed.). Deakin University Press. <https://doi.org/10.1007/978-981-4560-67-2>
- Keys, A. (2012). *Girl on fire* [Song]. On *Girl on Fire* [Album]. RCA.
- Kiger, M. E., & Varpio, L. (2020). Thematic analysis of qualitative data: AMEE Guide No. 131. *Medical Teacher*, *42*(8), 846–854. <https://doi.org/10.1080/0142159X.2020.1755030>
- Killin, A. (2018). The origins of music: Evidence, theory, and prospects. *Music & Science*, *1*, 1–23. <https://doi.org/10.1177/2059204317751971>
- Kim, B. (2001). Social constructivism. In M. Orey (Ed.), *Emerging perspectives on learning, teaching and technology* (pp. 1–9). The University of Georgia.
- Kivunja, C., & Kuyini, A. B. (2017). Understanding and applying research paradigms in educational contexts. *International Journal of Higher Education*, *6*(5), 26–41. <https://doi.org/10.5430/ijhe.v6n5p26>
- Koch, T. (2006). Establishing rigour in qualitative research: The decision trail. *Journal of Advanced Nursing*, *53*(1), 91–100. <https://doi.org/10.1111/j.1365-2648.2006.03681.x>
- Kokkidou, M. (2021). *Music definition and music education: Many perspectives, many voices, many questions*. Greek Society for Music Education.
- Koshy, E., Koshy, V., & Waterman, H. (2011). *Action research in healthcare*. SAGE Publications.

- Krashen, S. (1982). *Principles and practices in second language acquisition*. Prentice-Hall International.
- Kucirkova, N., & Littleton, K. (2017). Developing personalised education for personal mobile technologies with the pluralisation agenda. *Oxford Review of Education*, 43(3), 276–288. <https://doi.org/10.1080/03054985.2017.1305046>
- Kumar, R. (2011). *Research methodology: A step-by-step guide for beginners* (3rd ed.). Sage Publications.
- Kurniati, E. (2017). Teaching literature: Musicals' application in understanding the poem for students in high school. *Advances in Social Science, Education and Humanities Research*, 148(1), 408–414. <https://doi.org/10.2991/icla-17.2018.71>
- Landa, J. A. C. (2021, September 26). *Notes on the definition of poetry*. Vanity Fea. https://www.academia.edu/69177476/Notes_on_the_Definition_of_Poetry
- Le, H. V., & Nguyen, L. Q. (2024). Promoting L2 learners' critical thinking skills: The role of social constructivism in reading class. *Frontiers in Education*, 9, 1–12. <https://doi.org/10.3389/educ.2024.1241973>
- Lei, Y., Pang, L., Wang, Y., Shen, H., & Cheng, X. (2024). Qsnail: A questionnaire dataset for sequential question generation. *ACL Anthology*, 1(1), 13407–13418.
- Lim, W. M. (2024). What is qualitative research? An overview and guidelines. *Australasian Marketing Journal*, 32(3), 1–31. <https://doi.org/10.1177/14413582241264619>
- Linaberger, M. (2004). Poetry top 10: A foolproof formula for teaching poetry. *The Reading Teacher*, 58(4), 366–372. <https://doi.org/10.1598/RT.58.4.6>
- Lincoln, Y. S., & Guba, E. G. (1986). But is it rigorous? Trustworthiness and authenticity in naturalistic inquiry. *New Directions for Program Evaluation*, 1986(30), 73–84. <https://doi.org/10.1002/ev.1427>
- Lloyd, C., & Gillard, P. (2010). Discursive practices and creation of identity using the mobile phone. In R. Taiwo (Ed.), *Handbook of research on discourse behavior and digital communication: Language and social interaction* (pp. 1–17). IGI Global. <https://doi.org/10.4018/978-1-61520-773-2.ch001>
- Lui, C. H., & Matthews, R. (2005). Vygotsky's philosophy: Constructivism and its criticisms examined. *International Education Journal*, 6(3), 386–399.

- Lustick, H., Yang, X., & Hakouz, A. (2024). The role of emotions in qualitative analysis: Researchers' perspectives. *The Qualitative Report*, 29(4), 1103–1124. <https://doi.org/10.46743/2160-3715/2024.6232>
- MacDonald, S., & Headlam, N. (2014). *Research methods handbook: Introductory guide to research methods for social research*. Centre for Local Economic Strategies.
- Maguire, M., & Delahunt, B. (2017). Doing a thematic analysis: A practical, step-by-step guide for learning and teaching scholars. *AISHE-J*, 9(3), 3351–33514.
- Mampane, R., & Bouwer, C. (2011). The influence of township schools on the resilience of their learners. *South African Journal of Education*, 31(1), 114–126. <https://doi.org/10.15700/saje.v31n1a408>
- Manohar, N., MacMillan, F., Steiner, G. Z., & Arora, A. (2018). Recruitment of research participants. In P. Liamputtong (eds.), *Handbook of Research Methods in Health Social Sciences* (pp. 1–14). Springer.
- Mantula, F., Mpofo, A. C., Mpofo, F. Y., & Shava, G. N. (2024). Qualitative research approach in higher education: Application, challenges and opportunities. *East African Journal of Education and Social Sciences*, 5(1), 1–10. <https://doi.org/10.46606/eajess2024v05i01.0343>
- Marimutu, S. A. P. (2007). *Challenges faced by teachers in teaching poetry* [Unpublished honours thesis]. University Malaysia Sarawak.
- Marling, C. D. (2004). The social construction of learning. *Journal of Learning Disabilities*, 27(6), 1–6. <https://doi.org/10.1177/00222194040370060201>
- Mars, B. (2010). *Just the way you are* [Song]. On *Doo-Wops & Hooligans* [Album]. Elektra; Atlantic.
- Mart, C. T. (2019). Reader-response theory and literature discussions: A springboard for exploring literary texts. *The New Educational Review*, 56(2), 78–87. <https://doi.org/10.15804/ner.19.56.2.06>
- Maungedzo, R. N. (2023). *Thuma Mina: Debates about South African literature in English and implications for high school curricula* [Unpublished doctoral dissertation]. University of Pretoria.
- Mavhiza, G. (2019). *Changes in how English FAL learners appreciate poetry when indigenous poetry is brought into the classroom: A practitioner case study of Grade 11 learners in Gauteng* [Unpublished master's dissertation]. University of the Witwatersrand.

- Mavhiza, G., & Prozesky, M. (2020). Mapping pathways for an indigenous poetry pedagogy: Performance, emergence and decolonisation. *Education as Change*, 24(1), 1–25. <https://doi.org/10.25159/1947-9417/8155>
- Mays, N., & Pope, C. (1995). Qualitative research: Reaching the parts other methods cannot reach: An introduction to qualitative methods in health and health services research. *BMJ*, 311(6996), 42–45. <https://doi.org/10.1136/bmj.311.6996.42>
- McKinley, J. (2015). Critical Argument and Writer Identity: Social Constructivism as a Theoretical Framework for EFL academic writing. *Critical Inquiry in Language Studies*, 12(3), 184–207. <https://doi.org/10.1080/15427587.2015.1060558>
- McFerran, K. (2011). Music and adolescents. In N. S. Richards & K. McFerran (Eds.), *Lifelong engagement with music* (pp. 97–108). Nova Science Publishers.
- McLeod, S. A. (2018, August 5). *Lev Vygotsky*. Simply Psychology. <https://www.simplypsychology.org/vygotsky.html>
- Merriam-Webster. (2023a, December 24). *Blood*. <https://www.merriam-webster.com/dictionary/blood>
- Merriam-Webster. (2023b, November 20). *Figure of speech*. <https://www.merriam-webster.com/dictionary/figure%20of%20speech>
- Mill, J. S. (1833). *What is poetry?* The University of Texas at Austin. https://www.laits.utexas.edu/farrell/documents/Mill_What%20Is%20Poetry.pdf
- Mittal, R. (2016). “Poetry is language at its most distilled and powerful”: Bringing poetry in language classes can make language understanding and communication skills better. *Linguistics and Literature Studies*, 4(1), 52–56. <https://doi.org/10.13189/lls.2016.040108>
- Mohajan, H. K. (2018). Qualitative research methodology in social sciences and related subjects. *Journal of Economic Development, Environment and People*, 7(1), 23–48. <https://doi.org/10.26458/jedep.v7i1.571>
- Morgan, H. (2022). Conducting a qualitative document analysis. *The Qualitative Report*, 27(1), 64–77. <https://doi.org/10.46743/2160-3715/2022.5044>
- Moskal, C. M., Loke, S., & Hung, N. (2016, November 27–30). Challenges implementing social constructivist learning approaches: The case of Pictation. In S. Barker, S. Dawson, A. Pardo, & C. Colvin (Eds.), *Show me the learning. Proceedings ASCILITE 2016* (pp. 446–454). Adelaide, Australia.

https://www.researchgate.net/publication/311571943_Challenges_implementing_social_constructivist_learning_approaches_The_case_of_Pictation

- Mottram, D. (2022, August 2). *Women summary and analysis*. LitCharts. <https://www.litcharts.com/poetry/alice-walker/women>
- Musacchia, G., & Khalil, A. (2020). Music and learning: Does music make you smarter? *Frontiers for Young Minds*, 8, 81. <https://doi.org/10.3389/frym.2020.00081>
- Nadelson, L. S., Soto, E., Simpson, S., & Berkemeyer, S. (2020). Using music in instruction to teach non-music content: Educators' perceptions and practices from across the curriculum. *American Research Journal of Humanities and Social Science*, 3(4), 15–29.
- Naeem, M., Ozuem, W., Howell, K., & Ranfagni, S. (2023). A step-by-step process of thematic analysis to develop a conceptual model in qualitative research. *International Journal of Qualitative Methods*, 22, 1–18. <https://doi.org/10.1177/16094069231205789>
- Navaratnam, N. (n.d.). *A reflection on how music and songs are used in the literature classroom*. Taylor's College. <https://college.taylors.edu.my/content/dam/taylors-college/english/articles/Navina%20Navaratnam>
- Ndaba, E. M. (2021). *Generation, management and use of school data by the school management team in one primary school* [Master's dissertation]. University of KwaZulu-Natal.
- Newbury, D. (2001). Diaries and fieldnotes in the research process. *Research Issues in Art Design and Media*, 1(1), 1–17.
- Newton, K., & Wilkerson, G. (2023). *Pre-reading, reading & post-reading activities*. Study.com. <https://study.com/academy/lesson/pre-reading-reading-post-reading-activities.html>
- Ngidi, A. B. (2020). Teachers' experiences of teaching poetry to English second language learners: a case study of four high school teachers in KwaZulu-Natal [Unpublished master's dissertation]. University of KwaZulu-Natal.
- Nithideechaiwarachok, B., Chano, J., & Wu, C. C. (2024). Socio-cultural and social constructivist theories and its application in EFL classroom for Thai pre-service teachers: A review for further research. *International Journal of Language Education*, 8(3), 564–572. <https://doi.org/10.26858/ijole.v8i3.66499>
- North, A. C., Hargreaves, D. J., & O'Neill, S. A. (2000). The importance of music to adolescents. *British Journal of Educational Psychology*, 70(2), 255–272. <https://doi.org/10.1348/000709900158083>

- Nowell, L. S., Norris, J. M., White, D. E., & Moules, N. J. (2017). Thematic analysis: Striving to meet the trustworthiness criteria. *International Journal of Qualitative Methods*, 16(1), 1–13. <https://doi.org/10.1177/1609406917733847>
- Nshimiyimana, E., Kamanzi, A., Mutoni, E., & Bazimaziki, G. (2024). Teaching poetry: What is taught and what should be taught? Case study of secondary schools offering literature in English at the advanced level in Rwanda. *African Journal of Empirical Research*, 5(2), 12–22. <https://doi.org/10.51867/ajernet.5.3.2>
- Nwakaego, A. M., & Agwu, S. N. (2023). Challenges and prospects of teaching and learning poetry in Nigeria school system. *Journal of Emerging Technologies and Innovative Research*, 10(5), 282–297.
- Nyembe, M. W. (2021). *Challenges faced by Grade 11 learners when studying English first additional language poetry* [Unpublished master's dissertation]. University of Pretoria.
- Oktavianti, D., Gusmuliana, P., & Apriani, E. (2021). The students' strategies in developing their ideas in writing essay. *Jadila: Journal of Development and Innovation*, 1(4), 389–406. <https://doi.org/10.52690/jadila.v1i4.157>
- Olson-McBride, L. (2009). *Examining the influence of popular music and poetry therapy on the development of therapeutic factors in groups with at-risk adolescents* [Unpublished doctoral dissertation]. Louisiana State University.
- Olusegun, S. (2015). Constructivism learning theory: A paradigm for teaching and learning. *IOSR Journal of Research & Method in Education*, 5(6), 66–70.
- Oranga, J., & Matere, A. (2023). Qualitative research: Essence, types and advantages. *Open Access Library Journal*, 10(1), 1–9. <https://doi.org/10.4236/oalib.1111001>
- Owton, H. (2017). Poetry as data. In *Doing poetic inquiry* (pp. 31–41). The Open University. https://doi.org/10.1007/978-3-319-64577-3_3
- Padmanugraha, A. S. (2009, August 13). *Interpreting poetry through music: An attempt to redefine poetry teaching* [Paper presentation]. International Seminar “Redefining English Studies in Non-English-Speaking Countries,” Yogyakarta, Indonesia.
- Palmer, T. A., & Booth, E. (2024). The effectiveness of song and music as pedagogical tools in elementary school science lessons: A systematic review of literature. *International Journal of Education & the Arts*, 25(7). <https://doi.org/10.26209/ijea25n7>

- Palubinski, K. (2019). *Effects of music education on academic achievement* [Unpublished doctoral dissertation]. Arizona State University.
- Park, K. (2019). *Poetry is my jam!: Teaching text analysis through poetry and music*. Teachers Institute of Philadelphia. https://theteachersinstitute.org/curriculum_unit/poetry-is-my-jam-teaching-text-analysis-through-poetry-and-music/
- Perry, K. (2010). *Firework* [Song]. On *Teenage Dream* [Album]. Capitol.
- Pervin, N., & Mokhtar, M. (2022). The interpretivist research paradigm: A subjective notion of a social context. *International Journal of Academic Research in Progressive Education and Development*, 11(2), 419–428. <https://doi.org/10.6007/IJARPED/v11-i2/12938>
- Pham, L. (2018). *Qualitative approach to research: A review of advantages and disadvantages of three paradigms: Positivism, interpretivism and critical inquiry* [Unpublished master's thesis]. University of Adelaide.
- Piaget, J. (1977). *The development of thought: Equilibration of cognitive structures*. Basil Blackwell.
- Podolskiy, A. I. (2012). Zone of proximal development. In S. M. Land & K. M. Oliver (Eds.), *Encyclopedia of the sciences of learning* (pp. 3485–3487). Springer. https://doi.org/10.1007/978-1-4419-1428-6_316
- Poetry Foundation. (2023a). *Glossary of poetic terms: Tone*. <https://www.poetryfoundation.org/learn/glossary-terms/tone>
- Poetry Foundation. (2023b). *Glossary of poetic terms: Rhyme*. <https://www.poetryfoundation.org/learn/glossary-terms/rhyme>
- Pollart, P. (2011). *Poetry pals: Possibilities for poetry in a second-grade classroom* [Unpublished master's dissertation]. Texas Tech University.
- Ponelis, S. R. (2015). Using interpretive qualitative case studies for exploratory research in doctoral studies: A case of information systems research in small and medium enterprises. *International Journal of Doctoral Studies*, 10, 535–550. <https://doi.org/10.28945/2339>
- Powell, K. C., & Kalina, C. J. (2009). Cognitive and social constructivism: Developing tools for an effective classroom. *Education*, 130(2), 241–250.
- Putman, R. S. (2014). *Does technology = more knowledgeable other? An investigation of the effects of an integrated learning system on the literacy learning of emergent readers* [Unpublished doctoral dissertation]. University of North Texas.

- Quayson, F. O. (2019). Understanding action research methodology as a strategy to reflect, design, implement, refine and gather data to explore questions of professional interest. *The Interdisciplinary Journal of Advances in Research in Education*, 2(1), 1–13. <https://doi.org/10.55138/sq104284feo>
- Radebe, M. (2015). *Learner integration in former Model C schools in Johannesburg* [Unpublished master's dissertation]. University of the Witwatersrand.
- Rahman, S. (2017). The advantages and disadvantages of using qualitative and quantitative approaches and methods in language “testing and assessment” research: A literature review. *Journal of Education and Learning*, 6(1), 102–112. <https://doi.org/10.5539/jel.v6n1p102>
- Raja, R., & Nagasubramani, P. C. (2018). Impact of modern technology in education. *Journal of Applied and Advanced Research*, 3(1), 33–35. <https://doi.org/10.21839/jaar.2018.v3i1.165>
- Rauch, F., Zehetmeier, S., & Posch, P. (2019). Educational action research. In F. Rauch, S. Zehetmeier, & P. Posch (Eds.), *Action learning and action research approaches* (pp. 111–126). Emerald Group Publishing. <https://doi.org/10.1108/978-1-78769-537-520191012>
- Reavey, P., & Brown, S. D. (2021). Analysing visual data. In E. Lyons & A. Coyle (Eds.), *Analysing qualitative data in psychology* (pp. 100–121). Sage Publications.
- Republic of South Africa (RSA). (1996a). *Constitution of the Republic of South Africa, Act 108 of 1996*. Government Printer.
- Republic of South Africa (RSA). (1996b). *The South African Schools Act, Act 84 of 1996*. Government Printer.
- Republic of South Africa (RSA). (2012). *Use of Official Languages Act, Act 12 of 2012*. Government Printer.
- Riyami, T. A. (2015). Main approaches to educational research. *International Journal of Research in Educational Sciences*, 2(5), 412–416.
- Roebuck, C. D. (2015). *Impact and import of poetry in high school pedagogy: A study of practice and student learning* [Unpublished doctoral dissertation]. The State University of New Jersey.
- Rosich, J. (2022). *Importance of studying poetry in lower elementary classroom* [Unpublished master's dissertation]. University of Wisconsin.
- Rosova, V. (2007). *The use of music in teaching English* [Unpublished master's dissertation]. Masaryk University.

- Rossouw, D. (2009). Educators as action researchers: Some key considerations. *South African Journal of Education*, 29(1), 1–16.
- Rublik, N. (2017). Language acquisition and cultural mediation: Vygotskian theory. *Asia Pacific Journal of Contemporary Education and Communication Technology*, 3(1), 335–345.
- Santmire, T. E., Giraud, G., & Grosskopf, K. (1999, April 19–23). *An experimental test of a constructivist educational environment* [Paper presentation]. Annual Meeting of the American Educational Research Association, Montreal, Quebec, Canada.
- Scholastic Parents Staff. (2022, June 7). *Why poetry is important*. Scholastic. <https://www.scholastic.com/parents/books-and-reading/raise-a-reader-blog/why-poetry-matters.html>
- Sebastian, M. F. D. C. (2020). Using songs as springboard to teaching poetry and narratives towards improved comprehension. *International Journal of Academic and Applied Research*, 4(6), 72–78. <https://doi.org/10.13140/RG.2.2.18420.58242>
- Shabani, K., Khatib, M., & Ebadi, S. (2010). Vygotsky’s zone of proximal development: Instructional implications and teachers’ professional development. *English Language Teaching*, 3(4), 237–248. <https://doi.org/10.5539/elt.v3n4p237>
- Shah, R. K. (2019). Effective constructivist teaching learning in the classroom. *Shanlax International Journal of Education*, 7(4), 1–13. <https://doi.org/10.34293/education.v7i4.600>
- Shaheen, M., Pradhan, S., & Ranajee, R. (2019). Sampling in qualitative research. In M. Gupta, M. Shaheen, & P. Reddy (Eds.), *Qualitative techniques for workplace data* (pp. 25–51). IGI Global. <https://doi.org/10.4018/978-1-5225-5366-3.ch002>
- Shakespeare, W. (n.d.). Sonnet 118 (Shall I compare thee to a summer’s day). In L. Holm & L. Very (Eds.), *Hoërskool Richardsbaai Grade 10 Eng HL* (pp. 12–16). Hoërskool Richardsbaai.
- Shank, G. (2002). *Qualitative research: A personal skills approach*. Merrill Prentice Hall.
- Shapiro, J. (2004). Can poetry be data? Potential relationships between poetry and research. *Families, Systems, & Health*, 22(2), 171–177. <https://doi.org/10.1037/1091-7527.22.2.171>
- Shuker, R. (2001). *Understanding popular music* (2nd ed.). Routledge.
- Shukie, P. (2017). *A participatory action research investigation into an open, online community project exploring how teaching and learning occur in a non-institutional, non-specialist,*

technology enhanced learning environment [Unpublished doctoral dissertation]. Lancaster University.

- Sigvardsson, A. (2020). Don't fear poetry! Secondary teachers' key strategies for engaging pupils with poetic texts. *Scandinavian Journal of Educational Research*, 64(6), 953–966. <https://doi.org/10.1080/00313831.2019.1650823>
- South African History Online (SAHO). (2022, April 5). *A history of apartheid in South Africa*. <https://www.sahistory.org.za/article/history-apartheid-south-africa>
- South African History Online (SAHO). (2024, June 21). *The June 16 Soweto youth uprising*. <https://www.sahistory.org.za/article/june-16-soweto-youth-uprising>
- South Australia, Department for Education. 2019. *The South Australian Music Education Strategy 2019 to 2029*. <https://www.education.sa.gov.au/department/strategies-and-plans/music-education-strategy-and-music-innovation-fund>
- Stern, T., Townsend, A., Rauch, F., & Schuster, A. (2014). Action research, innovation and change: International and interdisciplinary perspectives. In T. Stern, A. Townsend, F. Rauch, & A. Schuster (Eds.), *Introduction: About CARN (Collaborative Action Research Network)* (pp. 1–7). Routledge.
- Suguna, D. (2018). Role and importance of music in educational institutions. *International Journal of Creative Research Thoughts*, 6(2), 422–426.
- Syed, A. J. A., & Wahas, Y. M. A. (2020). Challenges and solutions in teaching English through poetry to EFL students at Hajjah University: A case study of William Wordsworth's Lucy and John Donne's death poems. *rEFlections*, 27(2), 189–198. <https://doi.org/10.61508/refl.v27i2.248043>
- Taber, K. S. (2018). Scaffolding learning: Principles for effective teaching and the design of classroom resources. In M. Abend (Ed.), *Effective teaching and learning: Perspectives, strategies and implementation* (pp. 1–4). Nova Science Publishers.
- Taber, K. S. (2024). Educational constructivism. *Encyclopedia*, 4(4), 1534–1552. <https://doi.org/10.3390/encyclopedia4040100>
- Taherdoost, H. (2016). Sampling methods in research methodology: How to choose a sampling technique for research. *International Journal of Academic Research in Management*, 5(2), 18–27. <https://doi.org/10.2139/ssrn.3205035>

- Tai, D. M., Phillipson, S. N., & Phillipson, S. (2018). Music training and the academic achievement of Hong Kong students. *Society for Education, Music and Psychology Research*, 1(1), 1–21. <https://doi.org/10.1177/1321103X18773099>
- Tegge, F. A. G. (2015). *Investigating song-based language teaching and its effect on lexical learning* [Unpublished doctoral dissertation]. University of Wellington.
- Thanh, N. C., & Thanh, T. T. L. (2015). The interconnection between interpretivist paradigm and qualitative methods in education. *American Journal of Educational Science*, 1(2), 24–27.
- The Bee Chamber. (2021). *How is an area verified as rural?* <https://www.bee.co.za/library/how-is-an-area-verified-as-rural%3F>
- Thom, N. (2019). Music education around the world. In J. Sturman (Ed.), *The SAGE international encyclopedia of music and culture* (pp. 1–4). SAGE Publications.
- Top Dog Education. (2017). *What's the difference between the types of schools.* MyTopDog. <https://www.mytopdog.co.za/blog/what-s-the-difference-between-the-type-of-schools-b17a978e-41b1-4359-980d-b4165c5b3f17>
- Toploader. (2000). *Dancing in the moonlight* [Song]. On *Onka's Big Moka* [Album]. Sony Soho Square.
- Tracy, S. J. (2010). Qualitative quality: Eight 'big-tent' criteria for excellent qualitative research. *Qualitative Inquiry*, 16(10), 837–851. <https://doi.org/10.1177/1077800410383121>
- Tsehay, S., Belay, M. & Seifu, A. (2024). Challenges in constructivist teaching: Insights from social studies teachers in middle-level schools, West Gojjam Zone, Ethiopia. *Cogent Education*, 11(1), 1-18. <https://doi.org/10.1080/2331186X.2024.2372198>
- Turin, T. C., Raihan, M. M. H., & Chowdhury, N. A. (2024). Paradigms of approaches to research. *Bangabandhu Sheikh Mujib Medical University Journal*, 17(2), 1–4. <https://doi.org/10.3329/bsmmuj.v17i2.73973>
- Umida, K., Dilara, A., & Umar, E. (2020). Constructivism in teaching and learning process. *European Journal of Research in Educational Sciences*, 8(2), 134–137.
- Van Maanen, J. (1979). Reclaiming qualitative methods for organizational research: A preface. *Administrative Science Quarterly*, 24(4), 520–526. <https://doi.org/10.2307/2392358>
- Verdinelli, S., & Scagnoli, N. I. (2013). Data display in qualitative research. *International Journal of Qualitative Methods*, 12(1), 359–381. <https://doi.org/10.1177/160940691301200117>

- Verenikina, I. (2003, November 30–December 3). *Understanding scaffolding and the ZPD in educational research* [Paper presentation]. International Education Research Conference, Auckland, New Zealand.
- Vermeulen, D. (2009). *Implementing music in an integrated arts curriculum for South African primary schools* [Unpublished doctoral dissertation]. University of Pretoria.
- Vygotsky, L. S. (1962). *Thought and language*. MIT Press.
<https://mitpress.mit.edu/9780262720014/thought-and-language/>
- Vygotsky, L. S. (1978). *Mind in society: The development of higher psychological processes*. Harvard University Press.
- Vygotsky, L. S. (1987). Thinking and speech. In R. W. Rieber & A. S. Carton (Eds.), *The collected works of L. S. Vygotsky: Vol. 1. Problems of general psychology* (pp. 39–285). Plenum.
- Wai, T. L. K., & Abidin, H. Z. (2020). Learning poetry: Attitudes and challenges faced by ESL students. *LSP International Journal*, 7(2), 55–69. <https://doi.org/10.11113/lspi.v7.16343>
- Walker, A. (1970). Women. In L. Holm & L. Very (Eds.), *Hoërskool Richardsbaai Grade 10 Eng HL* (pp. 36–37). Hoërskool Richardsbaai.
- Walliman, N. (2011). *Research methods: The basics*. Routledge.
- Walton, P. D. (2014). Using singing and movement to teach pre-reading skills and word reading to kindergarten children: An exploratory study. *Language and Literacy*, 16(3), 54–77.
<https://doi.org/10.20360/G2K88J>
- Waterhouse, L. (2006). Multiple intelligences, the Mozart effect, and emotional intelligence: A critical review. *Educational Psychologist*, 41(4), 207–225.
https://doi.org/10.1207/s15326985ep4104_1
- Weaven, M., & Clark, T. (2014). An undeclared schism: Higher and secondary learning about poetry. *Journal of Language, Literature and Culture*, 61(2), 142–149.
<https://doi.org/10.1179/2051285614Z.000000000036>
- William, F. K. A. (2024). Interpretivism or constructivism: Navigating research paradigms in social science research. *International Journal of Research Publications*, 143(1), 1–5.
<https://doi.org/10.47119/IJRP1001431220246122>

- Wilson, A. (2013). A joyous lifeline in a target-driven job: Teachers' metaphors of teaching poetry writing. *Cambridge Journal of Education*, 43(1), 69–87. <https://doi.org/10.1080/0305764X.2012.749217>
- Wilson, N. (2017, May). *Why is music education in schools important? The Inspired Classroom*. <https://theinspiredclassroom.com/2017/05/why-is-music-education-in-schools-important>
- Xerri, D. (2024). "Poetry is on its way back up": A spoken word performer's contribution to young people's engagement with poetry. *Journal of Poetry Therapy*, 1–13. <https://doi.org/10.1080/08893675.2024.2381620>
- Yanow, D., & Schwartz-Shea, P. (2014). *Interpretation and method: Empirical research methods and the interpretive turn* (2nd ed.). M. E. Sharpe & Routledge.
- Yildiz, Y. M. (2022). High school students' music listening habits and attitudes towards intangible cultural heritage elements. *Shanlax International Journal of Education*, 11(1), 137–149. <https://doi.org/10.34293/education.v11iS1-Dec.5926>
- Yimwilai, S. (2015). An integrated approach to teaching literature in an EFL classroom. *English Language Teaching*, 8(2), 14–21. <https://doi.org/10.5539/elt.v8n2p14>
- Young, M. A. (2016). *High school English educators' experiences with poetry pedagogy* [Unpublished doctoral dissertation]. Northeastern University.
- Yunkun, L. (2024). The impact of music education on the quality of talent cultivation. *Transactions on Comparative Education*, 6(1), 72–77. <https://doi.org/10.23977/trance.2024.060110>
- Zachary, S. F. (2015). Literacy, poetry, and the arts: Listening to the sound of your soul. *English in Texas*, 45(1), 27–31.
- Zhou, M., & Brown, D. (2017). Social cultural theory. In M. Zhou & D. Brown (Eds.), *Educational learning theories* (pp. 32–38). Education Open Textbooks.

APPENDICES

APPENDIX A: LETTER REQUESTING GATEKEEPER PERMISSION (KZN DEPARTMENT OF EDUCATION)

Address:

Mr G.N. Ngcobo (Head of Department: Education- KwaZulu-Natal)

REQUEST TO CONDUCT RESEARCH

I, Ms Denosha Mungal, a student at the University of KwaZulu-Natal, enrolled for a Doctorate of Philosophy in Education Degree, request permission to conduct research at a school in your province. In conducting the research, I will request to speak to the learners. The research will involve me asking questions related to music and poetry.

The topic for this study is *Using Selected Music to Teach and Learn Prescribed Poetry in a Grade 10 English Home Language High School Classroom*. The purpose of this study is to gain a greater understanding of how music may be used during the teaching and learning of poetry in the English Literature classroom.

The objectives of this study are:

1. To explore how music may be used to teach poetry in an English Home Language High school classroom
2. To understand how learners respond to the use of music to teach poetry in an English Home Language High school classroom
3. To identify how music affects the learning of poetry in an English Home Language High school classroom
4. To understand the potential of music to improve the teaching and learning of poetry

Furthermore, I wish to bring to your attention that:

- The identity of the learners and school will be protected in the report writing and research findings.
- Learners' participation will be voluntary.
- The institution will not be mentioned by its name, and pseudonyms will be used the school and participants.
- There is no financial benefit for the learners and school as a result of their participation in this study.

Should you have any concerns or queries about this study please feel free to contact me, my supervisor or the University Research Office, whose details are below:

Supervisor: Prof. Ansurie Pillay

Tel no. 031 260 3613

Email: Pillaya3@ukzn.ac.za

Research Office, Westville Campus
Govan Mbeki Building, Private Bag X 54001, Durban, 4000
KwaZulu-Natal, SOUTH AFRICA
Tel: 27 31 2604557- Fax: 27 31 2604609
Email: HSSREC@ukzn.ac.za
I hope my request will be considered.

Yours Sincerely

Name: Ms Denosha Mungal

A large black rectangular redaction box covering the signature and any handwritten notes.

KZN DOE LETTERHEAD

I, _____, Head of Department of Education in KwaZulu-Natal do hereby grant permission to _____ to conduct research with _____ in the said school.

I understand that

- The identity of the learners will be protected in the report writing and research findings
- Learners' participation will be voluntary
- The institution will not be mentioned by its name, and pseudonyms will be used for the school and participants.
- There is no financial benefit for the participants as a result of their participation in this study.
- Full consent will be sought from all participants, and in the case of minors, from their parents.

Yours faithfully

NAME

DATE

SIGNATURE

[KZN DOE OFFICE STAMP]

APPENDIX B: LETTER REQUESTING GATEKEEPER PERMISSION (CIRCUIT MANAGER)

Address:

Ms T.C. Ngidi (Circuit Manager)

REQUEST TO CONDUCT RESEARCH

I, Mrs Denosha Mungal, a student at the University of KwaZulu-Natal, enrolled for a Doctorate of Philosophy in Education Degree, request permission to conduct research at a school in your circuit. In conducting the research, I will request to speak to the learners. The research will involve me asking questions related to music and poetry.

The topic for this study is *Using Selected Music to Teach and Learn Prescribed Poetry in a Grade 10 English Home Language High School Classroom*. The purpose of this study is to gain a greater understanding of how music may be used during the teaching and learning of poetry in the English Literature classroom.

The objectives of this study are:

1. To explore how music may be used to teach poetry in an English Home Language High school classroom
2. To understand how learners respond to the use of music to teach poetry in an English Home Language High school classroom
3. To identify how music affects the learning of poetry in an English Home Language High school classroom
4. To understand the potential of music to improve the teaching and learning of poetry

Furthermore, I wish to bring to your attention that:

- The identity of the learners and school will be protected in the report writing and research findings.
- Learners' participation will be voluntary.
- The institution will not be mentioned by its name, and pseudonyms will be used the school and participants.
- There is no financial benefit for the learners and school as a result of their participation in this study.

Should you have any concerns or queries about this study please feel free to contact me, my supervisor or the University Research Office, whose details are below:

Supervisor: Prof. Ansurie Pillay



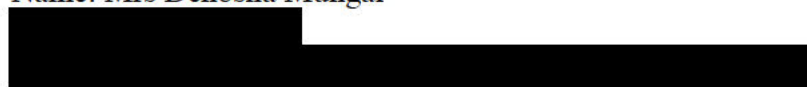
Research Office, Westville Campus
Govan Mbeki Building, Private Bag X 54001, Durban, 4000
KwaZulu-Natal, SOUTH AFRICA
Tel: 27 31 2604557- Fax: 27 31 2604609

Email: HSSREC@ukzn.ac.za

I hope my request will be considered.

Yours Sincerely

Name: Mrs Denosha Mungal



DOE LETTERHEAD

I, _____, Circuit Manager of the _____ do hereby grant permission to _____ to conduct research with _____ in the said school.

I understand that

- The identity of the learners will be protected in the report writing and research findings
- Learners' participation will be voluntary
- The institution will not be mentioned by its name, and pseudonyms will be used for the school and participants.
- There is no financial benefit for the participants as a result of their participation in this study.
- Full consent will be sought from all participants, and in the case of minors, from their parents.

Yours faithfully

NAME

DATE

SIGNATURE

[CIRCUIT OFFICE STAMP]

**APPENDIX C: LETTER REQUESTING GATEKEEPER PERMISSION
(PRINCIPAL)**

Address:

Sir

REQUEST TO CONDUCT RESEARCH

I, Ms Denosha Mungal, a student at the University of KwaZulu-Natal, enrolled for a Doctorate of Philosophy in Education Degree, request permission to conduct research at your school. In conducting the research, I will request to work with the learners. The research will involve me asking questions related to music and poetry.

The topic for this study is *Using Selected Music to Teach and Learn Prescribed Poetry in a Grade 10 English Home Language High School Classroom*. The purpose of this study is to gain a greater understanding of how music may be used during the teaching and learning of poetry in the English Literature classroom.

The objectives of this study are:

1. To explore how music may be used to teach poetry in an English Home Language High school classroom
2. To understand how learners respond to the use of music to teach poetry in an English Home Language High school classroom
3. To identify how music affects the learning of poetry in an English Home Language High school classroom
4. To understand the potential of music to improve the teaching and learning of poetry

Furthermore, I wish to bring to your attention that:

- The identity of the learners and school will be protected in the report writing and research findings.
- The school will not be mentioned by its name, and pseudonyms will be used for the school and participants.
- Learners' participation will be voluntary.
- There is no financial benefit for the learners and school as a result of their participation in this study.

Should you have any concerns or queries about this study please feel free to contact me, my supervisor or the University Research Office, whose details are below:

Supervisor: Prof. Ansurie Pillay
Tel no. 031 260 3613
Email: Pillaya3@ukzn.ac.za

Research Office, Westville Campus
Govan Mbeki Building, Private Bag X 54001, Durban, 4000
KwaZulu-Natal, SOUTH AFRICA
Tel: 27 31 2604557- Fax: 27 31 2604609
Email: HSSREC@ukzn.ac.za

I hope my request will be considered.



SCHOOL LETTEHEAD

I, _____, Principal of _____, do hereby grant permission to _____ to conduct research with _____ in the said School.

I understand that

- The identity of the learners will be protected in the report writing and research findings
- Learners' participation will be voluntary
- The institution will not be mentioned by its name, and pseudonyms will be used for the School and participants.
- There is no financial benefit for the participants as a result of their participation in this study.
- Full consent will be sought from all participants, and in the case of minors, from their parents.

Yours faithfully

NAME

DATE

SIGNATURE

[SCHOOL STAMP]

APPENDIX D: INFORMED CONSENT

Information Sheet and Consent for child/ward to Participate in Research

Date: 22 January 2024

Dear Parent/Guardian

My name is Ms Denosha Mungal from the Language and Media Studies specialization in the School of Education, University of KwaZulu-Natal. I am a PhD student and may be contacted at [REDACTED] [REDACTED] [REDACTED] 214507772@stu.ukzn.za.

Your child/ward is being invited to consider participating in a study that involves research which will explore how music may affect the teaching and learning of poetry in a Grade 10 English Home Language Classroom. The aim and purpose of this research is to gain a greater understanding of how music may be used to teach poetry in an English Home Language High school classroom, to understand how learners respond to the use of music to teach poetry in an English Home Language High school classroom, to identify how music affects the learning of poetry in an English Home Language High school classroom and to understand the potential of music to improve the teaching and learning of poetry.

The study is expected to enroll approximately 90 grade 10 learners as participants. It will involve the following procedures- the teaching and learning of poetry using music, a questionnaire, writing tasks (writing an essay, paragraphs, informal letter and a poem), visual representation (drawing, pictures, collage, mindmap etc) and a researcher's journal. The duration of your child/ward's participation if you choose to enroll him/her and allow him/her to remain in the study is expected to be two terms (Term 1 and 2).

I do not envisage any risks to you or your institution. I hope that the study will benefit learners by helping them understand how poetry may be taught in a creative manner, that is, through the use of music.

This study has been ethically reviewed and approved by the UKZN Humanities and Social Sciences Research Ethics Committee (approval number HSSREC/00006238/2023).

In the event of any problems or concerns/questions you may contact me (please see details above), my supervisor, Prof Ansurie Pillay, or the UKZN Humanities & Social Sciences Research Ethics Committee. The details are provided below:

Prof Ansurie Pillay
Tel: 27 31 2603613
Email: Pillaya3@ukzn.ac.za

HUMANITIES & SOCIAL SCIENCES RESEARCH ETHICS ADMINISTRATION

Private Bag X 54001, Durban, 4000
KwaZulu-Natal, SOUTH AFRICA
Tel: 27 31 2604557- Fax: 27 31 2604609
Email: HSSREC@ukzn.ac.za

Please be assured that participation in this research is voluntary and that participants may withdraw participation at any point, and that in the event of refusal/withdrawal of participation the participants will

not incur penalty or loss or other benefit to which they are normally entitled. Please note that there are no material incentives or reimbursements for participation in the study. I would be pleased to provide you with a summary of my findings at the end of the study, should you wish to receive it.

All information will remain confidential and your identity will be protected at all times. To ensure anonymity, pseudonyms will be used. All data will be stored in a locked cupboard in my supervisor's office for a period of 5 years, after which all data will be destroyed.

CONSENT

I _____ have been informed about the study entitled *Using Selected Music to Teach and Learn Poetry in a Grade 10 English Home Language High School Classroom* by Ms Denosha Mungal.

I understand the purpose and procedures of the study.

I have been given an opportunity to answer questions about the study and have had answers to my satisfaction.

I declare that my child/ward's participation in this study is entirely voluntary and that my child/ward may withdraw at any time without affecting any of the benefits that my child/ward is usually entitled to.

If I have any further questions/concerns or queries related to the study I understand that I may contact the researcher, Ms Denosha Mungal via [REDACTED] [REDACTED] [REDACTED] 214507772@stu.ukzn.ac.za.

If I have any questions or concerns about my child/ward's rights as a study participant, or if I am concerned about an aspect of the study or the researchers then I may contact the supervisor, Prof Ansurie Pillay or the Research Ethics Committee as follows:

Prof Ansurie Pillay
Tel: 27 31 2603613
Email: Pillaya3@ukzn.ac.za

HUMANITIES & SOCIAL SCIENCES RESEARCH ETHICS ADMINISTRATION

Research Office, Westville Campus, Govan Mbeki Building
Private Bag X 54001, Durban, 4000
KwaZulu-Natal, SOUTH AFRICA
Tel: 27 31 2604557- Fax: 27 31 2604609
Email: HSSREC@ukzn.ac.za

On behalf of my child/ ward, I hereby provide consent to:

Use responses provided in the questionnaire	YES / NO
Use responses provided in the written and visual tasks	YES / NO

Signature of Parent

Date

**Signature of Witness
(Where applicable)**

Date

**Signature of Translator
(Where applicable)**

Date

APPENDIX E: INFORMED ASSENT

Information Sheet and Assent to Participate in Research

Date: 22 January 2024

Dear Learner

My name is Ms Denosha Mungal from the Language and Media Studies specialization in the School of Education, University of KwaZulu-Natal. I am a PhD student and may be contacted at [REDACTED] [REDACTED] 214507772@stu.ukzn.za.

You are being invited to consider participating in a study that involves research which will explore how music may affect the teaching and learning of poetry in a Grade 10 English Home Language Classroom. The aim and purpose of this research is to gain a greater understanding of how music may be used to teach poetry in an English Home Language High school classroom, to understand how learners respond to the use of music to teach poetry in an English Home Language High school classroom, to identify how music affects the learning of poetry in an English Home Language High school classroom and to understand the potential of music to improve the teaching and learning of poetry.

The study is expected to enroll approximately 90 grade 10 learners as participants. It will involve the following procedures- the teaching and learning of poetry using music, a questionnaire, a writing task (writing an essay, paragraphs, informal letter and a poem), visual representation (drawing, pictures, collage, mindmap etc) and a researcher's journal. The duration of your participation if you choose to enroll and remain in the study is expected to be two terms (Term 1 and 2).

I do not envisage any risks to you or your institution. I hope that the study will benefit learners by helping them understand how poetry may be taught in a creative manner, that is, through the use of music.

This study has been ethically reviewed and approved by the UKZN Humanities and Social Sciences Research Ethics Committee (approval number HSSREC/00006238/2023).

In the event of any problems or concerns/questions you may contact me (please see details above), my supervisor, Prof Ansurie Pillay, or the UKZN Humanities & Social Sciences Research Ethics Committee. The details are provided below:

Prof Ansurie Pillay
Tel: 27 31 2603613
Email: Pillaya3@ukzn.ac.za

HUMANITIES & SOCIAL SCIENCES RESEARCH ETHICS ADMINISTRATION

Research Office, Westville Campus, Govan Mbeki Building
Private Bag X 54001, Durban, 4000
KwaZulu-Natal, SOUTH AFRICA
Tel: 27 31 2604557- Fax: 27 31 2604609
Email: HSSREC@ukzn.ac.za

Please be assured that participation in this research is voluntary and that participants may withdraw participation at any point, and that in the event of refusal/withdrawal of participation the participants will not incur penalty or loss or other benefit to which they are normally entitled.

Please note that there are no material incentives or reimbursements for participation in the study. I would be pleased to provide you with a summary of my findings at the end of the study, should you wish to receive it.

All information will remain confidential and your identity will be protected at all times. To ensure anonymity, pseudonyms will be used. All data will be stored in a locked cupboard in my supervisor's office for a period of 5 years, after which all data will be destroyed.

ASSENT

I _____ have been informed about the study entitled *Using Selected Music to Teach and Learn Poetry in a Grade 10 English Home Language High School Classroom* by Ms Denosha Mungal.

I understand the purpose and procedures of the study.

I have been given an opportunity to answer questions about the study and have had answers to my satisfaction.

I declare that my participation in this study is entirely voluntary and that I may withdraw at any time without affecting any of the benefits that I usually am entitled to.

If I have any further questions/concerns or queries related to the study I understand that I may contact the researcher via _____ or email _____ 214507772@stu.ukzn.ac.za.

If I have any questions or concerns about my rights as a study participant, or if I am concerned about an aspect of the study or the researchers then I may contact the supervisor, Prof Ansurie Pillay or the Research Ethics Committee as follows:

Prof Ansurie Pillay
Tel: 27 31 2603613
Email: Pillaya3@ukzn.ac.za

HUMANITIES & SOCIAL SCIENCES RESEARCH ETHICS ADMINISTRATION

Research Office, Westville Campus, Govan Mbeki Building
Private Bag X 54001, Durban, 4000
KwaZulu-Natal, SOUTH AFRICA
Tel: 27 31 2604557- Fax: 27 31 2604609
Email: HSSREC@ukzn.ac.za

I hereby provide consent to:

Use responses provided in the questionnaire	YES / NO
Use responses provided in the written and visual tasks	YES / NO

Signature of Participant

Date

**Signature of Witness
(Where applicable)**

Date

**Signature of Translator
(Where applicable)**

Date

APPENDIX F: ETHICAL CLEARANCE LETTER



14 October 2023

Denosha Mungal (214507772)
School Of Education
Edgewood Campus

Dear D Mungal,

Protocol reference number: HSSREC/00006238/2023

Project title: Using selected popular music to teach and learn prescribed poetry in a grade 10 English home language high school classroom

Degree: PhD

Approval Notification – Expedited Application

This letter serves to notify you that your application received on 14 October 2023 in connection with the above, was reviewed by the Humanities and Social Sciences Research Ethics Committee (HSSREC) and the protocol has 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.

This approval is valid until 14 October 2024.

To ensure uninterrupted approval of this study beyond the approval expiry date, a progress report must be submitted to the Research Office on the appropriate form 2 - 3 months before the expiry date. A close-out report to be submitted when study is finished.

HSSREC is registered with the South African National Health Research Ethics Council (REC-040414-040).

Yours sincerely,








Professor Dipane Hlalele (Chair)

/dd

Humanities and Social Sciences Research Ethics Committee

Postal Address: Private Bag X54001, Durban, 4000, South Africa

Telephone: +27 (0)31 260 8350/4557/3587 Email: hssrec@ukzn.ac.za Website: <http://research.ukzn.ac.za/Research-Ethics>

Founding Campuses:  Edgewood  Howard College  Medical School  Pietermaritzburg  Westville

INSPIRING GREATNESS

APPENDIX G: BASELINE QUESTIONNAIRE



Baseline Information

*Please note that your participation in this research project is voluntary and your identity will remain protected throughout the study.

Kindly read and answer the questions below based on music and poetry.

1. Biographical information

a. Male

Female

b. Age _____

2. Your experiences with music

2.1. How often do you listen to music?

2.2. How does music make you feel? Why does it make you feel this way?

2.3. Provide five adjectives to describe how you feel about music.

2.4. For you, what are the benefits of listening to music?

2.5. What do you think are the possible disadvantages of listening to music?

2.6. Have you experienced the use of music in any of your lessons previously? Please describe this lesson.

2.7. How would you feel about using music in lessons?

2.8. Please present a visual representation of your thoughts, feelings and experiences of music. Your visual representation may take the form of a picture, poster, drawing, mind map, collage, photograph or any other form.

3. Your experiences of poetry

3.1. Have you ever written poetry or song lyrics? Please provide details.

3.2. How do you feel about learning poetry in the English classroom?

3.3. What do you find exciting/ interesting about studying poetry?

3.4. What do you find challenging about studying poetry?

3.5. How well would you say you are able to analyse a poem (meaning, tone, mood, structure, imagery, figures of speech)

3.6. What five adjectives describe your thoughts, feelings and experiences when you hear the words, 'Today we are going to learn a poem'.

3.7. Please present a visual representation of your thoughts, feelings and experiences of poetry. Your visual representation may take the form of a picture, poster, drawing, mind map, collage, photograph or any other form.

4. Poetry and music

4.1. What do you think are the similarities between poetry and music?

4.2. What do you think are the differences between poetry and music?

4.3. Do you think that music can be used to teach poetry? Please explain your answer.

4.4. How do you think you will feel about using music to study poetry in the English classroom?

It's always been inside of you, you, you And now it's time to let it through 'Cause baby, you're a firework	45
Come on, show 'em what you're worth Make 'em go, "Oh, oh, oh" As you shoot across the sky Baby, you're a firework	50
Come on, let your colors burst Make 'em go, "Oh, oh, oh" You're gonna leave 'em all in awe, awe, awe Boom, boom, boom Even brighter than the moon, moon, moon Boom, boom, boom Even brighter than the moon, moon, moon	55

- 1.1. Refer to Line 13.
 - a. What does the singer mean? (3)
 - b. Identify the figure of speech used. (1)
- 1.2. Identify and explain any three examples of similes in this song. (6)
- 1.3. Identify an example of onomatopoeia. Why can this be considered an example of onomatopoeia? (2)
- 1.4. What is the difference between alliteration and assonance? Provide one example of alliteration and one example of assonance from the song lyrics to support your answer. (4)
- 1.5. What is a hyperbole? Quote a line from the song lyrics which contains an example of a hyperbole. (2)
- 1.6. Provide your own examples of the following figures of speech:
 - a. Simile (1)
 - b. Metaphor (1)
 - c. Personification (1)
 - d. Onomatopoeia (1)
 - e. Hyperbole (1)
 - f. Alliteration (1)
 - g. Assonance (1)
- 1.7. Write a descriptive 5-sentence paragraph to express your responses, thoughts, feelings, experiences and emotions about the effectiveness of using a song to learn about figures of speech. (5)

(TOTAL: 30)

APPENDIX I: CYCLE 2 ACTIVITIES

GRADE 10- ENGLISH HOME LANGUAGE CYCLE 2

1. After listening to the song 'Just The Way You Are' by Bruno Mars, read the poem and song lyrics below. After our engagement with the poem, answer the questions that follow.

Shall I compare thee to a summer's day? - William Shakespeare

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do not shake the darling buds of May,
And summer's lease hath all too short a date;

Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance or nature's changing course untrimm'd;

But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st;
10

Nor shall death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st:

So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.

5

Just The Way You Are- Bruno Mars

Oh, her eyes, her eyes
Make the stars look like they're not shinin'
Her hair, her hair
Falls perfectly without her tryin'
She's so beautiful and I tell her everyday
Yeah, I know, I know
When I compliment her, she won't believe me
And it's so, it's so
Sad to think that she don't see what I see
But every time she asks me, "Do I look okay?"
I say
When I see your face
There's not a thing that I would change
'Cause you're amazing
Just the way you are
And when you smile
The whole world stops and stares for a while

'Cause girl, you're amazing
 Just the way you are
 Yeah
 Her lips, her lips
 I could kiss them all day if she'd let me
 Her laugh, her laugh
 She hates, but I think it's so sexy
 She's so beautiful and I tell her everyday
 Oh, you know, you know
 You know I'd never ask you to change
 If perfect's what you're searchin' for, then just stay the same
 So don't even bother askin' if you look okay
 You know I'll say
 When I see your face
 There's not a thing that I would change
 'Cause you're amazing
 Just the way you are
 And when you smile
 The whole world stops and stares for a while
 'Cause girl, you're amazing
 Just the way you are
 The way you are
 The way you are
 Girl, you're amazing
 Just the way you are
 When I see your face
 There's not a thing that I would change
 'Cause you're amazing
 Just the way you are
 And when you smile
 The whole world stops and stares for a while
 'Cause girl, you're amazing
 Just the way you are
 Yeah

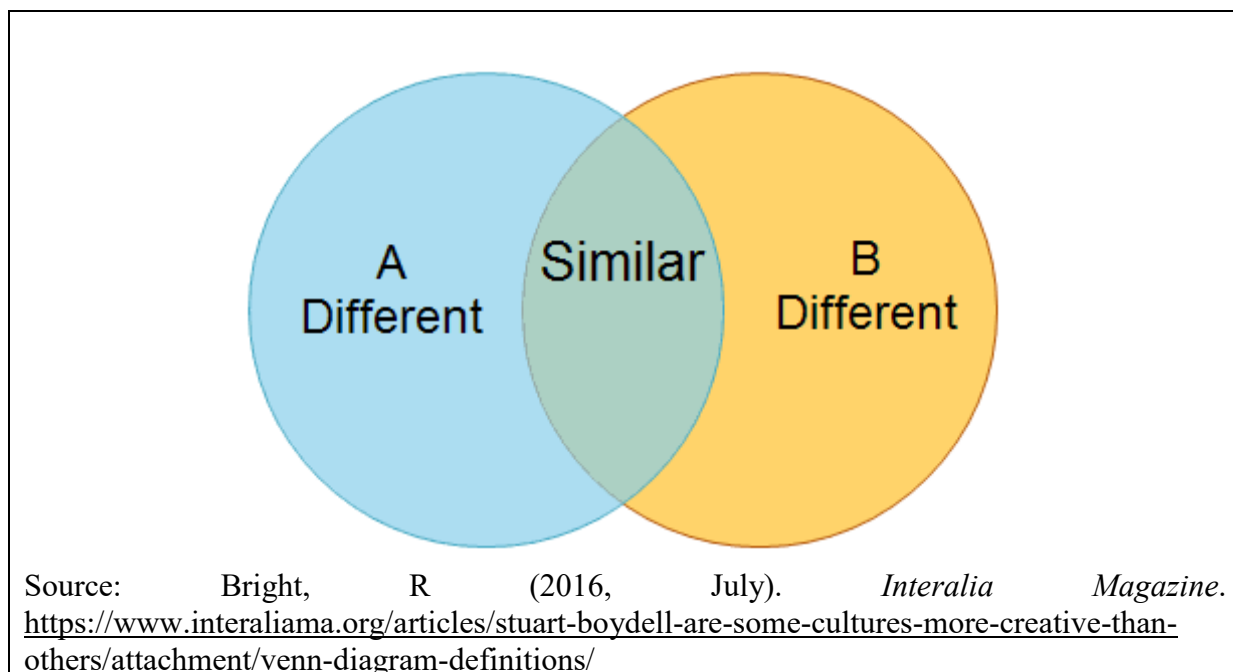
1.1. Questions on the poem

- 1.1.1. Explain the extended metaphor in this poem. (2)
- 1.1.2. List TWO features of a Shakespearean sonnet. (2)
- 1.1.3. Discuss the main ideas in each stanza. (4)
- 1.1.4. Refer to stanza 1. How is the speaker's beloved UNLIKE a summer's day? (2)
- 1.1.5. Identify the following figures of speech in this poem:
 - a. Metaphor (2)
 - b. Personification (2)
 - c. Hyperbole (2)
- 1.1.6. Critically comment on the last two lines of this poem. (2)
- 1.1.7. Discuss the theme of this poem. (2)

1.2. Questions on the song and the poem

- 1.2.1. What are the similarities between Shakespeare’s poem and Bruno Mars’s song? (2)
- 1.2.2. What are the differences between Shakespeare’s poem and Bruno Mars’s song? (2)
- 1.2.3. In your opinion, who did a better job in conveying their emotions for their beloved? Motivate your answer. (2)
- 1.2.4. Do you feel that Bruno Mars’s song helped with your understanding of Shakespeare’s poem? Why or why not? (2)
- 1.2.5. Did the song help you to better understand the poem? Please explain your answer. (2)
- 1.2.6. Create a Venn Diagram showing how you felt when:
- studying the poem
 - listening to the song

A *Venn diagram* uses two intersecting circles to visually represent the differences and the similarities between two concepts. One circle will include how you felt when studying the poem; the other circle will include how you felt when listening to the song; the overlapped portion will be the similar feelings experienced during both. See diagram below. (5)



(TOTAL: 35)

APPENDIX J: CYCLE 3 ACTIVITIES

**GRADE 10- ENGLISH HOME LANGUAGE
CYCLE 3**

1. After listening to the song ‘We Are Young’ by fun. and Janelle Monroe, read the poem and song lyrics below. After our engagement with the poem, answer the questions that follow.

a young man’s thought before june the 16th- Fhazel Johennesse

tomorrow i travel on a road
that winds to the top of the hill
i take with me only the sweet
memories of my youth
my heart aches for my mother 5
for Friday nights with friends
around a table with the broad belch of beer
i ask only for a sad song
sung by a woman with downturned eyes
and strummed by an old man with 10
a broken brow
o sing my sad song sing for me
for my sunset is drenched with red

We Are Young- fun. Featuring Janelle Monroe

Give me a second I
I need to get my story straight
My friends are in the bathroom getting higher than the Empire State
My lover she’s waiting for me just across the bar
My seat’s been taken by some sunglasses asking ‘bout a scar, and
I know I gave it to you months ago
I know you’re trying to forget
But between the drinks and subtle things
The holes in my apologies, you know
I’m trying hard to take it back
So if by the time the bar closes
And you feel like falling down
I’ll carry you home
Tonight
We are young
So let’s set the world on fire
We can burn brighter than the sun
Tonight
We are young
So let’s set the world on fire
We can burn brighter than the sun
Now I know that I’m not
All that you got
I guess that I, I just thought
Maybe we could find new ways to fall apart

But our friends are back
 So let's raise a cup
 'Cause I found someone to carry me home
 Tonight
 We are young
 So let's set the world on fire
 We can burn brighter than the sun
 Tonight
 We are young
 So let's set the world on fire
 We can burn brighter than the sun
 Carry me home tonight (na na na na na na)
 Just carry me home tonight (na na na na na na)
 Carry me home tonight (na na na na na na)
 Just carry me home tonight (na na na na na na)
 The moon is on my side (na na na na na na)
 I have no reason to run (na na na na na na)
 So will someone come and carry me home tonight (na na na na na na)
 The angels never arrived (na na na na na na)
 But I can hear the choir (na na na na na na)
 So will someone come and carry me home (na na na na na na)
 Tonight
 We are young
 So let's set the world on fire
 We can burn brighter than the sun
 Tonight
 We are young
 So let's set the world on fire
 We can burn brighter than the sun
 So if by the time the bar closes
 And you feel like falling down
 I'll carry you home tonight

1.1. Questions on the poem

- 1.1.1. What three things does the speaker state he will have to give up once he embarks on his journey of protest? (3)
- 1.1.2. Discuss the context in which this poem was written. (2)
- 1.1.3. What do the last two line of this poem suggest? (2)
- 1.1.4. What is the main message of this poem? (2)
- 1.1.5. Discuss the use of enjambment in this poem. (2)

1.2. Questions on the poem and the song

- 1.2.1. The poem and the song provide completely different experiences of youth in terms of context and themes. Yet, they are both experiences of youth. What are the differences in their experiences? (2)
- 1.2.2. Provide a visual (using a picture, poster, drawing, mind map, collage, photograph or any other form) to present a representation of the different experiences of youth as depicted by Jhennesse and fun. and Monroe. Write a 2-sentence

explanation of your visual and what it represents about the experiences of youth. (10)

1.2.3. Do you feel that fun. and Monroe's song helped with your understanding of Johennesse's poem? Why or why not? (2)

(TOTAL:25)

APPENDIX K: CYCLE 4 ACTIVITIES

**GRADE 10- ENGLISH HOME LANGUAGE
CYCLE 4**

1. After listening to the song ‘Dancing in the Moonlight’ by Toploader, read the poem and song lyrics below. Once we complete our engagement with the poem, answer the questions that follow.

Silver- Walter de la Mare

Slowly, silently, now the moon
Walks the night in her silver shoon;
This way, and that, she peers, and sees
Silver fruit upon silver trees;

One by one the casements catch
Her beams beneath the silvery thatch;
Crouched in his kennel, like a log,
With paws of silver sleeps the dog;

5

From the shadowy cote the white breasts peep
Of doves in silver-feathered sleep;
A harvest mouse goes scampering by,
With silver claws, and silver eye;

10

And moveless fish in the water gleam,
By silver reeds in a silver stream.

Dancing in the Moonlight- Toploader

We get it almost every night
When that moon is big and bright
It's a supernatural delight
Everybody's dancin' in the moonlight
Everybody here is out of sight
They don't bark, and they don't bite
They keep things loose, they keep 'em tight
Everybody was dancin' in the moonlight
Dancin' in the moonlight
Everybody's feelin' warm and bright
It's such a fine and natural sight
Everybody's dancin' in the moonlight
We like our fun and we never fight
You can't dance and stay uptight
It's a supernatural delight
Everybody was dancin' in the moonlight
Dancin' in the moonlight
Everybody's feelin' warm and bright
It's such a fine and natural sight
Everybody's dancin' in the moonlight
We get it almost every night

When that moon is big and bright
 It's a supernatural delight
 Everybody's dancin' in the moonlight
 Dancin' in the moonlight
 Everybody's feelin' warm and bright
 It's such a fine and natural sight
 Everybody's dancin' in the moonlight
 Dancin' in the moonlight
 Everybody's feelin' warm and bright
 It's such a fine and natural sight
 Everybody's dancin' in the moonlight
 Dancin' in the moonlight
 Everybody's feelin' warm and bright
 It's such a fine and natural sight
 Everybody's dancin' in the moonlight
 Dancin' in the moonlight
 Everybody's feelin' warm and bright
 It's such a fine and natural sight
 Everybody's dancin' in the moonlight
 Dancin' in the moonlight
 Everybody's feelin' warm and bright
 It's such a fine and natural sight
 Everybody's dancin' in the moonlight

1.1. Questions on the poem

- 1.1.1. How does the Clare sonnet in this poem differ from a Shakespearean sonnet? (2)
- 1.1.2. List all the objects that the moon sees as she 'walks the night'. (7)
- 1.1.3. Refer to line 7-8. Identify and explain the effectiveness of the figure of speech used in these lines. (3)
- 1.1.4. Which sound is the most alliterated in this poem? How does it contribute to the overall meaning of the poem? (2)
- 1.1.5. Quote a line from the poem to show that the moon has been personified as a woman. What does personification mean? (2)

1.2. Questions on the poem and the song

- 1.2.1. What is the focus of the poem and the song? (1)
- 1.2.2. Comment on the tone used by de la Mare in the poem and Toploader in the song. What does this tone tell you about their attitude toward the moon? (2)
- 1.2.3. Do you feel that Toploader's song helped with your understanding of de la Mare's poem? Why or why not? (2)
- 1.2.4. Did the lyrics enhance your understanding of the poem? Explain your answer. (2)
- 1.2.5. Did listening to the song enhance your understanding of the poem? Explain your answer. (2)
- 1.2.6. Draw a circle (to represent the moon) and include all the imagery related to the moon that is found in the song lyrics and the poem. (Imagery refers to the visual images used in the poem and song to help you imagine the situation or object being depicted). (5)

- 1.2.7. Write a narrative essay of approximately 300-350 words that tells the story of your journey of studying poetry using music. Write the essay in the past tense as you present the series of events in some meaningful order. (50)

(TOTAL: 80)

She's walking on fire
This girl is on fire

Looks like a girl, but she's a flame
So bright, she can burn your eyes
Better look the other way
You can try but you'll never forget her name
She's on top of the world
Hottest of the hottest girls say
Oh, we got our feet on the ground
And we're burning it down
Oh, got our head in the clouds
And we're not coming down

This girl is on fire
This girl is on fire
She's walking on fire
This girl is on fire

Everybody stands, as she goes by
Cause they can see the flame that's in her eyes
Watch her when she's lighting up the night
Nobody knows that she's a lonely girl
And it's a lonely world
But she gon' let it burn, baby, burn, baby

This girl is on fire
This girl is on fire
She's walking on fire
This girl is on fire
Oh, oh, oh,
She's just a girl, and she's on fire

1.1. Questions on the poem.

- 1.1.1. Discuss the tone of this poem. Quote from the poem to support your answer. (3)
- 1.1.2. How does the diction of the poem contribute to the overall message of the poem? (3)
- 1.1.3. Refer to line 5-6 (How they battered down doors) and line 10-12 (And ironed white starched shirts). What does this contrast imply about women? (3)
- 1.1.4. Critically discuss the theme of this poem. (3)
- 1.1.5. What do you think are the battles faced by women today? (2)

1.2. Questions on the song and poem

- 1.2.1. What is the focus of the poem and the song? (1)
- 1.2.2. Comment on the tone used by Walker in the poem and Keys in the song. What does this tone tell you about their attitude toward women? (2)
- 1.2.3. Do you feel that Keys's song helped with your understanding of Walker's poem? Why or why not? (2)
- 1.2.4. Write a reflective paragraph where you present your views, ideas, thoughts,

and feelings on the use of the song Girl on Fire to study the poem Women. This
is a personal piece of writing and your opinion is valid. (5)

(TOTAL: 30)

APPENDIX M: SUMMATIVE QUESTIONNAIRE AND TASKS



SUMMATIVE QUESTIONNAIRE AND TASKS


1. How has the use of music affected your study of poetry?
2. List five adjectives describing how you felt when music was used to teach poetry.
3. What did you enjoy about using music to learn poetry? Why?
4. What did you find challenging about using music to learn poetry? Why?
5. Have your views on learning poetry changed after the use of music to learn poetry? Why/why not?
6. Would you like to continue using music to learn poetry? Why/why not?
7. Visual representation
 - 7.1. Provide a visual representation (picture, poster, drawing, mind map, collage, photograph or any other form) of your experience of using music to learn poetry. Write three sentences to explain your visual representation.
8. Writing a poem
 - 8.1. Write a poem of any length, using any structure, expressing your thoughts, feelings and experiences of learning poetry using music.
9. Writing an informal letter
 - 9.1. Write an informal letter to your English educator where you share your thoughts about the use of music to study poetry in the English classroom. You may also suggest changes that may be implemented or how to make the learning of poetry better.

APPENDIX N: RESEARCH JOURNAL

A researcher's journal was during the teaching of poetry using music. I reflected on the following:

1. What did I notice about learners' behaviours, actions, choice of words, attitudes, engagement, responses and interest during the lesson?
2. What did I notice about my behaviour, actions, choice of words, attitudes, engagement, responses and interest during the lesson?
3. What worked well and what did not work well in the lesson?
4. Was there anything unanticipated in the lesson and how did it affect the lesson?
5. How did I feel about the use of music in the lesson to enhance understanding of the poem?
6. Did the learners learn to analyse the poem and to understand the poem?
7. Did I provide a constructivist and social constructivist classroom?
8. What questions do I have about the teaching and learning in the lesson?
9. What can I do to improve the next lesson using music to teach and learn poetry?

APPENDIX O: LANGUAGE EDITOR'S CERTIFICATE



PROOF-READING

PROFESSIONAL EDITING SERVICES

PHD PRACTICAL THEOLOGY (SU) • MTH PRACTICAL THEOLOGY (SU) • BA (HONS) PSYCHOLOGY (UNISA)
BTH (HONS) PRACTICAL THEOLOGY (UNISA) • BTH PASTORAL COUNSELLING (UNISA)

DR LEE-ANNE ROUX
EDITOR | PROOFREADER
+ [REDACTED]
leeanne@proof-reading.co.za
www.proof-reading.co.za

19 March 2025

TO WHOM IT MAY CONCERN

RE: LANGUAGE EDITING

This letter serves to confirm that I have edited the thesis titled:

**Using Selected Popular Music to Teach and Learn Prescribed Poetry in a
Grade 10 English Home Language High School Classroom**

By

Denosha Maniraj (214507772)

This certificate does not cover any alterations made subsequent to the editing process.

Please feel free to contact me if you need any further information.

Yours sincerely,

Dr Lee-Anne Roux

APPENDIX P: Turnitin CERTIFICATE

Turnitin Originality Report: PhD by Denosha Maniraj

- Processed on 08-Apr-2025 6:30 PM CAT
- Word Count: 96703

Similarity Index: 8%
Similarity by Source
Internet Sources: 7%
Publications: 3%
Student Papers: 4%

sources:

1

< 3% match (Internet from 22-Oct-2023)

https://researchspace.ukzn.ac.za/bitstream/handle/10413/22418/Mungal_Denosha_2022.pdf?isAllowed=y&sequence=1

2

< 1% match ()

[Fynn, Charity Zakithi.. "Grade three teachers' experiences in teaching poetry: a case study in three contextual variations.", 2019](#)

3

< 1% match ()

[Shinga, Sibongile Elizabeth.. "Code-switching in the English Second Language classroom: a case study of four rural high school teachers in uMbombulu, KwaZulu-Natal.", 2019](#)

4

< 1% match (Internet from 24-Sep-2022)

https://researchspace.ukzn.ac.za/bitstream/handle/10413/20468/Oldfield_Bronwyn_Mary_2021.pdf?isAllowed=y&sequence=1

5

< 1% match ()

[Coetzee, Morne Johan James.. "Factors affecting fluctuating language results at matriculation level: how principals at ten schools in the Harry Gwala district of Kwazulu-Natal explain the phenomenon.", 2022](#)

6

< 1% match (Internet from 24-Sep-2022)

https://researchspace.ukzn.ac.za/bitstream/handle/10413/20308/Dlamini_Xoliswa_2021.pdf?isAllowed=y&sequence=1

7

< 1% match (Internet from 01-Feb-2019)

http://researchspace.ukzn.ac.za/bitstream/handle/10413/14035/Preethlall_Prithum_2015.pdf?isAllowed=y&sequence=1

8

< 1% match (Internet from 15-Dec-2022)

https://researchspace.ukzn.ac.za/bitstream/handle/10413/12728/Mogami_Daniel_Thotobolo_2014.pdf?isAllowed=y&sequence=1

9

< 1% match (Internet from 13-Aug-2023)

https://researchspace.ukzn.ac.za/bitstream/handle/10413/22127/Mtshali_Zanele_Ellen_2021.pdf?isAllowed=y&sequence=1

10

< 1% match (Internet from 15-Oct-2023)

https://researchspace.ukzn.ac.za/bitstream/handle/10413/22375/Sheokarah_Jennifer_2022.pdf?isAllowed=y&sequence=1

11

< 1% match (Internet from 03-Aug-2021)

https://researchspace.ukzn.ac.za/bitstream/handle/10413/15389/Manyuchi_Topu_2016.pdf

12

< 1% match ()

[Ndlovu, Prince Excellent.. "Challenges when writing English: a case study of Grade 8 Second Language learners in a rural school in KwaZulu-Natal.", 2019](#)

13

< 1% match (Internet from 15-Oct-2023)

https://researchspace.ukzn.ac.za/bitstream/handle/10413/22374/Aljoundi_Entisar_Khalifa_2022.pdf?isAllowed=y&sequence=3

14

< 1% match ()

[Modise, Keneiloe Rosetta.. "Using literary texts to teach for social justice in a primary school language classroom.", 2022](#)

15
< 1% match (student papers from 18-Nov-2021)
[Submitted to University of KwaZulu-Natal on 2021-11-18](#)

16
< 1% match (student papers from 27-Nov-2018)
[Submitted to University of KwaZulu-Natal on 2018-11-27](#)

17
< 1% match (student papers from 12-Jul-2012)
[Submitted to University of KwaZulu-Natal on 2012-07-12](#)

18
< 1% match (student papers from 31-Dec-2012)
Class: Patent hair design
Assignment: Patent hair design
Paper ID: [295434755](#)

19
< 1% match (student papers from 17-Oct-2014)
[Submitted to University of KwaZulu-Natal on 2014-10-17](#)

20
< 1% match (student papers from 09-May-2016)
[Submitted to University of KwaZulu-Natal on 2016-05-09](#)

21
< 1% match (student papers from 12-Sep-2015)
[Submitted to University of KwaZulu-Natal on 2015-09-12](#)

22
< 1% match (student papers from 30-Dec-2022)
[Submitted to University of KwaZulu-Natal on 2022-12-30](#)

23
< 1% match (student papers from 18-Nov-2010)
[Submitted to University of KwaZulu-Natal on 2010-11-18](#)

24
< 1% match (student papers from 14-Dec-2020)
[Submitted to University of KwaZulu-Natal on 2020-12-14](#)

25
< 1% match (Internet from 03-Nov-2022)
http://www.scielo.org.za/scielo.php?pid=S1947-94172020000100008&script=sci_arttext

26
< 1% match ()
[Hlupeni, Ratham. "Exploring grade 11 learners' mathematical problem-solving skills using Polka's model during the learning of Euclidean geometry", Faculty of Education, Secondary and Post School Education, 2024](#)

27
< 1% match ()
[Dlamini, Sibongile Melody. "Investigating meaningful and critical teaching of poetry in English First Additional Language: a case of two Grade 11 classrooms in Lusikisiki District, Eastern Cape", Faculty of Education, Institute for the Study of English in Africa. 2020](#)

28
< 1% match (Internet from 05-Oct-2022)
<http://vital.seals.ac.za:8080/vital/access/services/Download/vital:41061/SOURCE1>

29
< 1% match (Internet from 05-Oct-2022)
<http://vital.seals.ac.za:8080/vital/access/services/Download/vital:9555/SOURCEPDF>

30
< 1% match (Internet from 05-Oct-2022)
<http://vital.seals.ac.za:8080/vital/access/services/Download/vital:29970/SOURCE1>

31
< 1% match (Internet from 05-Oct-2022)
<http://vital.seals.ac.za:8080/vital/access/services/Download/vital:1977/SOURCEPDF>

32
< 1% match (Internet from 05-Oct-2022)
<http://vital.seals.ac.za:8080/vital/access/services/Download/vital:41358/SOURCE1>

33
< 1% match ()

["Challenges faced by grade 11 learners when studying English first additional language poetry", 'University of Pretoria - Department of Philosophy', 2021](#)

34

< 1% match ()

[Setati, Matlou Caiphus. "English as a language of learning and teaching science in rural secondary schools : a study of the Vlakfontein circuit in Limpopo", 2011](#)

35

< 1% match ()

[Kanime, Justina KASHUUPULWA. "An investigation into how Grade 11 Biology teachers mediate learning through code-switching from English to Oshiwambo : a case study", Faculty of Education, Education, 2015](#)

36

< 1% match ()

[Alsofi, Ahmed Abdullah. "The Difficulties of Teaching English Novel for the Eleventh Grade from the Teachers' Perspective in Gaza", 2008. الجامعة الإسلامية - غزة](#)

37

< 1% match ()

[Guigui, Zabalou Wilfred Ange. "An investigation on the nature of learners' and teachers' lived experiences regarding implicit and explicit methods in French grammar teaching: a South African perspective", 2022](#)

38

< 1% match ()

[Nyembe, Stanley Khumbulani. "A comparison of learner responses to different types of feedback provided by teachers in formative assessment tasks.", 2013](#)

39

< 1% match ()

[Ngcobo, Lindiwe Patience Ngcobo. "South African township teachers' views on the integration of indigenous knowledge in natural sciences teaching", 2019](#)

40

< 1% match ()

[Knight, David Peter. "Learner promotion policy in the further education and training band : a situation analysis", 2010](#)

41

< 1% match ()

[Kobo, Mamorapeli Justinah. "Communicative language teaching : a comparison of the Lesotho form E \(English\) and South African grade 12 FAL \(English\) curricula", Stellenbosch : Stellenbosch University, 2013](#)

42

< 1% match ()

[De Man, Maria. "The Mandarin Chinese second additional language curriculum for South African schools: Considerations and possibilities", Stellenbosch : Stellenbosch University, 2017](#)

43

< 1% match ()

[Robertson, Sally-Ann, 1952-. "Exploring a grade 5 English teacher's strategies for helping her learners develop their reading literacy: a case study", Faculty of Education, Education, 2013](#)

44

< 1% match ()

[Ardiansyah, Welly, Ujihanti, Murwani. "Constructivism and Its Perspectives Related to Teaching And Learning Process In The Classroom : A Conceptual Framework", 'IAIN Syaikh Abdurrahman Siddik Bangka Belitung', 2017](#)

45

< 1% match (student papers from 23-Aug-2024)

[Submitted to Aga Khan University on 2024-08-23](#)

46

< 1% match (student papers from 19-Mar-2018)

[Submitted to Aga Khan University on 2018-03-19](#)

47

< 1% match (student papers from 13-Mar-2017)

[Submitted to Aga Khan University on 2017-03-13](#)

48

< 1% match ()

["Imagining Better Education: Conference Proceedings 2020", Durham University, School of Education, 2021](#)

49

< 1% match ()

Eliasari, Eliasari. "Students' Difficulties in Learning Poetry at Faculty of Cultural Science of Mulawarman University Academic Years 2017/2018", English Department, Faculty of Teacher Training and Education, Mulawarman University, 2021

50

< 1% match (Internet from 07-Sep-2022)

<https://files.eric.ed.gov/fulltext/EJ1283272.pdf>

51

< 1% match (Internet from 17-Nov-2022)

<https://files.eric.ed.gov/fulltext/EJ948697.pdf>

52

< 1% match (Internet from 09-Nov-2022)

https://uir.unisa.ac.za/bitstream/handle/10500/19574/dissertation_flanagan_wgt.pdf?isAllowed=y&sequence=1

53

< 1% match (Internet from 23-Sep-2022)

https://uir.unisa.ac.za/bitstream/handle/10500/26577/dissertation_shabalala-np.pdf?isAllowed=y&sequence=1

54

< 1% match (Internet from 18-Dec-2022)

https://uir.unisa.ac.za/bitstream/handle/10500/10394/dissertation_marumure_gp.pdf.txt?sequence=3

55

< 1% match (Internet from 08-Apr-2016)

http://uir.unisa.ac.za/bitstream/handle/10500/11895/thesis_mogashoa_ti.pdf?isAllowed=y&sequence=1

56

< 1% match (Internet from 19-Oct-2022)

https://uir.unisa.ac.za/bitstream/handle/10500/22795/thesis_samaranayake_sw.pdf?isAllowed=y&sequence=1

57

< 1% match (Internet from 21-Nov-2022)

https://uir.unisa.ac.za/bitstream/handle/10500/20697/dissertation_koekemoer_e.pdf?isAllowed=y&sequence=1

58

< 1% match (Internet from 20-Nov-2022)

https://uir.unisa.ac.za/bitstream/handle/10500/18335/thesis_amponsah_s.pdf?isAllowed=y&sequence=1

59

< 1% match (Internet from 29-Dec-2024)

https://uir.unisa.ac.za/bitstream/handle/10500/4923/thesis_idogho_o.pdf?sequence=1

60

< 1% match (Internet from 10-Dec-2024)

https://getd.libs.uga.edu/pdfs/governor_donna_201105_phd.pdf

61

< 1% match (Internet from 14-Oct-2020)

https://www.researchgate.net/publication/307917016_Language_Learning_Enhanced_by_Music_and_Song

62

< 1% match (Internet from 19-Jul-2022)

https://www.researchgate.net/publication/335557478_Effective_Constructivist_Teaching_Learning_in_the_Classroom

63

< 1% match (Internet from 16-Aug-2022)

https://www.researchgate.net/publication/322819363_Constructivist_Approach_for_Teaching_English_Making_Sense_of_Paradigm_Shift_from_the_Traditional_Approach

64

< 1% match (Internet from 09-Dec-2021)

https://www.researchgate.net/publication/31718316_Interpreting_Qualitative_Data_Methods_for_Analyzing_Talk_Text_and_Interaction_D_Silverman

65

< 1% match (Internet from 14-Oct-2022)

https://www.researchgate.net/publication/327833000_Scaffolding_learning_Principles_for_effective_teaching_and_the_design_of_classroom_resources

66

< 1% match (Internet from 13-Sep-2022)

https://www.researchgate.net/publication/235700625_Advance_Mixed_methods_Research_Designs

67

< 1% match (Internet from 07-Feb-2019)

<https://repository.up.ac.za/bitstream/handle/2263/28787/Complete.pdf?isAllowed=y&sequence=6>

68

< 1% match (Internet from 16-Jul-2024)
https://repository.up.ac.za/bitstream/handle/2263/93295/Tembo_Exploring_2023.pdf?isAllowed=y&sequence=369
69

< 1% match (Internet from 08-Feb-2019)
https://repository.up.ac.za/bitstream/handle/2263/62885/Mazibe_Teaching_2017.pdf?isAllowed=y&sequence=170
70

< 1% match (Internet from 06-Feb-2019)
https://repository.up.ac.za/bitstream/handle/2263/52969/Shayi_Educators_2016.pdf?isAllowed=y&sequence=171
71

< 1% match (Internet from 15-Dec-2022)
https://repository.up.ac.za/bitstream/handle/2263/70006/Sibanda_Approaches_2018.pdf?isAllowed=y&sequence=172
72

< 1% match (Internet from 13-Jan-2023)
<https://core.ac.uk/download/pdf/322918091.pdf>
73

< 1% match (Internet from 10-Jan-2023)
<https://core.ac.uk/download/pdf/148365766.pdf>
74

< 1% match (Internet from 16-Jan-2023)
<https://core.ac.uk/download/pdf/301306095.pdf>
75

< 1% match (Internet from 18-Dec-2022)
<https://core.ac.uk/download/pdf/47071431.pdf>
76

< 1% match (Internet from 04-Mar-2025)
<https://core.ac.uk/download/196547666.pdf>
77

< 1% match (Internet from 19-Oct-2024)
<https://core.ac.uk/download/483808931.pdf>
78

< 1% match (Internet from 03-Mar-2025)
<https://core.ac.uk/download/pdf/228208760.pdf>
79

< 1% match (Internet from 12-Jan-2023)
<https://core.ac.uk/download/pdf/297013693.pdf>
80

< 1% match (Internet from 18-Jan-2023)
<https://core.ac.uk/download/pdf/323103679.pdf>
81

< 1% match (Internet from 24-Feb-2022)
<http://docplayer.net/31675938-Why-use-music-in-english-language-learning-a-survey-of-the-literature.html>
82

< 1% match (Internet from 20-May-2020)
<http://docplayer.net/52836609-Legal-aid-south-africa-language-policy.html>
83

< 1% match (Internet from 23-Aug-2021)
<http://docplayer.net/39146336-Literacy-content-framework-seventh-grade-toolset-version-sy12-13.html>
84

< 1% match (Internet from 05-Dec-2021)
<https://docplayer.net/21582508-Can-literature-improve-english-proficiency-the-students-perspective.html>
85

< 1% match (Internet from 07-Oct-2018)
https://mafiadoc.com/new-trends-and-challenges-in-todays-europe_59eb5b6a1723dd57d2bb49b5.html
86

< 1% match (Internet from 25-Jul-2020)
https://mafiadoc.com/experience-and-affect_5bb24487097c47d44c8b474b.html
87

< 1% match (Internet from 03-Aug-2020)
https://mafiadoc.com/na-tural-sciences_598e809d1723ddd269e548d4.html
88

< 1% match (Internet from 09-Dec-2024)

<https://www.coursehero.com/file/p65ik69d/b-What-information-would-you-want-to-know-about-their-life-4-Call-the-class-back/>

89

< 1% match (Internet from 15-Feb-2025)

<https://WWW.coursehero.com/file/76745502/Reference-online-Isaacsla-2013-Social-constructivism-and-collaborative-learning-in-social-networ/>

90

< 1% match (Internet from 03-Nov-2020)

<https://www.coursehero.com/file/50593040/Untitled-document-2pdf/>

91

< 1% match (Internet from 27-Mar-2024)

<https://www.coursehero.com/file/189403329/how-to-kill-a-mockingbird-analysispdf/>

92

< 1% match (Internet from 01-Aug-2014)

<http://www.coursehero.com/file/1792570/JonStansellTheUseofMusicinLearningLanguages/>

93

< 1% match (Internet from 01-Nov-2024)

<https://www.coursehero.com/file/p510tvh9/already-been-done-and-reported-at-a-level-sufficient-for-management-to-make-a/>

94

< 1% match (Internet from 04-Nov-2024)

<https://www.coursehero.com/file/p2l43lhn/Marlize-Rabe-is-a-professor-in-the-Department-of-Sociology-at-the-University-of/>

95

< 1% match ()

[Solomou, Koula. "Introducing Critical Literacy through Popular Culture to a Cypriot third grade classroom: issues and dilemmas", 'University of Sheffield Conference Proceedings', 2016](#)

96

< 1% match (Internet from 10-Jul-2024)

<https://theses.whiterose.ac.uk/32038/1/Crellin%20Examined%20Thesis%20Final.pdf>

97

< 1% match (Internet from 23-Jan-2023)

<https://www.slideshare.net/eugenefester5/piagets-constructivism>

98

< 1% match (Internet from 15-Jan-2023)

<https://www.slideshare.net/susanthomas29/thomassm>

99

< 1% match (Internet from 30-Sep-2022)

<https://college.taylors.edu.my/content/dam/taylors-college/english/articles/Navina%20Navaratnam%20Intergrating%20Music%20in%20the%20teaching%20of%20English%20Literature.pdf>

100

< 1% match (Internet from 14-Nov-2022)

<https://www.createwebquest.com/english-home-language-poem-young-mans-thoughts-june-16th-fhazel-johennesse-grade10>

101

< 1% match (Internet from 18-Nov-2020)

https://link.springer.com/referenceworkentry/10.1007%2F978-1-4419-1428-6_96

102

< 1% match (Internet from 23-Jan-2020)

<https://link.springer.com/article/10.1007/s10649-017-9768-1>

103

< 1% match (Internet from 15-Jul-2020)

https://link.springer.com/content/pdf/10.1007%2F978-1-4419-1428-6_1257.pdf

104

< 1% match (Internet from 04-Oct-2022)

<https://awej.org/images/AllIssues/Volume9/Volume9Number1March2018/FullissueAWEJ9no.12018.pdf>

105

< 1% match (Internet from 20-May-2019)

<https://www.tandfonline.com/doi/full/10.1080/15427587.2015.1060558>

106

< 1% match (Internet from 09-Jun-2020)

<https://www.tandfonline.com/doi/full/10.1179/2051285614Z.00000000036>

107
< 1% match (Internet from 20-Aug-2019)
[https://www.saarmste.org/images/docs/Uploads_190224/SAARMSTE%202019%20-%20Abstracts\(Final\).pdf](https://www.saarmste.org/images/docs/Uploads_190224/SAARMSTE%202019%20-%20Abstracts(Final).pdf)

108
< 1% match (Internet from 04-Oct-2022)
<https://minds.wisconsin.edu/bitstream/handle/1793/83420/JelenaRosich.pdf?isAllowed=y&sequence=1>

109
< 1% match ("Encyclopedia of the Sciences of Learning", Springer Science and Business Media LLC, 2012)
["Encyclopedia of the Sciences of Learning", Springer Science and Business Media LLC, 2012](#)

110
< 1% match (Internet from 10-Apr-2024)
<https://caps123.co.za/understanding-the-four-phases-and-grades-in-the-department-of-basic-education/>

111
< 1% match (Internet from 28-Jul-2024)
<https://www.mcourses.net/eng12/bilaeng12rapp259.pdf>

112
< 1% match (student papers from 22-Nov-2018)
[Submitted to Midlands State University on 2018-11-22](#)

113
< 1% match (student papers from 13-Apr-2021)
[Submitted to Midlands State University on 2021-04-13](#)

114
< 1% match (Internet from 11-Nov-2020)
<https://www.simplypsychology.org/vygotsky.html>

115
< 1% match (student papers from 23-Apr-2019)
[Submitted to University of Witwatersrand on 2019-04-23](#)

116
< 1% match (student papers from 11-Mar-2013)
[Submitted to University of Witwatersrand on 2013-03-11](#)

117
< 1% match (student papers from 21-Mar-2025)
[Submitted to University of Witwatersrand on 2025-03-21](#)

118
< 1% match (student papers from 16-Feb-2023)
[Submitted to University of Witwatersrand on 2023-02-16](#)

119
< 1% match (student papers from 30-Jun-2023)
[Submitted to University of Witwatersrand on 2023-06-30](#)

120
< 1% match (student papers from 04-Nov-2019)
[Submitted to Varsity College on 2019-11-04](#)

121
< 1% match (student papers from 12-Oct-2018)
[Submitted to Varsity College on 2018-10-12](#)

122
< 1% match (student papers from 03-Jun-2019)
[Submitted to Varsity College on 2019-06-03](#)

123
< 1% match (student papers from 22-Oct-2016)
[Submitted to Varsity College on 2016-10-22](#)

124
< 1% match (student papers from 06-May-2019)
[Submitted to Australian Catholic University on 2019-05-06](#)

125
< 1% match (student papers from 19-Dec-2019)
[Submitted to Australian Catholic University on 2019-12-19](#)

126
< 1% match (student papers from 15-Apr-2024)
[Submitted to Australian Catholic University on 2024-04-15](#)

127

< 1% match (student papers from 26-May-2023)
[Submitted to Australian Catholic University on 2023-05-26](#)
128

< 1% match (student papers from 04-Jul-2012)
[Submitted to Institute of Graduate Studies, UiTM on 2012-07-04](#)
129

< 1% match (student papers from 12-Dec-2012)
[Submitted to Institute of Graduate Studies, UiTM on 2012-12-12](#)
130

< 1% match (student papers from 30-Sep-2014)
[Submitted to University of Johannesburg on 2014-09-30](#)
131

< 1% match (student papers from 06-Mar-2012)
[Submitted to University of Johannesburg on 2012-03-06](#)
132

< 1% match (Dima Hijazi, Amal Al-natur. "The Impact Of Using Music On Teaching English Poetry In Jordanian Universities", Journal of International Education Research (JIER), 2012)
[Dima Hijazi, Amal Al-natur. "The Impact Of Using Music On Teaching English Poetry In Jordanian Universities", Journal of International Education Research \(JIER\), 2012](#)
133

< 1% match (student papers from 27-Mar-2013)
[Submitted to University of Warwick on 2013-03-27](#)
134

< 1% match (student papers from 19-Feb-2015)
[Submitted to University of Warwick on 2015-02-19](#)
135

< 1% match (Internet from 23-Dec-2022)
<https://1library.net/subject/using-songs-in-teaching-english>
136

< 1% match (Internet from 23-Dec-2022)
<https://1library.net/document/zgd39ovz-challenges-writing-english-grade-second-language-learners-kwazulu.html>
137

< 1% match (Anna Sigvardsson. "Don't Fear Poetry! Secondary Teachers' Key Strategies for Engaging Pupils With Poetic Texts", Scandinavian Journal of Educational Research, 2019)
[Anna Sigvardsson. "Don't Fear Poetry! Secondary Teachers' Key Strategies for Engaging Pupils With Poetic Texts", Scandinavian Journal of Educational Research, 2019](#)
138

< 1% match (Pauline Degrave. "Music in the Foreign Language Classroom: How and Why?", Journal of Language Teaching and Research, 2019)
[Pauline Degrave. "Music in the Foreign Language Classroom: How and Why?", Journal of Language Teaching and Research, 2019](#)
139

< 1% match (Internet from 21-Sep-2022)
<https://ijrar.org/papers/IJRAR1903214.pdf>
140

< 1% match (Internet from 07-Feb-2020)
<https://bspace.buid.ac.ae/bitstream/1234/1512/3/20174174.pdf>
141

< 1% match (student papers from 08-Nov-2017)
[Submitted to North West University on 2017-11-08](#)
142

< 1% match (student papers from 13-Oct-2014)
[Submitted to North West University on 2014-10-13](#)
143

< 1% match (student papers from 30-Jun-2023)
[Submitted to Liberty University on 2023-06-30](#)
144

< 1% match (student papers from 05-Apr-2025)
[Submitted to Liberty University on 2025-04-05](#)
145

< 1% match (Adam Cooper. "'That's Schoolified!' How Curriculum, Pedagogy and Assessment Shape the Educational Potential of Poetry in Subject English for Black High School Learners", Education as Change, 2020)
[Adam Cooper. "'That's Schoolified!' How Curriculum, Pedagogy and Assessment Shape the Educational Potential of Poetry in Subject English for Black High School Learners", Education as Change, 2020](#)
146

< 1% match (Internet from 29-Sep-2022)
https://media.nesta.org.uk/documents/What_drives_adults_in_work_to_learn_new_skills.pdf
147

< 1% match (Internet from 28-Oct-2024)
https://theteachersinstitute.org/curriculum_unit/poetry-is-my-jam-teaching-text-analysis-through-poetry-and-music/
148

< 1% match (Internet from 18-Jan-2023)
<https://www.yumpu.com/en/document/view/28889401/research-methods-in-education-ertu>
149

< 1% match (student papers from 07-Nov-2020)
[Submitted to Edith Cowan University on 2020-11-07](#)
150

< 1% match (student papers from 09-Mar-2019)
[Submitted to Edith Cowan University on 2019-03-09](#)
151

< 1% match (Internet from 26-Sep-2022)
https://vtechworks.lib.vt.edu/bitstream/handle/10919/19217/Smith_MD_T_2013.pdf?isAllowed=y&sequence=1
152

< 1% match (Internet from 02-Feb-2023)
<https://www.thutong.doe.gov.za/ResourceDownload.aspx?id=42597++>
153

< 1% match (student papers from 14-May-2023)
[Submitted to American College of Education on 2023-05-14](#)
154

< 1% match (student papers from 09-Oct-2024)
[Submitted to American College of Education on 2024-10-09](#)
155

< 1% match (student papers from 29-Oct-2019)
[Submitted to Higher Ed Holdings on 2019-10-29](#)
156

< 1% match (student papers from 15-Jun-2020)
[Submitted to Higher Ed Holdings on 2020-06-15](#)
157

< 1% match (student papers from 17-Apr-2015)
[Submitted to Nanyang Technological University, Singapore on 2015-04-17](#)
158

< 1% match (student papers from 25-Aug-2023)
[Submitted to University of Adelaide on 2023-08-25](#)
159

< 1% match (student papers from 23-Jun-2021)
[Submitted to University of the West Indies on 2021-06-23](#)
160

< 1% match (student papers from 23-Feb-2022)
[Submitted to University of the West Indies on 2022-02-23](#)
161

< 1% match (Internet from 27-Jun-2023)
<https://interestingliterature.com/2023/03/shakespeare-sonnet-18-key-themes/>
162

< 1% match (Internet from 06-Feb-2025)
<https://v.vibdoc.com/001-2013-4-b.html>
163

< 1% match (student papers from 29-Apr-2016)
[Submitted to University of the Western Cape on 2016-04-29](#)
164

< 1% match (Internet from 04-Aug-2017)
<https://prezi.com/qnpqhz5yc5ii/reading/>

165
< 1% match (student papers from 11-Mar-2023)
[Submitted to Philippine Normal University on 2023-03-11](#)

166
< 1% match (student papers from 16-Feb-2019)
[Submitted to Intercollege on 2019-02-16](#)

167
< 1% match (Franz Rauch, Stefan Zehetmeier, Peter Posch. "Chapter 8: Educational Action Research", Emerald, 2019)
[Franz Rauch, Stefan Zehetmeier, Peter Posch. "Chapter 8: Educational Action Research", Emerald, 2019](#)

168
< 1% match (student papers from 30-Oct-2024)
[Submitted to University College Dublin \(UCD\) on 2024-10-30](#)

169
< 1% match (student papers from 25-Jun-2024)
[Submitted to University College Dublin \(UCD\) on 2024-6-25](#)

170
< 1% match (Internet from 20-Jan-2023)
<https://pdfs.semanticscholar.org/3ddc/fb858ecc552181f29bd60c4f1526d2427f7a.pdf>

171
< 1% match (Internet from 07-Feb-2020)
<https://pdfs.semanticscholar.org/faf1/93f37f5e9c6ffb942c8fff00d71f2a6fedb9.pdf>

172
< 1% match (Internet from 02-Jul-2020)
<https://pdfs.semanticscholar.org/bfd2/65961fa58625b53759e744335d2528eef133.pdf>

173
< 1% match (Internet from 29-Jun-2020)
<https://ro.ecu.edu.au/cgi/viewcontent.cgi?amp=&article=1558&context=theses>

174
< 1% match (student papers from 07-Feb-2022)
[Submitted to Northcentral on 2022-02-07](#)

175
< 1% match (student papers from 28-Jan-2012)
[Submitted to Northcentral on 2012-01-28](#)

176
< 1% match (student papers from 07-Apr-2013)
[Submitted to University of Pretoria on 2013-04-07](#)

177
< 1% match (student papers from 31-May-2024)
[Submitted to University of Pretoria on 2024-05-31](#)

178
< 1% match (student papers from 04-Oct-2019)
[Submitted to Waikato Institute of Technology on 2019-10-04](#)

179
< 1% match (Internet from 14-Nov-2018)
https://archive.org/stream/ERIC_ED529561/ERIC_ED529561_djvu.txt

180
< 1% match (Internet from 01-Apr-2024)
https://archive.org/stream/dli.calcutta.11676/H00362_djvu.txt

181
< 10% match (student papers from 10-May-2016)
[Submitted to Alliant International University on 2016-05-10](#)

182
< 1% match (student papers from 22-Mar-2014)
[Submitted to Murdoch University on 2014-03-22](#)

183
< 1% match (Internet from 10-Aug-2023)
[https://v-des-dev-
inx1.nwu.ac.za/bitstream/handle/10394/25778/O%27connor_M_2017appendix.pdf?isAllowed=y&sequence=2](https://v-des-dev-
inx1.nwu.ac.za/bitstream/handle/10394/25778/O%27connor_M_2017appendix.pdf?isAllowed=y&sequence=2)

184
< 1% match (Internet from 13-Jan-2023)
<https://www.studymode.com/essays/Sonnet-18-Analysis-1632217.html>

185
< 1% match (student papers from 28-Apr-2011)
[Submitted to Prince Georges Community College on 2011-04-28](#)

186
< 1% match (Internet from 13-Sep-2009)
[http://www.haringey.gov.uk/haringey_on_track - outreach work - full progress report.pdf](http://www.haringey.gov.uk/haringey_on_track_-_outreach_work_-_full_progress_report.pdf)

187
< 1% match (student papers from 26-Apr-2022)
[Submitted to Florida Gulf Coast University on 2022-04-26](#)

188
< 1% match (student papers from 15-Apr-2019)
[Submitted to Florida Gulf Coast University on 2019-04-15](#)

189
< 1% match (student papers from 06-Jan-2019)
[Submitted to Roehampton University on 2019-01-06](#)

190
< 1% match (student papers from 17-Aug-2014)
[Submitted to Roehampton University on 2014-08-17](#)

191
< 1% match (student papers from 31-Oct-2021)
[Submitted to Two Oceans Graduate Institute on 2021-10-31](#)

192
< 1% match (student papers from 27-Mar-2022)
[Submitted to Two Oceans Graduate Institute on 2022-03-27](#)

193
< 1% match (student papers from 17-Mar-2022)
[Submitted to University of Cape Coast on 2022-03-17](#)

194
< 1% match (student papers from 05-Nov-2017)
[Submitted to University of Cape Town on 2017-11-05](#)

195
< 1% match (student papers from 28-May-2019)
[Submitted to University of Cape Town on 2019-05-28](#)

196
< 1% match (Internet from 26-May-2020)
https://wcedonline.westerncape.gov.za/circulars/circulars12/e13_12.html

197
< 1% match (Internet from 30-Apr-2020)
<https://wcedonline.westerncape.gov.za/plans-implementation-national-curriculum-and-assessment-policy-statements-caps-grades-r-12-during>

198
< 1% match (student papers from 02-Dec-2024)
[Submitted to Hogeschool Utrecht - Tii on 2024-12-02](#)

199
< 1% match (student papers from 09-May-2024)
[Submitted to UNICAF on 2024-05-09](#)

200
< 1% match (Internet from 12-Nov-2022)
<https://ebin.pub/the-routledge-handbook-of-second-language-acquisition-and-pedagogy-of-persian-9781138333055-9780429446221.html>

201
< 1% match (Internet from 17-Mar-2023)
<https://ebin.pub/educational-psychology-windows-on-classrooms-tenth-edition-9780133549485-1292107561-9781292107561-0133549488.html>

202
< 1% match (Internet from 03-Jun-2020)
<https://www.scribd.com/document/442692228/human-Psychology-development-Piaget-docx>

203
< 1% match (student papers from 02-Jul-2017)
[Submitted to Coventry University on 2017-07-02](#)

204

< 1% match (student papers from 22-Dec-2020)
[Submitted to Grand Rapids Sr High School on 2020-12-22](#)

205
< 1% match (student papers from 02-Nov-2018)
[Submitted to Hanford Joint Union High School District on 2018-11-02](#)

206
< 1% match (student papers from 31-Mar-2020)
[Submitted to Rutgers University, New Brunswick on 2020-03-31](#)

207
< 1% match (student papers from 10-May-2021)
[Submitted to Chester College of Higher Education on 2021-05-10](#)

208
< 1% match (student papers from 13-May-2024)
[Submitted to University of Southampton on 2024-05-13](#)

209
< 1% match (student papers from 14-Oct-2018)
[Submitted to University of Wollongong on 2018-10-14](#)

210
< 1% match (student papers from 20-Sep-2024)
[Submitted to University of Wollongong on 2024-09-20](#)

211
< 1% match (Internet from 04-May-2023)
<https://pastel.archives-ouvertes.fr/tel-01539576v1/file/TH2016PESC1169.pdf>

212
< 1% match (student papers from 31-Aug-2024)
[Submitted to Grace College on 2024-08-31](#)

213
< 1% match (student papers from 22-Jan-2015)
[Submitted to Kenyatta University on 2015-01-22](#)

214
< 1% match (student papers from 20-Oct-2024)
[Submitted to Marino institute of Education on 2024-10-20](#)

215
< 1% match (student papers from 24-Oct-2020)
[Submitted to University of Sunderland on 2020-10-24](#)

216
< 1% match (Internet from 22-Feb-2024)
<https://pdfcookie.com/documents/learning-theories-in-plain-english-volume-1-yli9j6e3yy23>

217
< 1% match (Internet from 17-Jan-2025)
<http://sktknm.sk/photos/ data/i/3hxcsha/shall-i-compare-thee-to-a-summer%27s-day-speaker-a80e6a>

218
< 1% match (student papers from 31-Mar-2025)
[Submitted to Liverpool John Moores University on 2025-03-31](#)

219
< 1% match (student papers from 06-Dec-2024)
[Submitted to Liverpool John Moores University on 2024-12-06](#)

220
< 1% match (Internet from 03-Mar-2021)
<https://artscolumbia.org/poetry-analysis-on-how-do-i-love-thee-and-sonnet-xviii-37196/>

221
< 1% match (Internet from 05-Feb-2019)
<https://epdf.tips/issues-in-music-teaching-issues-in-subject-teaching.html>

222
< 1% match (Internet from 26-Oct-2022)
[http://ir.library.ui.edu.ng/bitstream/123456789/3600/1/%5b8%5d%20ui thesis Agoro A.A effect 2013 Full Work.pdf](http://ir.library.ui.edu.ng/bitstream/123456789/3600/1/%5b8%5d%20ui%20thesis%20Agoro%20A.A%20effect%202013%20Full%20Work.pdf)

223
< 1% match (Internet from 23-Nov-2022)
<https://repository.unam.edu.na/bitstream/handle/11070/1477/lthindi2015.pdf?isAllowed=y&sequence=1>

224
< 1% match (Internet from 10-Mar-2023)

http://ulspace.ul.ac.za/bitstream/handle/10386/3774/malebe_pn_2021.pdf?isAllowed=y&sequence=1

225

< 1% match (Internet from 10-Sep-2017)

<http://uobrep.openrepository.com/uobrep/bitstream/10547/595703/1/Repository+version.pdf>

226

< 1% match (Internet from 01-Jun-2018)

<https://www.southampton.ac.uk/courses/modules/npcg1016.page>

227

< 1% match (student papers from 27-May-2015)

[Submitted to 97324 on 2015-05-27](#)

228

< 1% match (publications)

[Arab World English Journal, Welly Ardiansyah, Murwani Ujihanti. "Social Constructivism-Based Reading Comprehension Teaching Design at Politeknik Negeri Sriwijaya", SocArXiv, 2018](#)

229

< 1% match (student papers from 17-Feb-2023)

[Submitted to Beaverton School District 48J on 2023-02-17](#)

230

< 1% match (Tashi Dendup, Angkana Onthanee. "Effectiveness of Cooperative Learning on English Communicative Ability of 4th Grade Students in Bhutan", International Journal of Instruction, 2020)

[Tashi Dendup, Angkana Onthanee. "Effectiveness of Cooperative Learning on English Communicative Ability of 4th Grade Students in Bhutan", International Journal of Instruction, 2020](#)

231

< 1% match (student papers from 14-May-2024)

[Submitted to Touro College on 2024-05-14](#)

232

< 1% match (student papers from 10-Jun-2019)

[Submitted to Universiti Teknologi MARA on 2019-06-10](#)

233

< 1% match (Internet from 10-Sep-2023)

<https://dokumen.pub/the-cambridge-handbook-of-intelligence-2nbsped-9781108770422-9781108485104-2019019464-9781108488433-9781108488419-9781108719193-9781108726320-9781108726344.html>

234

< 1% match (Internet from 19-Dec-2023)

<https://dokumen.pub/language-learner-autonomy-theory-practice-and-research-9781783098606.html>

235

< 1% match (Internet from 24-Sep-2022)

https://eprints.utas.edu.au/9940/2/02body_of_thesis_Vol1.pdf

236

< 1% match (Internet from 23-Jul-2024)

<https://repository.unic.ac.cy/archive/download/d8b9d1de-1825-412f-b305-776882f74fcb.pdf>

237

< 1% match (publications)

[Alina McCandless Baluch. "Human Resource Management in Nonprofit Organizations", Routledge, 2011](#)

238

< 1% match (student papers from 31-Jul-2016)

[Submitted to American Sentinel University on 2016-07-31](#)

239

< 1% match (Paul M. Camic, Emma Harding, Mary Pat Sullivan, Adetola Grillo et al. "Developing Poetry as a Research Methodology with Rarer Forms of Dementia: Four Research Protocols", International Journal of Qualitative Methods, 2022)

[Paul M. Camic, Emma Harding, Mary Pat Sullivan, Adetola Grillo et al. "Developing Poetry as a Research Methodology with Rarer Forms of Dementia: Four Research Protocols", International Journal of Qualitative Methods, 2022](#)

240

< 1% match (student papers from 28-Feb-2011)

[Submitted to University of East London on 2011-02-28](#)

241

< 1% match (Internet from 25-Aug-2023)

https://kipdf.com/using-children-s-literature-in-the-efl-reading-classroom_5ad3f5417f8b9ade228b4620.html

242

< 1% match (Internet from 16-Oct-2022)

<https://researchonline.ljmu.ac.uk/id/eprint/16395/1/2022ZafarPhD.pdf.pdf>

243
< 1% match (Internet from 16-Mar-2024)
<https://www.frontiersin.org/journals/psychology/articles/10.3389/fpsyg.2020.581968/pdf?isPublishedV2=false>

244
< 1% match (student papers from 18-Feb-2021)
[Submitted to Fachhochschule Nordwestschweiz on 2021-02-18](#)

245
< 1% match (publications)
[Norbert Schmitt. "An Introduction to Applied Linguistics", Routledge, 2019](#)

246
< 1% match (student papers from 24-Apr-2012)
[Submitted to University of Central Missouri on 2012-04-24](#)

247
< 1% match (student papers from 28-Jun-2014)
[Submitted to Victoria University on 2014-06-28](#)

248
< 1% match (Internet from 06-Nov-2024)
<http://ir.cut.ac.za/bitstream/handle/11462/2598/PvZ%20Final%20Draft%20M.Ed%202021%20FINAL%20PRODUCT%20final%2027%20August%202021%20%281%29.pdf?isAllowed=y&sequence=1>

249
< 1% match (Internet from 22-Dec-2022)
http://uzspace.unizulu.ac.za:8080/xmlui/bitstream/handle/10530/193/mthembu%20funeka_genre-based%20approach.pdf?sequence=1

250
< 1% match (Internet from 22-Dec-2015)
<http://www.ccsenet.org/journal/index.php/elt/article/download/44497/24169>

251
< 1% match (Internet from 22-Jul-2021)
<https://sherj.smccnasipit.edu.ph/articles/education2/Grace-Soso.pdf>

252
< 1% match (student papers from 11-Jun-2022)
[Submitted to Chevron Training on 2022-06-11](#)

253
< 1% match (student papers from 12-Nov-2021)
[Submitted to Durban University of Technology on 2021-11-12](#)

254
< 1% match (student papers from 05-May-2021)
[Submitted to Edge Hill University on 2021-05-05](#)

255
< 1% match (student papers from 09-Dec-2024)
[Submitted to Technological University Dublin on 2024-12-09](#)

256
< 1% match (Internet from 17-Mar-2025)
<https://litdevices.com/literature/poem/>

257
< 1% match ()
[Ladapo, Folorunso Oladeji, Onyeakazi, Ekene Precious. "English Language Learning and Development of Teen Poetry in Contemporary Nigeria", Research on Humanities and Social Sciences, 2017](#)

258
< 1% match (student papers from 18-Jan-2024)
[Submitted to Grants Pass School District 7 on 2024-01-18](#)

259
< 1% match (student papers from 11-Oct-2021)
[Submitted to Indiana University on 2021-10-11](#)

260
< 1% match (student papers from 20-Apr-2023)
[Submitted to The University of the West of Scotland on 2023-04-20](#)

261
< 1% match (Internet from 11-Apr-2021)

[https://lib.unisayogya.ac.id/wordpress_perpustakaan/wp-content/uploads/TeknologiInformasi/Textbook%20Mata%20Kuliah%20TI/41.%20Knowledge%20Management%20\(TIK0041\)/%5bKimiz_Dalkir_Jay_Liebowitz%5d_Knowledge_Management\(BookZZ.org\).pdf](https://lib.unisayogya.ac.id/wordpress_perpustakaan/wp-content/uploads/TeknologiInformasi/Textbook%20Mata%20Kuliah%20TI/41.%20Knowledge%20Management%20(TIK0041)/%5bKimiz_Dalkir_Jay_Liebowitz%5d_Knowledge_Management(BookZZ.org).pdf)

262

< 1% match ("The Palgrave International Handbook of Action Research", Springer Science and Business Media LLC, 2017)
["The Palgrave International Handbook of Action Research", Springer Science and Business Media LLC, 2017](#)

263

< 1% match (student papers from 22-May-2008)
[Submitted to Cardiff University on 2008-05-22](#)

264

< 1% match (Donna Governor, Jori Hall, David Jackson. "Teaching and Learning Science Through Song: Exploring the experiences of students and teachers", International Journal of Science Education, 2013)
[Donna Governor, Jori Hall, David Jackson. "Teaching and Learning Science Through Song: Exploring the experiences of students and teachers", International Journal of Science Education, 2013](#)

265

< 1% match (student papers from 03-Mar-2022)
[Submitted to Institute of Development Management on 2022-03-03](#)

266

< 1% match (Tommy Jensen, Yashar Mahmud. "Poetic encounters in field work", Gender, Work & Organization, 2023)
[Tommy Jensen, Yashar Mahmud. "Poetic encounters in field work", Gender, Work & Organization, 2023](#)

267

< 1% match (Internet from 23-Jan-2025)
<http://siscotel.valletrompia.it/harrisburg-population-erixoc/sonetto-shakespeare-18-00e5db>

268

< 1% match (Adenike Julianah Oladipo, Jeremiah Nosakhare Akhigbe. "Design and implementation of the performance arts enhanced three-stage instructional model", The Journal of Educational Research, 2022)
[Adenike Julianah Oladipo, Jeremiah Nosakhare Akhigbe. "Design and implementation of the performance arts enhanced three-stage instructional model", The Journal of Educational Research, 2022](#)

269

< 1% match (Grace Mavhiza, Maria Prozesky. "Mapping Pathways for an Indigenous Poetry Pedagogy: Performance, Emergence and Decolonisation", Education as Change, 2020)
[Grace Mavhiza, Maria Prozesky. "Mapping Pathways for an Indigenous Poetry Pedagogy: Performance, Emergence and Decolonisation", Education as Change, 2020](#)

270

< 1% match (student papers from 06-Dec-2024)
[Submitted to Heartland Community College on 2024-12-06](#)

271

< 1% match (Johanna Shapiro. "Can Poetry Be Data? Potential Relationships Between Poetry and Research.", Families Systems & Health, 2004)
[Johanna Shapiro. "Can Poetry Be Data? Potential Relationships Between Poetry and Research.", Families Systems & Health, 2004](#)

272

< 1% match (publications)
[Louis Cohen, Lawrence Manion, Keith Morrison. "Research Methods in Education", Routledge, 2019](#)

273

< 1% match (student papers from 10-Apr-2024)
[Submitted to Regenesys Business School on 2024-04-10](#)

274

< 1% match (student papers from 21-Jan-2023)
[Submitted to Tyndale Theological Seminary, Netherlands on 2023-01-21](#)

275

< 1% match (student papers from 24-Apr-2023)
[Submitted to University of Nottingham on 2023-04-24](#)

276

< 1% match ()
[Hensley-Pipkin, Charity. "Use of the Physical Classroom Environment as a Teaching and Learning Tool Including the Impact of the CCSSl in Kindergarten Through Third Grade Classrooms in Northeast Tennessee", Digital Commons @ East Tennessee State University, 2015](#)

277

< 1% match (Internet from 14-Jan-2025)
<https://infanta.org/snn6ufja/b7aa57-seoul-plaza-menu>

278
< 1% match ()

279
< 1% match (publications)
[H. Douglas Brown, Heekyeong Lee. "Principles of Language Learning and Teaching - A Course in Second Language Acquisition", Routledge, 2025](#)

280
< 1% match (student papers from 29-Jan-2023)
[Submitted to University of Northumbria at Newcastle on 2023-01-29](#)

281
< 1% match (student papers from 13-Sep-2015)
[Submitted to University of Western Sydney on 2015-09-13](#)

282
< 1% match (Internet from 14-Aug-2024)
https://etd.uwc.ac.za/bitstream/handle/11394/10668/soga_edu_m_2018.pdf?isAllowed=y&sequence=1

283
< 1% match (Internet from 26-Oct-2024)
https://journals.uz/wp-content/uploads/2020/02/february_conf_2020/february_conf_2020_part_2.pdf

284
< 1% match ()
[Annink, S.M. \(Anne\). "Busyness around the Business : a cross-national comparative research of the work-life balance of self-employed workers", Workers increasingly struggle to combine work and other responsibilities. Self-employment might be a strategy to achieve greater autonomy and work-life balance in comparison to wage employment. However, autonomy does not always offset the responsibilities and uncertainties that come with self-employment. This PhD dissertation shows that different types of self-employed have different work-life balance experiences. It explains how these experiences are influenced by work and business characteristics and how they are shaped by the policy, economic and cultural context., 2017](#)

285
< 1% match (Internet from 11-Nov-2015)
<http://thestatehousefile.com/benefits-school-music-programs-touted-teachers-students/14584/>

286
< 1% match (Internet from 24-Oct-2022)
https://vbn.aau.dk/ws/portalfiles/portal/316462403/PHD_Farshad_Badie_E_pdf.pdf

287
< 1% match (student papers from 04-Apr-2013)
[Submitted to Grand Canyon University on 2013-04-04](#)

288
< 1% match (student papers from 14-Nov-2012)
[Submitted to Queen's University of Belfast on 2012-11-14](#)

289
< 1% match (Sanskriti Menon, Janette Hartz-Karp. "Applying mixed methods action research to explore how public participation in an Indian City could better resolve urban sustainability problems", Action Research, 2020)
[Sanskriti Menon, Janette Hartz-Karp. "Applying mixed methods action research to explore how public participation in an Indian City could better resolve urban sustainability problems", Action Research, 2020](#)

290
< 1% match (student papers from 19-Jun-2024)
[Submitted to Universidad Internacional de la Rioja on 2024-06-19](#)

291
< 1% match (student papers from 03-Sep-2021)
[Submitted to University of Queensland on 2021-09-03](#)

292
< 1% match (Internet from 15-May-2015)
[http://dspace.nwu.ac.za/bitstream/handle/10394/4558/segale_rd\(1\).pdf?sequence=1](http://dspace.nwu.ac.za/bitstream/handle/10394/4558/segale_rd(1).pdf?sequence=1)

293
< 1% match (Internet from 10-Jan-2023)
<https://muse.jhu.edu/article/184209>

294
< 1% match (Internet from 23-Oct-2022)
http://scholar.sun.ac.za/bitstream/handle/10019.1/124753/devilliers_impact_2022.pdf?isAllowed=y&sequence=1

295
< 1% match (Internet from 17-Apr-2022)

<https://www.globalacademicstar.com/download/article/assessment-of-music-and-life-enhancement.pdf>

296

< 1% match (Internet from 28-Jun-2006)

http://www.kings-winchester.hants.sch.uk/folders/level_descriptors_/level_8/page_1.htm

297

< 1% match (Internet from 22-Jun-2024)

<https://www.perlego.com/book/860886/action-research-in-healthcare-pdf>

298

< 1% match (student papers from 07-Jan-2013)

[Submitted to Auston Institute of Management and Technology on 2013-01-07](#)

299

< 1% match (student papers from 15-Sep-2017)

[Submitted to Canterbury Christ Church University on 2017-09-15](#)

300

< 1% match (Kehdinga George Fomunyam, Simon Bheki Khoza. "Curriculum Theory, Curriculum Theorising, and the Theoriser", Walter de Gruyter GmbH, 2021)

[Kehdinga George Fomunyam, Simon Bheki Khoza. "Curriculum Theory, Curriculum Theorising, and the Theoriser", Walter de Gruyter GmbH, 2021](#)

301

< 1% match (student papers from 30-Aug-2023)

[Submitted to Pathfinder Enterprises on 2023-08-30](#)

302

< 1% match (publications)

[Sabine Hoidn, Manja Klemenčič. "The Routledge International Handbook of Student-Centered Learning and Teaching in Higher Education", Routledge, 2020](#)

303

< 1% match (student papers from 05-Jun-2010)

[Submitted to St. Margaret's Anglican Girls School on 2010-06-05](#)

304

< 1% match (student papers from 14-Dec-2010)

[Submitted to University of Dayton on 2010-12-14](#)

305

< 1% match (student papers from 24-Oct-2019)

[Submitted to University of Stellenbosch, South Africa on 2019-10-24](#)

306

< 1% match (student papers from 29-Oct-2009)

[Submitted to University of Stellenbosch, South Africa on 2009-10-29](#)

307

< 1% match (student papers from 27-Aug-2024)

[Submitted to University of Trinidad and Tobago on 2024-08-27](#)

308

< 1% match (student papers from 12-Sep-2020)

[Submitted to essex on 2020-09-12](#)

309

< 1% match (Internet from 15-May-2016)

<http://file.scirp.org/Html/18772.html>

310

< 1% match (Internet from 02-Nov-2021)

<https://go.gale.com/ps/i.do?asid=3da128a6&id=GALE%7CA216181184&it=r&p=AONE&sid=AONE&u=monash&v=2.1>

311

< 1% match (Internet from 04-Feb-2023)

<https://journals.us.edu.pl/index.php/TAPSLA/issue/download/1212/1033>

312

< 1% match (Internet from 02-May-2023)

<https://www.hrpub.org/download/SoftCopy/SoftCopy-UJER8.1A.pdf>

313

< 1% match (Internet from 04-Dec-2024)

<https://www.theinternet.io/articles/ask-ai/1-caps-overview-key-educational-topics-2-time-frames-for-senior-phase-subjects-3-math-skills-in-caps-4-initial-mathematics-learning-outcomes-5-language-teaching-in-caps/>

314

< 1% match (student papers from 28-Nov-2023)

[Submitted to CICM North Luzon on 2023-11-28](#)

315

< 1% match (publications)

[Carolyn Cooke, Keith Evans, Chris Philpott, Gary Spruce. "Learning to Teach Music in the Secondary School - A companion to school experience", Routledge, 2016](#)

316

< 1% match (student papers from 08-Dec-2015)

[Submitted to Marist College on 2015-12-08](#)

317

< 1% match (student papers from 22-Oct-2023)

[Submitted to University of Glamorgan on 2023-10-22](#)

318

< 1% match (student papers from 30-Jul-2023)

[Submitted to University of Limpopo on 2023-07-30](#)

319

< 1% match (student papers from 16-Jan-2022)

[Submitted to University of Portsmouth on 2022-01-16](#)

320

< 1% match (student papers from 05-Feb-2020)

[Submitted to University of the Arts, London on 2020-02-05](#)

321

< 1% match (publications)

[Clint Randles, Pamela Burnard. "The Routledge Companion to Creativities in Music Education", Routledge, 2022](#)

322

< 1% match (student papers from 11-Nov-2022)

[Submitted to National University of Ireland, Maynooth on 2022-11-11](#)

323

< 1% match (student papers from 13-Aug-2021)

[Submitted to Nottingham Trent University on 2021-08-13](#)

324

< 1% match (student papers from 11-Apr-2021)

[Submitted to University of Florida on 2021-04-11](#)

325

< 1% match (student papers from 14-Mar-2009)

[Submitted to University of Greenwich on 2009-03-14](#)

326

< 1% match (student papers from 07-Jan-2019)

[Submitted to University of Hull on 2019-01-07](#)

327

< 1% match (student papers from 03-Jan-2017)

[Submitted to University of Malaya on 2017-01-03](#)

328

< 1% match (student papers from 28-May-2023)

[Submitted to University of Sydney on 2023-05-28](#)

329

< 1% match (Internet from 11-Jul-2024)

<https://edubirdie.com/examples/shakespeares-sonnet-18-analysis-essay/>

330

< 1% match (Internet from 07-Mar-2024)

<https://minra002.weebly.com/12.html>

331

< 1% match (student papers from 01-Mar-2018)

[Submitted to Cathedral Preparatory School on 2018-03-01](#)

332

< 1% match (student papers from 08-Sep-2010)

[Submitted to Leeds Metropolitan University on 2010-09-08](#)

333

< 1% match (student papers from 24-Jan-2010)

[Submitted to Masaryk University on 2010-01-24](#)

334

< 1% match (student papers from 28-Sep-2019)

Submitted to Philippine Science High School on 2019-09-28

335

< 1% match (student papers from 23-Oct-2024)

Submitted to The Hong Kong Institute of Education on 2024-10-23

336

< 1% match (student papers from 12-Dec-2024)

Submitted to University of Chichester on 2024-12-12

337

< 1% match (student papers from 14-Jan-2024)

Submitted to University of Wales Swansea on 2024-01-14

338

< 1% match (student papers from 11-Oct-2020)

Submitted to Wright State University on 2020-10-11

339

< 1% match (Internet from 08-Dec-2022)

http://mars.gmu.edu/bitstream/handle/1920/11131/Bertrand_gmu_0883E_11386.pdf?isAllowed=y&sequence=1

340

< 1% match (Internet from 14-Jul-2014)

http://www.kyalamischools.co.za/beaulieu-college/academic-overview/fet_phase

341

< 1% match (student papers from 01-Dec-2022)

Submitted to Austin Peay State University on 2022-12-01

342

< 1% match (student papers from 13-May-2016)

Submitted to Bournemouth University on 2016-05-13

343

< 1% match (student papers from 06-Nov-2019)

Submitted to Chabot-Las Positas CCD on 2019-11-06

344

< 1% match (publications)

Maggie B. Gale, John F. Deeney. "The Routledge Drama Anthology and Sourcebook - From Modernism to Contemporary Performance", Routledge, 2019

345

< 1% match (student papers from 15-Jun-2020)

Submitted to The University of Fiji on 2020-06-15

346

< 1% match (student papers from 10-Jun-2016)

Submitted to University of Melbourne on 2016-06-10

347

< 1% match (student papers from 28-Feb-2023)

Submitted to University of Newcastle on 2023-02-28

348

< 1% match (student papers from 17-Apr-2012)

Submitted to University of Zululand on 2012-04-17

349

< 1% match (Internet from 12-Mar-2021)

<https://irp-cdn.multiscreensite.com/c0cc1c10/files/uploaded/Senior%20Phase-CAPS%20Amendments--.pdf>

350

< 1% match (Internet from 01-Nov-2021)

<https://www.best-university.com/benefits-of-art-education-statistics/>

351

< 1% match (Internet from 24-Feb-2010)

http://www.politico.com/blogs/scorecard/0409/Samesex_marriage_decision_roils_iowa_politics.html

352

< 1% match (student papers from 28-Nov-2023)

Submitted to Chesapeake College on 2023-11-28

353

< 1% match (student papers from 26-Apr-2023)

Submitted to Laguna State Polytechnic University on 2023-04-26

354

< 1% match (Internet from 13-Dec-2022)

<https://ir.nust.na/bitstream/10628/9111/1/2012766-ANGELA%20KACHANA%20NTEMWA.pdf>

355

< 1% match (Internet from 09-Oct-2022)

<http://usir.salford.ac.uk/id/eprint/63966/1/FINAL%20PhD%20THESIS%20WITH%20APPENDICES%20-%20MARIA%20AAMIR%2026.04.22.pdf>

356

< 1% match (student papers from 16-Apr-2023)

[Submitted to Genesee Community College on 2023-04-16](#)

357

< 1% match (Multilingual Education, 2016.)

[Multilingual Education, 2016.](#)

358

< 1% match (student papers from 21-Jan-2022)

[Submitted to Richmond County School District on 2022-01-21](#)

359

< 1% match (student papers from 28-Feb-2012)

[Submitted to University of South Africa on 2012-02-28](#)

360

< 1% match (Internet from 20-Oct-2013)

http://en.wikipedia.org/wiki/Zone_of_Proximal_Development

361

< 1% match (Internet from 08-Aug-2022)

https://hrmars.com/papers_submitted/13861/maximising-the-zone-of-proximal-development-benefits-in-group-online-learning.pdf

362

< 1% match (Internet from 30-Mar-2016)

<https://jyx.jyu.fi/dspace/bitstream/handle/123456789/13427/9513920496.pdf?sequence=1>

363

< 1% match (Internet from 03-Mar-2013)

<http://library.iugaza.edu.ps/Thesis/90263.pdf>

364

< 1% match (Internet from 05-Aug-2023)

<http://mail.mjltm.org/article-1-51-en.pdf>

365

< 1% match (Internet from 14-Mar-2022)

<https://oer.unn.edu.ng/read/effects-of-reciprocal-peer-tutoring-on-achievement-interest-and-perceived-self-efficacy-in-reading-comprehension-of-senior-secondary-school-students-in-enugu-state-nigeria/file.doc>

366

< 1% match (Internet from 06-Apr-2024)

<https://vdocument.in/ccl-literature.html>

367

< 1% match (Internet from 30-Jul-2024)

https://www.academyofbards.org/fanfic/g/girlbard_homestretch1.html

368

< 1% match (Internet from 21-Jun-2024)

https://www.westerncape.gov.za/your_gov/408/services/933/17462

369

< 1% match (student papers from 08-Jan-2024)

[Submitted to The University of Wolverhampton on 2024-01-08](#)

370

< 1% match (student papers from 20-Jul-2020)

[Submitted to Universidad Técnica Nacional de Costa Rica on 2020-07-20](#)

371

< 1% match (student papers from 12-Jul-2012)

[Submitted to University of Huddersfield on 2012-07-12](#)

372

< 1% match (Internet from 26-Dec-2022)

<https://digitalcommons.du.edu/cgi/viewcontent.cgi?article=2105&context=etd>

373

< 1% match (Internet from 20-Jan-2024)

<https://elibrary.tucl.edu.np/bitstream/123456789/8664/1/Suman%20Limbu.pdf>

374
 < 1% match (Internet from 04-Jul-2023)
<http://ir.uew.edu.gh:8080/bitstream/handle/123456789/1768/Effect%20of%20computer%20assisted%20instruction%20on%20students%e2%80%99%20performance%20in%20selected%20topics%20in%20mechanics.pdf?isAllowed=y&sequence=1>

375
 < 1% match (Internet from 05-May-2024)
https://m.moam.info/full-page-photo-aiac-journals_5b876775097c47fc1f8b4689.html

376
 < 1% match (Internet from 06-Aug-2023)
<https://repository.nwu.ac.za/bitstream/handle/10394/24397/2016Strategies.pdf?isAllowed=y&sequence=1>

377
 < 1% match (Internet from 16-Mar-2024)
<https://sajce.co.za/index.php/sajce/article/view/1368/2711>

378
 < 1% match (Internet from 19-Jan-2025)
<https://us.edu.vn/en/Couplet>

379
 < 1% match (Internet from 01-Mar-2024)
https://wlv.openrepository.com/bitstream/handle/2436/625432/Omhand_PhD_Thesis.pdf?isAllowed=y&sequence=1

380
 < 1% match (Internet from 08-Nov-2005)
<http://www.education.gov.za/content/documents/538.doc>

381
 < 1% match (Internet from 23-Nov-2023)
<https://www.mdpi.com/2071-1050/13/1/218>

382
 < 1% match (Internet from 21-Jun-2022)
<https://www.slideserve.com/ehren/what-is-a-sonnet>

383
 < 1% match ("Design-Based Concept Learning in Science and Technology Education", Brill, 2021)
["Design-Based Concept Learning in Science and Technology Education", Brill, 2021](#)

384
 < 1% match (student papers from 31-May-2015)
[Submitted to 60070 on 2015-05-31](#)

385
 < 1% match (student papers from 17-Sep-2012)
[Submitted to Incarnate Word Academy on 2012-09-17](#)

386
 < 1% match (publications)
[Savage, Jonathan, Fautley, Martin. "EBOOK: A-Z of Teaching", EBOOK: A-Z of Teaching, 2013](#)

387
 < 1% match (publications)
[Sedgwick, Fred. "EBOOK: Teaching Shakespeare to Develop Children's Writing: A Practical Guide: 9-12 years", EBOOK: Teaching Shakespeare to Develop Children's Writing: A Practical Guide: 9-12 years, 2014](#)

388
 < 1% match (student papers from 31-May-2021)
[Submitted to University of the Free State on 2021-05-31](#)

389
 < 1% match (Internet from 10-May-2019)
<http://alearningmoment.blogspot.com/2015/10/5-facts-about-me.html>

390
 < 1% match (Internet from 24-Jan-2022)
<https://allafrica.com/stories/202010050696.html>

391
 < 1% match (Internet from 11-Nov-2020)
<http://casopisi.junis.ni.ac.rs/index.php/FUVisArtMus/article/viewFile/5853/3386>

392
 < 1% match (Internet from 29-Sep-2022)
<https://commons.lib.jmu.edu/cgi/viewcontent.cgi?article=1070&context=masters202029>

393
 < 1% match (Internet from 09-Mar-2024)

[https://d1wqtxts1xzle7.cloudfront.net/85059302/Ecotourism in Valea Vaserului-libre.pdf?1651072039=&Expires=1710028335&Key-Pair-Id=APKAJLOHF5GGSLRBV4ZA&Signature=hFdeaiBZ0m9rHsXYv2SPcYBRobLKVHz45~TP8ctb4vs0TJ46s~vWcoLMxV18Ztg3NrdkbVDo2xbSW1BdLp4h8QKU6hG2hqsGol45DyZ5do6u57Dxa69F6eWWs8e3G~nRGUCkxNwEwxr2vLF1cBKRCIIGW~0QCwqBnz9Xj3KrrhqwZxZKXdZpi9Wojem5srIR2mxYamFi7UHLi06rTKPxtbe1qsjndCRQ1wf254BRkpvCtj~eCr7LDn4ljT9eZpZYJnPVY1kZXiqipol3FeZQXQwUFZFOEv7r6tHDpkImdrq00T2Uy8UPyQeP8oBAaktJVKipMoEUujHVCCJHqg7rQ](https://d1wqtxts1xzle7.cloudfront.net/85059302/Ecotourism%20in%20Valea%20Vaserului-libre.pdf?1651072039=&Expires=1710028335&Key-Pair-Id=APKAJLOHF5GGSLRBV4ZA&Signature=hFdeaiBZ0m9rHsXYv2SPcYBRobLKVHz45~TP8ctb4vs0TJ46s~vWcoLMxV18Ztg3NrdkbVDo2xbSW1BdLp4h8QKU6hG2hqsGol45DyZ5do6u57Dxa69F6eWWs8e3G~nRGUCkxNwEwxr2vLF1cBKRCIIGW~0QCwqBnz9Xj3KrrhqwZxZKXdZpi9Wojem5srIR2mxYamFi7UHLi06rTKPxtbe1qsjndCRQ1wf254BRkpvCtj~eCr7LDn4ljT9eZpZYJnPVY1kZXiqipol3FeZQXQwUFZFOEv7r6tHDpkImdrq00T2Uy8UPyQeP8oBAaktJVKipMoEUujHVCCJHqg7rQ) &response-content-disposition=inline%3B+filename%3DEcotourism%20in%20Valea%20Vaserului.pdf

394

< 1% match (Internet from 30-Jul-2024)

<https://docslib.org/doc/10879032/south-korean-parents-practices-and-preferences>

395

< 1% match (Internet from 03-Jan-2025)

http://eprints.utar.edu.my/6253/1/17AAD00893_THE.pdf

396

< 1% match (Internet from 21-Nov-2024)

<https://era.library.ualberta.ca/items/b5952cc8-bad6-400f-8ee0-e0b8620115f0/download/162f9642-d9c8-49c9-87fb-16b713190c3c>

397

< 1% match (Internet from 23-Apr-2020)

<https://es.scribd.com/document/257025181/FET-ENGLISH-HOME-LANGUAGE-WEB-3D8F-pdf>

398

< 1% match (Internet from 12-Mar-2024)

<https://documents.us/download/ed355523.html>

399

< 1% match (Internet from 05-Jan-2023)

<https://fliphtml5.com/sppqg/dluw/basic/51-100>

400

< 1% match (Internet from 18-Feb-2021)

<https://ismered-az.com/nb/humaniora/litteratur/sonnet-18-study-guide-2985141/9vmjfa1789pyh5x>

401

< 1% match (Internet from 17-Feb-2020)

https://mg.co.za/article/2019-01-03-00-ieb-matric-results-989-pass-rate/?utm_campaign=Daily+newsletter&utm_medium=email&utm_source=Mail+%26+Guardian&utm_term=https%3A%2F%2Fmg.co.za%2Farticle%2F2019-01-03-00-ieb-matric-results-989-pass-rate

402

< 1% match (Internet from 11-Jan-2023)

https://nanopdf.com/download/technology-immersion-in-the-8th-grade-science-classroom-by-marcia-blome_pdf

403

< 1% match (Internet from 07-Sep-2023)

<https://napier-repository.worktribe.com/OutputFile/2709065>

404

< 1% match (Internet from 01-Mar-2019)

<http://newmanpublication.com/admin/issue/Articale/RAF%202017.pdf>

405

< 1% match (Internet from 26-Sep-2022)

https://open.uct.ac.za/bitstream/handle/11427/33061/thesis_com_2020_turner%20fergus.pdf;jsessionid=4B294E5557ECDA B1C6E3E3D2D566DA4F?sequence=1

406

< 1% match (Internet from 05-May-2020)

<https://pt.scribd.com/document/407742834/6-pdf>

407

< 1% match (Internet from 14-Jul-2021)

<https://pure.tue.nl/ws/files/3449913/322820.pdf>

408

< 1% match (Internet from 26-Nov-2022)

https://purehost.bath.ac.uk/ws/files/187956058/Thesis_2.pdf

409

< 1% match (Internet from 20-Apr-2023)

<https://repository.library.csuci.edu/bitstream/handle/10139/2526/Haidet2010Thesis.pdf?sequence=1>

410

< 1% match (Internet from 24-May-2022)

<https://s3-ap-southeast-2.amazonaws.com/oup-lambda/UAE1655854680D208FCF587A9D17F04B4OB353/9780190313296.pdf>

411

< 1% match (Internet from 16-Dec-2019)

<https://ujcontent.uj.ac.za/vital/access/services/Download/uj:9601/CONTENT1>

412

< 1% match (Internet from 14-Jul-2020)

http://wiredspace.wits.ac.za/jspui/bitstream/10539/17173/2/Harris_Kim_Masters_Research_Report_561536_with_corrections.pdf

413

< 1% match (Internet from 10-Apr-2016)

<http://www.dcu.ie/sites/default/files/smec/pdfs/SMEC%202010%20Proceedings.pdf>

414

< 1% match (Internet from 02-Apr-2023)

<https://www.grin.com/document/501020?lang=de>

415

< 1% match (Internet from 25-Sep-2022)

<https://www.khejournal.com/archives/2017/vol4issue5/PartD/4-5-41-636.pdf>

416

< 1% match (Internet from 02-Nov-2012)

<http://www.tlrp.org/pub/acadpub/Tavistock%20report.pdf>

417

< 1% match (ADAM.M ABDELKADIR. "Learning language skills through poetry", 2023, *المجلة الليبية العالمية*)

[ADAM.M ABDELKADIR. "Learning language skills through poetry", 2023, *المجلة الليبية العالمية*](#)

418

< 1% match (Elaine Finlay Clifford. "Mentors and Proteges: Establishing Systems of Assisted Performance in Preservice Teacher Education", *Early Child Development and Care*, 1999)

[Elaine Finlay Clifford. "Mentors and Proteges: Establishing Systems of Assisted Performance in Preservice Teacher Education", *Early Child Development and Care*, 1999](#)

419

< 1% match (publications)

[Zane L. Berge, Lin Y. Muilenburg. "Handbook of Mobile Learning", Routledge, 2013](#)

420

< 1% match (publications)

[Chris Philpott, Charles Plummeridge. "Issues in Music Teaching", Routledge, 2004](#)

421

< 1% match (publications)

[Groark, Christina J.; McCarthy, Stephanie K.; Kirk, Afton R. . "Early Childhood Development: From Theory to Practice, Second Edition", UAGC, 2023](#)

422

< 1% match (Joseph Zajda. "Engagement, Motivation, and Students' Achievement", Springer Science and Business Media LLC, 2024)

[Joseph Zajda. "Engagement, Motivation, and Students' Achievement", Springer Science and Business Media LLC, 2024](#)

423

< 1% match (Louis Botha, Phillippa Yaa De Villiers, Robert Maungedzo. "Research That Is Real and Utopian: Indigenous Knowledge as a Resource to Revitalise High School Poetry", *Education as Change*, 2020)

[Louis Botha, Phillippa Yaa De Villiers, Robert Maungedzo. "Research That Is Real and Utopian: Indigenous Knowledge as a Resource to Revitalise High School Poetry", *Education as Change*, 2020](#)

424

< 1% match (publications)

[Mfundo Mandla Masuku, Nomakhosi Nomathemba Sibisi. "Combating School-Based Violence Using African Indigenous Knowledge Systems - Implications for Educational Safety", Routledge, 2025](#)

425

< 1% match (Naomi Nkealah, John Simango. "Using critical pedagogy in English education: Disjunctures between pre-service teachers' preparation and opportunities for implementation", *Journal of Education*, 2023)

[Naomi Nkealah, John Simango. "Using critical pedagogy in English education: Disjunctures between pre-service teachers' preparation and opportunities for implementation", *Journal of Education*, 2023](#)

426

< 1% match (Simon Bheki Khoza, Makhulu A Makumane, Cedrik Bheki Mpungose. "Curriculum Development and Evaluation", Brill, 2025)

[Simon Bheki Khoza, Makhulu A Makumane, Cedrik Bheki Mpungose. "Curriculum Development and Evaluation", Brill, 2025](#)

427

< 1% match (Yasmine Abtahi, Mellony Graven, Stephen Lerman. "Conceptualising the more knowledgeable other within a multi-directional ZPD", Educational Studies in Mathematics, 2017)

[Yasmine Abtahi, Mellony Graven, Stephen Lerman. "Conceptualising the more knowledgeable other within a multi-directional ZPD", Educational Studies in Mathematics, 2017](#)