

**EXPLORING THE USE OF IMAGERY BY SESOTHO SA LEBOA
GRADE 11 LEARNERS IN ESSAY WRITING: A STUDY FROM
GAUTENG NORTH DISTRICT**

by

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Submitted in accordance with the requirements for the degree of

DOCTOR OF LITERATURE AND PHILOSOPHY

in the subject

AFRICAN LANGUAGES

at the

UNIVERSITY OF SOUTH AFRICA

PROMOTER: PROF. ML MOJAPELO

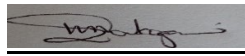
06 September 2022

DECLARATION

I, Samuel Colly Makgai, Student Number: 631 271 3 declare that **EXPLORING THE USE OF IMAGERY BY SESOTHO SA LEBOA GRADE 11 LEARNERS IN ESSAY WRITING: A STUDY FROM GAUTENG NORTH DISTRICT** is my own work. All the sources that I have used or quoted have been indicated and acknowledged by means of complete references in the text and in the list of sources.

This study has not been submitted previously for any degree or examination to any other university.

Signature:



Date 06 September 2022

DEDICATION

This thesis is dedicated to the Lord Almighty who made everything possible. It is also dedicated to my grandparents Isaiah Maselepe Makgai and Sarah Ramatsimele Makgai, my parents Joel Maphale Makgai and Josephine Ramaesele Makgai, and my deceased younger sister Sarah Girly Makgai.

ACKNOWLEDGEMENTS

I wish to acknowledge the following people who made this work possible:

- Prof. IM Kosch who paved the way for furthering my studies. When I told her that I did not have money, a supervisor or a research topic, her positive and encouraging response was that she would make sure that all the necessary resources were made available.
- Prof. ML Mojapelo, my supervisor. Her guidance is much appreciated.
- All the stakeholders who contributed to my study, including Mr Kheswa the librarian, the district directors, school principals, educators, learners and parents.
- My parents, the late Joel Maphale Makgai and Josephine Ramaesele Makgai, for their support, guidance and encouragement. My wife Mogaleadi and children, Neoemolemo and Mogau, are also greatly acknowledged for the role they played and the space they provided for my studies.
- Most of all, my Lord who kept whispering in my ear saying, "You can!"

ABSTRACT

This study explores the use of imagery as a means of assisting learners to improve their narrative essay writing skills. The decline in the pass rate in Sesotho sa Leboa home language prompted an investigation into the improvement of results by targeting Paper 3 of the subject. Paper 3 consists of three sections with the essay amounting to 50% of the paper. Thus, the envisaged improvement in the essay is intended to contribute to enhancing overall performance in the subject. Preliminary observations directed the study to language enrichment through the use of imagery, since other aspects of language use are catered for in the two other papers of the subject. Grounded on the theory of constructivism promulgated by Bruner (1960), the study used a mixed methods approach to collect and analyse data. Constructivism contends that learners can easily learn new content, especially if it is constructed or linked to their existing knowledge or existing content. Accordingly, the educator should accompany the learner on this journey of constructing meaning. This study qualitatively analysed documents and texts, and collected and analysed quantitative data on how the use of imagery compared before and after awareness creation and the teaching of this language enriching strategy. The results show that when learners understand the impact of imagery and use it as a device for enriching their narration in essays, they attain better marks for the essay and improve their performance in the creative writing paper.

Key terms:

Essay, narration, narrative essay, imagery, constructivism, Sepedi, Sesotho sa Leboa

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Abbreviations and acronyms

The following abbreviations and acronyms are used in this study:

CAPS:	Continuous Assessment Policy Statement
DBE:	Department of Basic Education
FET:	Further Education and Training
GND:	Gauteng North District
HL:	Home Language
NCS:	National Curriculum Statement
NPA:	National Protocol for Assessment
NPPPP:	National Policy Pertaining to the Programme and Promotion
ZPD:	Zone of proximal development

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CHAPTER 1

INTRODUCTION

1.1 INTRODUCTION

Imagery is the term used for language and descriptions that appeal to our five senses. For example, when a writer attempts to describe something so that it appeals to our sense of smell, sight, touch, taste or hearing, he uses imagery. The use of imagery enables the reader to have a clear picture of what the writer is talking about, helps to capture the reader's attention and interest, establishes an invisible bond between the reader and the writer, and creates a connective magnet between the orator and the audience. Serudu (1987:216) supports this when he says, "imagery is one of those techniques that are employed to enhance communication of the writer's thoughts and to stay in contact with the reader".

This study seeks to explore the use of imagery in the narrative essays of learners as a means of assisting learners to excel in essay writing. The investigation will focus on the learners' written narrative essays in particular. Different genres will be used as powerful examples to show learners how imagery is used in narration. The identified texts containing imagery will assist learners to enrich their writing prowess and produce fascinating narrative essays. This means that the literary works of other authors will be used to impart the impact of imagery in essay writing. The genres to be included will be short stories, novels, folktales, proverbs, idioms and other figures of speech from different authors. These will be used to identify and illustrate the role of imagery in narrative essay writing.

Imagery is a wonderful literary device that can be incorporated as an art in writing a narrative essay in schools. The link between imagery and narrative essay writing is that the use of imagery in writing helps the reader to tour the narrator's mind and venture into his journey of writing.

1.2 BACKGROUND TO THE STUDY

This study emanates from the gradual decline in Gauteng North District matric results, as highlighted in Appendix K on page 164, whereby performance in Sesotho sa Leboa Home Language declined from 90,82% in 2019, to 86,99% in 2020 and

80,18% in 2021, thus showing a decline of -6,81% over the three years. Furthermore, the district was positioned at 11 out of 15 districts, as shown in the graph in Appendix K. This state of affairs necessitated an investigation into what could be done to improve the situation, bearing in mind that there could be many factors contributing to this decline in performance.

Preliminary investigations, which included the perusal of curriculum documents and Sesotho sa Leboa examination question papers, led to the identification of Paper 3 as the paper to be targeted for this study. Sesotho sa Leboa, as a home language subject, is divided into three papers. Paper 1 entails grammar, Paper 2 literature and Paper 3 creative writing. Creative writing has three sections, namely, an essay, a letter and other transactional writing, with the essay section counting 50% of the entire paper. The rationale behind targeting creative writing as a paper, and the essay in particular, stems from the view that if learners improve their performance in the essay and obtain high marks they stand a good chance of passing the subject. However, no documents were found emanating from the District that gave a breakdown of the three sections of Paper 3, to see which section had the lowest performance. Furthermore, when mark schedules are sent from schools to the District for recording and further scrutiny, the subject mark is not broken down into the papers which constitute that subject or broken down into the sections that constitute that particular paper. Hence, the researcher turned to Paper 3 to focus on the essay, which carries more marks, in order to explore means of boosting performance in Sesotho sa Leboa as a subject.

Table 1.1 was extracted from National Senior Certificate Diagnostic Report of 2021 for the period 2016 to 2020 and gives an overview of learners' performance in Sesotho sa Leboa in the province.

Table 1.1: National Senior Certificate Technical Report 2021

Year	No. of learners who wrote	Pass %
2016	83 570	98.9
2017	76 786	98.6
2018	74 606	98.6
2019	69 809	98.2
2020	62.277	98.7

The table showing performance in Sesotho sa Leboa in Appendix L, indicates a stagnation in improvement, remaining on 98% from 2016 to 2020.

The researcher assumed that while other factors, as indicated in the bullet points below, may have contributed to the unsatisfactory performance, the researcher also thought that Grade 11 learners are capable of essay writing. However, he was not certain that they were able to use imagery in their essay writing.

The following aspects were also assumed to be contributing factors to the Grade 11 learners' unsatisfactory performance, although the researcher does not go into detail here, as this is beyond the scope of this work and would derail the topic to be discussed:

- Industrialisation which has forced people to move from one place to another in search of employment
- Zonal proximal development (ZPD) whereby people of different languages sharing the same zone start developing mixed or new languages
- The standard of living, since many people start to neglect their indigenous African languages in preference for English, which they regard as a superior language and the language of commerce.

Furthermore, the research study emanates from the researcher's observations as an educator in both junior and senior secondary schools, and as a department head, a Gauteng province matric examiner and school inspector. During his 26 years in the field of education, the researcher was exposed to many schools as a school inspector, and as a matric examiner for Sesotho sa Leboa Paper 3 (i.e. creative writing) he had access to the classroom activities in different schools and observed first-hand the unsatisfactory performance of learners.

As stated above, the researcher's observations revealed that Sesotho sa Leboa learners in Gauteng North schools were not performing well in their mother tongue, which is mainly Sesotho sa Leboa. He also observed the unsatisfactory mark analysis process in his daily task as school inspector, and learners' unsatisfactory performance as a Gauteng province matric examiner. Because of the researcher's

teaching experience, he was clearly qualified to conduct research in the field of education.

The researcher felt the need to investigate this unsatisfactory performance and to peruse what other scholars had written on the matter to be investigated. The researcher discovered that language comprises not only the words that are uttered and sent to the recipient in the form of voice or sound, but also an art that has to be employed and designed in a way that draws the attention of both the listener and the reader.

Against this background, the researcher was convinced that the use of imagery in narrative essay writing could improve the quality of learners' essay writing and consequently improve the marks of learners in secondary schools and those in the Further Education and Training (FET) band.

Grade 11 Sesotho sa Leboa learners were chosen for this study, as it is assumed that they have already acquired the skill to write essays, although the researcher was uncertain whether they also had the ability to make their essays appealing to the reader and listener.

Types of imagery will include figures of speech like simile, metaphor, personification, idiophones, etc. Examples of imagery include *Marumo a ja batho ka go hloka pelotlhomogi*, translated as "Spears devour people without sympathy" (Matsepe, 1962:70). As readers, we know that spears do not have mouths with which to eat people and they cannot be sympathetic because they are not human. Therefore, an image of ruthless killing using spears is brought to our minds through the usage of personification which is a type of imagery. Another example is extracted from Lentsoane (1995:1), *go ile gwara*, translated as "it was dead silence". *Gwara* is an idiophone which uses the intensity of quietness or silence.

Prior to 1996, the language under discussion in this study was only known as Sesotho sa Leboa, with different languages sometimes using a translated version of the name. Such translations include Northern Sotho (English), Tshisuthu tsha Devhula (Tshivenda) and Noord-Sotho (Afrikaans). The Constitution of the Republic of South Africa, 1996, uses the name Sepedi to refer to the same language. This

resulted in Sesotho sa Leboa and Sepedi being used side by side in many instances, while in others one name is preferred to the other. Most pre-1996 publications, some of which were used for this study, carry the name Sesotho sa Leboa, while some post-1996 government publications such as the National Curriculum Statement (NCS) refer to the language as Sepedi. Hence, the two names are used interchangeably in this study to refer to the same language, depending on the document or publication being referred to.

1.3 STATEMENT OF THE PROBLEM

According to the National Curriculum Statement Grade 10–12 (2003) and the National Policy Pertaining to the Programme and Promotion of the National Curriculum Statement Grade R–12 (2012), if the Grade 12 learner passes all the other subjects but fails the examination of his/her home language, he/she automatically fails Grade 12. This could present a great challenge to learners because it will mean that they may not further their studies. The researcher was accordingly motivated to investigate and identify the contributing factors that may enable learners to pass their home language.

The researcher focused on a number of facets that assist learners to improve their performance in their home language. Although it was cumbersome and time consuming to research every language aspect that could improve the learners' performance, the researcher had no alternative but to delve into each aspect to investigate it in detail. The researcher assumed that for the learner to pass his/her home language, more specifically Sesotho sa Leboa, as a subject, he/she has to pass all the papers that constitute that subject in the examination. Therefore, the researcher thought it would be essential to outline the papers that constitute that subject together with their mark allocation to identify where and how they could be assisted in resolving the problem. The Sesotho sa Leboa home language examination consists of the following three papers:

- Paper 1. Grammar, carrying 70 marks
- Paper 2. Literature, carrying 80 marks
- Paper 3. Creative writing, carrying 100 marks.

In Paper 3, as stated in the background information, the essay counts 50 marks; the letter counts 25 marks and transactional writing counts 25 marks. As the essay carries the most marks, it is assumed that if the learner performed badly in essay writing, it would be difficult for him/her to pass the paper, but if he/she performed well in an essay, the chances of passing that paper would be high. Therefore, a good performance in essay writing would boost the learner's performance in the subject and his/her overall performance in the examination. Therefore, this study investigated what the researcher could bring to the table to improve the quality of their essay writing.

1.4 AIM AND OBJECTIVES OF THE STUDY

1.4.1 Aim

The aim of this research study was to explore the use of imagery as a means of assisting learners to improve their narrative essay writing skills.

1.4.2 Objectives

The objectives of the study included to

- study the learners' existing essays to determine the use of imagery
- find out from educators how they assist learners to enrich their language in the writing of narrative essays
- utilise literary works to create awareness of the role of imagery in narrative essays
- study the essays written after the intervention and make recommendations for improved usage of imagery
- reinforce the use of imagery to improve learners' performance in essay writing.

1.4.3 Research questions

- How is the learners' use of imagery reflected in their written essays?
- How are educators assisting learners to enrich their language in the writing of narrative essays?

- How can literary works be used to create awareness of the role of imagery in narrative essays?
- What recommendation can be made after the intervention to improve the use of imagery in essay writing?
- How can the use of imagery be reinforced to improve learners' performance in essay writing?

1.5 SIGNIFICANCE OF THE RESEARCH

The significance of this research is that the envisaged improvement in essay writing will enhance learners' overall performance in the examination, since essays are allocated a high percentage of the total marks. In addition, the ability to write good essays will help the learners to be good authors, journalists and orators. It will also be easier for them to integrate into the academic world and further their studies in languages. In addition, it will help educators to identify the value of imagery and enjoy improved performance among their learners. It will also indicate to curriculum designers that the curriculum should be redesigned in such a way that career opportunities may emanate from an in-depth knowledge of imagery, which is needed in the fields of acting, motivational speech-giving, poetry writing, etc. Subject advisors will also enjoy the pleasure of observing improvement in the learners they want to develop.

Learners' overall performance in essay writing is linked to imagery in the sense that the essay carries 50 marks, that is, 50% of Paper 3. Therefore, if learners are well prepared for essay writing and are able to write essays that capture the marker's or the reader's attention, then they will get better marks. More marks in essay writing will also boost the learners' marks in that paper. Since the learners' results emanate from their total marks in all subjects, improvement in that paper will mean that there will be an improvement in the learners' overall marks.

1.6 JUSTIFICATION FOR THE STUDY

The following justification is provided for this study:

- Prominent Sesotho sa Leboa literary authors such as SM Serudu and OK Matsepe use imagery in their writing, thereby highlighting critical language awareness and figurative language in their written texts to

increase the reader's enjoyment. In the same way learners may use imagery in their essay writing to enrich their language and make their work interesting and memorable. Therefore, this study was undertaken to assess the impact of the use of imagery in narrative essays.

- The study sought to investigate whether imagery, as a literary poetic device, together with its types, are well utilised by both learners and their educators in the teaching and learning environment.

During class visits as part of his work as a subject advisor in the District, the researcher never encountered an educator presenting content which revolved around imagery and its impact on narrative essays, or presenting content on figures of speech which included imagery and its types. Unfortunately, the National Curriculum Statement (2003:33) talks about the features of narrative essay, but imagery, which is regarded as one of the cornerstones of narrative essay writing, is excluded. Accordingly, the researcher felt that a study of this nature would help learners and educators as the school environment is a conducive one for learners to grasp this content in full. Therefore, if this opportunity is not exploited to the full, the chances are that learners will never again have the opportunity especially in the school environment.

It is of paramount importance that learners perform well in their mother tongue as it is the vehicle for conveying the country's ethics, beliefs, traditions, norms and values to the next generation. For that reason, the researcher found it worthwhile to undertake this investigation. This study will not only be of great value to both learners and educators, but also to the government in revisiting its intervention strategies to improve learners' results. It will inform government that African languages, which include Sesotho sa Leboa, need to be equally resourced like other subjects such as English and Mathematics. It will also bring to light the gap that needs to be bridged between African languages and other learning areas which are regarded as gateway subjects.

1.7 SCOPE OF STUDY

The scope of this research will be limited to the learners' written narrative essays and the use of existing genres such as novels, folktales and short stories as examples to illustrate the impact of imagery to the learners.

1.8 CHAPTER OUTLINE

The study was organised as follows:

Chapter 1: Introduction. This chapter introduced imagery as a technique in narration, and presented the background to the study, as well as the research problem, aim, objectives, research questions and significance of the study. In addition, a justification for the work was given. It also provided an outline of the chapters and defined the key terms used in the study.

Chapter 2: Literature review. This chapter will review the literature relevant to this study, that is, the literature that deals with imagery in essay writing and that addresses the role of imagery in narrative essays with the purpose of improving the quality of learners' essay writing.

Chapter 3: Research methodology. This chapter will present the theoretical framework that underpins this research study, namely constructivist theory. The research design and methods used to conduct research will also be discussed in this chapter.

Chapter 4: Data presentation and analysis. This chapter will present and analyse the data. Collected data will be presented and analysed both qualitatively and quantitatively (mixed methods approach). Qualitative data gleaned from documents and texts will be analysed and summarised. Tables, figures and graphs will be used in the presentation and analysis of the collected quantitative data.

Chapter 5: Discussion. This chapter will discuss the findings analysed in Chapter 4. These findings proceed from the document analysis, classroom observations, the questionnaires administered to learners and educators, interviews with educators and learners' essays.

Chapter 6: Conclusions. In this concluding chapter, the main findings will be summarised and general conclusions will be drawn. The recommendations emanating from the findings that were discussed in Chapter 5 will be included.

1.9 DEFINITION OF TERMS

- Essay:** A piece of writing on a particular subject by an individual. According to Brown (2002:1), an essay is a formal, structured piece of writing which makes a statement on a topic or a question and supports this statement throughout with information and ideas.
- Narration:** The act of telling a story in some kind of chronological order. De Gruyter (2009:71) regards narration as storytelling.
- Narrative essay:** An essay comprising the elements of storytelling, using long sentences, displaying movement, creating images in the mind of the reader and presenting facts logically (Fletcher, 1990:27).
- Imagery:** A figure of speech using figurative language to represent objects, actions and ideas in such a way that it appeals to our physical senses. Richardson (1999:75) regards imagery as the internal representation of what is perceived.
- Constructivism:** Hmelo-Silver (2004:1) describes constructivist theory as a perspective in education that is based on experimental learning through real-life experience to construct and conditionalize knowledge.
- Sepedi:** One of the dialects of Sesotho sa Leboa (Poulos & Louwrens, 1994:1), the first to be written down as a result of the arrival of missionaries in the Sepedi-speaking area.
- Sesotho sa Leboa:** Also known as Northern Sotho, is defined by Poulos and Louwrens (1994:1) as "a term which is used to refer collectively to a number of dialects which are concentrated in the former Central, Eastern, North Eastern, North Western and Northern Transvaal".

1.10 CONCLUSION

In this chapter, the fundamental problem to be investigated was highlighted. The aim, objectives and research questions of the study were discussed and the significance of and justification for the study, as well as the scope of the study, were discussed. An outline of the chapters in this thesis was given and the key terms used in the study were defined. The next chapter reviews the literature related to the study.

CHAPTER 2

LITERATURE REVIEW

2.1 INTRODUCTION

The aim of this chapter is to review the literature that deals with imagery in essay writing. The literature review incorporated previous studies on the chosen topic which investigated the role of imagery in narration with reference to school narrative essay writing in Sesotho sa Leboa. This chapter begins by discussing the literature on imagery in narration, followed by the application of imagery to essay writing. In essence, the role that imagery plays in narrative essay writing is to enrich the writing and improve learners' performance in the examinations.

2.2 IMAGERY IN NARRATION

Sutherland (1971:3) regards imagery as valuable in education because if learners have a picture or an image of what is narrated or read, their thinking skills will be sharpened, their passion and concentration will increase and their performance in class will improve. Sutherland (1971:2) refers to poetic imagination as a "rare gift belonging only to exceptional people". According to Kolve (1984:60)

No one in English, before Chaucer, has admitted so generously into poetry the sight, sound and smells of daily life – the richness of its texture and detail. It is important that we join his first audiences in responding to the rhetorical act, to achieve comprehensiveness and sympathy of vision. We must achieve some accuracy of medieval imagining on all levels, even that of incidental, characterized detail.

This means that the readers or audience must have a vivid image of what is presented or narrated to them so that they can be part of the writer's presentation. In that way, whatever the writer presents will not be easily forgotten.

Richardson (1999:75) also appreciates the impact of imagery when he says, "imagery is the internal representation of what one perceives". This clearly states that imagery helps one to have a picture of what is perceived by one's sensory organs. In other words, the senses of touch, taste, smell, sight and/or hearing contribute to one's involvement in any piece of text to be narrated or read. For that

matter, if imagery is ignored it will be difficult for the reader or the audience to have a picture of what is written or said. Therefore, unless learners incorporate imagery into their texts it will be difficult for the reader to become involved in or fascinated by their written narrative essays. According to Richardson (1999), imageless thought helps to foster a move away from the use of introspection. He maintains that if an idea is brought to the audience without imagery, it will not encourage them to go into it in detail, because it does not invite interest, fascination or concentration.

According to De Gruyter (2009:66), if a world is made perfectly safe for narratology, which includes how learners present themselves in narrative essays, "it may offer the delights of [the] candidate's garden to be wise". This means that if one is clearly able to narrate to the audience, it will help them to have a clear image of what one is talking about and to develop wisdom. He further says that people practise storytelling to build, update and modify their narrative worlds. This means that storytelling is indeed incomplete if it does not create an image in the minds of the audience. De Gruyter (2009) emphasises that narratological imagery, which has to be used by the storyteller when communicating face to face, enables the audience or listener to have a clear picture or image of what is narrated. He argues that there are "narratologically relevant functions of metaphor in narrative texts" (De Gruyter, 2009:11). This means that metaphor, as one of the figures of speech that unearths the role of imagery, has an impact in enhancing imagery in learners' narrative essays.

Meek (2009) suggests that many authors want to make us see what is in their minds in whatever they write. When applying this to learners' narrative essays, it can only be achieved through excellent word choice and the correct use of those words that enable the visualisation of pictures or images in the reader's or audience's minds, with any type of imagery creation making the events unforgettable for them. This helps the reader to travel and venture together with the narrator into the world of the unknown.

Fludernik (1971:19) highlights verbal imagery that involves metaphors in narration as being important in learners' narrative essays. This means that for imagery to be effective in creating a picture in the audience's minds in narrative essays, metaphors must be included, as they compare two different things sharing the same features.

This idea is also supported by Blackham (1985), who says that imagery depends on a metaphor to create a picture about what the narrator is telling.

2.3 APPLICATION OF IMAGERY IN NARRATIVE ESSAYS

Sutherland (1971:3) states that, "[i]magery assists us to see two different things that share something in common". This author illustrates that using a poem "A red, red rose" which is written by the Scottish poet Robert Burns. The poet says, "My love is like a red, red rose". In this text, simile which is also a type of imagery, has a strong impact in narration in the sense that it has been used to use the image or picture of the wife who looks like a red flower while knowing fully well that a person cannot be the same as a flower. This is just the image of the beauty that the poet wants to employ in the readers' minds. The poet adds, "this precious stone, set in a silver sea". Here, in his metaphoric approach, the poet brings to mind the image of his wife who looks like a beautiful stone, and the sea that looks like silver. The learners are to be guided by the educator to find the similarity in things that are different, such as the wife and the rose, and the wife and precious stones.

De Gruyter (2009) concurs that oral narration is storytelling and is part of everyday conversation, for instance children tell their parents what happened at school and grandparents tell their grandchildren what happened in the war. However, if the narration is without imagery, it does not make much impact on the listener. For example, if the grandfather says, "we were fighting in the war", the audience finds it difficult to visualise the type of fight, but once he says, "the blood was flowing like a river and cowards were dying before their real death" (De Gruyter, 2009:212), the image he uses depicts a clearer picture of the war. The audience is able to visualise the blood flowing from the injured bodies; to imagine its smell, colour and quantity; and even picture the soldiers who pretend to be dead because the former feel they are part of the story or narration.

The musician, Gritten (2011), mentions that Veena Sahasrabuddhe's singing style uses imagery, as it portrays a picture. She adds that this is what makes Veena's music most powerful and unforgettable. However, the art lies not only in making the audience visualise whatever the singer is singing about; the correct choice of words can also convey specific messages in the minds of the listeners. Many people find themselves crying after listening to a specific musical masterpiece because of the

way it touches their innermost senses. This is what is expected from the learners when writing narrative essays; their writing prowess must call and send the reader into their world of fantasy.

Similarly, idiophones that contain imagery are used in Rakoma (1949:115), in a book of idioms and proverbs in Sesotho sa Leboa. Examples from the book include, *A bo re: Hwaa! Mahlo re bo tšhetše* [Do not overstay your welcome]. The proverb literally says “Let it disappear for good, we have seen enough of it”. The use of the idiophone *Hwaa!* creates an image of total disappearance, indicating that the person is being expelled because he is no longer welcome. According to this proverb, when a person has paid a visit to others, he should bid them goodbye while they are still enjoying his presence. If he should stay with them for longer, they would get bored with his presence. Another example of a proverb is *Moeng o naka di maripa* [A visitor does not meddle in other people's affairs]. The proverb literally says “A visitor has short horns”. The image of having short horns depicts that there is an expected behaviour of visitors, of keeping to themselves and not meddling in the affairs of the host. Ziervogel and Mokgokong's (1975:837) explanation of the same proverb is simply that one has to behave. Rakoma (1949:135) further uses imagery in the proverb, *Hlapi holofela leraga meetse a phšile o a bona* [What cannot be cured must be endured]. The proverb literally says “Fish, persevere in the mud because you witnessed the drying out of water”. The image created by this proverb clarifies for example a situation where children are not prudent but instead have pride when they still have parents who provide responsibly for them. A proverb such as this is said to them when they face struggles after the passing of their parents. The image or picture depicted by this proverb is of a fish struggling to survive in mud, without water. The only way to survive is to continue swimming in the mud, which explains desperation for survival and encouragement for people to never give up in challenging circumstances. This proverb has a strong impact because it offers the reader the image of something that is about to die yet it is still striving to survive.

Rakoma (1949:6) uses idioms which learners could incorporate in their narrative essays for imagery. For example, *Go alamela mae a go bola* [to hatch rotten eggs] is an idiom that explains a situation where somebody is preserving or securing something that does not exist or does not have any value. The idiom creates an

image of a hen sitting on eggs that are rotten, in the hope that live chickens will be hatched out. Rotten eggs cannot produce living chickens. Therefore, the sense of a very bad smell from the rotten eggs is aroused in this instant even though those eggs are not visually there.

Another example: when somebody is involved in dangerous activities, it is expressed by the idiom *go ikgokolela magala hlogong* [to collect burning charcoal and put it on your head], meaning “to cause trouble for oneself” (Ziervogel & Mokgokong, 1975:429; Rakoma, 1949:32). This clearly conjures up the picture of someone who caused danger to himself/herself. Therefore, the reader gets the picture or image of a person who is in pain as a result of the hot charcoal piled on his/her head. Another idiom, *Go hloka tsebe* (Rakoma, 1949:38) [to lack an ear], meaning “to be naughty” (Ziervogel & Mokgokong, 1975:435), is used if somebody does not take other people's advice. The picture or the image that is created is of somebody who does not have ears since the ones on his/her head are useless, because he/she does not put into practice the advice obtained from other people who do not want him to be in danger.

The short story *Nka se lebale* [I will not forget] by Ramokgopa and Motuku (1972) describes a character in the book as having *ditsebe tša magekenene di farile mahlo* [very big ears that cuddle the eyes]. The authors' colourful description of the character creates an image in the mind of the reader of someone with very large ears that make him to be easily identifiable and unforgettable. The word *magekenene* means “huge”.

Maditsi (1974:8) incorporates personification in his storytelling to create imagery in the readers' minds about how the car was stuck in the mud while carrying stolen cattle. In his imagery he says *koloi e ile ya gana le go ithimola* [the car refused to sneeze], meaning the car engine would not turn on. The verb *go ithimola* “to sneeze” is used for a car, which is not a living creature, but the author creates an image of how the car was supposed to start by using personification.

In the same story, while the thieves are trying to run away, heavy rain started falling which the author describes as *pula ya lesogana* (Maditsi, 1974:9) [young man rain] to portray the image that the rain was as powerful as a young man, meaning it was

a heavy rain. This means that the author transfers the image of heavy rain to the features of a powerful young man. Accordingly, when you are presented with the image of heavy rain, the idea of a powerful, energetic young man comes to mind. In the story, as a result of the heavy rain, the cardboard box with stolen offal falls apart. The author uses more personification to portray a picture of how the offal fell out of the box by saying *Ka lebaka la phišo ya letšatši leo gwa šupa gore mateng a be a šetše a itoma gomme a dutile meetse mo a bego a šetše a thoma go patla khatepokisi gore a tšwele ntle le ona a bonane le lešaba leo la go tlala lebenkele* [as a result of the heat from the sun, the offal was starting to rot, carrying water which became difficult for the cardboard box to contain, so that it gets out and glances at the crowd that filled in the shop]. We know very well that offal does not have eyes to see because it is not human. This is just the way the author selects and uses words to create imagery or pictures in the readers' minds so that they can follow with enthusiasm the story he is narrating

Mafogo (2015), in his narration, also employs imagery using figurative language. This transpires when a newly appointed principal tells Mafogo about his excitement at becoming a principal. Mafogo's response is *le wena sekolo seo se tlo go wela* [you too that school will fall on top of you]. Figuratively, this means that people will not appreciate his leadership skills in that school, because they will keep on accusing him of so many things including poor financial management and nepotism; not necessarily that the building itself will fall on top of him. Therefore, the picture or image we get is of somebody who will always face problems.

Equally, Ntuli (1984) explains how imagery is incorporated in isiZulu folklore so that the reader can feel included in the story. For illustration, Ntuli uses the tale of *Nanana*, the frog, whose children were swallowed by an elephant. Their mother rescued them by cutting open the elephant's stomach. The image depicted in this text is of the power and bravery of a woman who cuts open the elephant's stomach to rescue her children, thereby casting doubt on the stereotype that women are gentle and afraid to face dangerous situations. Ntuli (1984:93) provides another example: "Look, the sun shines and picks up the dew and flowers wake up", in which the author instructs people to have an eye to the shiny sun, which directs its rays to take the droplets and awake the flowers, as if the flowers are the living human beings.

This means that the author uses personification to create the image of a flower with the human characteristics in waking up. This text encourages the reader to read further to hear more about the flower that woke up. Ntuli (1984:151) avers that, "we shall consider simile, metaphor, personification and symbolism under imagery", thus agreeing that these figures of speech make a valuable contribution to the creation of imagery. If learners are able to use them in their narrative essays, it will help to make their essay writing fascinating and they will get better marks because of the richness of the language.

Simile can contribute to visualising what the author wants to use in the reader's mind ... it is chiefly through comparison that poets try to make meaningful communication of difficult concepts to their audience (Ntuli, 1984:151).

Put differently, difficult concepts are more easily understood when compared to easy ones with the help of word pictures. Ntuli (1984:151) further argues that a metaphor is usually more effective than a simile because it makes an instant comparison and an imaginative fusion of two objects without the use of explanatory prepositions. For example, "throwing the eyes into the sea" does not necessarily mean that you have to literally take your eyes out of your skull and throw them into the sea, but that you must look into the sea vigorously and anxiously in search of something worthwhile in the sea.

Tlhokwe (1986:288) uses the image of a brave man who enjoyed killing dangerous animals for farmers for payment when he says *O be a rata lerumo la go kgamuthela madi* [he liked a bloody spear]. The reader perceives the image of a man who enjoyed using a spear that was always covered with lots of blood as a result of killing dangerous animals. The word *kgamuthela* [covered], brings the image of lots of blood covering the spear, which means that he will keep on killing those dangerous animals for payment.

Serudu (1987:216) agrees with Kreuzer and Cogan (1966) that imagery is valuable in the sense that:

All people, no matter how much they differ in surroundings, in history, in beliefs, discover and continue to experience the world around them through their senses. They all see, hear, touch, taste and smell the world. Therefore,

the one extremely effective means of verbal communication is to evoke or to create imagined sense impressions (Serudu, 1987:216).

These sense impressions are images – generally referred to as imagery. This is what learners are expected to show when writing narrative essays; they have to write in such a way that they sensitise the readers' senses.

Serudu (1987:218) holds that there are different kinds of images, which include,

the visual, auditory, olfactory, gustatory, and kinaesthetic ... when a writer uses images, he does not use one image at a time, but several images can appear in one and the same passage.

A text from Matsepe (1962:79) illustrates the impact of imagery to the reader so that they can feel they are part of the event:

Lerumo le thothobetša le tšwelelela ka magetleng, selepe se pšhatla legata bjalo ka lerotse, motho o tšhaba a gokere mala a tšewa ke mantladima, a re go thula mohlare ka hlogo a pharame a bokolla ka lentšu le nkego ke la lefase le lengwe e sego le, aowa ga di bolelwe – o mongwe o re go hlaba ka hlogo a be a ntšhe mošwang ka dinko.

[The spear pierces and protrudes through the shoulders; an axe breaks, the crown is like a melon, a person runs away holding the intestines being dizzy, having hit his head against a tree falls prostrate, bellowing in a voice from another world and not this one, oh no, they are hard to tell – another one pitches down with his head and forces out the contents of the stomach through the nostrils.]

This text in Matsepe (1962:79) is intended to create a horrible and frightening image of the brutality of soldiers on the battlefield for the reader. When the author says *Lerumo le thothobetša le tšwelelela ka magetleng* [the spear pierces and protrudes through the shoulders], the reader does not only visualise the power with which the spear was thrown but also imagines the pain which the victim experienced and endured. The auditory image is experienced when the victim is shouting with a "voice from another world". This is a horrifying image of the incident as created by the author. An olfactory image is employed in the text as *a be a ntšha mošwang ka dinko* [the food he had eaten long before finally went out of his nostrils]. Thus, the reader

not only imagines the smell of blood, but also of the rotten food from the stomach filling the nostrils.

Matsepe (1962) employs a kinaesthetic image of Leilane's wife who vomits when she sees her husband eating the meat of an aborted calf:

Mohlatša: Anthe se a lewa?

[Mohlatša: Is it edible?]

Leilane: Ga se nama anthe?

[Leilane: Is it not meat?]

Gona fao mosadi a thoma go hlatša' At that moment, the wife started vomiting'. O ile go hlatša motho wa batho a be a šala a lapile dihlakore a hwile le lentšu, dikudumela di tšhologa mo nkego ke meetse [She vomited to the extent that her ribs were tired and her voice was gone, her sweat was flowing like water]. To say that the sweat was flowing like water is an exaggeration. The author wants to create the image that the woman, Mohlatša, was sweating excessively. Furthermore, when the reader peruses this text, he may feel like vomiting too. By the way, vomiting usually goes hand in glove with an unpleasant sound that the vomiting person emits together with an unbearable smell.

Serudu (1987:221) adds, "the writer may also appeal to our gustatory sense, that is, our sense of taste", for example:

Tshetlo a nagana ka pela a laela, a ntšha thebele a tsopola ka ntlha ya thipa a latswiša kgoši a re ke sona se se tla mo robotšago gabotse (Matsepe, 1962:9)

[Tshetlo sprang up quickly bidding farewell, he took out his medicine bag and dipped the tip of the knife in it and made the king lick it, saying that it would make him sleep well.]

The reader imagines that whatever was on the tip of the knife had a specific taste.

In the novel, *Lešita Phiri*, Matsepe (1963) makes the reader "hear" certain sounds through the use of words which have sound connotations:

Mantšibua ao phalafala ya ntšha motse merulana, e kgalema ka pefelo thabaneng yeo e okametšego motse... Matsepe (1963:29).

[That night the horn of the sable antelope blew the wax out of the ears of the village, warning with anger from the top of the hill overlooking the village.]

The image created in the text above is of the high sound of the blown horn, which is sufficiently audible to make the listeners cautious and thoughtful.

The following extract involves a sense of smell:

Lešaba lela le bego le bothane fao le ile la gapeletšega go ipipa mahlo ka diatla le ka diaparo gammogo le go khunthana le go phetla melala, e le gore ga go kwale selo ka ntle ga monkgo wa nama ya motho fela... (Matsepe, 1974:222)

[The crowd gathered there was obliged to cover its eyes with hands and clothes and to crank and bend their necks to one side, for there was nothing else one could smell except the smell of human flesh.]

When people breathe in the unfamiliar smell of burnt human flesh, a distressing and offensive image is created in the minds of the readers. The author appeals to the readers' sense of smell, which may even contribute to vomiting, especially for those who cannot tolerate bad smells.

According to Serudu (1987), figurative language can also augment imagery in the minds of the reader or audience:

Another important aspect that makes the reader participate fully in a literary work more than in the experiencing of different images is the use of figurative language or metaphorical languages. Figurative language makes the difference between dull, lifeless prose and sparkling, imaginative prose, between prose that only partially communicates and prose that communicates exactly, efficiently and effectively. It entails the effective use of figures of speech (Serudu, 1987:224).

Kreuzer and Cogan (1966:437) concur:

Writing in which figures of speech are appropriately used can be effective for a number of reasons. When comparison is the basis of the figure, "in simile and metaphor particularly, the writer has the opportunity of achieving

compression", since he speaks of one thing in terms of another – "two for the price of one" ... good figurative language is the product of the creative imagination; the reader can get something of the same pleasure from figurative language that he does from a painting or a piece of sculpture.

This means that imagery and figurative language are closely linked and are capable of evoking clear sense-impressions in the mind of the reader or audience. Two more examples from Matsepe (1962:70) are *Selepe se pšhatla legata bjalo ka lerotse* [The axe was crushing the skull just like melon] and *Marumo a ja batho ka go hloka pelotlhomogi* [Spears were devouring people without sympathy]. Here the similarity of the incidents assists the reader or audience to gain a clear image of what is taking place. Matsepe (1989:1) uses imagery to depict the way people are attached to and dependent on their environment. He uses the metaphor *re dikgofa tša lona lefase* [we are the ticks of the world]. The picture he creates is that we cannot live without the earth just like ticks that cannot be easily removed from their host.

Bosoma (1990:2) uses the image of two lovers, who are not aware of the passing of time, finding themselves next to the riverbank in the middle of the night embracing each other. He says, *diatla di gokarile matheka* [hands embraced the waist] . In the story, when the girl sees her angry mother waiting for her at the gate, the author does not say that she cried, but rather, says *megokgo ya tšholloga marameng a gagwe* [tears run down her cheeks]. The author describes the mother's great anger because of her daughter's late arrival at home, saying *Mokgekolo o be a jele mollo* [The old lady had eaten fire], meaning the old lady was furious. In reality, nobody can eat fire, but the author's excellent choice of words makes the reader understand the magnitude of the anger. This is the type of skill that learners are expected to employ in their narrative essays so that they can obtain better marks which will contribute to their general performance in the examination.

The following short story of Molokomme, in Serudu's (1990:363) collection of stories, uses excellent imagery. Kgaugelo is very happy to be recently employed as a nurse. The author uses imagery to explain her happiness by saying, *O be a kgana bjalo ka lebotlana* [She was jumping up and down like a calf]. This comparison highlights the similarity between Kgaugelo and a calf, which is an active young animal. Masemola (1991:63) gives this example, *Motho o lemoga gore dilo tše dibotse phetelela ga di*

tlišetše motho khutšo bophelong [One realises that extremely beautiful things do not bring peace in life] when talking about Naledi, who is very beautiful. The author uses the name *Naledi* 'Star' to create the image of a bright and beautiful girl who may be attractive to many people. This means that the correct choice of name would also enhance the image of the person being spoken about. The learners should have the ability to choose words or names that will evoke a clear picture or image of what their essay is all about. Masemola (1991:64) incorporates personification in his use of imagery. He says *mešomo ya sekolo e tšhaba diatla* [schoolwork is afraid of hands], meaning the schoolwork is progressing very well. Since schoolwork is not living and cannot run away, the picture created is that Naledi was performing well at school.

In Makopo's (1993:63) book of folktales, titled *Matheetšabohle* [The person who listens to everyone], the reader is told of a man who wants to please everyone. The story is used to illustrate that it is not always easy to satisfy everyone in life, as people will keep on complaining and criticising whether what one is doing is good or bad. The advice given to the main character, who agrees to the suggestions of other people to walk alongside the donkey and not ride it, is *ge nkabe lena le fologa pokolo gomme la e šikara magatleng*, [If you could alight the donkey and carry it on your shoulders]. The image of a man carrying a donkey shows how intensely difficult it is to please everyone. Makopo (1993) also uses ideophones. In the folktale *Phiri le Phukubje* [The hyena and the jackal], Makopo (1993:40) uses the ideophone, *sobesobe!* [quickly and completely disappear] to show the speed at which the jackal was running into the forest to pick up the fish it has hidden. The author opted for an ideophone for onomatopoeic effect instead the verb *ya sobela* [it disappeared], in order to make the readers visualise the speed at which the jackal was running. In the folktale called *Moruti Legokubu* [Reverend Legokubu], with the reverend's name coming from the common noun *legokubu* [white-necked raven], the sound of a raven cooing is used to prepare the audience for what is to be preached about.

In the folktale titled *Mokadiathola* (Makopo, 1993:28), the author uses the demonstrative copulative pronoun *Šoleee!* [there he is] to show the long distance that Mokadiathola travelled after instructing his wives not to eat the ripe fruit during his absence. The demonstrative copulative employs the picture of Mokadiathola gradually going further and further away from home.

Mabitje (1994:6) incorporates simile as a type of imagery when he says *melala ya dikgomo ye nkego ke kutu tša morula wa nywaganywaga* [the cattle's necks which are like the stem of a very old Marula tree]. This figure of speech is used to create an image of massive, fat, beautiful livestock. Mabitje (1994:7) uses the idiom *go loma letlapa ka meno* [to bite a stone with one's teeth] which means "to be unsuccessful" (Ziervogel & Mokgokong, 1975:772) and *go thoma maaka a matala* [to start blue or green lies] which means "to tell an obvious lie". It is impossible to bite a stone with one's teeth, therefore this is used to explain that it was as hard as a rock to tell the truth. Again, we know that lies are abstract and invisible, and therefore colourless, yet obvious lies are qualified as green. In the same story, when the main character's cattle increase in number and become fat, the author said *lethabo le naba maoto* [happiness stretched its legs] to express a relaxed and happy atmosphere. In describing the wealth of a character in his book, Mabitje (1994:9) says, *nama ka ga gagwe e be e no ba morogo, maswi e le meetsemagakwa* [in his family meat was just like vegetables, milk was like water that did not know in which direction to flow]. This expresses the abundance of meat and milk – food items that would otherwise be scarce – in the context of the narration.

Lentsoane (1995:1) tells a story about the silence in the family after the husband, as the head of the family, has passed away. He uses the idiophone *go ile gwara* [it was dead silent] to show the intensity and gravity of the silence to the reader. Serudu (1995:30) emphasises the impact of imagery in narration metaphorically by quoting the following text from Matsepe (1962):

Kgoši ke mmamokebe, ge e eja ga e bonwe

[A king is a legendary water-snake, when it eats it is not seen.]

The author uses the legendary water snake to depict the king as dangerous, powerful and able to create a violent thunderstorm that can destroy the whole community in an instant. This metaphoric narration enhances the quality of the text and encourages the reader to continue reading, thus strengthening the bond between the reader and the text.

In conclusion, the examples of imagery from Sesotho sa Leboa literary works illustrate different ways in which imagery enriches narration, which in turn supports

the writing of an essay as a form of narration. These are examples of what may be imparted to the learner as a way of creating awareness of and teaching them about the use of imagery in essay writing. An interesting essay will not bore the reader (the marker of the essay) and may have an influence when marks are allocated.

2.4 CONCLUSION

This chapter reviewed the literature that deals with imagery in essay writing. It incorporated previous studies regarding the chosen topic and investigated the role of imagery in narration with reference to school narrative essay writing in Sesotho sa Leboa. The literature that addresses the application of imagery to essay writing was also addressed. The role that imagery plays in narrative essay writing, that is, to enrich it and improve learners' performance in the examinations, was also explained. The last section illustrated types of imagery such as metaphor, simile, personification and idiophones, as obtained from various literary works in Sesotho sa Leboa. These examples will be used to create awareness and guide the learners identified for this study.

CHAPTER 3

RESEARCH METHODOLOGY

3.1 INTRODUCTION

This study aimed to explore the use of imagery as a means of assisting learners to improve their narrative essay writing skills. This chapter discusses the methodology used for this study, that is, the theoretical framework and the research methods applied. The theory that underpins this study is constructivism, which purports that learners construct their own knowledge rather than passively receiving it. The educator, as a facilitator in the learning process, guides the learners and creates a conducive environment for finding meaning in the experience. The theoretical framework will be discussed first, followed by the research design and methods. The nature of the study called for a mixed method approach. Accordingly, a qualitative method allowed for the analysis of texts to see how words are used to form narrative essays, whether imagery features in learners' essays and to give a description thereof. On the other hand, a quantitative method was beneficial in assessing numerically the extent to which imagery is being used in essay writing and to later gauge improvement after awareness creation and the teaching of imagery.

3.2 THEORETICAL FRAMEWORK: CONSTRUCTIVISM

The theoretical framework that guided this study is constructivism. Hmelo-Silver (2004:1) defines constructivist theory as:

A perspective in education, which is based on experimental learning through real life experience to construct and conditionalize knowledge. It is a problem based, adaptive learning that challenges faulty schema, integrates new knowledge with existing knowledge and allows for the creation or construction of original work or innovative procedures.

Constructivist theory can be traced back to educational psychology in the work of Piaget (1896–1980) that identified with the theory of cognitive development. Piaget focuses on how humans make meaning from the interaction between their experiences and their ideas.

According to Hmelo-Silver (2004), constructivism is linked to early philosophers such as Socrates, who embraced the idea that it is important to guide learners to construct their own meaning instead of allowing the educator to transmit all the information to them. This idea rests on the foundation that constructivists focus on how learners construct their own understanding. He also appreciates the idea that the constructivist view of learning maintains that children build or construct knowledge by combining new information with what they already know; that is, learning takes place from the known to the unknown. Piaget, Vygotsky and Bruner are the major proponents of constructivist theory.

Piaget (1965), who promotes cognitive constructivism, says that children construct their knowledge of the world through assimilation and accommodation, emphasising biological maturity as a necessary condition. He argues that children extend and increase this inborn knowledge through their own experiences. On the other hand, Vygotsky (1962), as a social constructivist, believes that meaning and comprehension develop because of social encounters. His view is that cognitive development is a process that can only be achieved through collaboration with others. As it is not an individual effort, Vygotsky (1962) emphasises the zone of proximal development (ZPD), which is a description of the space between what a learner can do without assistance and what a learner can do with adult assistance.

Bruner (1960), who is also a proponent of constructivist theory, argues that people develop their intelligence by trying to make sense of new ideas and concepts they encounter within a specific structure. He argues that when learners are taught the overall pattern of a structure they will understand the principles that can be used in a variety of situations, grasp the structure of a subject and comprehend it in a way that allows many other things to relate meaningfully to the subject.

According to Bruner, a learning schema is created to learn how things are related. In this case, learners need the ability to relate the new information or schema to their previously acquired schema or information. Although Vygotsky's (1978) theory contributes to this study, it was not applied since Vygotsky (1978) emphasises social constructivism, which holds that people learn only through social encounters with other people. While Piaget's cognitive theory of constructivism also contributes to the study, it was not applied since it is based on a person's mental age.

The cognitive constructivist theory propagated by Bruner (1960) was used in this study, as it is the most suited to what the researcher wished to achieve, encompassing how things are related and relating new information to previously acquired information.

3.2.1 Bruner and constructivism: discovery learning

According to McLeod (2015), Bruner's outstanding career began after obtaining his doctoral degree in psychology at Harvard University in 1941. At this time, most psychological research viewed human behaviour as a response to external pressures and stimuli. Bruner was not attracted to this belief, as it did not examine the individual's mind and how people reason. Therefore, he developed "cognitive psychology" that examines the way people think, reason and respond to stimuli (McLeod, 2015). To express this concept in terms of how to instruct learners based on the way they construct concepts, acquire knowledge and solve problems, Bruner developed a constructivist theory of instruction. Stefaniak (2018) maintains that this theory motivated educators to instruct learners through a sequence of statements until the instructional content or problem was clearly understood. She agrees with Bruner that the learner can understand the content, use organisation to transform the concept, and transfer the knowledge gained to new situations. Bruner viewed learning as a process where students learnt concepts and the ability to solve problems along the way. As students are eager to know, they should be encouraged to learn, as it motivates them to persevere through uncertainty (Bruner, 1966).

In his book, *Towards a theory of instruction*, Bruner brought to light the four components of his instructional theory, namely predisposition, the structure of knowledge, optimal sequencing of material and reinforcement (Richey, Klein & Tracey, 2011).

- Predisposition: With ill-structured problems, learners navigate through multiple possible solutions. On this level of uncertainty, learners are kept engaged in learning. According to Bruner (1966:42), learners in their teens fall into the *symbolic representation stage*, which he regards as the image-based stage. They can navigate their work and improve

its quality as long as they are kept engaged in learning and given proper guidance by their educator.

- Structure of knowledge: In this component, the teacher presents complex or difficult content in a simplified way so that learners can understand it. Bruner (1960) states that as students develop cognitively, they demonstrate their cognitive awareness through enactive, iconic and symbolic learning.
- Optimal sequencing of material: According to Bruner (1960), the teacher should assist learners to master the text by leading them through the content sequentially. They are to be taught systematically to understand the content until they take ownership of that content. That knowledge can then be transformed and constructed to assist them in problem solving.
- Reinforcement: Bruner (1960) states that teachers use extrinsic rewards such as praise to motivate learners, but these are eventually replaced with intrinsic rewards such as the satisfaction of knowing that the problem was solved. Bruner further maintains that feedback is useful to motivate and assist in the construction of knowledge. He (Bruner, 1960) states that structure constructed within learning is important in order to assist with the transference of learning later on. He points out that learning should serve future requirements by making performance more efficient and creating transferable skills. He adds that understanding the fundamental skills allows for additional layers of knowledge to be added later on. For example, knowing that a well-constructed essay emanates from the correct choice of words, the correct construction of sentences and the correct construction of paragraphs, which are well linked, as well as the build-up of additional layers of knowledge, will give sense in the written text. He points out that this could be achieved through three stages of learning, namely, acquisition, transformation and evaluation (Bruner, 1960).

Acquisition: In the acquisition stage, Bruner points out that the learner is introduced to new content that may be constructed in terms of or in parallel to knowledge

previously acquired. The new knowledge may add details or refine the specific process that may not have been discussed due to the level of complexity or difficulty.

Transformation: During this stage, content is constructed to fit new situations so that learners can deduce how facts and scenarios fit within a new context. Imagery use, as a lesson, should be presented in such a way that the learner is able to use it in new contexts while presenting a story or writing an essay or an article in order to make it more fascinating and understandable.

Evaluation: During this stage, teachers as "instruments helping learners to determine if the new constructed knowledge fits a task", evaluate the learner's work. The spiralled curriculum that Bruner proposes is essential to this study, as it involves teaching learners the complex concepts step by step in order to construct meaning in their study.

3.2.2 Spiralled curriculum

According to Bruner (1960:33), "any subject can be taught effectively in some intellectually honest form to any child at any stage or age of development". Yet, Bruner recognises that not all learners are able to learn or capable of learning what is needed on the first day. He advises that instead of waiting for learner to be ready, the learner can be motivated and supported. He regards this as scaffolding or a spiral curriculum, which is teaching the learner step by step according to the complexity or difficulty of the content, until the complete new content is well constructed in the mind of the learner.

Although the researcher does not dwell much on him, Vygotsky (1978) was influenced Bruner's theory of scaffolding, as they both felt that learners learn best within a social setting where meaning is constructed during interaction with other individuals. Wood (1976) indicates several important levels that may occur within the scaffolding or tutoring process, including direct maintenance, marking critical features and demonstration. He points out that maintenance helps learners to focus on the completion of the task; marking critical features helps learners to focus on the important and essential aspects of the problem, while demonstration occurs when the tutor models or constructs a solution so that the learner can perform or model it back.

Bruner (1960:13) points out that

a curriculum, as it develops, should revisit these basic ideas repeatedly, building or constructing upon them until the learner has understood the full formal content that goes with it.

Bruner further encourages that learners be given challenging problems. He states that even though they may not understand the concepts as a whole, a seed would be planted so that when the content is revisited repeatedly, the learner can build or *construct* more knowledge, details or advanced concepts on top of the initial foundation. Bruner made a great impression on education, which will also be explained in the subsequent text.

3.2.3 Impressions made by Bruner in education

Bruner points out that learners are to be given the chance to explore in order to learn. By exploring is meant that learners are supposed to be given an opportunity to construct their own ideas and should be ready to be corrected. He mentions that a face-to-face environment gives learners the opportunity to share their prior knowledge within the discovery of the problem and helps the other learners to give culture and context to the problem.

It is assumed that Bruner's proposed spiral approach to learning is beneficial for the remedial or struggling learner, as it allows the learner to have many chances to comprehend the information or task so that he/she gains increased knowledge with each review. Bruner's approach to discovery learning, which he regards as constructivism, encourages creativity and motivation. Bruner encourages creativity in the sense that if the learner is given a chance to create or construct his/her own essay using imagery and its types, improvement will be visible as long as he/she has been given proper guidance and motivation. He emphasises that through active participation, learners are exposed to new ideas either independently or within a group. Bruner recommends the active participation of the learner in the teaching and learning situation, as this gives the learner the opportunity to show the initiative to construct his ideas meaningfully in relation to the given topic or task to be done. By utilising active learning strategies, learners may be more motivated and have a higher level of retention, since they are more active in the discovery of learning.

Bruner believes that as they grow, children should acquire a way of representing the "recurrent regularities" in their environment. He also points out that important outcomes of learning include not only the concepts, categories and problem-solving procedures constructed previously by culture, but also the ability to "construct or invent" these things for oneself.

According to Bruner (1966:2), the aim of education should be to create or construct independent learners who know how to learn. In his research on cognitive development in children, Bruner proposed the following three modes of representation that will be explained in full in subsequent paragraphs:

- Enactive representation (action-based)
- Iconic representation (image-based)
- Symbolic representation (image-based)

According to Bruner (1966:14), modes of representation are the way in which information or knowledge is stored and encoded in the memory. He says, "the modes of representation are integrated and loosely sequential as they 'translate' into each other".

(a) Enactive mode: 0–1 year

The enactive mode appears first. It involves action-based information and storing it in the memory. For example, a baby might remember the action of shaking a rattle or carrying a toy in the form of movement as a muscle memory. Here the child represents past events through motor responses, i.e. an infant will "shake a rattle" that has just been removed or dropped, as if the movements themselves are expected to produce the accustomed sound. According to Bruner, this is not limited to children alone. Many adults can perform a variety of motor tasks such as typing or sewing a dress that they would find difficult to describe in iconic (picture) or symbolic (word) form.

The enactive stage is the stage during which representation is through actions in relation to objects (e.g. to touch, to taste) in order to learn about the world through results derived from such actions.

(b) Iconic mode: (1–6 years)

In this mode, information is stored in the form of images (a mental picture in the mind's eye). For some people this is conscious, others say they do not experience it. This may explain why it is often helpful to have diagrams, images or illustrations when we are learning new content, to complement verbal content or information.

The iconic stage is the stage during which representation takes place through images received from sensations in relation to objects, for example images of long, short and tall, as well as learning about the world; these images are used as an aid in the thinking process.

(c) Symbolic mode: (7 years onwards)

This is the mode where information is stored in the form of a code or a symbol, such as a language. According to Bruner, this is the most adaptable form of representation, for actions and images have a fixed relation to that which they represent. A horse is a symbolic representation of a single class. According to Bruner, symbols are flexible in that they can be manipulated, ordered, classified, etc. – the user is therefore not constrained by actions or images. In the symbolic stage, knowledge is stored primarily in words, mathematical symbols, or in other symbol systems.

3.2.4 Bruner's significant remarks in his constructivist theory

Bruner's constructivist theory suggests that it is effective when faced with new content to progress from enactive to iconic to symbolic representation, as this embraces truth for adult learners. A true instructional design, Bruner's work also suggests that a learner is capable of learning any content or information from a very young age as long as the instruction is *constructed* and organised appropriately. This is in drastic contrast to the beliefs of other theorists, including Piaget, who believe in mental maturity.

Bruner (1960) proposes that learners construct their own knowledge and do this by organising and categorising information using a coding system. By a coding system is meant that the learner can categorise or organise words that are associated with taste, smell, touch, hearing and sight. For example, the word "juicy" is associated with taste, "gently" is associated with touch, "brightly" is associated with sight, "noisy"

is associated with hearing and "aroma" is associated with smell. Bruner believes that the most effective way to develop or *construct* a coding system is to discover it oneself rather than being told about it by the teacher. The concept of discovery learning or constructivism implies that learners construct their own knowledge for themselves, which is also known as a constructivist approach.

Bruner remarked that the role of the educator should not be to teach information through rote learning, but instead to facilitate the learning process. This means that a good educator will *construct* lessons that help learners discover the relationship between bits of information. To do this, a teacher must give learners the information they need without organising it for them. According to Bruner, the use of the spiral curriculum can assist in the process of discovery learning, that is, constructivism.

Bruner remarked that what determines the level of intellectual or cognitive development is the extent to which the child is given appropriate instruction together with practice or experience. That is why learners are to be given the opportunity to construct their own ideas in relation to the given essay topic so that they are able to use their own image of the content. Therefore, according to Bruner, the right way of presentation and the right explanation will enable a learner to understand a concept usually understood only by an adult.

According to Gray and Macblain (2012:105), Bruner offered a new way of thinking about children's learning and how they are taught. Bruner developed his ideas and theoretical views at a time when the world and his country, the USA, was faced with both political and social change. This was the period in which racial segregation was taking place in schools. Therefore, Bruner (1995:145) remarked that learning is not something that happens to individuals as in the operant conditioning model, but something that they themselves make happen by the way in which they handle incoming information and put it to use.

Bruner (2012:114) mentions the importance of culture as it shapes our thinking and the way in which we construct our understanding of ourselves and the world. He further reveals that the learner has to internalise the cognitive structure constructed about what he/she has learnt. In *constructing* new information, Bruner emphasises the scaffolding of new information, which means that the complex or very difficult

content has to be unpacked step by step until it can be easily cognitively owned or internalised in the mind of the learner. This is clear, because the image-based stage that the learners to be researched in this study experience allows them to understand imagery. Bruner is of the opinion that scaffolding, which works hand in glove with constructing new knowledge, takes place everywhere and at any time and can be used by anyone. For example, when the grandfather teaches the grandson how to milk a cow, he does not just throw the boy underneath the cow with an empty bucket. The child has to be taught the milking process and the sequences involved. Bruner (2012:116) remarks that a child uses his previous knowledge and life experience to build or construct new knowledge and skills and further develop his thinking. This means, if the child has a little background on how a cow is milked, it will be easy for him to do it, especially if he has been given proper instruction. Therefore, Bruner's theory is valuable for the researcher's study.

The reason the researcher finds cognitive constructivist theory, as used by Bruner, to underpin his study, is because it is saturated with various aspects linked to the study, including scaffolding new, complex content step by step and constructing new knowledge based on the prior knowledge that the learner already possesses. Therefore, at the stage and the age of the learners to be researched in this study, the researcher assumes that they already possess prior knowledge about how to write an essay but do not know how to use imagery in their written essays. Bruner introduces discovery learning, which he regards as constructivism, so that whatever the learners discover for themselves or through the guidance of the educator will be linked to their existing knowledge.

The relevance of constructivism to this study lies in the fact that learners need to construct their own knowledge, with the educator as facilitator. Grade 11 learners, who are about 17 years of age, fall within what Bruner (1960) calls the *symbolic representation stage*, which he regards as an image-based stage. Since Grade 11 learners are already in the *image-based stage*, the use of imagery, which may sound complex, is explained to them in simple terms and they are given practical examples of imagery until they understand it and are able to use it in their writings. However, they should not be bombarded with complex content just because they are already in the image-based stage (symbolic stage). The knowledge they acquire in this

image-based stage can help them to use imagery in their essay writing and hone them as future authors, journalists, actors, public orators and lecturers. So, even if they are given rewards for having written excellent essays, their paramount reward is pride in achieving the skill. Therefore it is important they be given feedback regarding the knowledge they have constructed.

It is essential to unpack new content to the learners one step at a time. This means that even though the Grade 11 learners are at the image-based stage, they must be helped to maintain or sustain concentration on the content that is presented. For example, if the content to be presented is about imagery employment, aspects that are linked to imagery are to be highlighted so that the learner is able to identify them with ease and be able to infuse them in his/her writing. Therefore, in the case of a lesson that involves imagery, practical examples are to be demonstrated so that the learner is able to observe the impact of imagery. If the learners are actively involved in the construction of knowledge, it becomes easy for them to retain what was explained; that is, how to enrich the language of the essay by making use of imagery. When they construct their own meaning, with guidance, and are given an essay topic to write about incorporating all the types of imagery without the educator organising or arranging those types for them, they will be able to construct a highly imaginative essay without the educator's assistance. Having dealt with the theoretical framework, the following section examines the research design and methods, which are linked to the theory of constructivism.

3.3 RESEARCH DESIGN AND METHODS

In this section, the research design and research methods will be discussed in more detail, explaining various research methods and devoting greater attention to the research method chosen for this study. Before going into detail about what research design and research methods embrace, it is important to expound on the meaning of research. According to Wales & Stangor (2001) research is a creative and systematic work undertaken to increase the stock of knowledge, and the use of this knowledge to devise new implications.

Research is a systematic process comprising collecting, analysing and interpreting information in order to increase our understanding of a phenomenon about which we are interested or concerned. Research is driven by a specific research problem or

hypothesis, accepts certain assumptions, requires the collection and interpretation of data in an attempt to resolve the problem that initiated the research, and is by nature cyclical or helical (Leedy & Ormrod, 2010:2–3). In other words, research originates from a question or problem that needs a vivid articulation or goal or a specific plan to continue and usually divides the main problem into more manageable sub-problems.

3.3.1 Research design

Burns and Grove (2001:47) define a research design as "an outline for the conduct of a study that increases control over factors that could hamper study's desired consequences". According to Bryman (2001:28), "a research design provides a framework for the collection and analysis of data". Bryman further explains that the choice of research design will reflect decisions about the priority given to a range of dimensions in the research process.

Prosser (1998:117) indicates the following:

A research design makes explicit a plan for conducting a study, provides a model and justification for establishing the validity of data and inferences drawn from them, and implicitly indicates a researcher's ability to conduct a study successfully. Research design should be made unambiguous so that others may gain insight into how the study was conducted and, more importantly, judge its own worth ... any research design operates within a discipline or across disciplines, takes into account the purpose of the study and deploys a particular set of strategies.

According to Bless, Smith and Sithole (2013:130):

A research design relates directly to the answering of a research question, because research is a project that takes place over an extended period, it is unthinkable to embark on such an exercise without a clear plan or design, or a sort of blueprint

Therefore, a research study must research activities and follow proper guidelines to arrive at clear conclusions that will facilitate clear recommendations or suggestions.

A [research design] is a plan or approach that moves from the fundamental philosophical assumptions to specifying the selection of respondents or

people to be involved in research, the data gathering techniques to be used and the data analysis to be done (Nieuwenhuis, 2010:70).

Pursuant from the aforementioned definitions, a research design is understood to be a plan that gives direction to the way an inquiry or research project will take place. It directs the implementation of the study while the research problem and the purpose of the study will guide the choice of the research design. Consequently, the purpose of a research design is to help the researcher make correct decisions on the type of method to be used in the research study. The current study found that qualitative and quantitative methods would complement each other in responding to the research problem, hence it followed a mixed methods research design.

3.3.2 Research methods

According to Watkins and Gioia (2015:2) "methods are the techniques that are used to confirm the methodology underpinning in a study". They further point out that if the methodology is the theory behind the research, then methods are the tools used to collect the information needed to understand the research.

Neuman (2011:2) highlights that methods are "techniques of research design, measurement, data collection, and data analysis", whereas Bryman (2001:21) indicates that a research method "is a technique for collecting data". Bryman further mentions that it can involve a specific instrument, such as a self-completion questionnaire, or a structured interview schedule, or participant observation, whereby the researcher listens to and watches others.

The different types of research method are explained in section 3.3.2 a–c.

(a) Qualitative research method

Dooley (1984:267) defines qualitative research as "social research based on non-quantitative observations made in the field and analysed in non-statistical ways". This means that numbers are not used in this type of research. Bernard (2013:23) states that "qualitative research is a kind of measurement, an integral part of the complex whole that comprises scientific research". Bless et al. (2013:8) indicate that "[t]he qualitative method focuses on acknowledging, understanding and allowing for the biases in a transparent manner".

According to Leedy and Ormrod (2001:139), qualitative research is directed at issues that happen in neutral settings, that is, in the real world. Researchers do not simply write what they observe; they recognise the issue to be researched holistically.

Watkins and Gioia (2012) indicate that the purpose of qualitative research is to seek to understand the deeper meaning of the human experience. By "deeper meaning", they refer to experiences that are best reported with words and images rather than with numbers and counting, as when using quantitative methods.

Neuman (1994:316) points out the differences between qualitative and quantitative research methods in that "qualitative data is in the form of words, sentences and paragraphs rather than numbers". He adds that qualitative reports are descriptive and do not merely have the neutral tone of statistics. Hennink, Hutter and Bailey (2010:8) argue that qualitative research is an approach that allows the researcher

... to examine people's experiences in detail by a specific set of research methods such as in-depth interview, focus group discussions, observations, content analysis, visual methods, life histories and biographies.

The above definitions and explanations reveal the importance of qualitative research in this study, as the study involved gathering data from documents and texts, and from classroom observations. The selected learners were observed during a teaching and learning situation. The data from their written essays were qualitatively analysed in order to understand patterns regarding the use of imagery when writing narrative essays. The collected data were unpacked, analysed, evaluated, synthesised and interpreted to determine the impact of infusing imagery in essay writing and the influence imagery has on improving the quality of writing. Therefore, a qualitative research method would help to clarify the ability of learners who are in the image-base stage (above 7 years of age, as stated in Bruner's theory) to incorporate imagery in their essays. Leedy and Ormrod (2001:101) suggest that this method of research should begin with general questions.

(b) Quantitative research method

Bernard (2013:394) defines the quantitative research as the "method which involves the turning of the data from words or images into numbers". Bryman (2001:62) concurs, stating that this method "entails the collection of numerical data and the

exhibition of a view of the relationship between theory and research as deductive, a prediction for a natural science approach and having an objective conception of social reality”.

Remler and Van Ryzin (2011:10) agree that quantitative research can be defined as research that is "much involved in numerical measurements and statistics". They further highlight that it "can also involve language, images and other forms of expressing meaning that researchers interpret". Burns and Grove (2001:21) define quantitative research as "a formal, objective, systematic process in which numerical data is used to obtain information about the world". They further explain that quantitative research methods are used to describe variables, examine relationships among variables, and define cause-and-effect interactions between variables in the research process.

Bless et al. (2013:56) agree that, "quantitative research relies on measurement to compare and analyse different variables".

The definitions of quantitative research given by different scholars indicate that this research method uses numbers, measurements and experiences to reach conclusions. This method was also chosen to support the study, since a specific number of both learners and educators were selected from the research population for data collection. The focus was on the quality of language, in the form of imagery, which the learners use in their writing of narrative essays to improve their performance in the subject.

(c) Mixed methods

Mixed methods research combines qualitative and quantitative research methods. This research method was proposed by contemporary researchers such as Watkins and Gioia (2015) and Creswell (2018), and was therefore regarded as an additional research approach, generally known as mixed methods research, which is a combination of qualitative and quantitative methods. A mixed methods approach is applied when neither the qualitative nor the quantitative method alone can assist the researcher to reach his/her research study objectives.

Johnson, Onweugbuzie and Turner (2007:123) define mixed methods research as

... the type of research in which a researcher or team of researchers combine elements of qualitative and quantitative research approaches (e.g., use of qualitative and quantitative viewpoints, data collection, analysis, inference techniques) for the purpose of breadth and depth of understandings and validations.

Creswell (2015:2) defines mixed methods as

... an approach to research in social, behavioural and health sciences in which the investigator gathers both quantitative (close-ended) and qualitative (open-ended) data, integrates the two, and then draws interpretations based on the combined strengths and both sets of data to understand research problems.

Like any other research method, Bless et al. (2013:58) believe that "there are both advantages and disadvantages in both qualitative and quantitative research methods" and point out that skilled researchers use mixed methods to collect both qualitative and quantitative data and find ways of combining, or mixing, the two types. They further highlight that:

mixing is not a simple process and can happen at different points in the research ... sometimes mixing occurs during data collection with both sorts of data being collected at the same time. Sometimes the type of data are combined during the analysis phase or during the interpretation of data (Dominiquez, 2014:5).

The key characteristics present in most definitions of mixed methods research are the inclusion of both quantitative and qualitative strategies at different levels of the study and the integration of thinking resulting from the use of both types of strategy.

Dominiquez (2014) brings to light that the mixed methods studies

- make use of quantitative and qualitative data. This does not mean that both qualitative and quantitative data must actually be collected. Making use of the two types of data may also take the form of data conversions, for example, qualitative data are collected and converted into quantitative data for analysis.
- both qualitative and quantitative strategies of data analysis are applied

- at least one stage of the research process must have some form of integration of either data, data analysis or results (meta-inference).

From the given definitions, it is evident that mixed methods research emanates from the two dominant research approaches, namely qualitative and quantitative research methods. In this study the qualitative research method relates to document analysis, text analysis, observation of the interaction between learners and educators in the classroom situation, analysis of recorded interviews and interpretation of responses to questionnaires. Furthermore, the study also employed a quantitative research method to assess the extent to which the problem is prevalent and could be later resolved. A total of 100 learners was sampled from ten different schools in the Gauteng North District. This was expected to allow for the number of learners who are aware of and skilled in the use of imagery in the writing of narrative essays to be ascertained. Furthermore, one educator from each of the ten schools was sampled in order to assess their skills regarding teaching learners to use imagery in essay writing.

3.4 METHODS OF DATA COLLECTION

Watkins and Gioia (2015:46) define data collection methods as “a set of procedures that are intentional and planned for the purpose of collecting a certain type and number of sources that will be used to address a research question”.

Stake (2010:88) agrees that "data collection is the gathering of data, which has to be unpacked in order to create a clear understanding" and Bless et al. (2013:184) describe data collection "as information gathered and directed towards the answering of the specific questions raised by the researcher". They add that experiences or emotions described by a participant also become data once recorded scientifically. They further highlight the different types of data, namely primary and secondary data, and define them as follows:

Primary data is when researchers collect their own data for the purpose of a particular study, whereas secondary data is data collected by other researchers to support their ideas ... there are a number of research methods depending on the type of research which include document analysis, observation, questionnaires, and interviews (Bless et al., 2013:184).

Eckhardt and Ermann (1977:17) reveal that, "it is not uncommon for social scientists to collect new data when the existing data fails to meet their needs", which is the important purpose of data collection.

It is not uncommon that midcourse adjustments need to be made in the original study design, such as adding more addresses or phone numbers to the sample or even fixing mistakes in the questionnaire that were not noticed in the pre-test. Follow-up efforts like making extra phone calls to non-responders, sending additional mailings or email notices or even revisiting households or firms are an important part of data collection, as the efforts help boost the response rate (Remler & Van Ryzin, 2011:217).

This study was conducted in ten schools in the Gauteng North District (GND), currently known as District 1 (D1). Data were collected from ten Grade 11 learners per school, totalling 100 learners from ten different schools. The ten learners per school consisted of five boys and five girls. The reason for mixing boys and girls from each school was to avoid gender bias, although gender had no direct link to the skills being assessed and taught. Data were collected from the learners in the form of questionnaires, observations and texts, that is, their existing written essays. Questions included in the questionnaire were the following:

- What do you know about imagery?
- How is imagery used in the text?
- What is its impact on narrative essays?
- How do the educators impart it to you?
- How does it differ from other figures of speech, like simile or metaphor?

Data in the form of observations in the classroom situation, as well as from interviews and questionnaires, were also collected from educators.

The learners' existing essays were examined for the use of imagery. They were taught the importance of using imagery to enrich the language in their essay and were shown illustrations from selected literary works. After awareness creation, the learners were asked to rewrite the same essays and infuse the types of imagery that they were taught. The learners' rewritten essays were collected and scrutinised in all the selected school to determine if and how they used imagery in their essays. Imagery was identified in proverbs, idioms and idiophones. Furthermore, various

literary genres such as novels, short stories, folklore and poetry were scrutinised for imagery and were provided as examples to the learners.

The essays written *before* the learners were taught how to incorporate imagery in their writing were studied and observed for the qualities recorded. The essays written *after* learners were taught how to infuse imagery were also studied and the observed qualities recorded. The differences were scrutinised and recorded. As this was a mixed methods research, the number of learners who did not perform well *before* they were taught how to use imagery in their essays was noted and recorded. Subsequently, the number of learners who showed improvement in their essays *after* they were taught how to use imagery in their essay writing was also recorded. The positive and negative results were recorded, with the positive results revealing that imagery has a positive impact on the learners' written narrative essays and enabled them to accrue more marks and to pass their examinations, since essays carry the most marks.

The following research instruments for data collection were used.

3.5 RESEARCH INSTRUMENTS

According to Graustein (2014:72), research instruments are "tests, interviews, questionnaires, observations and content analysis". The research instruments used in this study were document analysis, classroom observations, questionnaires, interviews and essay-writing tests. These instruments helped identify whether the Grade 11 learners who are in the image-based stage, according to Bruner's constructivist theory, knew the types of imagery and how to incorporate them in their narrative essays.

3.5.1 Document analysis

According to Smith and Bowers-Brown (2010, as cited in Kanyane, 2018:97), document analysis is the "systematic scrutiny of the content of documents to identify patterns of change or development on specific issues; content can be the language, tone or terminology used, and also non-textual issues such as the layout styles and the use of graphics" (Smith & Bowers-Brown, 2010, as cited in Kanyane, 2018:124).

Dooley (1984:89) argues that "[t]he term content analysis has become an umbrella label for procedures which count occurrences or selected verbal features in samples of text or speech". He adds that the use of content analysis appears especially in journalism research where the emphasis is to given certain kinds of content that can be quantified by counting the occurrences of words referred to in the content or by measuring the length of articles devoted to selected topics.

Krippendorff (1980:21) concurs that document analysis is a "tool and its purpose is to provide knowledge, new insights, representation of facts and a practical guide to action".

Insights and facts obtained through document analysis indicated that according to the National Curriculum Statement Grade 10–12 (2003) and the National Policy Pertaining to the Programme and Promotion (NPPPP) of the National Curriculum Statement (NCS) Grade R–12 (2012), even if a Grade 12 learner passes all other subjects well, but fails his/her home language, he/she automatically fails Grade 12. The criteria for promotion were identified as a gap in government policymaking that needed to be highlighted, revisited and bridged. This policy is a challenge as the quality of the learners' home language as a subject is negatively affected by a number of factors that may contribute to poor performance. When learners move from place to place with their parents in search of work and settlement, they cannot escape the influence of neighbouring languages on their home language.

According to the National Curriculum Statement Grade 10–12 (2003), home language examination consists of three papers. Paper 1 is grammar and carries 70 marks, Paper 2, literature, carries 80 marks and Paper 3, creative writing, carries 100 marks. Most learners have difficulty obtaining good marks in grammar since the document analysis, as a research tool, revealed that in most cases, the indigenous languages are given fewer periods per week and allocated fewer extra classes than the so-called gateway subjects.

Furthermore, it is not always easy for learners to perform well in literature because of the shortage and sharing of books in schools. In addition, literary criticism is a challenge not only for the learners, but also for many educators. This is why

document analysis had to be included as a research tool in this study to show that there is a gap to be bridged regarding the learners' performance.

Creative writing carries more marks than the other two papers. It consists of three sections, A, B and C. Section A is an essay and carries 50 marks, Section B, a letter, carries 25 marks and Section C, transactional writing, carries 25 marks. If the learner cannot perform well in the essay section, which carries 50% of the paper, the chances of passing this paper are very limited. Moreover, if a learner fails Paper 3, creative writing, the chances of getting a good grade in the subject overall are slim. Logically, therefore, in analysing all three papers of the home language subject and three sections of the creative writing paper, if learners can be equipped to improve their essay writing, their marks are likely to increase their overall performance in the subject, putting them in a better position to pass the grade, as they would have passed the home language.

Furthermore, as the Constitution of the Republic of South Africa, 1996, Chapter 1 regards African languages as official languages, it is important for educators to make sure that learners perform well in those languages. People who studied the languages scientifically and passed them well will be able to contribute meaningfully to the intellectualisation of African languages. They will further prevent the relegation of the languages to the periphery and make sure they are effective tools of communication at different levels.

3.5.2 Classroom observations

According to Bless et al. (2013:393), "classroom observation is a data-collection technique based on the direct observation of participants' behaviour". Neuman (1997) agrees that observation "is a method of watching what is happening in a social setting, which is highly organised and follows systematic rules of observation and documentation". This means that whatever is observed in the classroom situation has to be recorded and analysed so that conclusions can be drawn and recommendations made.

Stangor (2011:132) points out that "the acknowledged and unacknowledged observers have an influence on the people observed". This means that when the educator or the learners realise that they are being observed and recorded, they may

start behaving in a manner that they think is acceptable to the observer. However, if they are unaware that they are being observed, they will behave as usual.

Observation, as an instrument of data collection, was chosen as it gave an opportunity to observe what takes place in the teaching and learning environment, especially the interaction between the educator and the learners in the classroom. Observation, as an instrument, allowed the study to zoom in on how the educator introduced and presented the essay-writing lesson to the learners. Strategies to incorporate imagery and its types in the learners' essays were also observed and recorded.

Arrangements were made to observe how ten educators from the ten different schools taught essay writing in the classroom. The timetable of each school was followed to ensure that the smooth running of the schools' activities was not interrupted or undermined. In particular, the observation targeted what was done before, during and after an essay was written. The findings from the observations in each school were recorded, analysed and interpreted. After the observations at each school, both the educator and the learners were given questionnaires to complete regarding the use of imagery and its impact in narrative essay writing.

3.5.3 Questionnaires

Questionnaires are the written responses of the study of the participants ... gathering data via a questionnaire is less time intensive [and] data sets are often larger – meaning more people gave answers (Graustein, 2014:73).

Bless et al. (2013:394) concur with Graustein that "questionnaires are instruments of data collection consisting of a standardised series of questions relating to the research topic to be answered in writing by participants". In this study, questionnaires, as instruments, were used to gather information and opinions regarding the impact of imagery in the writing of a narrative essay.

One questionnaire was designed for the learners and another different questionnaire was compiled for the educators. The learners' questionnaire included questions such as:

- What do you know about imagery?

- How is it used in the text?
- What is the impact of a narrative essay?
- How is it taught to you? How does it differ from other figures of speech, like simile and metaphor?

The educators' questionnaire included questions like:

- What is the definition of imagery?
- What is the importance of imagery in essay writing?
- How do you present imagery to the learners in the classroom situation?

Questionnaires were selected because they can be self-administered, are inexpensive, can be designed to hide the weaknesses of the interviewees, conceal the identity of the interviewees to ensure strict confidentiality, and can be conducted by a single researcher who can reach a group of interviewees at a convenient time and place (Neuman, 1997). Both the learners and educators were met at an agreed time and place for administration of questionnaires.

3.5.4 Interviews

According to Nieuwenhuis (2010), an interview is a two-way conversation in which the interviewer asks the interviewees questions to gather or collect data and to learn about the ideas, beliefs, views, opinions and behaviour of that particular participant. In this instance, the participants were both the Grade 11 learners and their educators.

As Graustein (2014:73) explains, "[i]nterviews record the verbal responses of study subjects to pre-defined questions". He accepts that the responses may be recorded via video, audio or notes. In this case, ten educators from ten different schools were interviewed and their responses were audio recorded for the purposes of data collection and data analysis. The advantage of this method was that after recording the interviewees' responses, the researcher had enough time to compare their responses to each question regarding the impact of imagery on narrative essays, and was able to record his findings, conclusions and recommendations as proof that the research had taken place.

According to Tischler et al. (1986:52–53, as cited by Nyaungwa, 2013:55), interviews will help the researcher to explore the subject in order to identify the important variables and relationships and develop a hypothesis. As a tool, it helped the researcher to obtain the vital data needed for this study and as a supplementary research tool, it helped to follow up unexpected findings or peruse some issues in greater depth in order to expose essential hidden data.

Watkins and Gioia (2015) reveal three types of interview, namely unstructured, semi-structured and structured interviews. Structured interviews were chosen for this study, as the researcher wanted to solicit answers to specific questions. Structured questions were prepared in advance and then face-to-face interviews were administered to obtain the responses of the ten selected educators.

3.6 RESEARCH POPULATION

3.6.1 The Grade 11 learners

According to Bryman (2001:85), a "research population is basically the universe of units from which the sample is to be selected". In this case, the population of all the Grade 11 learners who study Sesotho sa Leboa as home language in all the ten schools were potential participants in this research study. For this research, ten learners from each school were randomly selected from the attendance register. Collins (2011:1166) regards "random sampling as choosing without any particular order". Therefore, 100 participants out of 511 from all 10 schools were selected to write essays to assess whether they used imagery, they knew its types and how imagery can be used in essay writing, and what improvements the use of imagery can make in narrative essays.

In this study, the essays written by the selected learners were essential because they reflected the influence of imagery and their performance in essay writing.

3.6.2 Sample and sampling

According to Collins (2011:1255), a "sample is a group of people used in order to get information about a larger group or about the whole population", whereas Bryman (2001:85) postulates sampling as "the segment of population that is selected for investigation". Hughes and Lavery (1936:205) agree that "sampling is a portion of

population in order to draw a conclusion about the whole population" and Somekh and Lewin (2005:217) regard sampling as

... the simplest strategy in which a member of the population has an equivalent opportunity of selection through pulling names from a hat or assigning a member a unique number and using random generators.

This study was intended for all South African Grade 11 learners and educators who were involved in Sesotho sa Leboa as a subject in order to arrive at generalisations. Owing to the numbers, geographical spaces and the time that would be required, a random sampling process, which makes it possible to draw valid conclusions, inferences and generalisations based on a relatively small proportion of the population, was chosen as the correct option for this study. As it was impossible to study all the participants throughout South Africa, for the sake of convenience a few learners were sampled systematically as follows:

- The sample was small enough to be manageable.
- It was economic enough to save money and time for travelling.
- It was small enough for reasonable data analysis.

The choice of Gauteng North District schools was mainly for economic reasons. The easy accessibility to the participants reduced travelling costs, saved time and facilitated gate-keeping arrangements.

In this research study, the learners' written narrative essays were selected randomly from their attendance registers; five boys and five girls in Grade 11 in each school were selected by putting the names of the Grade 11 boys in one hat and the names of Grade 11 girls in another hat and choosing only five per gender. Ten learners from ten schools were randomly selected, thus 100 learners were selected in total. The educators who teach Sesotho sa Leboa as a subject numbered ten, one per school. The identified learners were given a questionnaire to determine their knowledge and use of imagery in their narrative essays.

3.7 METHODS OF DATA ANALYSIS

3.7.1 Methods of data analysis

The theory driving this research study is constructivism. The following explanation elucidates how it contributed to the study and what methods were used.

According to Hmelo-Silver (2004:1), constructivist theory is

... a perspective in education, which is based on experimental learning through real life experience to construct and conditionalize knowledge. It is a problem based, adaptive learning, that challenges faulty schema, integrates new knowledge with existing knowledge and allows for the creation or construction of original work or innovative procedures. The constructivist's view of learning maintains that children build or construct knowledge by combining new information with that they already know. That is, learning from the known to the unknown.

Constructing new knowledge on existing knowledge, also referred to as constructivism, requires specific methods for collecting the data to be analysed in order to reach an assumed outcome or results. Therefore, the researcher used the following methods in the analysis of the collected data:

- *Document analysis* was used to analyse Department of Basic Education documents regarding the structure of Grade 12 examination papers and the criteria for passing the examinations. These documents contained information such as the examination paper layout and principles relating to learner promotion to the next grade. These documents guided the study on how to assess and introduce improvements in the learners' essay writing skills through the use of imagery to enrich the language.
- *Text analysis* involved analysing the learners' *written* essays. Analysing the learners' written essays provided an opportunity to assess the type and extent of improvement needed. Improvement strategies derived from the assessment would determine whether the learners needed direct contact with the researcher or whether the researcher could convey the skill to the learners via their educators, or both.

- *Observation* of the learners' work and their interaction with educators during the teaching and learning situation gave the researcher the opportunity to observe the learners' existing work in their books. Although creative writing involves more skills than just enriching the language with imagery, the focus was on the use of imagery in their essay writing. The educators' interaction with the learners during teaching and learning was also observed to help identify what writing skills were being imparted to the learners.
- Analysing both the learners' and the educators' responses to the *questionnaires* facilitated the gathering of information, compare them and make conclusions that assisted the researcher to intervene in the form of guidance and recommendations.
- Analysing the educators' responses to *interview* questions – in this regard most of the interview questions were designed as additional questions to the those included in the questionnaires. A *qualitative method* was used to analyse the learners' performance in essay writing and their skills regarding the enrichment of language through imagery. A qualitative method was used since data were collected in the form of words, sentences and paragraphs, as alluded to by Neuman (1994:316). Data were also collected in the form of document analysis, observations in the classroom situation, both learners' and educators' questionnaires and educators' recorded interviews. A *quantitative research method* was also used with 100 learners out of a total of 511 Sesotho sa Leboa learners being sampled from ten different schools. Finally, the quantitative results were converted into percentages to facilitate and simplify the findings and conclusions.

3.7.2 Data analysis

According to Bless et al. (2013:352), "[d]ata analysis is a research methodology used to systematically analyse the meaning of communications". The data were analysed to establish whether the incorporation of imagery improved the quality of the Grade 11 learners' essays or not.

The collected data were critically analysed and scrutinised from the beginning of the research study. As stated previously, data from the observations, questionnaires, interviews and other Department of Basic Education documents were thoroughly perused and captured in a table or graphic format to simplify analysis. The recurring patterns were recorded and arranged to ensure the reliability of the research study and its findings. The marks of each learner *before* and *after* the incorporation of imagery in narrative essays were analysed and compared in table form so that the difference could be easily identified and presented.

(a) Analytical comparison

According to Mill (1819), "the analytical comparison includes both the method of agreement and the method of difference". The researcher identified many factors within a set of cases, sorted them by means of logical combinations of factors, and compared them across cases.

Neuman (2011:523) points out that analytical comparison is sometimes called nominal comparison because the factors in qualitative data are often at a nominal level of measurement, although they can also be ordinal. He further indicates that analytical comparison involves qualitative data from a smaller number of cases and adopts an intensive (a great many in-depth details about a few cases) rather than an extensive (a few details about a great number of cases) data analysis strategy. This analytical comparison method is linked to the researcher's study, since only a limited number of learners (only 100 learners) were studied and compared, which is a manageable number and does not include all the South African learners. This also applied to the educators who taught those learners; only ten educators were sampled and studied to establish how they present the use of imagery in essay writing to learners.

(b) Method of agreement

According to Neuman (2011), "this method focuses attention on what is common across cases or participants". The method of agreement is also linked to the researcher's study in that common loopholes or gaps in the learners' sampled essays were identified to help the researcher obtain a common conclusion from his findings. The common findings and conclusions assisted and drove the researcher to devise

positive intervention strategies and make clear recommendations based on the identified findings.

(c) Method of difference

The method of difference is a method of qualitative data analysis that compares characteristics among cases in which some do not share a significant outcome (Neuman, 2011:524)

Neuman further explains that the researcher locates the performances of the learners, which are similar in many respects but differ in a few crucial aspects. Thus, for example, the researcher concentrated on why a number of learners were able to use imagery in their essays while others were unable to do so. This method assisted the researcher to establish discrepancies among the learners and to intervene to assist those unable to use imagery to perform better.

3.8 ETHICAL CONSIDERATIONS

Watkins and Gioia (2015:118) define ethics as "proper behaviour regarding moral duty and obligation". They further indicate that ethics is associated with morality and upholding the moral obligation or duty to act in a way that is in agreement with professional values.

Leedy and Ormrod (2010) maintain, "The researcher should fully disclose all aspects of the study to the participants". The participants, in this case, were both the learners and educators from whom data was collected.

The researcher applied for ethical clearance from the University of South Africa and those who took part in the research study signed an informed consent letter. The researcher elucidated the purpose and importance of the research to the participants before distributing the questionnaires and communicated his availability in case the participants needed clarity on the questions in the questionnaire. The participants were also informed that participation in the study was not compulsory and that they could choose not to return the questionnaire if they felt that they did not want to take part. The participants in the follow-up interviews were also given the choice to continue participating or not. The participants were assured that they would remain anonymous throughout the study and strict confidentiality would be observed. This

meant that the researcher would not divulge the participants' responses or marks to their friends with the intention of undermining or degrading their dignity. In addition, the participants experienced no physical harm or threats whatsoever, especially if they decided to discontinue the research process. Participants were told that they had the right to know the results of the.

Permission to conduct the research was requested from the

- Department of Basic Education (DBE) head office and the Gauteng North District Manager
- school principals where the research was to be carried out
- Grade 11 Sesotho sa Leboa teachers at the selected schools
- parents and guardians of the learners who took part in the study.

3.9 LIMITATIONS AND CONSTRAINTS PROJECTED

According to Mouton (2001, as cited by Nyaungwa, 2013), it is essential that the researcher state the challenges or obstacles he/she may encounter in the research process, since it is natural and acceptable for such to occur.

3.9.1 Financial and temporal limitations

The institution that offered to provide transport for the research was unable to do so because of the shortage of cars. Therefore, the researcher had to devise his own means of transport for research purposes, which was a challenge since the researcher had not budgeted for it. Other challenges included strike action at the schools to be visited leading to new arrangements having to be made. In other instances, the educator to be interviewed was unavailable or unwell also leading to new arrangements having to be made.

3.9.2 Mistakes in question construction

Long questions, considered ambiguous, were shortened and rephrased for clarity. The final questions were simple and straightforward to ensure that the questionnaires were efficient and effective, the findings were accurate and the researcher could draw accurate conclusions.

3.9.3 Mistakes in data collection

To minimise any possible mistakes, the recordings were codified and the participants were clearly differentiated. Each educator to be recorded started by introducing him/herself. This enabled follow ups in cases where the recordings were not clearly audible.

3.10 CONCLUSION

This chapter discussed the research methodology used for this study. It was divided into the theoretical framework and the research design and methods. The theoretical framework underpinning this study is constructivism. Constructivist theory requires learners to be independent and creative to facilitate the learning process. Accordingly, it was explained how constructivism was appropriate for this study.

The chapter also focused on how the research process was designed and discussed procedures for data collection and data analysis. A mixed methods research design was applied as the study was deemed to benefit from both qualitative and quantitative approaches. The data collection and data analysis methods, as well as the different research instruments used in this study, were discussed, this method was chosen to unpack the impact of imagery when used in essay writing. Ethical considerations, limitations and constraints were also examined in this chapter.

Following this discussion, the next chapter presents and analyses data on how the Grade 11 Sesotho sa Leboa learners are taught imagery as a literary device.

CHAPTER 4

DATA PRESENTATION AND ANALYSIS

4.1 INTRODUCTION

This chapter presents and analyses the data obtained for this study. The data were obtained from government documents which included the National Curriculum Statement Grade 10–12, the National Policy Pertaining to the Programme and Promotion, the National Protocol for Assessment Gr R–12, and the Constitution of the Republic of South Africa, 1996. The main data for analysis were learners' written essays. This chapter further presents and analyses the data gleaned from the classroom observation, which entailed the interaction between the educator and the learner in the teaching and learning situation. The learners' and educators' responses to their respective questionnaires are also presented and analysed. This chapter paves the way for the intervention strategies that may be implemented to help learners obtain better marks in essay writing and improve their performance in the examination, since the aim of this research study is to explore the use of imagery as a means of assisting learners to improve their narrative essay writing skills.

4.2 PRESENTATION AND ANALYSIS OF DOCUMENTS

Smith, Bowers-Brown and Stevens (2010:124) regard document analysis as

... the systematic scrutiny of the content of documents to identify patterns of change or development on specific issues; content can be the language, tone or terminology used, and also non-textual issues such as the layout styles and the use of graphics.

Krippendorff (1980:21) indicates that document analysis is a "tool and its purpose is to provide knowledge, new insights, representation of facts and a practical guide to action".

This section discusses the following documents which were scrutinised and analysed in order to collect the necessary data:

- National Curriculum Statement Grade 10–12 (2003)
- National Policy Pertaining to the Programme and Promotion (NPPPP)

- National Curriculum Statement (NCS) Grade R–12 (2012)
- National Protocol for Assessment (NPA) Grade R–12
- The Constitution of the Republic of South Africa, 1996

The National Curriculum Statement Grade 10–12 (2003) and the National Policy Pertaining to the Programme and Promotion (NPPPP) of the National Curriculum Statement (NCS) Grade R–12 (2012) state that even if the Grade 10 to 12 learner passes all the other subjects but fails his/her home language examination, he/she automatically fails that grade. This poses a challenge as it affects the learners' progression to the next grade or their studies at institutions of higher learning.

The National Curriculum Statement Grade 10–12 (2003) divides the home language subject into three papers: Paper 1 is grammar, which carries 70 marks, Paper 2 is literature, which carries 80 marks and Paper 3 is creative writing, which carries 100 marks.

Paper 3, which includes essay writing, and on which this research is based, has three sections. Section A of the creative writing paper is an essay, which carries 50 marks, Section B is letter writing that carries 25 marks, and Section C is transactional writing that carries 25 marks. If the learner cannot perform well in the essay section, the possibilities of passing this paper are very limited since it comprises 50% of the marks for the whole paper. Accordingly, if the learners were equipped to improve the quality of their essays, their marks would improve.

According to section 29(2) of the Constitution of the Republic of South Africa, 1996, every learner is entitled to be taught in the language of their choice in public educational institutions where that education is reasonably practicable. Therefore, learners need to be assisted to master the art of their home language so that they can easily apply it across the curriculum. Assisting them to enrich language usage through imagery is one way of improving their language competency.

4.2.1 National Curriculum Statement Grade 10-12 (2003)

According to the National Curriculum Statement and Assessment Policy Statement (2003:8):

Language is a tool for thought and communication. It also provides learners with rich, powerful and deeply rooted set of images and ideas that can be used to make their world other than it is. It is through language that cultural diversity and social relations are expressed and constructed, and it is through language that such constructions can be changed, broadened and refined.

Although the value of language is explicitly expressed in this document, the analysis of this document shows that little has been done to improve the quality of African languages to make them equivalent to the so-called gateway subjects and few attempts are made to present imagery and its implications in the writing of narrative essays with the intention of improving their quality.

4.2.2 National Policy Pertaining to the Programme and Promotion (NPPPP)

National policy pertaining to the programme and promotion requirements as indicated in the National Curriculum Statements Grade R–12 Government Notices No. 722 and No. 723, *Government Gazette* No. 34600 of 12 September 2011 and amended as Government Notice No. 1115 and No 1116, as well as *Government Gazette* No. 36042 of 28 December 2012, clearly states the processes and procedures for the assessment of learner achievement, which include the following:

- The learner should have achieved 40% in three subjects, one of which is an official language at home language level, and
- 30% in three subjects, provided that the School-Based Assessment component is submitted in the subject failed.

This promotion policy clearly means that if the learner passes all the Grade 12 subjects well, but gets less than 40% in his/her home language, he/she automatically fails. This is one reason why the researcher endeavoured to zoom in on this unbridged gap with the intention of improving learners' performance. This gap was identified to improve the quality of the learners' essay writing using imagery use with the intention of making essays interesting and engaging for both the marker and the reader.

4.2.3 National Curriculum Statement (NCS) Gr 10–12 (2012)

The National Curriculum Statement Grade 10–12 presents the essay writing process in detail. Planning, drafting, revising and proofreading, as well as the presentation of

the final document, are included but guidelines for the unpacking and presentation of imagery in narrative essays are not included in this document.

4.2.4 National Protocol for Assessment (NPA) Gr R–12

The National Protocol for Assessment Grade R–12, Government Notices No. 722 and 723, Government Gazette No. 34600 of 12 September 2011 and amended as Government Notice No. 1115 and No. 1116, and *Government Gazette* No. 36042 of 28 December 2012, clearly state the following:

- The School-Based Assessment component of Grade 10–12 as counting 25% of the final marks
- The end of the year Grade 10–12 examination as counting 75% of the final marks

The 75% component, which makes up the end of the year percentage, is a very high percentage that the learners find difficult to achieve. This was an additional contributory factor that motivated the researcher to focus on the topic of this study with the aim of improving the learners' performance.

4.2.5 The Constitution of the Republic of South Africa, 1996

Chapter 1 of the Constitution of the Republic of South Africa, 1996, states all the South African official languages, namely Sesotho sa Leboa, Sesotho, Setswana, isiXhosa, isiNdebele, isiZulu siSwati, Tshivenda, Xitsonga, Afrikaans and English. However, English seems to be dominant and gets more attention than other languages in schools since it is generally the preferred medium of communication for all other subjects. As subjects, indigenous languages such as Sesotho sa Leboa are limited to their periods and there are no other avenues to practise and perfect skills in the use of the languages. If there were the option to study some of the gateway subjects such as Mathematics and Physical Science in the indigenous languages, learners' use of Sesotho sa Leboa as a language would improve.

4.3 CLASSROOM OBSERVATION

None of the schools included in this study – school A to school J – were given any guidance on how to approach essay writing. In all 10 selected schools, the educators

wrote an essay topic on the chalkboard and instructed the learners to write about it as quickly as possible so that the given work would not run over into the next period.

The educators then focused on activities such as the marking of the previous work given to the learners or chatting with colleagues about every day incidents.

During the classroom observations sessions, the researcher expected to observe

- an explanation of the requirements of the essay
- clarification of different types of essay
- brainstorming and sharing ideas with the learners regarding the topic
- "mind-mapping" the topic, using the spider web approach promulgated by Duncan and Cleary (1997:97) which enables learners to link words related to the essay topic. This is essential for the essay to flow, to be easy to read and to be understood
- guidance on the type of words to be chosen
- guidance on sentence construction, paragraphing, the infusion of figures of speech, proverbs, idioms and other critical language awareness aspects that include imagery, idiophones, interjections and logic
- process writing, which is emphasised by Mgabadeli (1989:40) and includes drafting, revising and editing essays before final submission.

The above observations were relevant to this study because if the educators identified aspects that carry many marks the learners would garner more marks and possibly pass with distinction.

The educators did not have time to present essay writing skills to the learners as most did not want the essay writing process to run over into the next period. It appeared that the educators were overloaded with work and that they were giving the learners an essay topic to write about so that they could use the opportunity to perform other activities unrelated to essay writing.

The analysis revealed that if educators took the time to identify the gaps in the content, they would realise that while essay writing seems easy, certain important aspects must be incorporated to improve the quality of the learners' essays.

4.4 QUESTIONNAIRES

Learners and educators were given different questionnaires to answer for data collection. § 4.4.1 presents and analyses learners' responses to the learner questionnaire while § 4.4.2 focuses on the educator questionnaire.

4.4.1 Learner questionnaire

The entire data collection process took place from February to September 2019, as the Department of Education does not allow research to be conducted during the examination period. The first section of the questionnaire is relevant to the study as it assessed the Grade 11 learners' knowledge regarding essay writing and how to improve the quality of their essays. The second section of the questionnaire is also relevant to the study because it assessed the Grade 11 educators' expertise in the presentation of essay writing to the learners using imagery as a literary device. The learner questionnaire aimed at obtaining responses relating to the following aspects:

- Does the learner know what imagery is?
- Are the learners usually given the examples of imagery?
- Do the learners think that imagery is important in the writing of an essay?
- Are the learners taught about the incorporation of imagery in the writing of a narrative essay?
- Can the learners define the term *metaphor*?
- Can the learners define the term *simile*?
- Can the learners differentiate a metaphor from simile?
- Can the learners observe the similarities between a metaphor and a simile?
- Can the learners say whether imagery is a figure of speech or not?
- Can the learners say whether the correct word choice in essay writing has an impact on the use of imagery in their texts?
- Are the learners able to say whether the phrase "burning eyes" is an example of imagery or not?
- Are the learners able to say what their educator dwells on too much when teaching essay writing?

- Does the educator usually teach learners about the use of imagery when they write an essay?
- Does the educator assist the learners to select words that will make use of imagery in their minds before they write an essay?
- Does the educator sometimes share ideas with his/her learners when they write an essay?
- Can the learners tell which body organs are sensitised by imagery?
- Can the learners tell what it is that they visualise when the lion they cannot see roars?
- Can the learners say as to which sense is sensitised when they smell well-fried meat?
- Do the learners think that imagery has a positive impact when writing a narrative essay?

The above-mentioned questions were also designed with the aim of

- identifying challenges in the writing of essays
- creating strategies to improve the quality of essay writing
- creating strategies to guide learners and educators on how to improve results
- creating strategies to improve learners' examination results and reduce the failure rate especially in languages.

4.4.1.1 Presentation of the learner questionnaire

The findings obtained from the questionnaire completed by the learners are incorporated in Table 4.1. The results are presented in the form of percentages in the following sequence: first the question directed to the learner, followed by the percentage of learners that agreed with the question, then the percentage that did not agree and, finally, the percentage that was uncertain about the question.

Table 4.1: Composite response of the learners to the questionnaire

Question	Percentage (%) of learners who		
	agreed	did not agree	not sure
1 Are you taught about imagery?	15	50	35
2 Are you usually given examples of imagery by the educator?	18	22	60
3 Do you think imagery is important in the writing of a narrative essay?	15	20	65
4 Are you taught how to incorporate imagery in your narrative essay?	10	60	30
5 Do you know what a metaphor is?	10	50	40
6 Do you know what a simile is?	10	30	60
7 Do you know the difference between metaphor and simile?	8	32	60
8 Do you know the similarities between metaphor and simile?	15	15	70
9 Is imagery a figure of speech?	10	40	50
10 Do you know what imagery is?	10	30	60
11 Does word choice have an impact on imagery?	15	28	57
12 Is the phrase "burning eyes" an example of imagery?	13	28	59
13 Does your educator elaborate more on the content when teaching an essay?	20	35	45
14 Does your educator guide you on how to use imagery when you write an essay?	10	30	60
15 Does your educator usually assist you on how to select words that will use imagery in your mind before you write an essay?	15	40	45
16 Does the educator sometimes share his/her ideas with you when you write an essay?	25	55	20
17 Do you know the body organs that are sensitised by imagery?	14	16	70
18 When the lion that you can't see roars, do you know what you visualise in your mind?	15	24	61
19 When you smell well-cooked meat, do you know which sense is activated?	14	16	70
20 Do you think imagery has a positive impact when writing a narrative essay?	18	22	60
TOTAL %	14	32	54

4.4.1.2 Analysis of the learner questionnaire

Question 1: Are you taught about imagery?

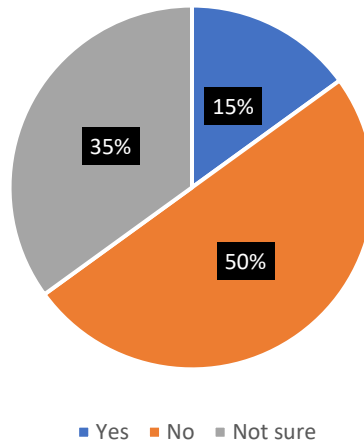


Chart 4.1: Learners' responses to whether they are taught about imagery

Only 15% of the learners' agreed that they were taught imagery in the classroom by the teacher, 50% denied that they were taught imagery and 35% were uncertain whether they were taught imagery or not. The analysis of this question thus shows that if 50% of the learners accept that they are not taught imagery and 35% of them are uncertain, then imagery is a challenge for the learners that has to be resolved.

Question 2: Are you usually given examples of imagery by the educator

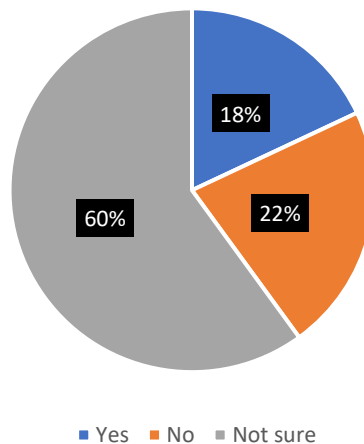


Chart 4.2: Learners' responses to whether they can give examples of imagery

Only 18% of the learners accepted that they were given examples of imagery by their educators when writing narrative essays, while 22% denied that they were given examples of imagery and 60% of the learners were not sure whether they are given examples or not. The analysis of this question indicates that if 60% of the learners were uncertain about their answer, it would be difficult for them to use imagery because they do not know what imagery is. If only 18% of the learners accepted that

they were taught imagery in the classroom then only a low percentage of learners knew what imagery was. Therefore, educators need to teach learners about imagery.

Question 3: Do you think imagery is important in the writing of a narrative essay?

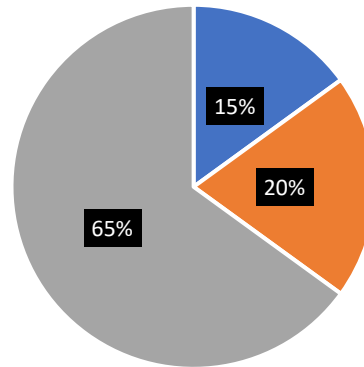


Chart 4.3: Learners' responses to the importance of imagery

Only 15% of the learners thought that imagery was important when writing a narrative essay, 20% thought that imagery was not important and 65% were uncertain about the importance of imagery when writing a narrative essay. It can thus be said that if 65% of the learners do not know the importance of imagery, then it is the responsibility of the educator to unpack imagery together with its types for learners so that they can use it with confidence.

Question 4: Are you taught how to incorporate imagery in your narrative essay?

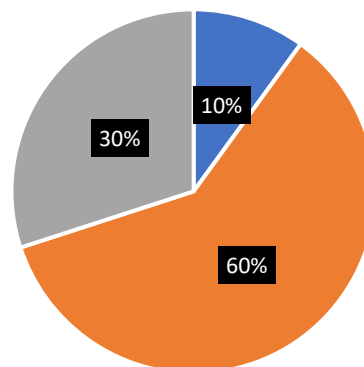


Chart 4.4: Learners' responses to the incorporation of imagery?

Only 10% of the learners revealed that they were taught how to incorporate imagery in the writing of an essay, 60% accepted that they were not taught about the incorporation of imagery in essay writing and 30% of the learners were not sure about the incorporation of imagery in essay writing. Consequently, it may be stated that if

only 10% of the learners said that they were taught about the incorporation of imagery in essay writing then imagery presentation is a challenge on the part of both the learners and the educators.

Question 5: Do you know what a metaphor is?

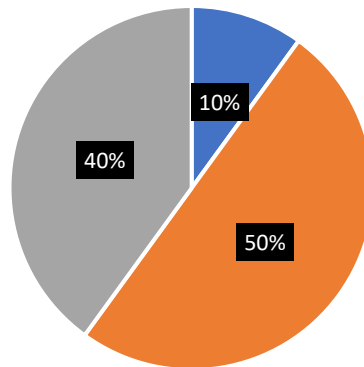


Chart 4.5: Learners' responses regarding their knowledge of metaphor

Only 10% of the learners knew what a metaphor was, 50% declared that they did not know what a metaphor was and 40% were uncertain about what a metaphor was. Hence, if 50% of the learners did not know what a metaphor was, then this is a challenge on the part of both the learners and the educators. A metaphor is one of the types of imagery.

Question 6: Do you know what a simile is?

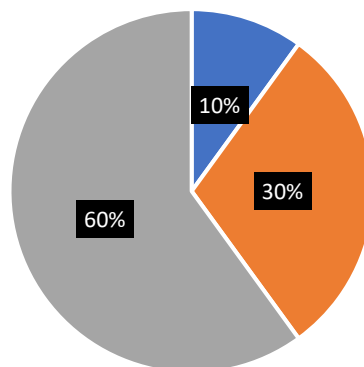
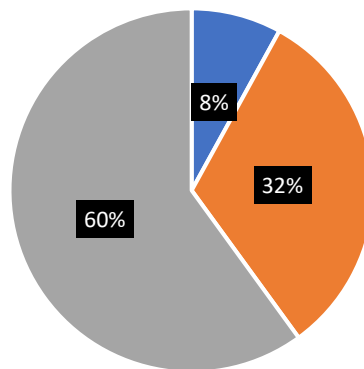


Chart 4.6: Learners' responses regarding their knowledge of simile

Only 10% of the learners knew what a simile was, 30% said that they did not know what a simile is and 60% of the learners were not sure. Hence it may be said that if 60% of the learners could not define a simile, which is one of the types of imagery employed in essays, its implementation will be a challenge.

Question 7: Do you know the difference between a metaphor and a simile?

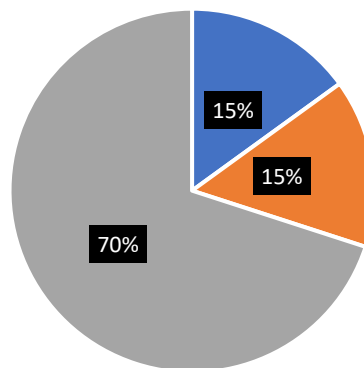


■ Yes ■ No ■ Not sure

Chart 4.7: Learners' knowledge of the difference between metaphor and simile

Only 8% of the learners knew the difference between a metaphor and a simile, 32% accepted that they did not know the difference and 60% stated that they were uncertain. Accordingly, if 60% of the learners are not sure about the answer, they probably do not know what imagery is. In order to use imagery in an essay, one has to know what metaphors and similes are.

Question 8: Do you know the similarities between a metaphor and a simile?

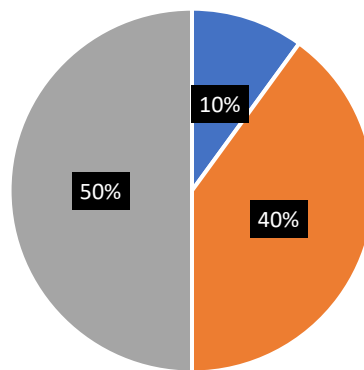


■ Yes ■ No ■ Not sure

Chart 4.8: Learners' knowledge of the similarities between metaphor and simile

Only 15% of the learners knew the similarities between a metaphor and simile, 15% agreed that they could not differentiate between them and 70% of the learners acknowledged that they were uncertain. If 70% of the learners are uncertain about the answer, then they are unlikely to know the constituents or types of imagery, which include both metaphor and simile.

Question 9: Is imagery a figure of speech?

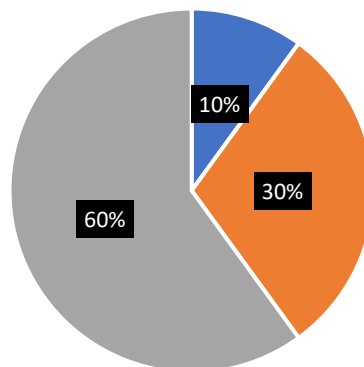


■ Yes ■ No ■ Not sure

Chart 4.9: Learners' knowledge of whether imagery is a figure of speech

Only 10% of the learners agreed that imagery is a figure of speech, 40% said that imagery is not a figure of speech and 50% of the learners were not sure about the answer. Consequently, if 50% of the learners were not sure about the answer, it would probably be difficult for the learners to write an essay that includes imagery.

Question 10: Do you know what imagery is?

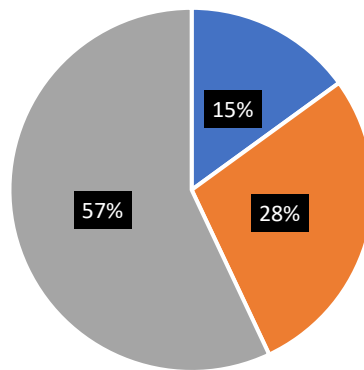


■ Yes ■ No ■ Not sure

Chart 4.10: Learners' knowledge of what imagery is

Ten per cent of the learners found it easy to explain what imagery is, 30% could not define it and 60% were uncertain about the answer. If only 10% of the learners could explain what imagery is, the educator needs to teach the learners about this crucial aspect of literature and language.

Question 11: Does word choice have an impact on imagery?

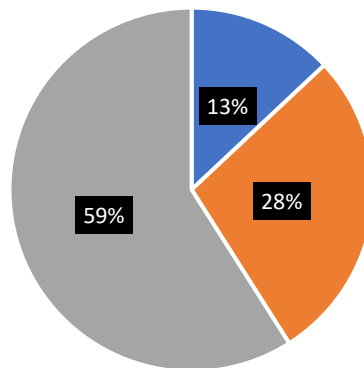


■ Yes ■ No ■ Not sure

Chart 4.11: Learners' knowledge regarding the impact of word choice on imagery

Only 15% of the learners agreed that word choice has an impact to imagery, while 28% disagreed. The remaining 57% of the learners were uncertain about the answer. If 57% of the learners did not answer this question correctly it means that imagery has to be thoroughly explained to the learners so that they can apply it on a daily basis.

Question 12: Is the phrase "burning eyes" an example of imagery?



■ Yes ■ No ■ Not sure

Chart 4.12: Learners' responses to being asked to identify imagery in a text

Only 13% of the learners agreed that the phrase "burning eyes" is an example of imagery, 28% disagreed and the remaining 59% of the learners were not sure about the answer. Accordingly, if 59% were not sure about the answer, the implementation of imagery remains a serious challenge.

Question 13: Does your educator elaborate more on the content when teaching an essay?

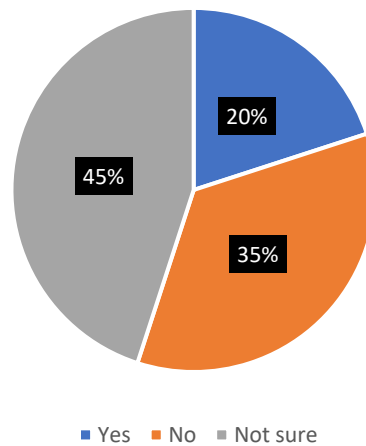


Chart 4.13: Learners' knowledge of what the educator elaborates on when teaching essay writing

Only 20% of the learners agreed that the educator elaborated more on the content when teaching an essay, 35% disagreed and 45% of the learners were uncertain. Consequently, if 45% of the learners are uncertain about the answer, then much attention needs to be paid to essay presentation and strategies to improve learners' performance in this regard.

Question 14: Does your educator guide you on how to use imagery when you write an essay?

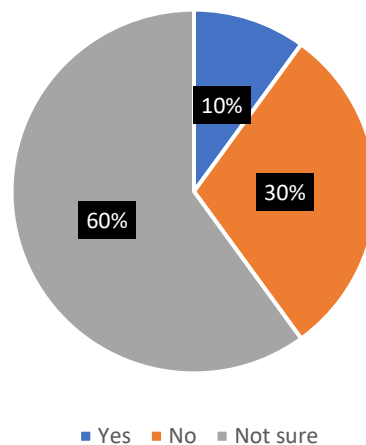


Chart 4.14: Learners' responses regarding whether the educator teaches imagery

Only 10% of the learners said that their educator taught them how to use imagery when writing an essay, 30% disagreed and 60% of the learners were unsure. If 60% of the learners are unsure about this, it proves that they do not know what imagery is.

Question 15: Does your educator usually assist you on how to select words that will use imagery in your mind before you write an essay?

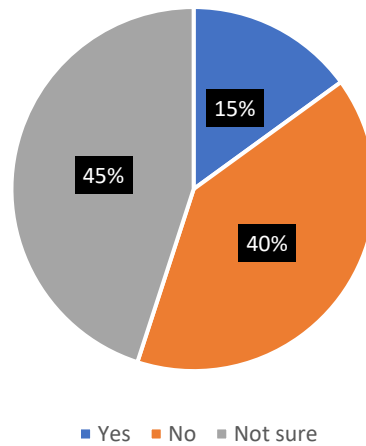


Chart 4.15: Learners' responses regarding whether the educator teaches them words used to create imagery

Only 15% of the learners agreed that the educator assists them with the selection of words before writing an essay, 40% disagreed and 45% of the learners were uncertain. If only 15% of the learners agree that their educators assist them with word choice, then it would be difficult for the remaining learners (40% and 45% respectively) to write an imaginative essay.

Question 16: Does the educator sometimes share his/her ideas with you when you write an essay?

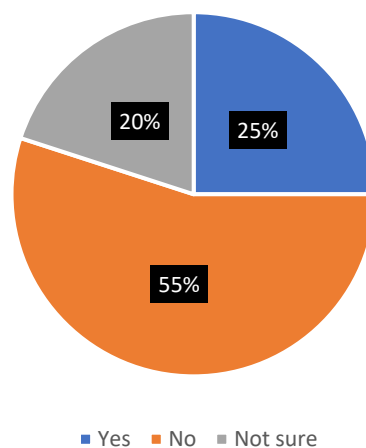


Chart 4.16: Learners' knowledge regarding whether the educator shares ideas with them when writing an essay

Only 25% of the learners agreed that the educator sometimes shared ideas with them when writing an essay, 55% said that the educators did not share ideas with them and 20% of the learners were not sure about the answer. If only 25% of the

learners accepted that their educator shared ideas with them when writing an essay, it means that the performance of the remaining 75% (55% and 20%) would leave much to be desired in their essay writing.

Question 17: Do you know the body organs that are sensitised by imagery?

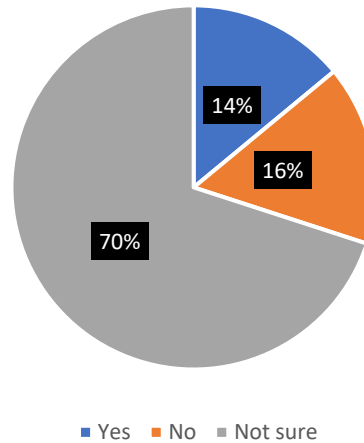


Chart 4.17: Learners' knowledge of the body parts sensitised by imagery

Only 14% of the learners agreed that they knew which body organs that are sensitised by imagery, 16% acknowledged that they did not know this and 70% of the learners were uncertain. Thus, if 70% of the learners are not aware of the body organs that are sensitised by imagery, then it clearly proves that they do not know the impact of imagery.

Question 18: When the lion that you can't see roars, do you know what you visualise in your mind?

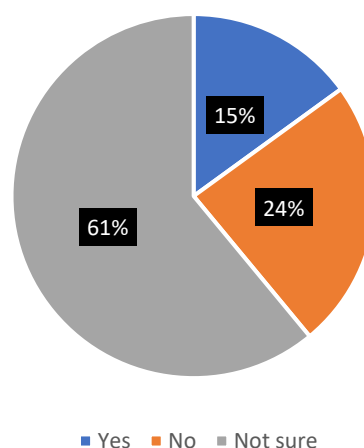


Chart 4.18: Learners' knowledge about visualising something which is not present

Only 15% of the learners agreed that they knew what they visualise when they hear the sound of a roaring lion, 24% did not know and 61% were uncertain about the

answer. If 61% of the learners are uncertain about the answer, it is clear that they do not have a picture of an angry lion in their minds and they cannot describe something that they visualise.

Question 19: When you smell well-cooked meat, do you know which sense is activated?

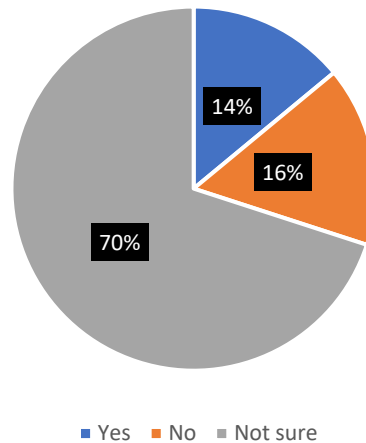


Chart 4.19: Learners' knowledge of having an image of what they smell when their eyes are closed

Only 14% of the learners knew the sense that is activated by the smell of well-cooked meat, 16% did not know and 70% of the learners were not sure about the answer. As 70% of the learners were unsure about, it would appear that the interpretation of what the senses experience is a challenge to the learners.

Question 20: Do you think imagery has a positive impact when writing a narrative essay?

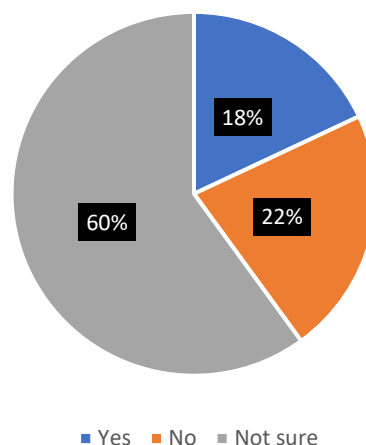


Chart 4.20: Learners' knowledge of whether imagery has positive impact on narration

Only 18% of the learners thought that imagery had a positive impact on a narrative essay, 22% said that imagery does not have an impact on a narrative essay and 60% of the learners were uncertain. If only 18% of the learners know the impact of

imagery in the writing of narrative essays and 60% of the learners are unclear about the answer, then the use and implementation of imagery is a challenge to the learners.

In summarising the learners' response to the questionnaire, it was revealed that learners have insufficient knowledge regarding imagery and its ability to enrich their essays. Therefore, much is needed to uncover the skill of incorporating imagery in the learners' essays in order for them to get better marks.

4.4.2 EDUCATOR QUESTIONNAIRE

The intention of the educator questionnaire was to explore whether educators have the knowledge and necessary skills to deliver lessons that may assist learners to employ imagery in their written narrative essays, and thus improve the quality of essays and get better marks. The questionnaire covered the following aspects:

The educators were asked whether they taught imagery to the learners. The answer to this question would reveal whether the educators had knowledge of what imagery is and its significance for writing essays. The educators were also asked if they usually gave examples of imagery to the learners. The answer to this question also revealed whether the educators had an in-depth knowledge of imagery to the extent that they were able to give examples of it to the learners that were linked to the content they would be presenting that day.

The question which asked whether educators thought that imagery was important in the writing of narrative essays was asked to ascertain whether they knew the value of imagery when writing an essay. The answer to this question was expected to highlight whether the educators had insight into the concept and whether they would be able to present it in a teaching and learning situation. The question about the incorporation of imagery in a narrative essay was intended to assess whether they had the skill to integrate imagery in written narrative essays or not. The answer to this question was intended to unveil the knowledge which the educator had on to the extent to which imagery can be included in text and bring a specific meaning and message which can draw both the attention and interest of the marker.

Another question directed to educators required them to define and differentiate a simile and a metaphor. This question was designed with the purpose of identifying whether the educator had knowledge of the basic types of imagery which cannot be easily excluded when imagery is to be used so that the reader or listener can have a clear picture of what the writer is talking about. Still another question asked whether the educators knew the similarities between metaphors and similes. This question was designed to assess whether the educators could identify the link between the two concepts. Knowing the link between the two concepts would indicate to the researcher that it would be easy for them present similes and metaphors in conjunction with imagery to the learners.

A further question directed to the educators was intended to collect data on what the educators concentrate on when presenting a lesson on essay writing. Although there are many aspects that educators may concentrate on, the question was structured to highlight whether imagery is one of those aspects or not. Unfortunately, a very limited number of educators touched on the aspect of imagery and its impact. Furthermore, educators indicated that learners were taught how to infuse it in their narrative essays.

Educators were also asked whether they assisted their learners in the selection of words that would involve imagery in their narrative essays. This question was structured to assess the contribution educators make to their learners' essay writing. Minimal positive responses were received in this regard, to the extent that one may assume that essay writing is the responsibility of the learners themselves. Responses to the question relating to the sharing ideas by learners and educators also clearly showed that essay writing was not a mutual effort on the part of the learner and the educator. This will clearly become visible in the analysis stage of the study.

4.2.2.1 Presentation of the educator questionnaire

Twenty questions were directed to 10 educators who taught Sesotho sa Leboa to Grade 11 learners in 10 different schools. Table 4.2 presents the composite responses of the educators to the questionnaire.

Table 4.2: Composite response of the educators to the questionnaire

Question	Percentage (%) of educators who		
	agreed	did not agree	not sure
1 Do you teach imagery to learners?	10	60	30
2 Do you usually give examples of imagery to learners?	10	60	30
3 Do you think imagery is important in the writing of narrative essays?	20	20	60
4 Do you teach learners how to incorporate imagery in their narrative essay?	10	70	20
5 Do you know what a metaphor is?	20	30	50
6 Do you know what a simile is?	20	30	50
7 Do you know the difference between a metaphor and a simile?	20	20	60
8 Do you know the similarities between a metaphor and a simile?	15	15	70
9 Is imagery a figure of speech?	15	25	60
10 What is imagery?	10	20	70
11 Does word choice have an impact on imagery?	15	19	66
12 Is the phrase "burning eyes" an example of imagery?	15	25	60
13 Do you elaborate more on the content when teaching an essay?	20	45	35
14 Do you usually teach learners about the use of imagery when they write an essay?	10	30	60
15 Do you usually assist the learners on how to select words which will use imagery in their minds before they write an essay?	15	40	45
16 Do you sometimes share ideas with your learners when they write an essay?	25	65	10
17 Do you know the body organs which are sensitised by imagery?	14	16	70
18 When a lion which is out of sight roars, do you know what you visualise?	14	26	60
19 When you smell well-cooked meat, do you know which sense is activated?	14	16	70
20 Do you think imagery has a positive impact on a narrative essay?	20	20	60
TOTAL %	15.6	32.6	51.8

4.2.2.2 Analysis of the educators' questionnaire

Question 1: Do you teach imagery to learners?

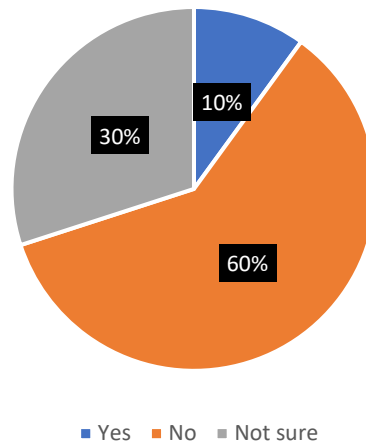


Chart 4.21: The educators' response whether they teach imagery

Only 10% of the educators agreed that they taught imagery to learners, 60% of the educators said that they do not teach imagery to learners and 30% of educators were not sure whether they taught imagery to learners. If 60% of the educators do not teach imagery to the learners, it poses a great challenge for the quality of results, especially in essays that contribute to learners' overall performance.

Question 2: Do you usually give examples of imagery to learners?

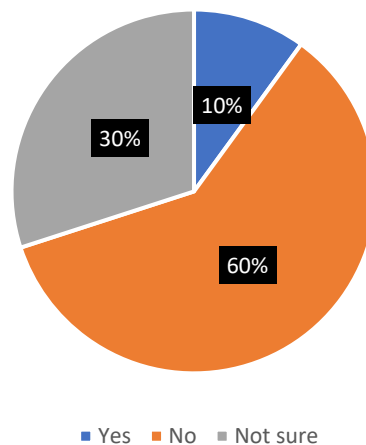
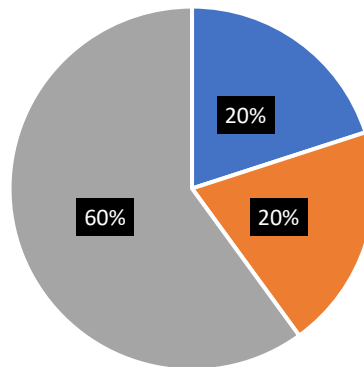


Chart 4.22: The educators' response whether they give examples of imagery to learners

Only 10% of the educators gave learners examples of imagery, 60% said that they did not give examples of imagery to learners and the remaining 30% were uncertain as to whether they did so. If 60% of the educators do not give examples of imagery to the learners, it may mean that they have insufficient insight regarding the topic or that they do not think that it is essential content.

Question 3: Do you think imagery is important in the writing of narrative essays?

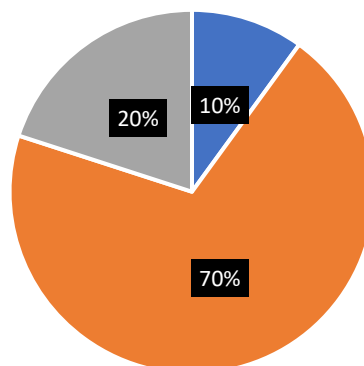


■ Yes ■ No ■ Not sure

Chart 4.23: Educators' response to the importance of imagery in narrative essays

Only 20% of the educators thought that imagery was important in the writing of a narrative essay, 20% regarded it as unimportant while 60% were uncertain about the matter. Accordingly, 80% of the educators surveyed were not fully acquainted with imagery and its impact on the writing of longer texts.

Question 4: Do you teach learners how to incorporate imagery in their narrative essay?

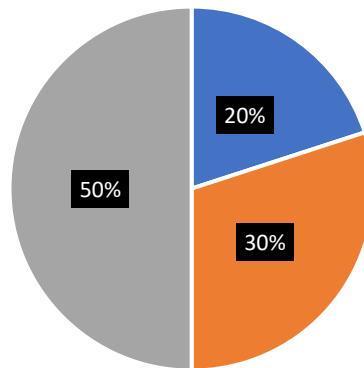


■ Yes ■ No ■ Not sure

Chart 4.24: Educators' response whether they teach learners about the incorporation of imagery in essays

Seventy per cent of the educators revealed that they did not teach learners how to incorporate imagery in their narrative essays, while 10% did teach their learners how to incorporate imagery but 20% of educators were unsure whether they taught this. This clearly reveals that 90% (i.e. 70% plus 20%) of the educators did not teach imagery to the learners.

Question 5: Do you know what a metaphor is?

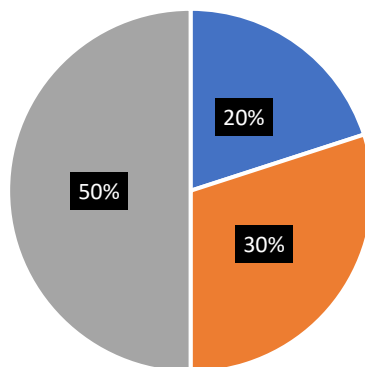


■ Yes ■ No ■ Not sure

Chart 4.25: The educators' knowledge of a metaphor

Only 20% of the educators knew what a metaphor is, while 30% did not and 50% was uncertain. If only 20% of the educators were certain about what metaphor is, then it would not be easy to present imagery, and it would appear that metaphor is one of the types of imagery that is still a challenge for educators.

Question 6: Do you know what a simile is?

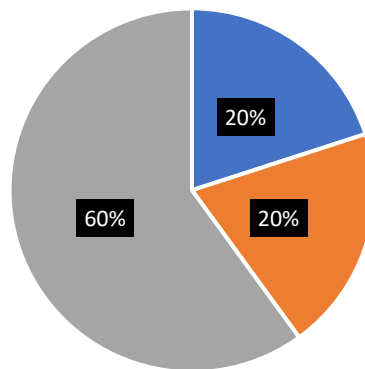


■ Yes ■ No ■ Not sure

Chart 4.26: The educators' knowledge of a simile

Twenty per cent of the educators agreed that they knew what a simile is, while 30% did not and 50% was uncertain. If 50% of the selected educators in the sample are uncertain about what imagery is, and 20% acknowledge that they do not know the definition, the conclusion is that educators are not acquainted with simile as part of imagery. Therefore, it will not be easy for them to present content that involves imagery.

Question 7: Do you know the difference between a metaphor and a simile?

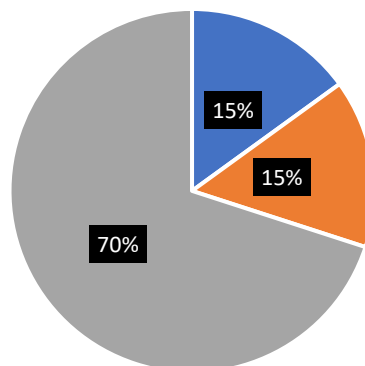


■ Yes ■ No ■ Not sure

Chart 4.27: Educators' knowledge of the difference between a metaphor and a simile

Only 20% of the educators said that they knew the difference between a metaphor and a simile, 20% said they did not know how they differed and 60% said that they were not sure about their differences. If 60% of the educators do not know the difference between metaphors and simile, it would be difficult for them to teach imagery to the learners.

Question 8: Do you know the similarities between a metaphor and a simile?



■ Yes ■ No ■ Not sure

Chart 4.28: Educators' knowledge of the similarities between a metaphor and a simile

Only 15% of the educators knew the similarities between a metaphor and a simile, 15% accepted that they did not know the similarities and 70% were uncertain about the similarities. This indicates that the educators had trouble in presenting imagery to the learners, since metaphors and similes are the types of imagery used most.

Question 9: Is imagery a figure of speech?

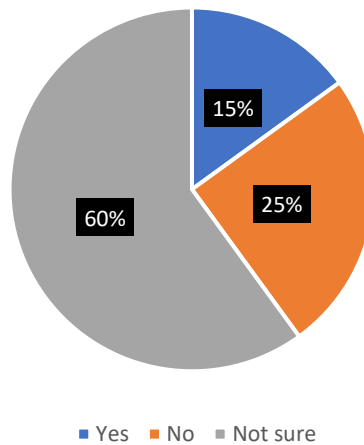


Chart 4.29: The educators' knowledge is tested as to whether imagery is a figure

Only 15% agreed that imagery is a figure of speech, 25% said that imagery is not a figure of speech and 60% of the educators were uncertain whether imagery is a figure of speech or not. The analysis of this question shows that educators find it difficult to present imagery in the classroom situation as they do not know whether imagery is a figure of speech or not.

Question 10: What is imagery?

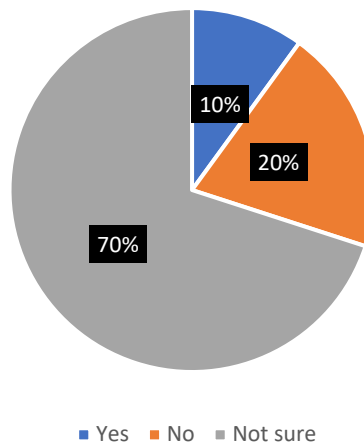


Chart 4.30: The educators' knowledge is tested whether they know what imagery is

Only 10% of the educators could explain what imagery is, while 20% could not and 70% was unsure about the definition of imagery. If educators cannot define imagery, then they are obviously unable to present imagery to the learners.

Question 11: Does word choice have an impact on imagery?

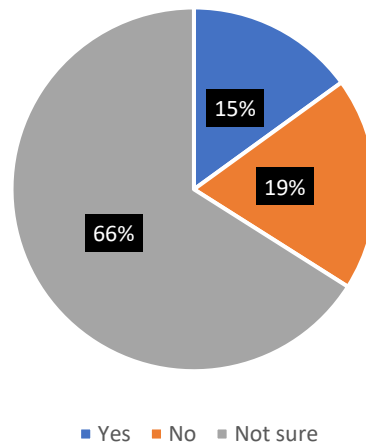


Chart 4.31: The educators' knowledge is tested about the impact of word choice on imagery

Only 15% of the educators agreed that word choice has an impact on imagery, 19% said word choice has nothing to do with imagery and 66% of the educators were not sure whether the correct choice of words has an impact on imagery or not. If 66% of the educators were not sure whether the correct choice of words influences the use of imagery, then it would be impossible for them to teach imagery in the classroom, especially the incorporation of imagery into narrative essays.

Question 12: Is the phrase "burning eyes" an example of imagery?

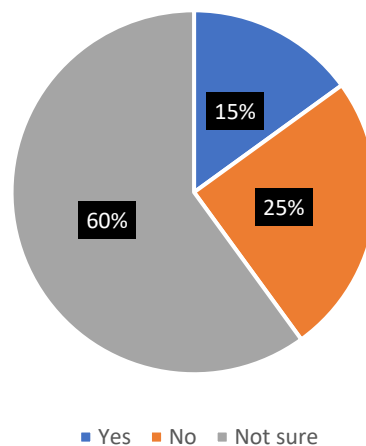
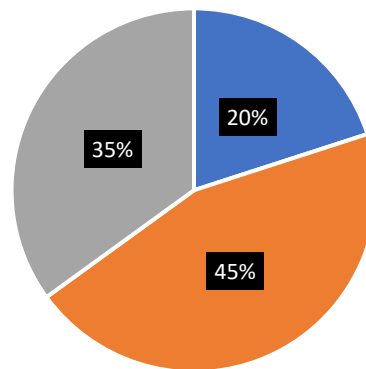


Chart 4.32: The educators' knowledge is tested whether they can identify imagery in the text

Only 15% of the educators agreed that the phrase "burning eyes" was an example of imagery, 25% disagreed, and 60% was not sure whether the given phrase was an example of imagery or not. This response also shows that the presentation of imagery would be a challenge for the educators, because 60% cannot identify imagery in the text.

Question 13: Do you elaborate more on the content when teaching an essay?

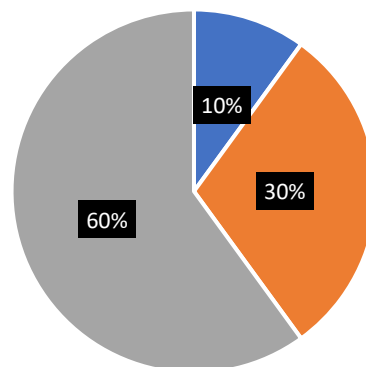


■ Yes ■ No ■ Not sure

Chart 4.33: The educators are questioned on the aspects they dwell on in teaching essay writing

Only 20% of the educators agreed that they dwell on the content when they teach how to write an essay, 45% did not agree that they dwell much on the content and 35% did not specify on which aspects they elaborate on when teaching an essay writing. If only 20% of the educators dwell on the content of the essay, it means that the quality, together with other aspects of the essay, is not given enough attention.

Question 14: Do you usually teach learners about the use of imagery when they write an essay?



■ Yes ■ No ■ Not sure

Chart 4.34: The educators' response whether they teach imagery to the learners

Only 10% of the educators agreed that they teach their learners about the use of imagery when writing an essay, 30% denied that they taught learners about the use of imagery and 60% agreed that they did not teach the use of imagery in the classroom. In view of the fact that 60% of the educators accepted that they do not teach imagery in the classroom, it would appear that learning about imagery in the classroom is still a challenge for learners.

Question 15: Do you usually assist the learners on how to select words which will use imagery in their minds before they write an essay?

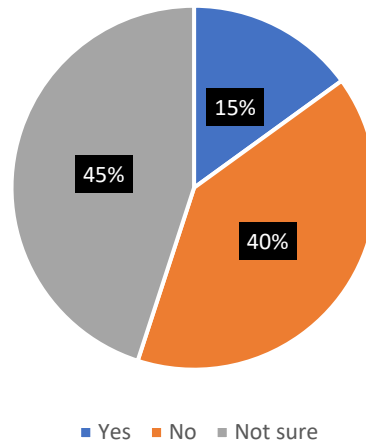


Chart 4.35: Educators are questioned about their contribution in assisting the learners about imagery identification

In response to this question, 15% of the educators agreed that they helped learners to select the right words to depict imagery in their minds before writing an essay, 40% stated that they just wrote down an essay topic on the chalkboard and instructed learners to write about it and 45% stated that they were uncertain as to whether that happened in their classroom. As only 15% of the educators agreed that they helped learners to choose words that use imagery, it implies that educators should make more effort to improve the quality of the learners' essays.

Question 16: Do you sometimes share ideas with your learners when they write an essay?

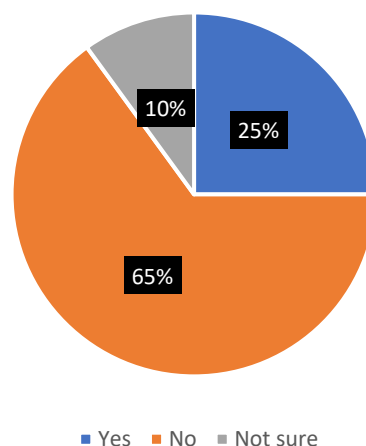
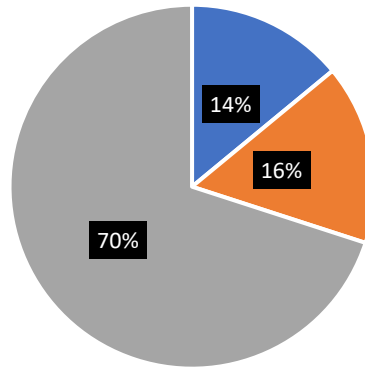


Chart 4.36: Educators' are asked whether they share ideas with learners in essay writing

Only 25% of the educators agreed that they shared ideas with the learners regarding essay writing, 65% accepted that they did not share ideas regarding the essay to be

written, and 10% stated that they were uncertain about whether they shared ideas with the learners about an essay to be written. If 65% of the educators do not share ideas with the learners when writing an essay, chances are that the learners' performance will be low.

Question 17: Do you know the body organs which are sensitised by imagery?



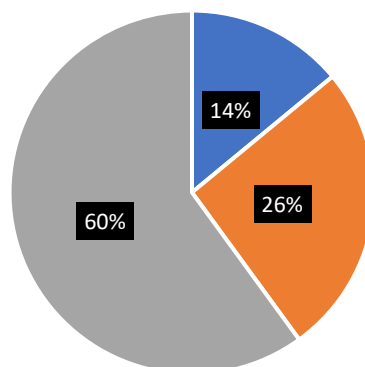
■ Yes ■ No ■ Not sure

Chart 4.37: The educators' knowledge was tested whether they know the body organs which can be sensitised by imagery

Only 14% of the educators gave the correct answer to this question, namely sight, taste, smell, touch and hearing. Sixteen per cent accepted that they did not know the answer to the question and 70% were uncertain about the answer.

Therefore, the educators' response gives clear evidence that imagery is still a challenge for educators.

Question 18: When a lion which is out of sight roars, do you know what you visualise?



■ Yes ■ No ■ Not sure

Chart 4.38: Educators were tested whether they have an image of what they are hearing

Only 14% of the educators gave the correct answer to the question. Twenty-six per cent accepted that they did not know the answer to the question and 60% were uncertain. The educators' responses reveal that imagery is still a challenge for educators.

Question 19: When you smell well-cooked meat, do you know which sense is activated?

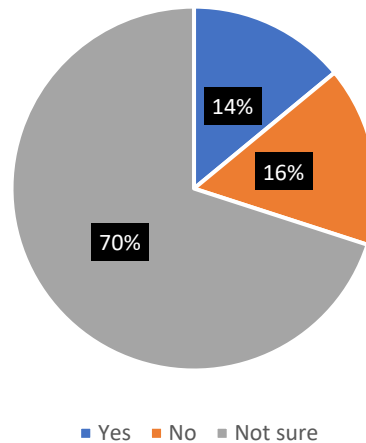


Chart 4.39: Educators are tested to identify the smell with the sensory organ

Only 14% of the educators gave the correct answer to this question, while 16% did not know the answer, and 70% were uncertain. The educators' responses prove that much has to be done regarding imagery presentation, especially if 70% of the educators do not know the sensory organ that is sensitised by smell.

Question 20: Do you think imagery has a positive impact on a narrative essay?

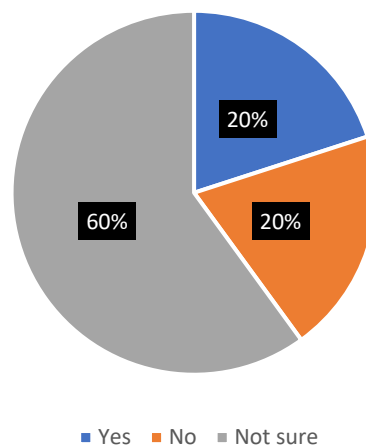


Chart 4.40: The educators' response whether imagery has positive impact to a narrative essay

Only 20% of the educators agreed that imagery has a positive impact when writing a narrative essay, 20% said that imagery does not have any positive impact in the

writing of a narrative essay and 60% were uncertain about the impact of imagery on narrative essays.

Concluding the analysis of the educators' responses to the questionnaire

- If only 10% of the educators agree that they teach imagery to the learners, while 60% of them are uncertain and 30% accepts that they do not explain it to the learners, the learners' performance is seriously challenged, especially in essay writing.
- If only 20% of the educators think that it is valuable to teach imagery to the learners, 60% of them are uncertain about the answer and 20% believe that teaching imagery is not worthwhile then much has to be done to improve creative writing, especially the quality of essay writing for the betterment of the learners.
- If only 20% of the educators think that imagery has a positive impact on the writing of a narrative essay, even though they cannot explain how, 60% are uncertain about the answer and the remaining 20% disagree that imagery has an impact, it would appear that imagery is a challenge for the educators. Therefore, intervention strategies should be devised to improve the learners' performance in essay writing.

Some intervention strategies may include the clear definition of imagery; explaining aspects which contribute to imagery creation; giving practical examples; and emphasising relevant figures of speech such as metaphor, simile, personification and other parts of speech such as idiophones, interjections, proverbs and idioms.

4.5 RECORDED INTERVIEWS WITH EDUCATORS

Ten Grade 11 Sesotho sa Leboa educators in 10 different schools agreed to be interviewed regarding the chosen research topic. The interviews, using voice recordings, took place from April to June 2019. At first, a few of the educators felt a bit uncomfortable, fearing that their responses would be revealed to their seniors, but they were reassured when told it would be against research ethics and that everything would be kept confidential including their names and the names of the learners. Recordings of the interviews were made to give verbal evidence as proof that the research was carried out, to have close verbal interaction between the

researcher and the person interviewed, and to assess facial expressions regarding the interviewees' responses.

The interviewer posed a number of questions and the answers were later analysed. The research questions included the following:

- Which aspects of the Grade 12 Sesotho sa Leboa paper are a challenge to the learners?
- How can you, as the educator, assist learners to write better essays?
- Do you think imagery can help to improve the learners' performance in essay writing? Explain.
- How can you clarify imagery for the learner?
- In which grade are the learners supposed to be taught about imagery in the classroom?

NB: Since the educator interview questionnaire consisted of five points, their scores were also converted into percentages for the purpose of analysis, as will be seen in the presentation and analysis later in this chapter.

4.5.1 Presentation of the educators' recorded interview

Table 4.3 presents the 10 selected educators' responses during their respective recorded interviews.

Table 4.3: Educators' responses per question converted to percentages

Question	Educators' responses to the question		
Which aspects of Grade 12 Sesotho sa Leboa paper are a challenge to the learners?	20% said Paper 1 which is Grammar	30% said Paper 2 which is Literature	50% said Paper 3 which is Creative Writing which includes essays
How can you assist learners to write better essays?	10% said sentence construction	30% said paragraphing	60% stated the correct language usage
Do you think imagery can assist to improve the learners' performance in essay writing? Explain.	20% agreed but did not explain	30% disagreed, but also did not explain	50% were unsure
How can you clarify imagery for the learner?	40% were unsure	30% gave the correct answer	30% gave the wrong answer
In which grade are the learners supposed to be taught about imagery in the classroom?	60% said Grade 7	19% said Grade 10	21% said Grade 11

The educators teach Grade 11 learners Sesotho sa Leboa in 10 different schools.

4.5.2 Analysis of the educators' recorded interviews

The educators all responded differently to each of the questions and their responses were summarised in percentage form for the purpose of analysis, conclusions and recommendations.

Question 1: Which aspects of Grade 12 Sesotho sa Leboa paper are a challenge to the learners?

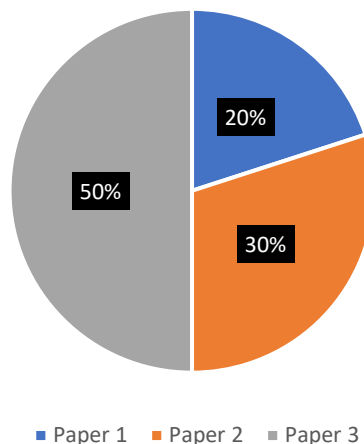


Chart 4.41: The educators' response to papers which are a challenge to learners

Twenty per cent of the educators regarded Paper 1, which is Grammar, as a challenge for learners since most learners do not understand the parts of speech, morphology, adverbs, adjectives, noun classes, tenses, how to answer comprehension, paraphrasing, and the like.

Thirty per cent said literature is a challenge for the learners because the great shortage of books, leading to the sharing of books in schools, makes it difficult for learners to get to grips with the content. These educators also complained about the learners' lack of skills when writing literature essays. Fifty per cent of the educators regarded Paper 3, which is Creative Writing, as a challenge for learners. They complained about the 50% of marks awarded to the essay, saying that it is not easy for learners to attain that mark. Generally, the highest mark the learners receive for their essays is 40%. They added that it was not always easy to explain to the learners how to attain a higher mark, because if an essay written by the same learner is photocopied and marked by two different educators, the learner often receives different marks.

Question 2: How can you assist learners to write better essays?

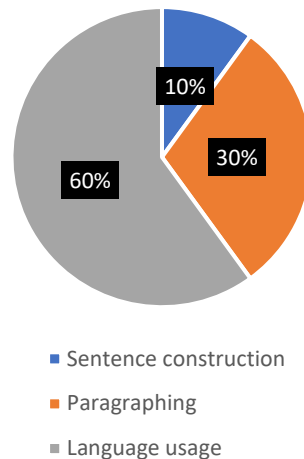


Chart 4.42: The educators' response to how they assist learners to write better essay

Only 10% of the educators emphasised the importance of sentence construction, 30% mentioned that paragraphing was a challenge for learners and 60% regarded language usage as a challenge that needs improvement. If 60% of the educators regard language use as a challenge, obviously the learners will not be able to write meaningful essays. In addition, 30% of the educators regarded paragraphing as a challenge: it is clear that since essay writing involves logic, it will not be easy for the learners to make their essays flow or to make them fascinating. The remaining 10% of educators complained about sentence construction; obviously, if sentences are incorrectly constructed, learners will not convey accurate messages to the reader or listener.

Question 3: Do you think imagery can assist to improve the learners' performance in essay writing? Explain.

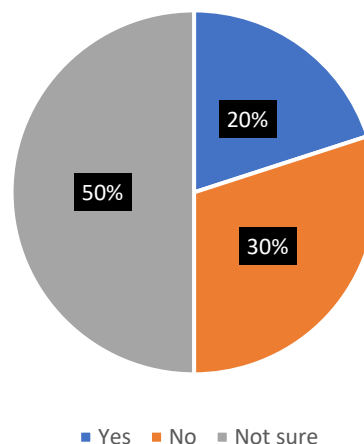


Chart 4.43: The educators' response whether imagery can improve learners' performance in essay writing

Only 20% of the educators considered that imagery could improve the learners' essays but did not give an explanation for their response. The 30% who disagreed that imagery could improve the quality of the learners' essays did not support their statements as requested, and 50% of the educators were uncertain as to how imagery could improve the quality of essay writing.

Question 4: How can you clarify imagery for the learner?

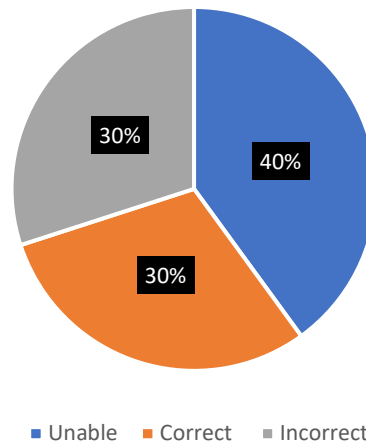


Chart 4.44: The educators' response to how they clarify imagery to learners

Forty per cent of the educators were unable to clarify what imagery is, 30% gave the correct definition of imagery and 30% gave an incorrect definition. Therefore, if 40% of the educators are unable to clarify imagery for the learners and 30% gave an incorrect explanation of imagery, it means that 70% of the educators cannot present imagery with confidence to the learners. Therefore, an intervention strategy is necessary in order to assist them.

Question 5: In which grade are the learners supposed to be taught about imagery in the classroom?

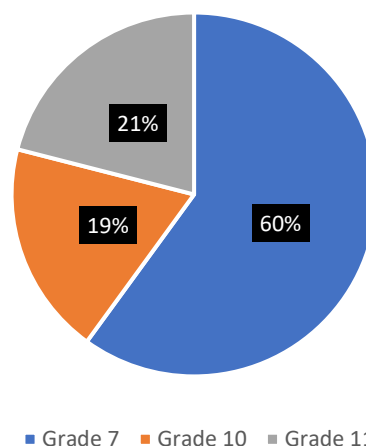


Chart 4.45: The educators' response to the grade at which learners are to be taught imagery

Sixty per cent believed that content that involves imagery should be taught from Grade 7 because if the learners are taught about content when they exit primary school, they could build on what they already know. Nineteen per cent believed that a lesson on imagery should be introduced in Grade 10, as learners have the mental maturity to understand the concept. The remaining 21% of the educators believed that the correct time to introduce imagery is in Grade 12, since learners are about to exit secondary school and the content would be largely used in tertiary institutions when they would be exposed to different types of essays. From the above analysis, it is obvious that Paper 3, which is creative writing, presents a problem since 50% of the educators highlighted it as a challenge that needs to be addressed. While questions 1 and 2 were of a general nature, questions 3, 4 and 5 concentrated respectively on imagery presentation, clarity and in what grade they could be introduced to the learners.

4.6 LEARNERS' ESSAYS

This section focuses on the learners' written essays. It presents and analyses the texts as written essays, as well as the feedback which was given after the essays were written and marked.

From March to September 2019, Grade 11 Sesotho sa Leboa learners at the 10 selected schools were given a chance to write the essay test. All the selected schools agreed that the learners could do the test and the learners participated with enthusiasm. The class attendance register was used to select 10 learners per school randomly, that is, five girls and five boys per school, giving a total of 100. The participating learners were asked to write on one of the 10 different narrative essay topics which were distributed to the 10 schools.

Each learner had two books and a file for language activities:

- The first book was for taking notes. These notes included guidelines on how to write essay-type questions, summaries of prescribed books and possible examination questions. Notes in relation to imagery were not visible in the learners' notes.
- The second book was designed for classwork and homework. The classwork was written in class and the learners exchanged their

exercise books with one another to be marked. The educator then signed the work marked by the learners. Homework was completed at home and there was no clear follow-up for learners who did not do the work. No information was given regarding the use of imagery in narrative essays.

- The file contained essays and transactional writing such as letters, agendas and tests, which contributed to the learners' continuous assessment. Scrutiny of the contents of the learners' files did not reveal any information about imagery.

4.6.1 Analysis of the learners' essay writing before the intervention

The learners' existing essays were examined to see if their language usage included imagery. Imagery is elicited through metaphors, similes, personification, idiophones, interjections, figurative language, idioms and proverbs; however, these were not visible in their essays. It was subsequently found that 70% of the learners' essays contained no imagery and, although 30% incorporated imagery, it was doubtful whether the learners knew that their word choice comprised imagery.

The prescribed length for Grade 11 and 12 essays, according to the CAPS document, is two pages. Accordingly, 40% of the learners' essays ranged between half a page and one and a half pages, which deprived them of the opportunity to expand on and showcase their language usage, and to obtain better marks.

Although the focus of the study is on the use of imagery for language enrichment in narrative essays, spelling and orthographic errors could not be ignored as language is understood better when it is well written. In some essays there were problems with indiscriminate conjunctive and disjunctive writing. For example, *gobane* "because" was wrongly separated and written as *go bane*. Similarly, *ka moka* "all" was wrongly written conjunctively as *kamoka*. Other examples were *lenna* instead of *le nna* "me too". Although such errors were not directly related to the study they had to be pointed out to the learners in order to encourage broadly better skills in the use of the language.

Spelling mistakes included *bontša* instead of *bontšha* "show", *tshela makhura* instead of *tšhela makhura* ("go faster" or "give one a hiding").

There were also wonderful aspects that deserve praise. Eighty per cent of the learners wrote their essays in paragraphs. The introductory paragraph was clearly visible although in some instances it did not address what was said in the subsequent paragraphs. In addition, 60% of learners' essay content was correctly linked to the topic. Punctuation marks were also visible in most of the learners' essays.

With regard to the feedback contained in their essay books, comments like "sp", which indicated spelling mistakes, were written in the learners' essays but the correct spelling of the word was not included. In addition, incorrectly phrased sentences were underlined without showing the learners how to correct the phrase. A symbol which indicates that a specific word or letter has been omitted from the sentence was inserted in the essays without providing the omitted word so that the learner could learn from the mistake. Marks were allocated to the learners' essays without clarifying how the marks were allocated, that is, the mark breakdown was not addressed. Furthermore, learners were not given the opportunity to correct their essays to improve their performance. For learners to improve their performance, clear guidelines and comments are essential so that they do not continue making the same errors.

4.6.2 Intervention

The aim of this study was to explore the use of imagery as a means of assisting learners to improve their narrative essay writing skills, with the aim that the envisaged improvement will enhance their overall performance in the examination, since essays are worth a lot of marks. The first step was to establish whether the learners used imagery in their writing of narrative essays. Subsequently, it was observed that the incorporation of imagery in the learners' essays was not prevalent. Consequently, an intervention strategy as part of one of the study objectives was introduced.

The intervention strategy was introduced in the following way:

- All the learners from the 10 schools who participated in the study were equipped with essay writing skills.
- They were given a clear definition of imagery.

- The types of imagery, including metaphors, similes, personification, idiophones, interjections, proverbs, idioms, figurative language and critical language awareness, were explained to them.
- Examples of imagery from different literary genres were extracted and presented to the learners so that they could see how imagery is used.
- Choosing words that evoke the senses of sight, smell, taste, touch and hearing was explained.
- Learners put the examples into practice and seemed to enjoy the activity.
- Learners rewrote their previous essays and tried to incorporate the above types of imagery.

4.6.3 Analysis of the learners' essays after the intervention

A marked improvement was found in the learners' second attempt after the intervention, as reflected in Appendices I and J. One school found repeating an essay unacceptable because of its timetable arrangements, but the remaining 90% of learners enjoyed the activity.

Constructionist theory (Bruner, 1960) states that the learner has to construct new information on the basis of existing information. It was easy for the learners to improve the quality of their essays the second time round because, while they had an existing structure and knowledge about essays that they were taught in the lower grades, they did not previously know how to incorporate specific ingredients to improve their essays.

4.7 CONCLUSION

This chapter presented and analysed the use of imagery in essay writing by Grade 11 learners in selected schools in Gauteng North District. Essays were examined and analysed before awareness creation on the use of imagery and after the learners had been taught about imagery and given the opportunity to employ it in their narrative essay writing. The way in which essays were improved with the use of imagery was also examined.

A mixed methods approach that caters both qualitative and quantitative research was used to assess the quantity and quality of the essays of learners who participated in the study. Documents were analysed, classroom activities during the teaching of essay writing were observed and analysed, the questionnaires distributed to educators and learners were collected and analysed, interviews were conducted with educators and the data gleaned were analysed, and finally, text analysis was conducted on the written essays. According to the NCS Grades 10–12, in Paper 3 the essay carries 50% of the total marks in creative writing. The NPPPP states that even if a learner passes all the other subjects but fails his/her home language, he/she automatically fails. The two documents point to the importance of improving the learners' skills in creative writing, especially essay writing, which may greatly benefit from the use of imagery. Section 29(2) of the Constitution of the Republic of South Africa, 1996, indicates that every learner is entitled to be taught in the language of their choice in public educational institutions where it is reasonably practicable.

It emerged that educators and learners did not give the writing of essays enough attention. In some cases, learners were given an essay topic to write about while the educator continued with activities unrelated to essay writing. Thus, the educator did not allow himself/herself ample time to expand on the topic and equip the learners with elements of language enrichment such as imagery in the writing of essays.

On the one hand, the responses to the learner questionnaires indicated that 85% of learners did not know what imagery is, with only 15% knowing what it is. Without knowing what imagery is, learners could not deliberately and consciously incorporate it in their narratives when writing essays. The educator questionnaire, on the other hand, revealed that only 10% of the educators taught imagery to learners, while 60% did not and the remaining 30% were uncertain whether they did. The interviews indicated that 20% of the educators taught imagery to improve the learners' essays, while 50% were uncertain and 30% did not teach imagery.

The first essay writing test revealed that 70% of the learners were not aware of the use of imagery, as evidenced by the absence of imagery types such as metaphors, similes, personification, idiophones, interjections, figurative language, idioms and proverbs in their essays.

Given the above scenario indicating educators' and learners' attitudes to and awareness of the use of imagery in essay writing, intervention was deemed necessary.

Intervention began with awareness creation and went on to teach the learners practical examples to explain the significance of including imagery in essays. After the intervention, when the learners rewrote their original essays and included imagery, there was a noticeable improvement. The intervention applied constructivist theory by assisting learners to construct new knowledge, that is, the incorporation of imagery, based on their existing knowledge of how to write an essay (Bruner, 1960).

CHAPTER 5

DISCUSSION

5.1 INTRODUCTION

This chapter discusses the findings based on the data gleaned from documents, classroom observations, learner and educator questionnaires, recorded interviews with educators, as well as the learners' essays written before and after the intervention, which took the form of awareness creation and assistance with the use of imagery in essay writing. The intervention strategies used to improve the learners' performance and the factors that hamper the improvement of the learners' performance, especially as pertaining to the use of imagery in essay writing, are addressed. A general overview will be provided later in this chapter.

5.2 DOCUMENTS

The following documents for discussion were analysed in the previous chapter: the National Curriculum Statement (NCS) Grade 10–12 (2003), National Policy Pertaining to the Programme and Promotion (NPPPP), NCS Grade R–12 (2012), the Constitution of the Republic of South Africa, 1996, as well as the learners' written essays. Feedback, usually given after essays were written and marked, is also discussed in this chapter, followed by a detailed discussion of the content of the essays to ascertain whether the research problem and aim were achieved.

5.2.1 National Curriculum Statement Grade 10–12 (2003)

The NCS Grade 10–12 (2003) is a policy document designed to improve the quality of education. Prior to this document, the educator was regarded as the source of all information. Today, the NCS concentrates on the learner and regards the educator as a guide or facilitator in the teaching and learning situation. The researcher's analysis revealed that the educators were not fulfilling this role, as 60% of educators merely wrote the essay topic on the chalkboard without guiding the learners on how to write a pleasing, fully-fledged essay to obtain better marks.

The NCS is a policy document that was supposed to clearly unpack to educators how to present essay writing skills to the layman and clearly introduce strategies to

improve the quality of essays. This document was supposed to help educators to unpack what imagery is together with its types. This document should assist educators to acquire the skills to help learners to employ imagery in their longer texts, including essays, letters and speech presentations, since prepared and unprepared speeches are also allocated marks during oral moderation. The writers of this policy document should have realised that, since essays carry a lot of marks which the learners find hard to attain, strategies should have been included to help learners to perform well. Therefore, the research problem presented at the beginning of this study is clearly visible and hence the aim of this study to shed light on it.

5.2.2 National Policy Pertaining to the Programme and Promotion Grade 10-12

The NPPPP Grade 10–12 states that to be promoted to the next grade, Grade 10 to 12 learners need 40% to pass their home language, which in this case is Sesotho sa Leboa. This policy does not scrutinise gaps in the African languages subject that may be bridged to prevent the learners from failing the grade unnecessarily. Instead, the so-called gateway subjects like English, Mathematics and Science are given more attention. Furthermore, the policy does not acknowledge that under-resourced schools do not have African language reference books like dictionaries, terminology books and even the encouragement of African language newspapers.

5.2.3 National Protocol for Assessment Grade R-12

The National Protocol for Assessment Grade R-12 states that Grade 10 to 12 learner assessment is divided into two categories, school-based assessment which carries 25% of the learners' work component and the year-end component which carries 75% of the marks. This poses a challenge for learners because during the year-end examination, they are given only three hours to be assessed on everything they have learnt throughout the year, resulting in learners possibly feeling overwhelmed by the work that has to be accomplished within a very short time. The learners may underperform, not necessarily because they are incapable, but because of the time frame they have to operate under. If the end of the year component were 25% and the school-based assessment component were 75%, learner performance would be higher because the bulk of the work would be assessed and recorded during the

school-based assessment. The research problem identified in this policy is that the policy itself prevents learners from performing well in the examination.

5.2.4 Constitution of the Republic of South Africa, 1996

Prior to 1994, before South Africa became a democracy, the African languages were not regarded as official languages. By "official languages" is meant that certain languages are given a special status by the country's government and are used in a wide variety of functions, including in parliament and government administration.

Unfortunately, since the African languages in South Africa are not resourced equally to English and Afrikaans, they are not fully used in prominent institutions such as the courts, parliament, and the business and educational sectors.

5.2.5 Learners' written work which includes essays

The learners have a special book for taking notes about literature. The book should include the meaning and use of imagery such as metaphor, simile, alliteration, idiophones, idioms, proverbs, etc. that help learners gain good marks in their essays.

Another book is dedicated to classwork. The teacher should mark the learner's work in this book and include guiding comments that prevent them from repeating their mistakes. Because educators often experience overcrowding in their classrooms, they get the learners to mark each other's work. However, the learners should be equipped with enough knowledge to mark one another's work.

In the learners' portfolio books, learners have to edit and redo work they did not perform well in, especially essays, which carry a lot of marks. Enough time is to be given for learners to learn how to integrate imagery in their longer texts and to know how to approach the different types of essay, since this aspect is more directly related to their examination paper, that is, creative writing.

5.3 CLASSROOM OBSERVATIONS

Prior to the introduction of the NCS, which was introduced in 2003, teaching and learning was teacher-centred; the teacher provided all the information. The NCS marked the introduction of learner-centred education; the focus is on the learner and the role of the educator is simply to guide learners to reach the objective of the lesson

designed for that day. However, the researcher observed that the educators' role in the teaching and learning situation was invisible. According to Bruner's theory, learners have to be guided step by step from what they know to what they do not know, which he regards as scaffolding. Very often, teachers were found to merely write an essay topic on the chalkboard and then instruct the learners to write an essay on the topic.

Educators are supposed to engage learners in lessons in various ways which may include showing them a picture and asking the learners to create their own topic from the picture. For instance, the educator could engage the learners by asking them to describe the picture and to name the sensory organs activated by the picture, thus driving the lesson to imagery employment, which is a skill the learners are supposed to acquire and practise.

The educator should follow the essay writing process step by step to reach the correct and tangible product, as stated by Mgabadeli (1989:40), and to explain that imagery employment in an essay starts with the correct word choice, mind-mapping and the correct sentence construction, as endorsed by Duncan and Cleary (1997:97).

However, most of the educators in this study were under time pressure, which made it difficult for them to show their ability in unfolding the content. If the lesson was prolonged, it would overlap into the next teaching period and unnecessary clashes between the educators could result. In addition, the educators seemed to be busy completing urgent reports that had to be submitted to management. In other words, the educators' heavy workload may also contribute to their neglect of proper lesson presentation.

5.4 QUESTIONNAIRES

5.4.1 Learner questionnaires

The aim of this study was to explore the use of imagery as a means of assisting learners to improve their narrative essays. Data collected from learner questionnaire show that 50% of the learners were not taught imagery in the classroom by their educators and 35% were uncertain whether they were taught about imagery or not. The researcher concluded that imagery is a challenge not only for learners but also

for educators. Therefore, it is important that the Subject Curriculum Statement together with other documents, should clearly explain literary devices, which include imagery, to the educators, so that they are equipped to teach these skills to the learners.

The study further revealed that 60% of the learners are unsure whether educators give them examples of imagery or not in the teaching and learning situation. If they do not even know what imagery is, knowing examples of imagery will also be a challenge to the learners.

If the constructivist theory of Bruner were implemented and new information that is unknown were added to what the learners already know about writing essays, then learners would be able to grasp the concept of imagery and employ it with ease in their essays. For example, the teacher should check that the learners know all the five senses, namely smell, taste, sight, touch, and hearing, and that the nose is used for smelling, the tongue for taste, the hands for touching, the ear for listening and the eyes for seeing. He/she can make the lesson more practical and easily understood by asking the learners to close their eyes while he/she plays a recording of the roar of an angry lion. The learners should then have an image of an angry lion and may start reacting as if the lion were in their midst because the sound conjures up the picture of a lion which is not even there, thus sensitising their sense of imagery. If learners are taught to choose words that can sensitise the reader's or marker's senses, they will attain better marks because they will have managed to make their audience part of what they are reading.

The learners' questionnaire revealed that 65% of the learners are uncertain about the importance of imagery in the writing of narrative essays, while 20% thought that imagery is not important. The remaining 15% said that it was important, although they did not support their answers.

Narration is like preparing somebody for a journey of events that he/she has to visualise internally. The correct word choice is essential to create an image of the event in the narration. This means that one must have in-depth knowledge of most of the types of imagery, which include metaphor, simile, idiophones, interjections, alliteration and personification, as well as knowledge of figurative language and

critical language awareness. People sometimes cry after listening to music because the music carried them into an unusual, imaginative world.

The study shows that 60% of the learners involved in this research were not taught how to incorporate imagery in their narrative essays. This could be because many of the educators had insufficient knowledge of the content. This is supported, as only 10% of the learners were taught about imagery employment in their essays and the remaining 30% of the learners were not sure about its incorporation in their essays.

If learners were to be taught how to construct simple sentences that employ imagery, it would be easier for them to construct longer sentences, paragraphs and eventually essays that include imagery. Examples of shorter sentences with imagery include the following: "*Peter ke pere go kitimeng*", which literally means, "Peter is a horse running". This is a metaphoric sentence that compares two things that are totally different, that is, Peter and a horse. This simply means that both Peter and a horse share the same characteristic, which is running. When one sees Peter running, the picture or image of a running horse comes to mind, not that Peter is an animal.

The findings revealed that 50% of the learners did not know what a metaphor was, 40% doubted their knowledge and only 10% of the learners said they knew what a metaphor was, but could not define it. If learners could be taught to compare things that share similarities, it would help them to know what a metaphor is, and this knowledge would help them to understand imagery. For example, lightning is associated with swiftness although they are not the same. When one thinks about lightning, swiftness comes to mind.

The findings revealed that 60% of the learners could not define a simile and only 10% of the learners said they knew what a simile was, although they could not define it. Therefore, 60% of the learners did not know what a simile was. In the researcher's opinion, the learners should have acquired this knowledge from their educators. If learners were taught how to identify this and other figures of speech in their prescribed books, they would know how to use figures of speech in their essays, longer texts and oral presentations.

The study revealed that 60% of the learners could not differentiate between a metaphor and a simile. The line between differentiating a metaphor and simile is slim

and is often a challenge for learners. Both metaphor and simile are types of imagery and both compare two things that are different but share the same characteristics. The only difference is that a simile is a direct comparison that is identified by the particles "like" or "as", whereas metaphor does not make a direct comparison and does not use these particles. For example, *Matome o sepela bjalo ka katse*, 'Matome is walking like a cat', is a direct comparison, whereas *Matome ke katse go sepeleng* 'Matome is a cat in walking', is an indirect comparison. If the learners were taught how to use these types of comparison, it would be easier for them to show a clear picture or image of what they want to say in their essays, which is what the researcher regards as imagery employment.

The findings indicated that 50% of the learners were not sure whether imagery is a figure of speech or not. If the learners do not know what imagery is, they cannot categorise it as a figure of speech. This clearly shows that imagery employment is a challenge not only for the learners, but also for the educators.

Furthermore, the findings reveal that 57% of the learners were uncertain whether word choice has an impact on imagery or not. This straightforward question can easily be answered by any learner who knows what imagery is. The information that the learners should have is that imagery is depicted by words that are correctly chosen to give a picture or image of what the narrator is narrating. For example, if the narrator wants to tell about an unforgettable accident, he/she must be able to choose the correct words that will create a picture or image of that accident so that the listener or reader can internalise or visualise the accident. For example, phrases like, *ka potlako tsela e be šetše e apere bohwebidu*, 'suddenly, the road was painted red', brings to mind a picture or image of many injured people lying and bleeding in the street. Therefore, "painted red", are the correctly chosen words to conjure up the picture or image of the accident.

The study revealed that 59% of the learners could not identify imagery in the written text. They were unsure whether the given phrase, *mahlo a go tuka*, 'burning eyes', was imagery or not. To explain this phrase, *mahlo* 'eyes' are meant to see and not burn, as *go swa* 'to burn' is associated with fire. A burning fire conveys the image or picture of something or someone eager to do something.

The findings revealed that 45% of the learners were uncertain as to whether the educator elaborated on the content of an essay or not. This response shows that there is no clear interaction between the educator and the learner during the teaching and learning situation. If there were a clear interaction between the two components, the learners would have the opportunity to ask questions for more clarity.

Sixty per cent of the learners were unsure as to whether the educator taught them how to incorporate imagery in their essays. The learners' response shows that they may have had a vague understanding of imagery but were not sure how to use it in their essays. If a simplified lesson on imagery were presented to the learners, they would understand the concept of imagery and be able to use it with confidence when writing essays.

The study revealed that 55% of the learners did not agree that the educator shared ideas with them regarding the writing of an essay. Sharing ideas with the learners about the essay to be written is essential, as it guides the learners as to what is expected of them, allows them to ask questions, helps them to interpret and sustain the topic correctly, lays down a clear structure for the essay and gives learners an opportunity to compare themselves with the other learners and gauge their performance in relation to the other learners. Interaction between the learner and educator contributes towards resolving the research problem, which is helping the learners to improve their essays by including imagery to get better marks.

The study revealed that 70% of the learners did not know the body organs that are sensitised by imagery. For example, when one smells well-cooked meat, the sensitised body organ is the tongue, which responds by activating the salivary glands to make one's mouth water. This reaction originates from the image or picture of tasty meat and the smell you experience with your nose.

When 61% of the learners heard the sound of an angry lion, which they could not see, they did not visualise anything because they were not engaged in the lesson on imagery and its employment. It is the educators' role to guide and facilitate lessons on imagery so that the learners take ownership of it and are able to use it in their daily speech and writing. This could help learners to become authors, presenters, fascinating storytellers and good essay writers.

The findings revealed that 60% of the learners were uncertain as to whether imagery has an impact on the writing of a narrative essay. The educators should acquire this type of content and impart it to the learners, so that they in turn can use it in their daily writings, which include essays.

To summarise the discussion about the learner questionnaire, the learners were found to have insufficient knowledge regarding imagery and its employment in the writing of narrative texts. Therefore, much has to be done on the part of educators to uncover this skill in order to help learners obtain better marks and make a positive contribution to their future.

5.4.2 Educator questionnaire

The educator questionnaire revealed that 60% of the educators accepted that they did not teach imagery to their learners in the classroom. The following may contribute to the fact that the educators do not teach imagery in the classroom situation:

- Most of the educators did not know what imagery is. It would therefore be impossible for them to teach something they are unaware of or that they are not acquainted with.
- The educators did not know the importance of imagery as a poetic literary device.
- The educators did not have ready-made lesson plans for presenting this type of content.
- The educators did not know what effect the employment of imagery has on narrative.

Education documents, like the Subject Curriculum Statement, contain notes on a number of aspects to be included in the curriculum, explaining these concepts in simple terms to enable educators to present them to learners.

The responses to the educator questionnaire further revealed that 60% of the educators did not give learners examples of imagery in the teaching and learning situation. Workshops are effective platforms that may be used to address the challenges which educators are encountering.

The study discovered that 60% of the educators were uncertain about the importance of imagery in the writing of narrative essays and 20% thought that the employment of imagery is not essential in the writing of narrative essays. Arranging lesson demonstrations might help the educators to present this content with confidence. Such lesson demonstrations could contain, for example, two paragraphs – the first containing imagery and the second without imagery – for the educator to compare. This might help them to observe the importance of the employment of imagery in the written text. The same demonstration could also be of help to the learners in the form of improving the quality of their narrative essays.

The findings also revealed that 70% of the educators did not teach the learners how to infuse imagery into their narrative essays. This finding was corroborated by the learners and may be because the educators are not acquainted with the value of imagery in language or longer text presentation, or they do not have clear guidelines from the educational documents on how to present imagery to the learners in clear and simple terms. Consequently, it would not be easy for them to present unfamiliar content.

The findings from the educator questionnaire revealed that 50% of the educators were uncertain about what a metaphor is. Metaphor, as has already been explained, is one of the pillars of imagery and therefore imagery without metaphor is like a fish out of water. Thus, if the educator, who is regarded as the custodian of knowledge, is unable to explain what metaphor is, obviously it will also be difficult for him/her to explain what metaphor is to the learners. Consequently, the learners were unable to employ imagery in their essays.

Simile is another figure of speech that is a type of imagery because it brings things that are completely different together and uncovers their hidden similarity. The finding revealed that 50% of the educators did not know how to define a simile and 70% could not differentiate between a simile and a metaphor. The challenge which the educators are faced with should be brought to the attention of education authorities and constructive intervention strategies which include workshops would assist educators a great deal.

The study revealed that 60% of the educators are uncertain as to whether imagery is a figure of speech or not. This may be because there are no educational documents that explicitly present the employment of imagery in written texts or examples of poetic analysis whereby different figures of speech, together with imagery are identified for their contribution to literature. This means that there are insufficient resources to unpack this content to both learners and educators. This research problem needed to be resolved so that the study aim could be achieved and the learners' unsatisfactory performance in essay writing could be resolved.

According to Richardson (1999:75), imagery is a figure of speech using figurative language to represent objects, actions and ideas in such a way that it appeals to our physical senses. He regards imagery as "the internal representation of what is perceived".

Defining imagery was found to be a challenge for 70% of the educators, consequently its presentation and the ability to assist learners to use imagery in their narrative essays was a challenge as well. The study revealed that 66% of the educators were uncertain whether word choice had an impact on imagery.

Many authors want to make us see what is in their minds through whatever they write. Therefore, the correct choice of words to be used in narration would have a very positive impact to imagery in the sense that those words will assist us to see what is in the author's or the presenter's minds (Meek, 2009).

The study revealed that 60% of the educators could not identify an example of imagery from a written text. As said previously, learners and educators are challenged by imagery because it is not a concept used daily in the teaching and learning situation, and most examination questions do not include it.

Forty-five per cent of the educators said that they dwelled on the content when teaching essay writing. However, this percentage seems to be in contradiction to the way educators approached essay writing, because it was evident that they usually just wrote the essay topic on the chalkboard and instructed the learners to write about it. From the researcher's initial observation no traces were found to indicate that the educators taught the learners how to write an essay. According to Brown (2002:1)

"an essay is a formal, structural piece of writing which makes a statement on a topic or question and which supports this statement throughout with information and ideas". Therefore, the writer needs to engage the reader while telling her/his story and make the reader feel part of the narration process. In addition, the writer needs the correct choice of words to paint pictures or images in his narrative. It is not just a once-off process to acquire marks.

The study revealed that 60% of the educators did not present a lesson that involved imagery. This concurs with the learners' responses that they were not taught imagery by their educators. This is a serious challenge that needs attention. Practical and simple guidelines or books need to be written and distributed to the educators on how to teach imagery and figures of speech, taking care not to undermine the integrity, prowess and dignity of the educators.

Forty per cent of the educators said that they assisted learners in choosing the correct words when using imagery in narrative essays. This response is an incorrect reflection of what was observed by the researcher, as the only interaction between educators and learners was when the educators instructed the learners to write an essay on the topic written on the chalkboard. The researcher also observed that 60% of the educators did not share ideas with their learners about the essay to be written.

The findings revealed that 70% of the educators were uncertain about the body organs that ignite an individual's senses. For example, eyes are the sensory organs for sight, the nose is the sensory organ for smell, the tongue is the sensory organ for taste, the ears are the sensory organs for sound and the skin is the sensory organ for touch. Therefore, the correct choice of words can sensitise those organs and help one to visualise what is described when it is not physically seen with one's eyes. For example, the phrase *go tonya wa leswela* "to be extremely cold" conjures up the image of being icy cold.

The findings revealed that 60% of the educators were uncertain about visualisation when hearing the sound of an angry lion. The researcher expected the participants to answer that they saw a real lion in their mind's eye, but unfortunately that was not the case.

Similarly, 70% of the educators were uncertain about the picture or the image that was supposed to be employed in their minds when the smell of well-cooked meat was described. The answer that the researcher was expecting was something like "even if I cannot see the meat, I imagined the smell and pictured the meat". These practical examples could be used when teaching learners the impact of imagery because of the correct choice of words.

In conclusion, the educators' questionnaire revealed that the employment of imagery is not only a challenge to learners, but also to educators who are the custodians of education. Therefore, simplified intervention strategies may be essential in order to contribute to the improved performance of the learners in both the classroom and the examinations.

5.5 INTERVIEWS

The study revealed that 50% of the educators regarded Paper 3, which is creative writing, as a challenge for the learners. Paper 3 consists of three sections, an essay that carries 50 marks, a letter that carries 25 marks and transactional writing, which includes agendas, minutes, memoranda and the like, and carries 25 marks. The interviews revealed that the learners have difficulty in earning high marks for their essays, with marks tending to range between 30 and 35 and seldom above 40. The researcher was particularly interested in how he could contribute to improving the learners' essays by introducing the use of imagery.

Sixty per cent of the educators said that the learners do not perform well in examinations because of their use of language. If incorrect language use is a challenge for the learners, the quality of their essays, which carry many marks, would be negatively affected.

The interviews revealed that 50% of the educators were uncertain whether the use of imagery by learners in their essays would contribute to improving their performance or not. This was corroborated by the educators' inability to define imagery and the difference between simile and metaphor in the educators' questionnaire. Therefore, it was not possible for the educators to assist the learners to employ imagery in their essays.

The study revealed that 40% of the educators could not clarify imagery for the learners and 30% clarified it incorrectly. This response highlighted that an in-depth intervention strategy by the researcher was essential to assist both the learners and the educators to improve learners' performance in the examinations.

The educators were unsure about the grade in which content involving imagery should be taught to learners. Sixty per cent of the educators believed Grade 7 to be the correct grade to introduce imagery because, as the learners were no longer at the lower primary level, they would have reached mental maturity. Only 21% of the educators believed that the correct grade was when the learners were about to leave secondary education, because those concepts are predominantly used in tertiary institutions.

From the educators' recorded interviews regarding imagery and its employment, it is clear that intervention strategies may assist both learners and educators to take ownership of the imagery and to be able to freely use it in their daily texts and essays so that the learners' performance can be improved.

5.6 LEARNERS' ESSAYS

The objective to establish whether the learners use imagery when writing narrative essays necessitated an intervention to improve their performance in the examinations. The study showed that 70% of the learners did not use figures of speech like metaphor, simile, personification, idiophones and interjections in their essays. This may be because the learners were unaware that figures of speech are types of imagery and were therefore unable to employ imagery in their essays to catch the reader's attention and get better marks.

Imagery is one of those techniques that are employed to enhance communication of the writer's thoughts and to stay in contact with the reader (Serudu, 1987).

Forty per cent of the learners could not write a two-page essay. This could be because the learners did not choose words that were correctly linked to the topic. Consequently, they had difficulty constructing supporting sentences for the simple sentences that served as main ideas. According to Duncan and Cleary (1997:97),

"essay writing has to begin with the idea that sprouts threads to other ideas which become their own webs".

Therefore, the researcher's intervention was deemed essential in order to resolve the research problem, which was to improve the learners' narrative essay writing skills so that they could attain better marks.

As the research finding revealed that most of the Grade 11 learners did not employ imagery in their essays, the intervention strategy was initiated. After explaining imagery and all its types to the learners, they applied those types in their essays. The point here is that if learners are given clear guidelines and explanations of what they are supposed to do, and explanations are based on their existing knowledge, it will be easier for them to grasp the new knowledge and be able to integrate it into their existing knowledge.

As part of the intervention strategy, the following types of imagery were clearly explained to the learners using practical examples: metaphor, simile, personification, idiophones, interjections, idioms, alliteration, figurative language and critical language awareness. The learners were given the opportunity to construct their own simple sentences regarding the explained imagery types to ensure that they had a clear understanding of imagery and would be able to incorporate it in their essays.

The learners then had to choose words that they thought would evoke the sense of sight, smell, taste, hearing and touch, and to use these words in short sentences. This was to prepare the learners to write longer sentences in their essays.

Furthermore, learners were encouraged to identify imagery types from their prescribed novels, drama books, short stories, traditional literature (folklore), proverbs, idioms, etc.

After the learners were able to identify, use and incorporate imagery in sentences, they were asked to rewrite the essays they had written previously, and to employ what they had learnt about imagery. Subsequently, there was an overwhelming improvement between the essays written before and after the researcher's intervention (see Appendices O and P).

It was easy for the learners to improve the quality of their essays since this study was based on constructivist theory, which states that new information must be constructed on existing information or knowledge (Bruner, 1960).

Therefore, if learners could be taught how to integrate imagery into their narrative essays, it would be easier for them to improve the quality of their essays.

5.7 GENERAL OVERVIEW AND POSSIBILITIES

The discussion covered several issues arising from the document analysis that included the NCS, the NPPPP for Grade 10–12, the National Protocol for Assessment Grade R-12, Chapter 1 of the Constitution of the Republic of South Africa 1996, the learners' work, classroom observation, the learner and educator questionnaires and interviews with educators, as well as learners' essays before and after the researcher's intervention. This will now be summarised and a number of recommendations will be made in the following chapter.

5.7.1 Document analysis

The analysis of various educational documents had a positive impact on the discussion of the findings of this study. This will be summarised in the subsequent sections as follows.

(a) National Curriculum Statement

The NCS was drafted to improve the quality of education, which was initially teacher-centred. By "teacher-centeredness" is meant that all education was derived from the educator. However, the introduction of this document made a paradigm shift towards learner-centred education. In this document, aspects such as how to teach complex concepts like imagery and ways of modelling the educator as guide and facilitator in the teaching and learning situation should have been clearly explained so that educators would not struggle in their presentation.

This document should have equipped the educators with skills to assist the learners to perform well in their essays, as the essay carries the most marks. It is recommended that this document be reviewed with the intention of assisting

educators to facilitate lessons on imagery and identify the gaps in learners' performance in essay writing.

(b) National Policy Pertaining to the Programme and Promotion of Grade 10-12

The research findings revealed that the NPPPP of Grade 10–12 lists the requirements for learners to be promoted to the next grade. Obviously, a well-structured programme is necessary to enable learners to be effective contributors to the corporate and professional worlds and assets to the community in which they live. However, the gap identified in this policy is that even if the learner passes all the subjects cum laude but fails the home language examination, he/she automatically fails the year.

As stated previously, an added setback is that home languages are not equally resourced with the other so-called gateway subjects. It may thus be said that if home languages were treated in the same way as other official languages, learners would be more passionate about their home languages and that would contribute to better performance. Performance could be improved by encouraging learners to use African languages in debates, or in essay writing competitions with prizes. Furthermore, if career exhibitions could be organised that involve African languages, this may also draw the learners' attention and interest regarding their own languages. Furthermore, prominent people who succeeded because of their home languages could be invited to the schools as motivational speakers to demonstrate the practical benefits of knowing one's home language. This might have a huge positive impact on the learners.

(c) National Protocol for Assessment Gr R-12

According to the National Protocol for Assessment Grade R–12, learner assessment is divided into school-based assessment and end-of-year assessment which carry 25% and 75% marks respectively. The researcher argues that this national protocol on assessment should be revised as it would be fairer if the 75% were awarded for all the work done during the year and 25% were allocated for the end-of-year examinations. This would also reduce the pressure that learners experience during

the end-of-year examinations when learners who do not perform well sometimes make decisions that have serious repercussions for their future.

(d) Chapter 1 of the Constitution of the Republic of South Africa, 1996

A country's official language refers to the language used within its government – its courts, parliament, administration, schools, etc. – to run its operations and conduct its business (<https://www.definitions.net/definition/official+language>).

The Constitution of the Republic of South Africa, 1996, declared the nine black languages as official languages together with English and Afrikaans, although in the former Homeland of Bophuthatswana both Setswana and English were already regarded as official languages. However, the findings revealed that the black languages are not equipped or resourced to the level of their counterparts, including in schools. If African languages are fully resourced and well equipped as official languages it would be easy for those learners to pass that subject without many challenges. African languages should be made attractive to the next generation, since most young learners prefer not to use them, especially in public, and when communicating with their friends and colleagues.

(e) Learners' work

The notebooks given to the learners by the educator were supposed to show them how to write captivating essays and to help them criticise and analyse literary works, including poetry, drama, novels and folktales.

In the workbooks allocated for classwork activities, it was observed that the learners themselves did most of the marking without making comments, and not the educator. When marking learners' work, clear comments are needed to give the learners confidence and direction on how to perform better. Given the large number of learners in the classroom it is understandable that the educator would get the learners to mark each other's work; nevertheless, educators should ensure that marking is done accurately and with meaningful, informative comments.

The third learners' book which was designated for portfolio work, should be used to give learners an opportunity to repeat work that they did not perform well in and make the necessary improvements.

5.7.2 Classroom observation

Classroom observation showed that the interaction between the learners and the educator was more teacher-centred than learner-centred. This was illustrated when the educator wrote an essay topic on the chalkboard and instructed the learners to write about it without allowing for the learners to ask questions about the topic. A process involving the brainstorming of the topic and sharing of ideas among educators and learners was not visible.

5.7.3 Learner questionnaire

The purpose of the learner questionnaire was to uncover how much knowledge the learners had regarding imagery and its use in essay writing with the aim of improving their performance. The questionnaire revealed that more than 60% of the learners who participated in this study did not know what imagery was or how to use it in their essays. In addition, 60% of the learners did not know the types of imagery and how to differentiate metaphor from simile.

5.7.4 Educator questionnaire

The findings gleaned from the educator questionnaire revealed that the educators were generally unable to give the learners a definition for imagery and they also were uncertain about the importance of imagery in the writing of narrative essays. The educators agreed that they did not teach learners about how to employ imagery in narrative essay writing and that they were unclear about the types of imagery.

5.7.5 Recorded interviews with educators

The educator interviews revealed that defining and presenting lessons on imagery to learners was a challenge. More than 60% of the educators were uncertain whether the use of imagery in narrative essay writing could improve learners' performance or not. The interviews also revealed that educators were uncertain about the grade in which imagery should be taught to learners, with responses to this question giving

various reasons and views. From the educators' responses, it seemed that interventions might be needed to assist the educators in teach such content because failing the home language as a subject has serious consequences for the learner's future and the community at large.

5.7.6 Learners' essays before the intervention

Prior to his intervention, the researcher identified many mistakes in the essays that the learners wrote. These mistakes were not in relation to this study, but included spelling mistakes, poor sentence construction and paragraphing, as well as the fact that essays were not long enough. Mistakes directly related to the study included the following: failure to use figures of speech which are types of imagery, including metaphors, simile, personification, alliteration, idiophones, interjections, idioms and proverbs in the essays. Imagery, which Serudu (1987) regards as an important technique for enhancing communication of the writer's thoughts and maintaining contact with the reader, was not visible in the learners' essays. In addition, no prior activities to prepare learners for writing essays were apparent, such as the dictation of words that may evoke the employment of imagery or the use of such words in simple sentences. These simple sentence could be regarded as the main ideas of the paragraphs to be constructed.

5.7.7 Learners' essays after the intervention

After the researcher's intervention, the learners' essays showed great improvement, especially in the employment of imagery, which as the research topic for this study. The second essay was much better than the first in the following aspects:

- The length of essays was acceptable.
- Imagery was visible in the learners' essays.
- Learners used figures of speech with confidence.

According to Quina (1989:5), the effective teaching of essay writing involves the sharing of

[e]xperiences between students and educators, imparting information and critical thinking and enabling students to evaluate their words, the art of

showing, sharing and exploring aspects of life and helping students to find knowledge within themselves.

This is also supported by Bruner (1966) who said that new knowledge should be constructed on the existing knowledge.

5.8 CONCLUSION

This chapter discussed the key discoveries addressed in Chapter 4. The document analysis proved beyond doubt that very little is done to employ imagery in the writing of narrative essays. Classroom observation, the learner and educator questionnaires, and the educator interviews all revealed that the use of imagery in essay writing is a challenge that needs a joint, head-on approach using various interventions to make it a success. The researcher's intervention strategies proved to bring about a vast improvement in the learners' essays, which will contribute to their improved performance and pave the way to a brighter future for them. The following chapter concludes the research and highlights the necessary recommendations and suggestions.

CHAPTER 6

CONCLUSIONS

6.1 INTRODUCTION

In this chapter, the main findings are summarised and general conclusions drawn based on the aims and objectives of the research and the research question. Finally, recommendations based on the results of the research findings that were discussed in Chapter 5, will be presented.

6.2 OVERVIEW OF CHAPTERS

Chapter 1 gave the background to the study and the reason it was undertaken, which was to improve the performance of Grade 11 Sesotho sa Leboa learners through the incorporation of imagery in their narrative essays. The chapter also discussed the problem statement, aim and objectives of the study, the research questions, the significance of the research, the literature review, the theoretical framework, the research methods, design and instruments, the data collection methods, data analysis and ethical considerations.

Chapter 2 reviewed the literature relevant to this study which formed the basis of the theoretical framework for the study. The reviewed literature presented important aspects such as the definition of imagery and the reason it has to be incorporated in narrative essays as part of imaginative language. The literature review used various examples of imagery from different genres, such as short stories, novels, drama, folklore and poetry, which can be easily used by the learners. The aim was to display how imagery is used in different genres so that both learners and educators could become acquainted with it and use it daily as well as in their essays. The concept was also used as a strategy to draw the markers' attention and to obtain better marks. Prominent imagery types like metaphor, simile, personification, alliteration, idiophones, interjections, figurative language, proverbs, idioms and critical language awareness were revealed and explained using examples to demonstrate their impact in the writing of narrative essays.

In Chapter 3, the theoretical framework to help the learners comprehend imagery and its impact on the writing of narrative essays, was described. The researcher

chose constructivist theory with reference to particular theorists such as Hmelo-Silver, Piaget, Vygotsky and Bruner. Much attention was given to Bruner, who championed this theory, emphasising that learners can be taught new knowledge or content as long as the new knowledge is linked to the learners' existing knowledge. He emphasised that the learner's age is not a determining factor in grasping new knowledge, as long as the bulk of complicated information is imparted gradually to the learner. This was successful in that the learners knew how to write essays (existing knowledge) and the new knowledge that they acquired was how to enrich their essays with imagery (new content). This theory was applied successfully, because after the researcher explained and encouraged the learners to understand and incorporate imagery in their essays, their performance was vastly improved.

The data presented and analysed in Chapter 4 were gathered using qualitative research designs such as document analysis, learners' essays, classroom observations, questionnaires and interviews with educators. Document analysis was done to uncover what may have caused the poor Grade 11 learners' results. The documents perused included the National Curriculum Statement (NCS) Grade 10-12 (2003), the National Policy Pertaining to the Programme and Promotion (NPPPP) of the NCS Grade R-12 (2012), the National Protocol for Assessment Grade R-12 and the learners' classwork, which included essays. The NCS Grade 10–12 (2003), which was designed to promote learner-centred education, and the NPPPP state that even if Grade 10-12 learners pass all their subjects cum laude but fail the home language (HL) examination, they will automatically fail the year. The National Protocol for Assessment Grade R–12 states that the continuous assessment component is allocated 25% and the end of the year component 75%. The learners' essays were scrutinised, gaps in the learners' work were identified, and an intervention was designed to help them to improve their performance.

As stated by Bless et al. (2013:393), "classroom observation, which is a data collection technique based on the direct observation of participants' behaviour", was employed to observe the interaction between the learners and the educator in the learning and teaching of essay writing. The researcher was interested in seeing for himself how the educators assisted their learners to incorporate imagery in their narrative essays. Subsequently, no interaction between educators and learners was

observed in the writing of narrative essays; rather, educators merely instructed the learners to write an essay on a topic written on the chalkboard.

The intention of the learner and educator questionnaires was to

- investigate the educators' and learners' in-depth knowledge regarding the impact of imagery on the writing of narrative essays. The questionnaires achieved the researcher's goal, as they revealed that both educators and learners had insufficient knowledge regarding this concept and its impact.
- assess whether educators can teach learners about imagery. The questionnaire revealed that teaching imagery to learners is a challenge that needs to be addressed to ensure that they perform better when writing essays in the final examination.

Nieuwenhuis (2010:87) states that an interview is "a two-way conversation in which the interviewer asks the participants questions to collect data". The data collected during the interviews with educators proved that intervention strategies are essential to address challenges in the use of imagery in essay writing.

Quantitative designs, which included a discussion on the number of participants, was also discussed in this chapter but to a lesser extent.

In Chapter 5, the data presented in Chapter 4 were discussed and analysed. The findings revealed that the

- NCS contains very little on imagery use in narrative essays
- NPPPP document prevents Grade 11 learners from being promoted to the next grade if they obtain less than 40% in the home language examination even if they pass all their other subjects with distinction. It is a known fact that while most schools are under-resourced, the home language subject is especially so.
- the Constitution of the Republic of South Africa 1996 Chapter 1 states that South Africa has 11 official languages, but they are not equally resourced or equally developed.

This chapter revealed that the educators in this research acted as information providers instead of facilitators of information. For example, educators merely wrote an essay topic on the chalkboard and learners were instructed to write about it. From the findings gleaned from the questionnaires, this chapter highlighted that both the educators and learners had insufficient insight regarding imagery and its use. In support of these findings, the interviews revealed that presenting content that involves imagery was a challenge for the educators.

In Chapter 6, the findings of the research were summarised, and general conclusions and recommendations for further study were presented. The research questions were answered and the findings were supported by the literature review.

6.3 SUMMARY OF THE FINDINGS

Macmillan (2005:522) regards findings as "information that you discover or opinions that you form after doing research". The findings of this study are paraphrased in the subsequent sections.

6.3.1 Document analysis

"[Document analysis] provides knowledge and new insight, represents facts and gives practical guidance to action" (Krippendorff, 1980:21).

The researcher perused the NCS Grade 10–12 (2003) to establish whether it included information on how to use imagery in narrative essays. Unfortunately, none of the expected content existed in this important document.

A perusal of the NPPPP of the NCS Grade R–12 revealed that it is imperative for learners to pass the home language examination in order to be promoted to the next year. The National Protocol for Assessment Grade R-12 indicates that the learners' examination percentage component is 75% of the final mark, and the year mark from continuous assessment is 25%. The researcher realised that the average learner could not reach this high percentage in the examination, hence the need to improve on the part of the examination paper that carries the most marks.

Chapter 1 of the 1996 Constitution confirms that all African languages are official languages in South Arica. However, the researcher discovered that these languages

are not fully resourced in schools when compared to the so-called gateway subjects like Mathematics and English.

The researcher expected the learners' notebooks to include aspects that would guide them on how to analyse and enrich longer texts like essays using different figures of speech. Unfortunately, the notebooks did not include the figurative language that would assist the learners to become prominent orators, lecturers, authors, journalists and successful presenters.

6.3.2 Classroom observation

"Classroom observation, as a tool, is intended to collect data which is based on direct observation" (Bless et al., 2013:393).

The researcher was interested in observing the interaction between educators and learners in relation to how imagery is used in narrative essay writing. The educators did not teach imagery and did not build new content on the learners' existing content, as per Bruner's constructivist theory. In addition, Duncan and Cleary's (1997:97) spider-web strategy was not used to guide learners to brainstorm the essay topic and assist them to select words that are linked to the topic.

Mgabadeli (1989:40) states that writing an essay is not a once-off process; drafting, revising, editing and rewriting of the final product is needed before the essay can be submitted for assessment. This process was also not practised in the learners' written texts. Hence, the researcher explored the application of imagery as an intervention strategy for improving the narrative quality of learners' essays.

6.3.3 Learner questionnaire

The learner questionnaire investigated the learners' knowledge of imagery and its use in the writing of narrative essays. It was revealed that

- the learners had insufficient information regarding imagery and its use
- over 50% of the learners were not taught about imagery
- the learners did not know about the impact or role of imagery in narrative essays
- the learners were unable to incorporate imagery in their essays

- the learners did not know the types of imagery
- the learners could not identify words from the text that would contribute in the use of imagery
- the learners could not give a clear definition of imagery.

This questionnaire answered the research question by revealing that learners do not have sufficient knowledge regarding imagery. Therefore, it paved the way for the researcher to intervene and come up with strategies to assist the learners to improve the quality of their narrative essays.

6.3.4 Educator questionnaire

As previously stated, the educator questionnaire was intended to investigate the skill and information the educators have regarding imagery and its use in the writing of narrative essays. It was further intended to investigate whether the educator has the necessary skill to present content that includes imagery to the learners.

The questionnaire revealed that 60% of the educators surveyed did not teach imagery in the classroom, 60% was uncertain about the impact of imagery on narrative essays and 70% was unable give a clear definition of imagery. The questionnaire further uncovered that educators had trouble in differentiating between the types of imagery, which include simile and metaphor. The questionnaire also revealed that educators did not assist learners to identify words that contribute to the use of imagery when writing narrative essays. Accordingly, the questionnaire answered the research question on whether the educators have the capacity and skill to present imagery in the teaching and learning environment.

6.3.5 Recorded interviews with educators

The interviews were recorded to collect data and to augment the information gained from the educator questionnaire. During the interviews, the researcher was able to read the educators' facial expressions when answering questions and to discern whether they were confident or doubtful about their responses. For example, more than 80% of the educators were doubtful about how they could define imagery for the learners. The question of how educators could help the learners to use imagery in their narrative essays also created a lot of uncertainty for them. The interviews

also gave the educators a platform to elaborate on why they choose specific grades as most suitable to initiate content that involved imagery. This tool thus achieved what it was intended to do, which was to investigate the extent of the educators' knowledge of imagery presentation. Furthermore, the educators responded that Paper 3, which includes essay writing, was a challenge for learners. Hence, the researcher concentrated on improving the learners' essays with an intervention strategy to improve their marks.

6.3.6 Learners' essays before the intervention

The researcher asked the learners to write essays to identify problems and to determine the type of intervention that would assist the learners to perform better. This activity revealed that spelling, sentence construction, and paragraphs were a problem for the learners and that the application of figures of speech would assist them to use imagery in their narrative essays. It further revealed that learners did not know the prominent types of imagery that could capture the reader's attention and concentration so learners could obtain better marks.

6.3.7 Learners' essays after intervention

After the researcher's intervention, the learners were asked to rewrite their essays to identify any improvements in the learners' work. The rewritten essays were found to be a great improvement on their previous essays because the learners used most of the types of imagery like metaphor, simile, idiophones, and interjection with confidence. This proved that they knew and understood why their essays were enriched by the incorporation of those types. Other improvements were also visible, such as identifying words that use imagery, improved sentence construction, correct and logical paragraphs, and the length of their essays. There was also a paradigm shift in that educators accepted that they have to facilitate the essay writing process. The researcher is confident that the learners will write appealing and fascinating essays in future and that they will do much better in the year-end examinations. In line with Bruner's 1960 constructivist theory, it was easy for the learners to add imagery, with which they were not acquainted, to the existing background information they had on essay writing.

6.4 HOW EACH RESEARCH QUESTION OR OBJECTIVE WAS ADDRESSED

The following points clarify the way in which the research questions were addressed:

(a) How is the learners' use of imagery reflected in their written essays?

From the learners' written texts, it was clear that the learners had insufficient knowledge of the use of imagery. This was shown clearly by the fact that the various types of imagery were not visible in the written texts. For example, it was difficult to identify the following in their texts: metaphor, simile, personification, alliteration, idiophones, especially prior to the researcher's intervention. However, after the intervention, which took the form of clarifying what imagery is together with its types using examples in simple sentences, the use of imagery was visible in their second written texts.

(b) How are the educators assisting learners to enrich their language in the writing of narrative essays?

Initially, educators were not assisting learners to enrich their language when writing narrative essays. This was clearly visible when educators gave learners an essay topic to write about without going into detail about what was expected of them regarding a narrative essay. After the intervention educators started to use simple sentences containing imagery to enable learners to understand, interpret and employ imagery in their longer texts.

(c) How can literary works be used to create awareness of the role of imagery in narrative essays?

Both national and international literary texts were used to help learners and educators to identify what imagery is and how to employ it in the writing of narrative essays. The following quotation from Serudu (1987:216) states:

All people, no matter how much they differ in surroundings, in history, in beliefs, discover and continue to experience the world around them through their senses. They all see, hear, touch, taste and smell the world. Therefore, the one extremely effective means of verbal communication is to evoke or to create imagined sense impressions.

This clearly shows the importance of imagery in narrative in order to evoke imagined sense impressions. Furthermore, Serudu (1987:224) emphasises the role of imagery, that is, that figurative language makes the difference between dull, lifeless prose and sparkling, imaginative prose, between prose that only partially communicates and prose that communicates exactly, efficiently and effectively.

(d) What recommendations can be made after the intervention to improve the use of imagery in essay writing?

It is recommended that students should be made aware of the impact that imagery has on narrative writing. Furthermore, students should be taught how to create short sentences which embed imagery. These sentences can be used as the main ideas of paragraphs to which supporting ideas could be added.

(e) How can the use of imagery be reinforced to improve learners' performance in essay writing?

Reinforcing imagery for the learner in the writing of narrative essays is essential and should be taught step by step. Firstly, learners should be introduced to imagery. They should also be able to identify imagery in written texts. Learners should be encouraged to construct short simple sentences which contain imagery. They should also have a clear understanding of figures of speech that are closely related to imagery.

6.5 RECOMMENDATIONS

To conclude this research, it is essential that recommendations be made. Owing to the poor performance of learners in African languages, especially in the use of imagery in essay writing, and the findings of the document analysis, it is deemed essential that the NCS incorporate different strategies that will assist learners to perform better, especially in activities that carry a high number of marks like essay writing. Such strategies should incorporate skills to employ imagery so that learners' essays are vastly improved.

It is further recommended that the NPPPP revisit its policy, which stipulates that if the learner passes all the subjects but fails the home language examination, they automatically fail the year. This policy could prevent learners from furthering their

studies and could cause learners to drop out of the system and turn to unacceptable behaviour in the community.

It is further suggested that the 25% that is awarded for assessing the learners' work done throughout the year and the 75% that is awarded for the end-of-year examination assessment be reversed. In other words, that 75% be awarded for the year's work and 25% be awarded for the end-of-year examination because this will allow educators the time to iron out the learners' challenges during the year.

As the 1996 South African Constitution states that nine African Languages are official languages, it is recommended that these languages be equally resourced together with English and Afrikaans and the so-called gateway subjects of Mathematics and Physical Science.

The study further recommends that educators should identify aspects that are a serious challenge for learners and design simplified notes that can be easily understood. The notes should be built on something that the learners already know so that they can understand challenging concepts like imagery. Furthermore, it is recommended that model lesson plans should be designed to assist educators to impart their knowledge and skill to learners so that the latter are able to employ imagery in longer texts such as essays.

After observing the educators' essay writing presentations for learners, it is recommended that there be interaction between the educator and the learners during the teaching and learning sessions. This means that the educator should facilitate the lesson presentation and encourage group discussions of the essay topics and the sharing of ideas among the learners and the educator.

Both the learner and educator questionnaires indicated that the two parties have insufficient knowledge regarding imagery and its use; therefore, educators should research more about this concept in order to extend their knowledge and acquire skills on how to present it with confidence.

It is recommended that African language educators be given the opportunity to scrutinise and assess previous years' examination papers to enable them to pinpoint serious challenges so that extra attention can be given to those aspects. This would

prepare the learners in advance on what to expect from the examination papers and develop more confidence.

Educators who did not major in an African language should be given in-service training or extra guidance. In addition, the timetable for extra classes in schools should be reviewed to incorporate African languages. Prizes should be awarded to high-performing learners in African languages and language competitions in the form of essay writing and debates should be encouraged.

It is further recommended that, since intervention strategies to improve the learners' performance are usually directed at challenging subjects, African languages should be incorporated in programmes like winter school and extra morning, afternoon and Saturday classes.

Language debates should also be extended to include the African languages so that the learners can enjoy speaking their own African language with dignity and confidence. Essay writing competitions should also be extended to the African languages with attractive prizes to be won. Learners should be encouraged to design their own African language glossaries and dictionaries: at least three to five words per day with correct definitions to increase their own vocabularies in African languages.

Finally, it is recommended that clear guidance be given to learners regarding career choice in African languages so that learners can have clear direction on what career paths to follow and the requirements. For example, being an author, journalist, actor, radio or TV presenter needs a clear sense of imagery and knowledge on how to use imaginative language so that readers, viewers and audiences have a clear picture of what is presented.

6.6 CONCLUSION

This study aimed to explore the use of imagery as a means of assisting learners to improve their narrative essay writing skills. The envisaged outcome was to enhance their overall performance in the examination, since essays are allocated many marks. The hypothesis of this study was that if learners were taught imagery as a literary device, together with all its types, and they were assisted to incorporate

imagery meaningfully in their essay writing, the quality of their essays would improve, they would get better marks, and their overall performance would improve as a result.

The results of the essay tests, which were administered during the fieldwork for this study in ten different schools, clearly confirmed this hypothesis because after the use of imagery in their essays, the learners' marks showed a vast improvement on their first attempt.

The literature review and the data collected during the fieldwork for this study demonstrated that both learners and educators had insufficient knowledge of imagery and its impact on the writing of longer texts like narrative essays. However, this challenge was addressed through the researcher's interaction with and the cooperation of both the learners and the educators.

The findings of this study revealed that if African languages could be equally resourced like their counterpart languages, English and Afrikaans, their quality would also gain momentum and learners would succeed without serious challenges.

Therefore, the study proposes a radical change whereby African languages be put on the same level as other languages of the economy like English and Afrikaans. They should be taught by highly qualified educators, and not only by educators who merely speak those languages and did not major in them. This would make a great contribution to our learners and the community at large.

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APPENDICES

Appendix A: Permission letter from UNISA

UNISA 
university
of south africa

COLLEGE OF HUMAN SCIENCES RESEARCH ETHICS REVIEW COMMITTEE

26 November 2018

Dear Samuel Colly Makgai

Decision:
Ethics Approval from 26 November
2018 to 25 November 2023

NHREC Registration # : Rec-
240816-052
CREC Reference # : 2018-
CHS-0233
Name Samuel Colly Makgai
Student #. 90276949

Researcher(s): Samuel Colly Makgai

Supervisor(s): Prof. M.L. Mojapelo
Department of African Languages
0124294603

Research Title

Improving essay writing among Sesotho sa Leboa Grade 11 learners through the use of imagery.

Qualification: PHD

Thank you for the application for research ethics clearance by the Unisa College of Human Sciences Research Ethics Committee for the above mentioned research. Ethics approval is granted for five years.

The *low risk application* was reviewed and expedited by the Chair of College of Human Sciences Research Ethics Committee on the 22 November 2018 in compliance with the Unisa Policy on Research Ethics and the Standard Operating Procedure on Research Ethics Risk Assessment.

The proposed research may now commence with the provisions that:

1. The researcher(s) will ensure that the research project adheres to the values and principles expressed in the UNISA Policy on Research Ethics.

University of South Africa
Pretter Street, Muckleneuk Ridge, City of Tshwane
PO Box 392 UNISA 0003 South Africa
Telephone: +27 12 429 3111 Facsimile: +27 12 429 4150
www.unisa.ac.za

2. Any adverse circumstance arising in the undertaking of the research project that is relevant to the ethicality of the study should be communicated in writing to the Department of Psychology Ethics Review Committee.
3. The researcher(s) will conduct the study according to the methods and procedures set out in the approved application.
4. Any changes that can affect the study-related risks for the research participants, particularly in terms of assurances made with regards to the protection of participants' privacy and the confidentiality of the data, should be reported to the Committee in writing, accompanied by a progress report.
5. The researcher will ensure that the research project adheres to any applicable national legislation, professional codes of conduct, institutional guidelines and scientific standards relevant to the specific field of study. Adherence to the following South African legislation is important, if applicable. Protection of Personal Information Act, no 4 of 2013 Children's act no 38 of 2005 and the National Health Act, no 61 of 2003.
6. Only de-identified research data may be used for secondary research purposes in future on condition that the research objectives are similar to those of the original research. Secondary use of identifiable human research data require additional ethics clearance.
7. No fieldwork activities may continue after the expiry date (**25 November 2023**) Submission of a completed research ethics progress report will constitute an application for renewal of Ethics Research Committee approval.

Note

The reference number 2018-CHS-0233 should be clearly indicated on all forms of communication with the intended research participants, as well as with the Committee.

Yours sincerely,

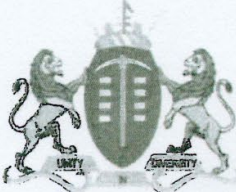

Signature : 

Prof Lizeth Roets
 Chair : CHS Research Ethics Committee
 E-mail: roetsl@unisa.ac.za
 Tel: (012) 429-2226

Signature : 

Professor A Phillips
 Executive Dean : CHS
 E-mail: Phillap@unisa.ac.za
 Tel: (012) 429-6825

Appendix B: Permission letter from Gauteng Department of Education

	GAUTENG PROVINCE Department: Education REPUBLIC OF SOUTH AFRICA
8/4/4/1/2	
GDE RESEARCH APPROVAL LETTER	
Date:	11 December 2018
Validity of Research Approval:	05 February 2019 – 30 September 2019 2018/368
Name of Researcher:	Makgai SC
Address of Researcher:	3944 Mahube Valley Ext. 3 Mamelodi 0122
Telephone Number:	012 429 4603 073 615 5035
Email address:	Makgasc@unisa.ac.za
Research Topic:	Improving Essay Writing among Sesotho sa Leboa Grade 11 learners through the use of Imagery.
Type of qualification	PhD
Number and type of schools:	Ten Secondary Schools.
District/s/HO	Gauteng North.
<u>Re: Approval in Respect of Request to Conduct Research</u>	
<p>This letter serves to indicate that approval is hereby granted to the above-mentioned researcher to proceed with research in respect of the study indicated above. The onus rests with the researcher to negotiate appropriate and relevant time schedules with the school/s and/or offices involved to conduct the research. A separate copy of this letter must be presented to both the School (both Principal and SGB) and the District/Head Office Senior Manager confirming that permission has been granted for the research to be conducted.</p>	
<p>The following conditions apply to GDE research. The researcher may proceed with the above study subject to the conditions listed below being met. Approval may be withdrawn should any of the conditions listed below be flouted:</p>	
 05/02/2019 1	
<i>Making education a societal priority</i>	
Office of the Director: Education Research and Knowledge Management 7 th Floor, 17 Simmonds Street, Johannesburg, 2001 Tel: (011) 355 0488 Email: Faith.Tshabalala@gauteng.gov.za Website: www.education.gpg.gov.za	

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

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

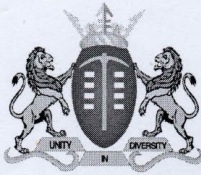
Kind regards



Mr Gumani Enos Mukatuni
Acting CES: Education Research and Knowledge Management

DATE: 05/02/2019

Appendix C: Letter from Gauteng North District to schools



GAUTENG PROVINCE

Department: Education
REPUBLIC OF SOUTH AFRICA

Enquiries: D.A. Wright
Directorate: Policy
Planning & DISM
Tel: 012 846 3760
Fax: 0866 522 388

DISTRICT GAUTENG NORTH

TO : Mrs. G. Maphai and Mr. M. Sibisi

**FROM : M.R. Mekwa (Ms.)
District Director: Gauteng North**

DATE : 01 February 2019

**SUBJECT : PERMISSION TO CONDUCT RESEARCH AT
SECONDARY SCHOOLS WITH SESOTHO SA LEOBA
GRADE 11 LEARNERS**

Permission is hereby granted to Mr Samuel C. Makgai to conduct research at your institution.

The research topic: Improving essay writing among Sesotho sa Leboa Grade 11 learners through the use of Imagery.

The researcher shall make arrangements for research with the Circuit Management and IDSOs, and are requested to co-operate with and give support to the researcher.

The researcher may however not disrupt the normal school programme in the course of research.

The school may request for the research outcome direct from the researcher or from Knowledge Management & Research at GDE Head Office.

Regards

A handwritten signature in black ink, appearing to read 'M.R. Mekwa'.

M.R. Mekwa (Ms.)
District Director: Gauteng North
Date: 1/2/2019

Making education a societal priority

Office of the Director: Gauteng North District

Room 508, 5th Floor, Yorkcor Park Building, 86 Watermeyer Str., Val de Grace, Pretoria
Private Bag X75, Pretoria, 0001 Tel: (012) 846 3511; Fax: (012) 804 1743
Email: Rachel.Mekwa@gauteng.gov.za; Website: www.education.gpg.gov.za

Appendix D: Consent to the District Director and School Principals

RESEARCH PERMISSION LETTER (UNIVERSITY OF SOUTH AFRICA)

Request for permission to conduct research in Gauteng North Schools which include:

Chipa Tabane Senior Secondary School
Dan Kutumela Senior Secondary School
Ekangala Comprehensive School
Lesedi Senior Secondary School
Mpumelelo Senior Secondary School
Sitjhejiwe Senior Secondary School
Star of Hope Senior Secondary School
Steve Bikoville Senior Secondary School
Strauss Senior Secondary School
Wozanibone Senior Secondary School
Zithobeni Senior Secondary School

Improving essay writing among Sesotho sa Leboa Grade 11 learners through the use of imagery in narrative essays.

From 5 to 30 September 2019

Dear District Director

I, Makgai Samuel Colly, am doing research under the supervision of Prof LM Mojapelo, in the Department of African Languages at the University of South Africa.

The aim of this research study is to explore the use of imagery as a means of assisting learners to improve their narrative essay writing skills. The envisaged improvement will enhance their overall performance in the examination since essays are allocated a lot of marks.

Your schools have been selected because there are the Grade 11 Sesotho sa Leboa educators and learners and more reasonable data can be sourced from your institution.

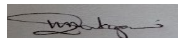
The study will entail the use of various methods of collecting data like questionnaires, scheduled interviews and observations. The role of the partakers in questionnaires is to complete the given questions.

The research will assist learners to be future authors, journalist and good orators. It will also be easier for them to fuse into the academic culture and further their studies with ease.

There are no, negative consequences that may happen to participants who will participate in this study. The only inconvenience that may be encountered is your timetable adjustment (if need be) to accommodate the researcher's interview schedule.

Feedback procedure will entail contacting the Makgai Samuel on 012 429 4603, 073 615 5035 or Makgasc@unisa.ac.za. Findings are available for as long as the researcher is still alive.

Yours sincerely



.....
Makgai Samuel

PhD student

Appendix E: Consent letter to educators

I, _____ (participant name), confirm that the person asking my consent to take part in this research has told me about the nature, procedure, potential benefits and anticipated inconvenience of participation.

I have read (or had explained to me) and understood the study as explained in the information sheet.

I have had sufficient opportunity to ask questions and prepared to participate in the study.

I understand that my participation is voluntary and that I am free to withdraw at any time without penalty (if applicable).

I am aware that the findings of this study will be processed into a research report, journal publications and / or conference proceedings, but that my participation will be kept confidential unless otherwise specified.

I agree to the recording of the interview and observation sessions.

I have received a signed copy of the informed consent agreement.

Participant's Name & Surname: (Please print)

Participant's Signature: Date:

Researcher's Name & Surname: (Please print)

Researcher's Signature:Date:

REPLY SLIP

I _____ who is a Grade 11 Sesotho sa Leboa educator, **accept** or **decline** to take part in the research study which will be conducted here at school under the administration of Mr Makgai SC. I accept that I have read and understood the contents of the consent letter and can withdraw at any time if feel uncomfortable about my contribution.

Signature:

Date:

Appendix F: Consent letter to learners

8 February 2019

Dear Learner

I, Makgai Samuel Colly, am conducting research under the supervision of Prof ML Mojapelo, in the Department of African Languages at the University of South Africa.

The aim of this research study is to explore the use of imagery as a means of assisting learners to improve their narrative essay writing skills. The envisaged improvement will enhance their overall performance in the examination since essays are allocated a lot of marks.

You have been selected because you are a Grade 11 Sesotho sa Leboa learner. Furthermore, you have more reasonable data that, can be sourced from you as a learner.

The study will entail the various methods of collecting data like observations, questionnaire, experimental essay writing tests and documents analysis. The role of you as a learner will be to complete the given questionnaire, to be observed during the teaching and learning situation and to take part in the experimental essay writing tests.

There will be no negative consequences that may happen to you as a participant who will be participating in this study. All the personal information regarding anyone taking part in this study will be highly confidential. All partakers are also, allowed to withdraw their involvement in the research project at any time if they feel uncomfortable.

Please fill in the reply slip to indicate whether you accept or decline to take part in this study. The reply slip must be returned to the school together with the one of your parent/guardian.

Kind regards

Makgai Samuel
Doctoral student

Department of African Languages
University of South Africa
Promoter: Prof ML Mojapelo

REPLY SLIP

I _____ who is in Grade _____ accept or decline to take part in the research study which will be conducted here at school under the administration of Mr Makgai SC. I accept that I have read and understood the contents of the consent letter and can withdraw at any time if feel uncomfortable about my contribution.

Signature:

Date:

Appendix G: Consent letter to parents

8 February 2019

Dear Parents/ Guardians

I, Makgai Samuel Colly, am conducting research under the supervision of Prof ML Mojapelo, in the Department of African Languages at the University of South Africa.

The aim of this research study is to explore the use of imagery as a means of assisting learners to improve their narrative essay writing skills. The envisaged improvement will enhance their overall performance in the examination since essays are allocated a lot of marks.

Your child has been selected because he/she is a Grade 11 Sesotho sa Leboa learner and has more and reasonable data that can be sourced from him/her.

The study will entail the various methods of collecting data like observations, questionnaire, experimental essay writing tests and documents analysis. The role of the partaker will be to complete the given questionnaire, to be observed during the teaching and learning situation and to take part in the experimental essay writing tests.

There will be no negative consequences that, may happen to participants who will be participating in this study. All the personal information regarding anyone taking part in this study will be highly confidential. All partakers are also, allowed to withdraw their involvement in the research project at any time if they feel uncomfortable.

Please fill in the reply slip to indicate whether you allow or disallow your child to take part in this study. The reply slip must be returned to the school via your child.

Kind regards

Makgai Samuel
Doctoral student

Department of African Languages
University of South Africa
Promoter: Prof. ML Mojapelo

REPLY SLIP

I/We _____ parent(s)
of _____ a Grade _____ learner at
_____ hereby allow _____ or
disallow _____ (tick what is applicable) my child to take part in the study.

Signature(s):

Date:

Appendix H: Essay tests

Molekwana

Subject: Sesotho sa Leboa

Dingwalwakakanywa: Paper 3

Meputso: 50

Mphato: 11

Nako: 45 metsotso

Ditaelo:

- Lebeledišiša dihlogo tše di latelago tša ditaodišokanego.
 - Kgetha e TEE ya tšona yeo o e kwešišago, gomme o ngwale ka ga yona.
 - Botelele bja taodišo e be matlakala a MABEDI.
 - Bokgwari le tirišo ya go hlweka ya polelo di tla go nešetša lefula la meputso.
-
-

1. Go be go nka go re phuu!
2. Kotsi ya masetlapelo.
3. Go be go tlabatlabiša dibete.
4. Ngwana yo a sa llogo o hwela tharing.
5. Letšatši leo nka se tsogego ke le lebetše.

PALOMOKA YA MEPUTSO: 50

Mahlatse le Mahlogonolo!

English translation of the test:

Subject: Sesotho sa Leboa

Creative Writing: Paper 3

Marks: 50

Grade: 11

Time: 45 minutes

Instructions:

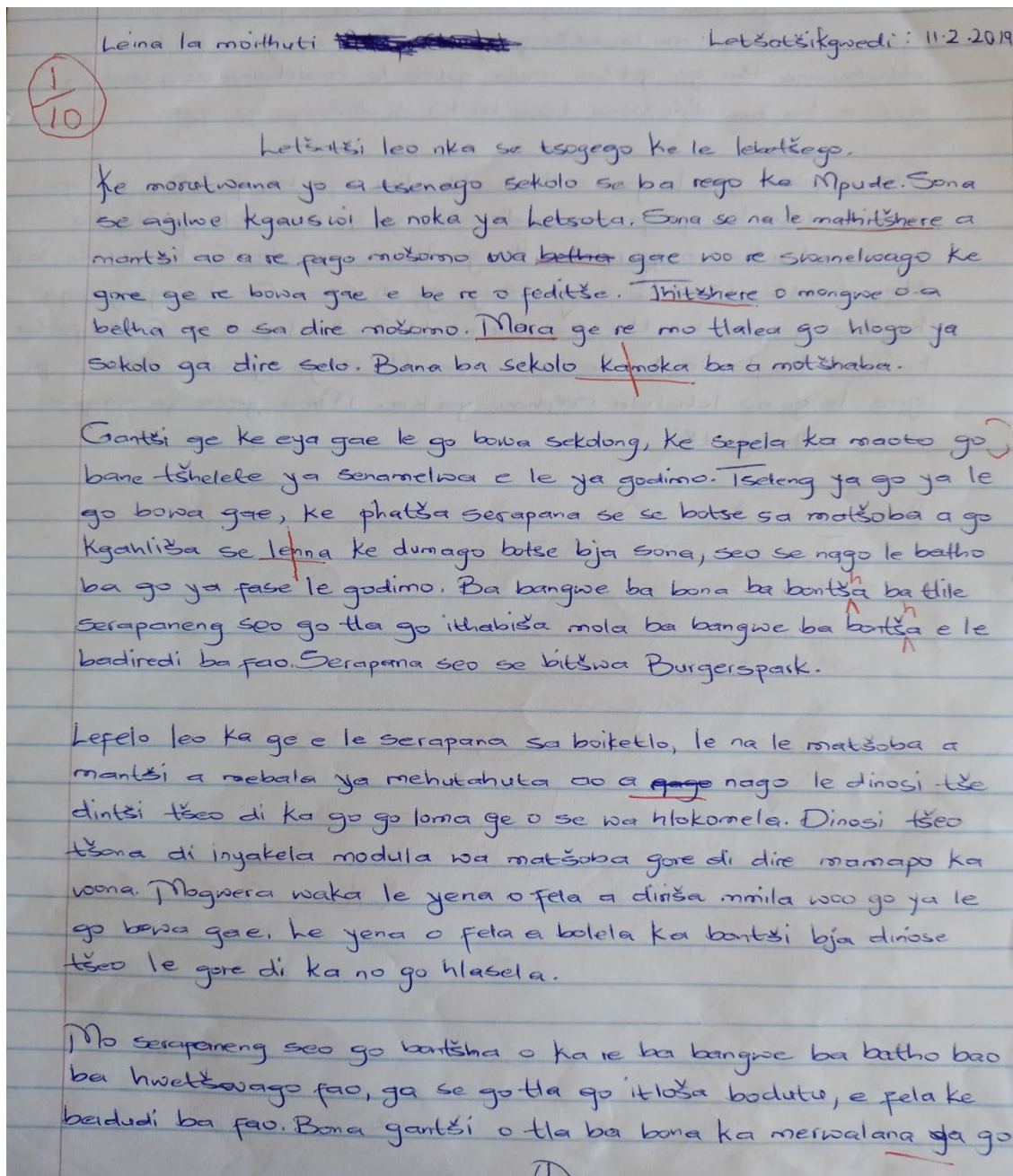
- Look critically at the following narrative essay topics.
 - Choose the ONE you understand the most and write about it.
 - The length of the essay must be TWO pages.
 - Neatness and the correct language use will earn you lot of marks.
-

1. There was a horrible smell
2. A horrific accident
3. It was nauseating
4. You cannot be assisted if you do not complain
5. The day I shall never forget

TOTAL MARKS: 50

Good Luck!

Appendix I: Learners' essays before the intervention



se hlalosege yeo ba phelago ba e ruele, ba e ya godimo le fase gona moo. Gape mo badutšego gona o tla bona go e na le dibešwana tša go gotsa mello gotee le malekana go a bontšego gare e ka ba elipitšana tšeo ba ka di dirišago go apea.

Ge o fihla gae le gona o tla hwetša ba lapa ba go letile, ba go gahlanetša ka go go nea medikwana ya go swana le go hlapiša baratho ba ka ba go raloka ka go itlatša marole. Ge ke feditše, ba tla ntaetša tšeo ke swanetšego go di apea. Ge nka ngangorega ke tšaba gore ba tla ntshela makhura ka lepanta. Ge ke fetša ke ikwa ke lapile, ke se sa na maatla a go ngwala mešomo ya gae le go no lebelela cellphone ya ka. Mma yena ya gagwe phone e lla gantši.

The content is clear but imagery is not portrayed, eg

- There is no metaphor
- no simile
- no personification
- no idiom
- no interjections
- There is idiom (gotšhela makhura)
- No proverbs
- no figurative language
- There many spelling mistakes
- Many English words (phone, cellphone, teacher)
- No mind-map

(10)

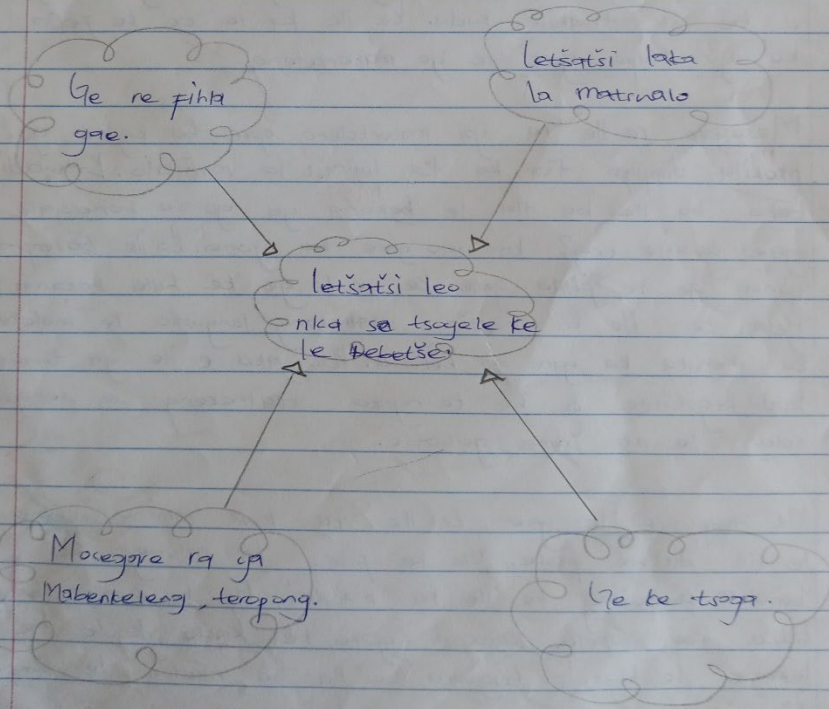
before intervention

1/10

leina ~~leina~~
Sefane ~~Mabontle~~
Mprato 11A
letsatsi kgwedi Nibokwane 20A
setolo ~~leina~~ Sec. Sec

Taodiso hloodi

Hlogo letsatsi leo nke tsogele ke le lebatse



letšatši la la Matswalo ke letšatši leo nka se
tšaga ke le letšatše ka yona le nkyopotšwa
nyataga ka nyataga ke le ke belegwe ka
12 June 2002 ebile ke letšatši le le kgolo Lopteng
Gjaka.

Ge ke tšaga, ke hveditšwa mma a nteritse dijo
tša go ja tše bose ebile ba nkopelela le tšwana ya
letšatši la matswalo mtho yo mongwe le yo mongwe
o be a thabile kudu ke ile ka re ge ke fetša
ka yo hlapa gare re ye mabankeleng.

Masegare re ile ra ya mabankeleng gore ba kgone go
nkokola dimpho tša ka tša letšatšo la matswalo. Batswadi
baka ba ile ba tla le bekana ya go se bonagale
gare yandle eng? ka mo gare ka yona. Ba ile ba mpha
yona ge re fihla gare. ke re le ge ke lula bakana
yela ke ile ka huetša sellathateng, lengwalo le molekere
ka mehuta ka gare ga bakana. Pero yaka e ile ya thaba
kudu kgobane ke be te nyaka sellathateng se sengwe
sod se sa šome gabotse.

Ge tele re le gare, ke ile ka kua mmimo nyana o
le tše ditšwe fase, Ge ke fihla ka ntlung ka
bitulelo phapasing ke ile ka matlala! Ge ke lona bagwere
baka la opela tšwana gore ke kgole kgole ke
lekane le tša le tšwana ba ba ba nteritse le dimpho
tša yo papapama

(2)

- lot of spelling errors
- homeligher
- no smile
- no punctuation
- no ideogram
- no underline
- no preverbs
- no signature

1/10

Appendix J: Learners' essays after the intervention

Leina la sekoto : ~~XXXXXXXXXX~~ Mphato : 11
 Leina la mothuti ~~XXXXXXXXXX~~ Letšatšikgwedi 4.9.2019

19/10

Letšatši leo nka se tsogego ke le lebetšego.
 Letšatši leo e be le la Labohlano la bote, bjale ka morutwana ke sa tšwa sekolong seo se phagamego seo se bitšwago Mpudete. Sona se agilwe motseng wa kgoparara woo o ikadilego khawiteng ja noka ya go ela ^{ka} matepe jeo e bitšwago leseta. Ge e le letšatši, lona le be le fiša tšhintšhini, wa go ntšha noga mahlale ya ipona e tšwele moteng, e le ge e fegedišwa ke sethogotho le sekutamoya sa ka mo moteng.

Ge e le ma ke be ke itiyer ka la Jesu, ke mašamaša ka mabinakošana ke lebile gae, moo batswadi ba nketilego ka la gore ke tla re go fihla, ka ba akgola ka mediwana ya ka lapeng bjale ka mehla. Tsela ye ya go ya ka gae, e be e phatša serapanana sa matšoba seo o ka rego ke legodlingwana la boraro, se tsebjago ka la Burgerspark

Magetleng a ka ke be ke atihle mokotla wa go imela wa dipuku tšeo barutiši ba nyakago go bona gore ge la Mošupologo le ntšha nko, pele diphukubje di hlapela madiba, e be di šitšitše, le go tšhepha ka mešomo ya gae. Ke ile ge ke re sepedi-spedi, moo moo mmiteng wa go tšona ka mo serapaneng, ge ke poša dinkgašana tšea mahlo pele, ruri o be o ka re ke a lora.

A ka mahlo a mporitšitše lesogana la leleke le jela Kgareng, leo le be bego le apere borokgo bja batete bja bošweu bja tšwela le gampe ya bošweu bja lebebe la maswi, letheka le ipofie ka lepanta le lehulwana leo le tlogago le neaneetšana

bolokoloti le dieta tša gona gomme a sepela ka boiketlo tše o ka
rego lefase ka moka le tšea dibaelo go yena. Ka ^{monwana} ~~monwana~~ wa
phejane lesogana leo, le be le akile monwanawona go wa phejane wa
lekgarebe la go lekanelana le yena ka leemo. Ba gata dikgato tša
go lekanelana tše o ka rego ba hlomphe bjang bjo botelana
bjoo ba bego ka sepela godimo ga bjona.

Ke ile ka thoma go sepela-sepela ka go nanya gore ketle ke
bane botse ka batlotla-tlotla, ke se ke ka ba ka di kwa ka
mabarebare. Ka fao mokotla wa dipuku woo o bego o le
legetleng la ka, o bego o nthoba ka gona, o ka re be nka no o fetsa
kae kae, wa napa o ile ga maotwana-hunyela. Ke ile ke sa fela ke
utswa ka ntaka tšeo ke bego ke etse di bona, ya ba leeto la bana
la go sepela ka boiketlo le a felela. lesogana. la dula pele ka go
naba maoto, lekgarebe la lethakana leo o ka rego ke la mabu
selama ka mosela o iphedutše, le lona la lahlela mokotlwana walara
difarong tša lesogana leo, ya ba šebešebel!

Ka letsogong la goja la lesogana leo go be go na le megotswana ye
mebeai ye mešwana. Wo mongwe wa yona o be o dutile matutu
a jokate, mola no mongwe o be o swere diengwa tše di bitšwago
distrawberi tšeo ka mmala e bego e le tše di khulwana wa go
metšiša mare. Mošepetong wala wa ka wa go nanya, gore ke se ke
ka tla ka di kwa ka mabarebare, ke ile ka hwetša o ka re nka
nanya ka sa morago gore ge ke tlo nanyetša pele, e be dikgatšana
tša ka di otla tšohle di ka go bonwa.

Lesogana le la otla letsogo la lona go ja, go batamebša
megotswana yela ya dimetšiša mare. Ka boiketlo le ile la topa
se tee sa distrawberi, la se phuphaphupha ka gare matutu a jokate
yela, mola se šišiše ka matutu a, a se tša iša molongwaneng

wa lekgarebe leo le bego le apere bošwau bja go tswakwa le bohulwana. Lekgare leo le lona la buta molomo ka boiketlo, ka meno a gagwe a se p̄hlatlaganya, matutu a sona a theogela mogolong. Ka nako yeo strawberi se eya molomong wa lekgarebe, ke ipone le noka molomo o bulega, o kare ke kwa mohlodi wa sona. Kganthe mo pele, tseleng yona yeo, go be go e na le tswikana la go se šetšagale, leo le ilego la nkuniša moku, ka wa gabahlo, te bona ba kgokologa ka disego, ka ba ~~kwa~~ kwa lekgarebe lala le se aonii! Ngwanešu, nxae! Go tsogeng ga ka moa pekwa e ite ya ba mošimangana ka lebelo.

What a wonderful presentation!

- There is imagery well portrayed and its attributes like:
- metaphor: pekwa ya ba mošimangana
- simile: letheka o karego la moku
- Personification: noka e ela ka matepe
- ideophones: sepedi sepedi
- interjections: Aonii! Ngwanešu
- idioms: go faša diutšani
- Proverbs: —
- figurative language: go tšhepha ka mešano ya gag
- critical language awareness: mabinakašana

9/10

Asker intervention

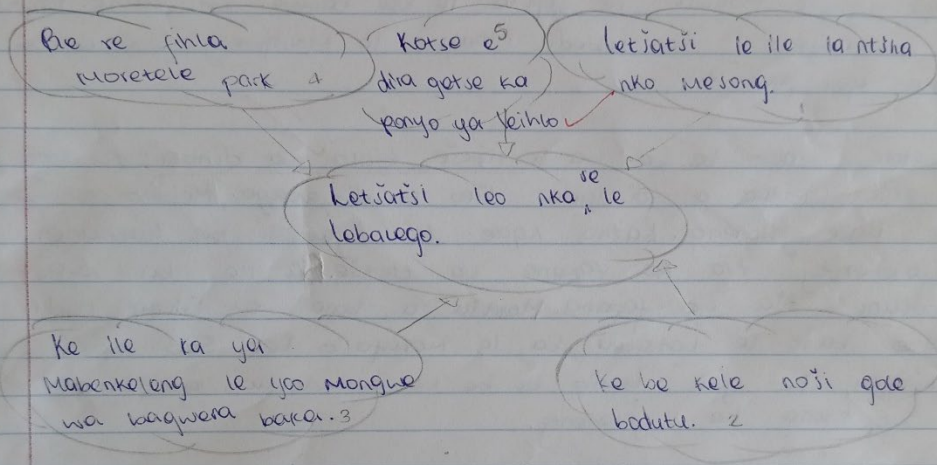
~~Katso~~ ~~katso~~

11A

8/10

Sepedi

Lewedi 2019



Beile mesong ke dutse fase le katwadi bara. Barwa ka moka ne ba atswa ka oya menateng. Ke ile ka Malosetja ba mma ka mo ke senago majileng gore ke sepele le bagwera bara. O ile a re "fihlele sero seo a senago sona".

Ke be kele noji, katwadi bara baile mojomong. Go le bodutu tuu! re be se sa tsebe gore ke dirro eng. Go se bone thula boreledi teng kgona yona go a baba. Ke roberse mosegare ka moka. Iri ja bobedi go e letsa ke kwele selathekong se nna. Ke ile ka se bula.

Ka hwetša bati a lokeri tšhete. Ke ile ka thakala bjalo ka ngwana go nophone.

Re ile ra ya mabankeng go reka dinwamaphodi le isidlingwe. Gobe go le Monale, re sepela le ba banwe ba batho. Bophelo ke segofoete sa lebedi. Mongwe le Mongwe o ke a sa ngare go phadisa.

Moretele batho ba ke ka tlētšē bjalo ka dinosi. Ka moo lo moo motho a di tšela tšeo ba dingakago. Mebio e ke ele tšale boneng. Batho kgde le kgauri ba hlakane. "Nicobesity" tša go fapana ba tšētšē. Ba ile ba refa dinotage tša go fapana. Mantšu a bona a tšhepa kudh. Batho baso le batsweu ba le morago o tee. Seo se kganago ke gore batho ba be ka dumeliswa go tšwa le go tšena ka jiateng.

Kotse ya maseta pelo ke gore e ile ya direga ka pongo ya letšhe. Batho ga ba bona seo ka gore ba ke ba hlopetšwe. Sa go kwešša pelo boklora ke gore bana lae ga se ba laela goe, e bile batswadi gaba tšeo seo gore bana ba botšateng. Ka mahlatšhe Mmago Lethabo o ile a hwetša molaetsa. Ke a finla sepetele go a bana ngwana a re "Joo ma" a swere hlogo ya ganywe. Ditšhelebasine le ditšhetšhang ke lego "internet" ditšaba tše ka di bone ge iri e toe o feta.

- Few spelling mistakes
- There is simile
- There is interjection
- Exaggeration
- There is figurative language

8/10

(2)

Appendix K: Gauteng North District performance, 2019–2021

Comparison of Districts Performance over the years

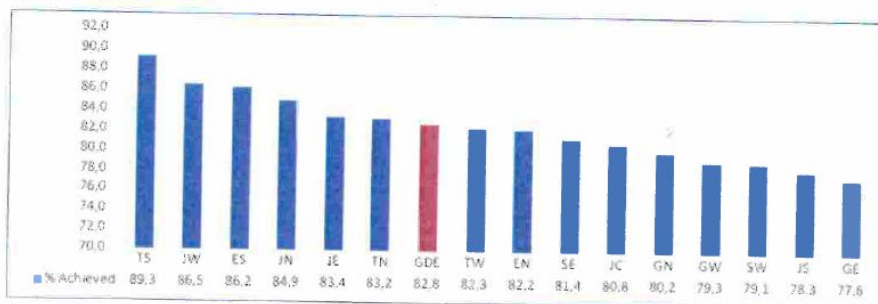
When comparing District performance year on year, it is evident that Districts with low enrolments have experienced a significant decline compared with District with high enrolments. This is evidenced by the results as reflected below, Districts like Gauteng North, Sedibeng East and Gauteng West dropped their performances by between 4 to 6,8%:

Districts	Wrote	Achieved	Pass Percentage			Improvement
			2019	2020	2021	
EN	11724	9637	88,79	82,45	82,20	-0,25
ES	13512	11654	87,40	85,43	86,25	0,82
GE	8829	6848	84,47	78,35	77,54	-0,81
GN	2363	1894	90,82	86,99	80,18	-6,81
GW	9287	7361	88,12	83,51	79,27	-4,24
JC	10050	8122	81,31	79,95	80,81	0,86
JE	8756	7305	88,54	85,08	83,43	-1,65
JN	8965	7615	88,17	86,94	84,93	-2,01
JS	8502	6659	82,66	79,49	78,33	-1,15
JW	6635	5742	88,72	88,09	86,62	-1,47
SE	3295	2682	89,59	86,82	81,38	-5,43
SW	6720	5314	82,47	76,65	79,11	2,46
TN	8003	6659	90,54	83,17	83,20	0,03
TS	12141	10839	93,28	89,58	89,27	-0,31
TW	8741	7195	84,82	85,02	82,32	-2,70
Total	127523	105526	87,24	83,75	82,75	-1,00

Districts ranking in order of Performance

Ranked in order of performance, the District performance indicates that at least nine Districts performed below the Provincial average of 82.75%, with four Districts performing below 80%.

Districts ranking in order of Performance



Appendix L: Sesotho sa Leboa performance, 2016–2020

Sepedi Home Language

KGAOLO YA 8

SEPEDI LELEME LA GAE

Pego ye ya tekolo e swanetše go balwale dipampiri tša dipotšišo tša Dibatsela 2020.

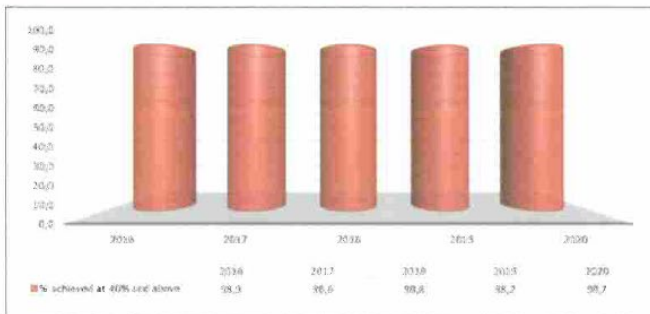
8.1 DIPOELO TŠA MAREMATLOU (2016 – 2020)

Table 8.1.1 Dipolelokakaretšo tša Sepedi Leleme La Gae

Year	No. wrote	No. achieved at 40% and above	% achieved at 40% and above
2016	83 570	82 611	98,9
2017	76 786	75 745	98,6
2018	74 606	73 578	98,6
2019	69 809	68 559	98,2
2020	63 277	62 484	98,7

Palo ya balekwa bao ba ngwadilego tlhahlobo ya Sepedi Leleme la Gae e theogile ka 6532 ge e bapetšwa le ya 2019. Palomoka ya dipolelo tša balekwa bao ba tšweletšego e kaonafetše gannyane, ka 0,5% go tloga go 98,2% ka 2019 goya go 98,7% ka 2020. Dipolelo tše ke tše dikaonekaone ge di bapetšwa le tša mengwaga ye e fetilego go tloga ka 2016.

Krafo ya 8.1.1 Dipolelokakaretšo tša Sepedi Leleme La Gae



Appendix M: Fieldwork checklist

Schools represented in alphabets	Targeted grades for learners	Targeted grades for educators	No. of questionnaires handed out to learners per school	No. of questionnaires returned by learners	No. of questionnaires handed out to educators	No. of questionnaires returned by educators	No. of educators interviewed	No. of learners who submitted written essays	No. of learners who returned the sampled essays
A	11	11	10	10	1	1	1	10	10
B	11	11	10	10	1	1	1	10	10
C	11	11	10	10	1	1	1	10	10
D	11	11	10	10	1	1	1	10	10
E	11	11	10	10	1	1	1	10	10
F	11	11	10	10	1	1	1	10	10
G	11	11	10	10	1	1	1	10	10
H	11	11	10	10	1	1	1	10	10
I	11	11	10	10	1	1	1	10	10
J	11	11	10	10	1	1	1	10	10
TOTAL			100	100	10	10	10	100	100

Appendix N: Details of those who took part in the research

Delineation of the study

- This research study was directed at schools in the Gauteng North District, which falls under the Gauteng Department of Education.
- 13 secondary schools were included in rural and semi-rural areas of Bronkhorstspuit which were initially in Mpumalanga.
- These are historically no-fee schools with limited resources ranging from quintile 1-3.
- The sample was confined to the Gauteng North District, which is called D1, meaning District 1.

Number of schools which took part

- 10

The 10 schools in question are in Donkerhoek, Dark City, Ekangala, Zithobeni and Hammanskraal.

Number of schools which completed the questionnaire

- 10

Grade to be researched

- 11

Number of questionnaires per school

- School A: 10 Learners: 5 boys, 5 girls and 1 educator.
- School B: 10 Learners: 5 boys, 5 girls and 1 educator.
- School C: 10 Learners: 5 boys, 5 girls and 1 educator.
- School D: 10 Learners: 5 boys, 5 girls and 1 educator.
- School E: 10 Learners: 5 boys, 5 girls and 1 educator.
- School F: 10 Learners: 5 boys, 5 girls and 1 educator.
- School G: 10 Learners: 5 boys, 5 girls and 1 educator.
- School H: 10 Learners: 5 boys, 5 girls and 1 educator.
- School I: 10 Learners: 5 boys, 5 girls and 1 educator.
- School J: 10 Learners: 5 boys, 5 girls and 1 educator.

Total questionnaires for all the schools

- Administered 100 learner questionnaires and 10 educator questionnaires.
- All questionnaires were returned.
- The selected schools lie within quintile 1 to 3, in which no school fees are paid.
- The learners are black South Africans.
- Sesotho sa Leboa (Sepedi) is taught as a Home Language (HL).
- In most cases Sesotho sa Leboa is taught by Sesotho sa Leboa educators regardless of their major subjects.
- More attention is devoted to the so-called gateway subjects.
- These schools do not have facilities like libraries, science laboratories, or African language reference books.
- Most educators are isiNdebele mother-tongue speakers.
- The schools selected for this study are generally not known for producing good matric results especially in Sesotho sa Leboa.

Source: adapted from Ntshangase (2014:70)

Appendix O: Working papers

The rating percentage table of learners' performance

Rating percentage	Description of competence	Rating Code
80–100	Outstanding achievement	7
70–79	Meritorious achievement	6
60–69	Substantial achievement	5
50–59	Adequate achievement	4
40–49	Moderate achievement	3
30–39	Elementary achievement	2
0–29	Not achieved	1

Marking grid for learners' essays before and after the intervention

School Number											
Learner	A	B	C	D	E	F	G	H	I	J	
Gender - B/G											
Imagery											
Metaphor											
Simile											
Personification											
Idiophone											
Interjection											
Idioms											
Proverbs											
Figurative language											
Critical language awareness											
Total											