TOWARDS A METHODOLOGICAL MODEL FOR THE
TEACHING OF NORTHERN SOTHO POETRY
AT COLLEGES OF EDUCATION

by
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THESIS

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The LORD is my Shepherd, I shall not want.
DEDICATION

This work is dedicated to my grandmother JOHANNAH SEROTO MASOLA who encouraged me from the early school going period,

"O e hlabane Mahlako,
Dikganyogo tša gago di phethagetše."
SUMMARY

The aim of the research study is to design a methodological model for teaching Northern Sotho poetry at Colleges of Education so that teaching poetry will retain a spirit of delightfulness and cultivate a sensitivity of appreciation in pupils. They should grow as persons and learn to expand their imaginations so as to experience aesthetic pleasure.

The various components of the syllabus for the Secondary Teachers' Diploma were investigated to determine whether they are relevant to secondary schools for which prospective teachers are being prepared. The opinions of lecturers, teachers and other educationists who are, or were involved in the teaching of Northern Sotho were considered and relevant study sources were used as a basis for the research study.

A detailed comparative teaching and learning model for the study of Northern Sotho poetry was developed and a recommended model was designed which does not isolate Northern Sotho poetry teaching from that of classical languages, but identifies Northern Sotho poetry as having its own unique characteristics which, to a certain extent, provide its uniqueness. When analysing and determining the various types of Northern Sotho poetry and their characteristics, the difference between Western poetry and Northern Sotho poetry can be distinguished clearly.

The historical development of Northern Sotho poetry, showing the various trends and thematic periods, was traced from as far back as 1935. The thesis provides a background of the types and characteristics of classical poetry and determines a model for the implementation of the teaching of Northern Sotho poetry, seeing that the absence of well-formulated aims and
objectives is one of the weaknesses in the current Secondary Teachers' Diploma syllabus.

Various pedagogical-didactical approaches are highlighted with emphasis on the communicative approach as a recommended child-centred approach. A model for teaching and evaluating Northern Sotho poetry has been formulated and its practical implementation is recommended. The research study culminates in practical pedagogic-didactical proposed measures which will enhance and improve the quality of teaching and evaluating Northern Sotho poetry.

A selection of Northern Sotho poems, available for the various classes, was chosen and analysed in detail. The constitution and function of a Selection Committee and a Reviewing Book Committee was recommended with suggestions for membership.

Outstanding poets and their contributions to Northern Sotho, which represent traditional as well as modern poetry, were selected as examples of the various methods used in preparing lesson/s on various poems.

The thesis provides detailed information for prospective teachers in Northern Sotho poetry, which should be included in their syllabus, namely aims and objectives, content, teaching and learning methodology, testing and evaluation and also a model for evaluating literature and poetry in general.

I sincerely hope that the study will be an incentive to developing a spirit of delight in Northern Sotho poetry as well as provoke critical response from lecturers, teachers and pupils alike, so that the teaching and learning of poetry will become the joy it deserves to be.
SAMEVATTING

Die doel van die navorsingsstudie is om 'n metodologiese model vir die onderrig van Noord-Sotho poësie by Onderwyskolleges daar te stel sodat die onderrig en leer van poësie aangenaam sal wees en by leerlinge 'n waardering vir poësie sal ontwikkeld. Hulle moet as persone kan groei en leer om hul verbeelding vrye teuws te gee om sodoende estetiese genot te kan ervaar.

Die verskillende komponente van die sillabus vir die Sekondêre Onderwys Diploma is deeglik ondersoek om te bepaal of dit in ooreenstemming is met dié van die sekondêre skole waarvoor voornemende onderwysers opgelei word. Die menings van dosente, onderwysers en ander opvoedkundiges wat betrokke is of was by die onderrig van Noord-Sotho, is ingewin en verwante studiebronne is as basis vir die navorsingsstudie gebruik.

'n Breedvoerige vergelykende onderrig- en leermodel vir die studie van Noord-Sotho poësie is ontwikkeld en 'n aanbevole model is ontwerp wat die onderrig van Noord-Sotho poësie nie sal isoleer van die onderrig van poësie van klassieke tale nie, maar dit identifiseer as poësie met eie unieke kenmerke. Wanneer die verskillende soorte poësie in Noord-Sotho ontleed word, kan die verskil tussen Westerse en Noord Sotho poësie duidelik onderskei word.

Die historiese ontwikkeling van poësie in Noord-Sotho, waarvolgens die verskillende tematiese periodes bepaal word, word tot 1935 teruggevoer. Die tesis voorsien 'n agtergrond vir die verskillende soorte en kenmerke van klassieke poësie en skep 'n model vir die implementering van die onderrig van Noord-Sotho poësie aan die hand van deeglik geformuleerde doelwitte en mikpunte. 'n Gebrek aan laasgenoemde kan beskou
woord as een van die swakhede in die huidige sillabus vir die Sekondé Onderwys Diploma.

Verskillende pedagogies-didaktiese benaderings word bespreek met klem op die kommunikatiewe benadering as aanbevole kindgesentreerde benadering. ’n Model vir die onderrig en evaluering van Noord-Sotho poëzie is geformuleer en die praktiese implementering daarvan word aanbeveel. Die navorsingstudie se belangrikste bydrae is die praktiese pedagogies-didaktiese metodes wat voorgestel word en wat die gehalte van onderrig en evaluering van Noord-Sotho poëzie sal bevorder en verbeter.

’n Versameling Noord-Sotho gedigte wat vir die verskillende klasse beskikbaar is, is deeglik ontleed. Die samestelling en funksies van ’n Keuringskomitee en ’n Boekhersieningskomitee word aanbeveel en voorstelle vir lidmaatskap daarvan word voorgelê.

Uitsonderlike Noord-Sotho digters en hul bydraes, wat tradisionele sowel as moderne poëzie verteenwoordig, is geselecteer en in hierdie tesis gebruik as voorbeelde ter illustrasie van die verskillende metodes wat gebruik kan word in die voorbereiding van lesse oor verschillende gedigte.

Die tesis verskaf uitvoerige inligting vir voornemende onderwysers in Noord-Sotho poëzie, wat in hul sillabus opgeneem behoort te word, soos doelwitte en mikpunte, inhoud, onderrig- en leermetodiek, toets- en evalueringsmetodes asook ’n model vir die evaluering van letterkunde en poëzie in die algemeen.

Ek hoop van harte dat dié studie daartoe sal bydra dat studente genot sal put uit die bestudering van Noord-Sotho
poësie en dat dit 'n kritiese reaksie by dosente, onderwysers en leerlinge teweeg sal bring sodat die onderrig en leer van poësie vreugdevol sal wees.
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1.1 INTRODUCTION

Poetry plays an important part in the social, political, economic, cultural and communicative life of the Northern Sotho people. It is interesting to note that poetry and music are inseparable for the African people. One cannot speak of music and avoid the involvement of poetry: in music, words within a verse line are used in singing. In this regard poetry and music form an integral part of the life of the Northern Sotho people.

The Northern Sotho people are poetically gifted. In times of joy and sorrow they express their feelings through poetry in musical form. Traditional poetry is recited at weddings, graduation parties, during battles involving tribal victory and defeat, and even during the arrival of boys and girls from initiation schools. Each of the young initiates from the tribal initiation schools has his own praise poem related to the clan he belongs to. One is surprised to learn just how much poetry is part of the life of the Northern Sotho people.

When a member of a family has died, an old member of that family who knows the praise poem of the deceased is asked to come forward and perform the last honour of reciting the poem. The speaker is seen praising the dead person as if speaking to him as a living person. His actions, deeds and character are depicted in the poem. Such an occasion can be a very sad one. An example of a praise poem on such an occasion is as follows:
Mohu kgoši Phaswamanaila (Death of kgoši Phaswamanaila)

Dumelang bohloko lena bana ba Segatakaboya;
Ke dumela bohloko ke realo,
Ke le morwa'Mahlaba, mahlaba tše ditona
Tše tshadi a beago nko fase
Go bohloko bjang go timelelwa,
Go timelelwa ke rragorena
E lego yena mongmobu
Mola re tseba gore
Mogolo baneng ga a hlokwe;
Bjale re tla bona re le ba mang.

(Swallow the pain you children of Segatakaboya,
I swallow the pains with what I said,
I being the son of Mahlaba, the pricker of the male ones
The female is given the nose
It is painful to have one who has died,
To have our father passed away
Being the owner of the soil,
While we know that
An adult should always be with the young;
Now to whom shall we belong.)

Whatever the experience - work, love or loneliness, poetic music is always there as a companion and comforter. To neglect or avoid poetry amongst the African people in general is detrimental to their life and growth as a people or nation. Poetry gives life to the historical growth of a nation. To ignore it is to destroy the historical, cultural, social and political heritage of the people.

Unfortunately, poetry in schools is too often disliked by pupils as well as teachers. The problem is caused in some cases by the method of approach. Poetry
periods are taken as reading periods by most teachers and this has aggravated the situation (Masola: 1989:108). According to Davies and Stratton (1984:vii):

The main reason for this aversion to poetry is the students' inability to understand and appreciate the ways in which poets use language to recreate their experiences and to convey their feeling about them to others.

Poetry is about life experiences. Not to understand poetry is to be denied the enriching life experiences of others. For many pupils poetry is an abstract and complex art form which they regard as alien and which they struggle to analyse (Dixon: 1985:i). Yet poetry is nothing short of an adventure, as stated by Meyer (1986:1):

Die bestudering van poesie is 'n avontuur van verbeelding en verstand.

Poetry can also be regarded as a mathematical construction of words and the ideas concealed in them. This forms part of the poet's life experience and can also become part of the reader's life experience. The essence of understanding and enjoying poetry by student teachers centres on the following factors:

the aims of teaching poetry which will direct both the criteria for the selection of prescribed poems from suitable texts and the criteria of poems selected; content of the teaching programme; teaching methodology used by lecturers responsible for poetry; the examination set for poetry.
1.2 DEFINITION OF THE PROBLEM

The problem in most cases is caused when poems are selected which are too difficult (due to the influence of differences in dialect). When selecting traditional praise poems a thorough background of the history of the particular person praised is necessary: Kgosi Sekhukhune I, Kgosi Masemule, Kgosi Mmutle I, Kgosi Sello Kekana, Bahananwa, and many others.

At times the texts are not relevant to the life situation of the pupils. Traditional poems are a necessity but studying too many can make the study of poetry unnecessarily difficult. Most traditional poems require an intensive background history of the specific person praised - if the teacher/lecturer has no background knowledge of that praise poem it will be meaningless and will be memorised without understanding. A phrase in one dialect can be unknown in another dialect.

Poetry books like Phirimelwa o robale by Mashala, Seriti sa Thabantsho by E.M. Ramaila are too difficult for standards 6-10 and even for Teachers' Training.

In most cases the texts prescribed are also too long and hold no interest for the students and pupils. What makes the situation more difficult, is the examination which encourages memorising rather than reasoning and understanding.

The prescribed poetry book Bakantirang by S.N. Tseke for Secondary and Primary Teachers' Diploma contains 36 poems over 81 pages; all the poems are prescribed. In the examination only headings/titles of the poems are given, and the candidates are expected to analyse them critically.
The number of prescribed poems sometimes exceeds fifty. Pupils and students are expected to know the titles and also the content of the poems for examination purposes. The creative aspect of poetry is neglected and this destroys the pleasure of teaching poetry. In this regard Reids discovered in 1981 that more than fifty percent of the pupils in the Cape disliked poetry.

The aspirant teacher is not guided regarding the role the literature component should play in the language teaching component.

The main problem is how to motivate the demotivated aspirant teacher and improve the results by means of practical pedagogical didactic proposals. These would improve the quality of teaching poetry at colleges of education and influence positively the attitude of high school pupils. Better results would be achieved and a love of their own language be developed.

1.3 DEMARCATION OF THE FIELD OF STUDY

The scope of the study is limited to the teaching of Northern Sotho poetry at colleges of education under the control of the Department of Education and Training. Northern Sotho poetry is unique amongst the Northern Sotho speakers. The syllabuses for Northern Sotho are designed for both Secondary and Primary Teachers' Diplomas covering a period of three years.

An intensive literature study has been undertaken in order to establish the theoretical aspect of a sound model for teaching Northern Sotho poetry at colleges of education. Criteria for the model and clearly defined guidelines for designing an ideal curriculum for Northern Sotho poetry are proposed. Observations and recommendations with regard to the didactic model are
applicable to aspirant teachers being trained to teach in junior and senior secondary schools.

The syllabuses for both didactics and academics of Northern Sotho offered by the Primary and Secondary Teachers' Diploma have been evaluated in terms of the extent to which both the cognitive and affective needs of the aspirant teachers are being met. The methodological model for teaching Northern Sotho poetry at colleges of education in the Department of Education and Training was selected, since the author has taught Northern Sotho as a subject at colleges for over fifteen years and has also served as Principal Subject Advisor for Northern Sotho for over ten years and further taught Northern Sotho at high school level for eleven years.

The syllabuses for the junior and secondary schools was also studied to establish whether the needs are realised in the syllabus designed for the colleges of education. Students enrolled for the Junior Primary Teachers' Diploma undergo a different training course and the suggestions made here do not apply to their studies nor to their target group.

RESEARCH GOALS

The primary goal of this research is, firstly, to identify the pedagogical-didactical problems currently encountered in the teaching of Northern Sotho poetry at colleges of education which follow the syllabuses for Primary and Secondary Teachers' Diplomas, as designed by the Department of Education and Training, and secondly, to present an overall picture of the provision of staff and the allocation of periods in the teaching of Northern Sotho poetry.
The various components of the college syllabus and its relevance to the secondary school syllabus will be investigated. Furthermore, the criteria for the evaluation of Northern Sotho poems to be taught to student teachers at colleges of education will be studied. Opinions of the lecturers responsible for teaching Northern Sotho and Northern Sotho poetry in particular will be investigated. The views of experts and other interested parties who were or are involved in the teaching of Northern Sotho poetry at colleges of education and at tertiary level and also in high schools will be sought.

The syllabus for both the Secondary and Primary Teachers' Diploma will be analysed and furthermore the aims, objectives, content and evaluation will be compared to those of the secondary schools.

The research will also present a number of pedagogic-didactic proposals which include a didactic model for teaching Northern Sotho poetry, based on a sound theory and a realistic appraisal of the situation, to provide a course which best meets the needs of the aspirant teachers.

1.5 LITERATURE ON THE SUBJECT

1.5.1 The problems regarding the choice of prescribed texts

The selection of Northern Sotho prescribed books for colleges of education is done by the Northern Sotho Language Board under the control of the Department of Education and Culture of the Lebowa Government. The Northern Sotho Language Board elects a sub-committee from its members called 'The Book Review Committee'. The Book Review Committee attends meetings twice a year
to evaluate book review reports by members of the
Northern Sotho Language Board.

Each Language Board member represents different
organisations, and their qualifications vary according
to the needs of the organisation. Some of the
organisations represented are as follows:
Universities, Bible Societies, Radio, T.V., Brema,
Inspectors' Association, Adult Education, Bureau for
Language and Culture, Teachers' Association. Some,
despite having degrees, have nothing to do with the
classroom and the teaching of Northern Sotho in
particular. Nevertheless they are given books to
evaluate.

The Department of Education and Training receives books
from various publishers. After the Language Board has
read a report of the views and comments of three
readers of each book, the Board decides whether or not
to approve the said book. The comments are tabled in a
prescribed form designed by the Language Board members.
The three comments in the form of reports are forwarded
to the Department of Education and Training for
approval and are listed in the approved books for
school use and for prescribing.

The Northern Sotho Language Board also prescribes books
to be read in standards 6-10 as well as for colleges of
education. Poetry books are also selected in that
manner.

The reviewers' remarks on each book are kept by the
Department of Education and Training and the Northern
Sotho Language Board, and are not for use by the
teachers/lecturers in their teaching nor are the
remarks published in any form.
The Northern Sotho Selection Committee also prescribes an anthology without selecting prescribed poems for the colleges of education. The Board, having identified an appropriate anthology, should also identify suitable poems. Books prescribed on poetry for colleges of education have always been anthologies as a whole without prescribed poems being listed.

The Selection Committee, being an objective body with wide experience, should select poems for Northern Sotho examiners, moderators and lecturers. No selection of poems is made by the Language Board or by the reviewers when they select a book as being suitable for a specific class.

This is the duty of the Book Selection Committee, as the Department of Education and Training has delegated the work to the Northern Sotho Language Board with its specialised knowledge to select and recommend prescribed poems. Subject teachers also have the duty of selecting poems to be taught, guided by the Selection Committee of the Language Board. In some cases teachers are not well informed enough to select poems on their own.

The number of poems selected from the poetry books is recommended by the Northern Sotho Language Board for the Teachers’ Diploma, but the responsibility still lies with the Department of Education and Training to choose the poems to be studied, while a Selection Committee is appointed. The selector who selects a book in preference to other anthologies, should give reasons for his choice. Holman (1979:168) agrees and comments that

*The study committee should give teachers guidance in selecting works for both prescribed and general*
reading so that pupils read worthwhile current children's literature, and their reading is not confined solely to successful, and sometimes not so successful, choice of poets.

and Holman (1979:168) further nurture the idea that

The Department should consider allowing the prescribing book selection committee to give its reason for the selection of particular books. This would give the examination panel for literature valuable guidance in setting questions, and would enable the study committee to suggest approaches to the books, which would benefit the teaching.

The selection should be based on the requirements of the syllabus and also give the number of poetry lines selected for study by each class. The criteria for the merit and the demerit should be indicated in their choice, and reasons should be supplied for not selecting other poems.

The constitution of the Northern Sotho Language Board represents various organisations, some not involved in the teaching of Northern Sotho at colleges of education and secondary schools. However, they are assigned the responsibility of evaluating books and classifying and grading them for high schools and colleges. The question arises: what criteria are they using, since they have no experience in teaching the subject? A specially selected committee having the experience, the qualifications and the knowhow should be nominated for the selection of prescribed books.

The Northern Sotho Language Board is doing valuable work and making a contribution to the development of Northern Sotho literature, as well as poetry in
particular. It is the responsibility of both the Northern Sotho Language Board and the Department of Education, not forgetting the teacher in the classroom, to form a united front for the teaching of Northern Sotho literature. This would serve as mainspring of the language, ensuring that it is offered as a first language and that the teaching of it is pedagogically, educationally and culturally accountable.

1.5.2 The problems regarding the methodology of teaching Northern Sotho poetry

Most pupils have a negative attitude towards poetry lessons. The outcome of this shows in their results. In some cases poetry questions are not even attempted. The examiner's report year after year shows that the performance of pupils in poetry is very poor. Serudu (1989:1) states:

Candidates were inclined to write short answers which lacked insight.

At colleges of education most students are left on their own to read poems as though they were easily understandable notes. They are expected to fully absorb the poem - if possible to memorise it. The whole exercise causes the students to dislike poetry lectures since lecturers are inclined to convert poetry periods into reading lessons. If it is assumed that black people are traditionally poetically inclined - what causes them to dislike studying poetry?

The teacher responsible for poetry in most cases is inclined to talk too much, while the students are passive recipients. The teacher must encourage the
students to be actively involved. Davies and Stratton (1984:vii) stress that:

Poetry can help them to expand their knowledge of their own culture, of the culture of others and of all areas of human endeavour, to develop intellectual skills and abilities and sensitivity to language, to expand their imagination, and to experience aesthetic pleasure.

Masola (1989:109) summarises the situation as follows:

Poetry can also provide immense opportunities for personal growth which is particularly relevant to adolescents. From this point of view the teaching of poetry puts a heavy responsibility on the shoulders of the teacher.

The challenging question in the teaching of poetry is both 'what is to be taught', and 'how it is to be taught'.

It is most surprising to find that pupils from standard 6-10, when asked about the poems they enjoyed most, will always mention those they learnt at primary school. When one questions the pupils further, one discovers that they enjoy memorising the poem and do not comprehend the real meaning thereof. The creation of a love of poetry in students is unknown to teachers. Teachers of poetry must themselves learn to value the experiences of poets and to value the manner in which poets put those experiences across (Dube: Undated:59).

Poetry is a form of art which is not appreciated by most pupils and teachers. Children in an art class, for example, will paint and model as well as appreciate the work of great masters. In the teaching of music,
pupils are expected to engage in some sort of performance or to express themselves by singing or playing an instrument. In short, these subjects encourage appreciation through personal performance, no matter how inexpert, and through experiencing the great artistic achievement of others. However, poetry is probably the only art in which children are encouraged to play a passive role. The reason for this passiveness is the teaching method used by the teachers. Conferences and symposiums are rarely held to update lecturers' approaches to the teaching of poetry - the result is that colleges are working in isolation from one another.

It is also very important for aspirant teachers to acquire background knowledge of the theory of literary studies so that they know the why and how of literature and poetry teaching in particular. Academic achievement is not enough to teach Northern Sotho poetry - cultural background is of vital importance, especially having Northern Sotho as a first language.

The lecturer's skills are dependent on two factors, his own proficiency in the language and his knowledge of and expertise in the methods and techniques of language teaching (Masola: 1989:51). Understanding of the deepest meaning of the poem will depend on the teacher's informal linguistic and cultural background. A drawback is that students are not exposed to the introductory theory of the approach to teaching literature. Knowledge of the theory would give a student a solid backing with which to approach any literary work of art.

A communicative approach in language teaching is recommended above the grammatical approach. Learning becomes more effective when the learner is actively
involved in the learning process. With regard to the
teaching of language, poetry has not been overlooked. It has been discovered that syntactic complexity and sentence length in language usage both increase when the topic is one in which the learner has been actively involved. In a learning-teaching situation where the learner is passively involved, he will only be a good memoriser, unable to communicate, using the language he has learnt by heart. McLean (1980:9) emphasizes:

There is thus a clear need for the content of language teaching material to involve the learner to relate to his needs, interests, and moral concerns.

If the communicative approach is neglected, the learner does not become aware of the objectives psychologically.

Most teachers have realised that silent teaching is an active forced type of teaching. Most teachers are inclined to talk too much rather than being the facilitators during a language period. The child-centred type of teaching is to be encouraged. The student needs more practice, not the teacher. The teacher should refrain from talking too much and should allow the student the opportunity to enjoy more practice.

Yorkey (1975:26) comments that:

Furthermore, all the talking and the telling will not help their students to learn the language; the students will only learn something about it.

and Yorkey (1975:26) continues to say:
To develop new language habits students need guided practice that results in overlearning. Stop talking, stop telling, START TEACHING.

In such a learning-teaching situation teachers become the facilitators of their students' learning. They become the managers of the various class activities and in that respect promote communication. Communication is of vital importance during poetry periods as the pupils/students will not remain dumb and passive, but become actively involved.

Since language is used for communication, the learner needs to obtain a knowledge of the form, function and meaning of the language. It is during communication that the teacher can evaluate the students. One of the key elements of communicative methodology has undoubtedly been the emphasis on giving students practice not only in the form of the language, but also in the process of using it (Schocker and Morrow, 1987:257).

Selected texts can be given to the students for practice purposes. The text should be selected in such a way that the educational function is focused on providing information. Schocker and Morrow (1987:248) stress that:

These activities are intended to replicate important aspects of real-life language used in the classrooms and are based on the connection that practising 'doing things' with language will be more fruitful than practising language form out of context.

The text can be used to focus on certain themes. Models can be used for communication and for their utilisation of language forms. It is also important to
note that the meaning of the concepts in the poem are stepping stones towards free discussions and understanding of the meaning of the poem.

1.6 EMPIRICAL STUDY OF THE SYLLABUSES IN THE TEACHING OF LITERATURE AND POETRY

1.6.1 Problems regarding the aims, objectives and content in teaching poetry

The aims of the syllabuses for both Secondary and Primary Teachers' Diplomas of the Department of Education and Training (1990:1) in all the courses are indicated as follows in par.3 page 1: "To equip the student with a general background to literature of the mother tongue and to assess literary texts". The student teacher and the lecturer are left to assume the objectives of the syllabus and other details. The aims of teaching literature and poetry in particular should be formulated in detail. This would make it possible for the teacher to know what is expected in the teaching of the specific genre. Masola (1989:95) emphasizes that:

The aim of teaching literature is to expose pupils (in order to help them to advance educationally) to various forms of literature and to increase the quality of their knowledge and understanding

Masola (1985:95) continues to say:

other benefits which also contribute to the aim of teaching literature are:
- to develop the ability to enjoy reading good literature,
to learn to judge whether particular literature is good or not in order to improve their knowledge of their mother tongue.

In the teacher training syllabus, general principles as well as the approaches to the teaching of literature are not outlined. This causes the lecturers to feel that teaching literature is not important. Yet the aspirant teachers are expected, after completion of their training, to follow the secondary school syllabus in Northern Sotho with well-defined aims in the teaching of this language, as follows:

(a) To help the pupils to develop language skills which enable them to communicate as effectively as possible i.e. that they will be able to listen, read, speak and write the language.

(b) To develop the pupils' ability to express their ideas, thoughts and feelings effectively by means of language.

(c) To introduce the pupils to the linguistic, literary and cultural heritage of their people in respect of the present, past and future.

(d) To enrich the pupils' mind, to stimulate their thinking, to develop their self-image, to enable them to lead a full and responsible life (Department of Education and Training syllabus for Northern Sotho: Standard 10 Higher Grade, 1989:1-2).

The student teachers will, after completion of the course, find themselves confronted with a syllabus foreign to them. No part of the college syllabus for the Teachers' Diploma gives directives or guidance
regarding the high school syllabuses they are expected to follow. They are not trained in the approach to be followed in the teaching of literature in general and poetry in particular.

The Northern Sotho syllabus for Standard 10 pitched the standard of poetry teaching at the senior school level, unlike the syllabus at the colleges. The syllabus for colleges of education gives an outline of what is expected in the syllabus, but the details are left in the hands of the lecturers of the different colleges. This results in different standards, varying from college to college. Without formulating the aims of the syllabus in detail, the lecturers and the student teachers do not know what they should keep in mind when teaching the subject.

The aims and objectives determine what must normally be included in the syllabus (the "what"). They also determine to a large extent the method (the "how") of the lesson in order to be able to realize the stipulated aim/objectives of how the particular skills can be acquired.

The determination of aims and objectives not only gives direction to the course of the lesson, but also gives a clear picture of what must be tested (examined). The form of evaluation of the realization of the aims will to a large extent determine what part of the syllabus is covered in the classroom (De Lange, 1981:59).

In an empirical analysis of the syllabuses for the Teachers' Diplomas, one finds them falling short in the provision of details of such aims and objectives. By comparison, the various aims set out by the De Lange Report are more detailed. They cover a wider spectrum of considerations in the academic, practical, critical,
emotional, social and aesthetic spheres. Of interest and relevance to the study of literature and poetry, the following guidelines are set out in part 3: Department of Education and Training (1990:6).

What about reading and writing skills as related to reading and understanding of poetry?

(a) The teacher must afford the pupil the opportunity to apply the communicative code in a variety of situations.

(b) Pupils must also learn to give a critical evaluation of the form of the representation and the ideas of the argument.

(c) With the help of reviews, the pupils must experience and enter into the spirit of stories, novels, plays (also TV), poems, etc. so that, however elementary at first, they will gradually develop an opinion and a taste and so come to discover true quality. They must also be able to identify with the characters and events and in this way prepare themselves for adult life.

(d) Pupils must acquire a knowledge of the basic structure, elements of form and their functions, history and characteristics of literary form as exemplified in poetry, prose, drama and the novel: in important works of literature such as the short story, the ballad, the sonnet and tragedy.

(e) Pupils must have a command of the basic literary terminology in order to approach a literary work with understanding, and be able
to express themselves on features such as metre, metaphor, the role of the narrator, reality and the world of the book/poem, play, figurative language etc.

(f) The reading aloud of prose and poetry by individuals and groups, the reading of plays and the performance of short plays is of great value (De Lange, 1981:61-64).

(g) It is clear that the objectives have been broadly and fully written down in more detail than those for first language teaching in the secondary schools. This gives proper guidance to aspirant teachers and lecturers to understand and be able to interpret the syllabus constructively. The study of prosody is also included in the objectives, which includes the very important study of tone in the teaching and study of Northern Sotho poetry. The reading of poetry in objectives (e) and (f) is given due recognition.

The objectives in the literature study syllabus for Standard 10 of the Department of Education and Training (1989:18) are set out clearly and are well formulated. The Northern Sotho syllabus for the secondary school sets out specific aims at the beginning of each section but unfortunately, in the syllabus for the colleges of education, only one sentence is devoted to literature in general. The main aim might be to leave the interpretation to the college lecturer. However, in many cases, lecturers are unsure of how to proceed and feel insecure, with a resultant loss of effectiveness. This might be the reason for poor achievement in the classroom by a new teacher in literature in general and poetry in particular.
New syllabuses in Northern Sotho for standards 5-10 were drawn up since 1987, following a new approach of integration. Unfortunately, the colleges of education do not prepare their students for the secondary school syllabuses which they will be forced to interpret for their pupils. The result is that, after completion of their studies, they have to start from scratch learning the methodology of teaching the Northern Sotho syllabuses used by secondary schools.

1.6.2 Problems in evaluating literature in the syllabuses for the Teacher's Diplomas

Evaluation plays a very important part in the teaching situation. The standard of work in most cases is determined by the question paper. The pupils and teachers use the question papers to determine whether or not they are on the right track. If evaluation is not properly formulated, it confuses the teacher. Through evaluation the teacher can clearly identify the pupils' problem areas. A teacher who does not evaluate the work of his students, will not know to what extent his students have understood what has been taught. The student teachers should have a thorough knowledge of the various methods of evaluation after completing their college studies, since they will be expected to evaluate and do re-evaluation in the form of revision and will need to have the necessary knowledge.

The syllabus should clearly indicate what to do when revising. The syllabus must clearly define what to do regarding evaluation in the form of tests, written as well as oral. The Primary Teachers' Diploma syllabus of the Department of Education and Training (1990:9), under evaluation, contains the following:
1. Year Mark

1.1 Written assignment, projects, practical work and test 100

1.2 Oral 50

Total 150

2. Examination

A three-hour external examination will be written on work done in the first year of the full-time course, i.e. on Section B (p.12) 250

Grand Total 400

(Department of Education and Training, 1990:29, Primary Teachers' Diploma).

No indication is given on what to do as far as the oral examination is concerned. The distribution of the various aspects of oral work is not defined as it is in the syllabus for the National Senior Certificate. Here the distribution of marks to the various aspects is well explained:

- Listening skills (10)
- Oral skills (25)
- Reading skills (15)

Total 50

The written examination is also properly explained.

1. Paper 1: (2½ hours) [100]

Section A (Composition)

A composition 1 x 40 = [40]
A composition on one of six topics of two pages.

Section B (Written passages)
One written passage of one page each, chosen from the following topics:
A report
A speech
A memorandum
An agenda and the minutes of a meeting
A dialogue $1 \times 30 = [30]

Section C

An informal or formal letter of about a page inclusive of the introduction and conclusion $1 \times 30 = [30]

2. Paper 2: (3 hours)

This includes questions and a precis to test comprehension, based on one or more appropriate sections of prose and poetry.

Section B (Grammar)

In this section questions are posed on the following:

Phonetics (15)
Sound changes (10)
Morphology and word functions (55)
Syntax (moods) (20)
Semantics (20)
Vocabulary (10)

3. Paper 3: (3 hours) (Literature: 2½ hours) [120]

Five books are prescribed and examined viz. a long literary question (1-1½ pages)
(a) Traditional literature (20)
(b) Volume of poetry (25)
(c) Novel (25)
(d) Play (25)
(e) Short story (25)

NB. For examination purposes book (b) is grouped with (c) and book (d) with book (e). In each case the examiner must mention the title of the book. When the long question is answered on one book (b), the short questions are to be answered on the other book (c) and vice versa. This means that the candidates are expected to answer two long literary questions on two of the books and two short questions on the other remaining books (Department of Education and Training, syllabus for Standard 10 (1989:42).

Without any doubt the syllabus for standard 10 is set out in much greater detail compared to the Teachers’ Diploma. The format of the examination question paper for standard 10 will be uniform in contrast to that for the Teachers’ Diploma. The student teachers, after completing their studies, should also have a thorough knowledge of the setting of question papers and the drawing up of a memorandum.

New methods and approaches as a means of evaluation are being discovered for implementation while the colleges of education in their latest syllabus are still following the traditional form of evaluation. Bothma (1977:5) stresses that:

Gedurende die afgelope 15 jaar was daar 'n omwenteling ten opsigte van poësie-onderwyse en is poësie geleidelik gewysig sodat al die provinsies
vanjaar (1977) die poësie op kontekstuele wyse toets d.w.s. deur middel van 'n stel vrae wat aan die hand van 'n gedig (wat die kandidaat voor hom het) beantwoord moet word.

From the above information one may ask: what approach is the Teachers' Diploma using? What do we find in the syllabus? The standard 10 syllabus clearly stipulates what is expected of the teacher and also what the examiner has to test and what format to follow. Holman (1979:100) points out:

Evaluation of pupils’ achievement in the form of examination tests or assessment of both oral and written work is an important part of the whole didactic process.

Unfortunately, evaluation is not clearly defined at colleges of education under the Department of Education and Training. The syllabus of 1990 for both Primary and Secondary Teachers Diplomas gives no guidance as to the testing and evaluation of Northern Sotho literature in general and poetry in particular. The allocation of marks for Northern Sotho First Language for colleges of education and those for Northern Sotho Higher Grade Standard 10 differ regarding evaluation objectives. Those for standard 10 are clearly set out while the ones for the colleges of education are too skimpy and do not even include objectives.

It is important to note that first language as a subject creates an anomaly at colleges of education in that a pass is a prerequisite for promotion or for obtaining the Teachers’ Diploma. On the other hand, for the Senior Certificate a pass on the Higher Grade is required for university entrance, irrespective of
the linguistic ability, aptitude or interest of the pupils.

The argument advanced is that the standard of testing the Teachers' Diploma in various languages has no uniformity, as the whole exercise fully depends on the examiner and the moderator. Evaluation has been allotted 400 marks for the Primary Teachers' Diploma. The extent to which each aspect of the syllabus has to be taught and tested is a controversial issue.

1.6.3 Problems encountered with the allocation of periods to Northern Sotho lecturers

The teacher responsible for teaching Northern Sotho plays a very important role in influencing the child to either like or dislike the subject. If teachers are allocated the subject solely because they have fewer periods, or because the subject is easy to teach, the pupil will neglect the subject. Leschinsky (1983:47) stresses that:

Die indruk wat die onderwyser op die leerlinge maak, is een van die deurslaggewende faktore vir die sukses van 'n poësieles.

He further continues to say:

Die bemoeiinge moet wedersyds met geesdrif gepaard gaan en die onderwyser moet persoonlik genot put uit die onderrig van poësie.

It is to the detriment of the pupils if an uninspired teacher teaches poetry. Another important aspect is the language of poetry which is culturally bound.
The teacher who teaches poetry must have a good command of the language. It is through this skill that the student will be motivated to imitate the teacher. Strevens (1977:74) comments:

The teacher of a language is the learner’s model, especially as far as the spoken language is concerned, and if the teacher’s command of the language is inadequate, the learner’s achievements will be impaired. Learners, including children, have a pretty good general idea of their teacher’s standard, even though they themselves may be complete beginners.

At colleges of education, which is tertiary education, in-depth of knowledge and specialisation within a subject is expected from the lecturer who is allotted Northern Sotho. The lecturer should be further equipped with sound cultural and academic exposure to the subject. Most of the colleges of education have more than three lecturers allocated to teach Northern Sotho in Course I Primary Teacher’s Diploma, the other one given Course II while the most qualified or the most senior is given Course III Northern Sotho.

This is a quick method of allocating periods to lecturers but is not very productive. Each lecturer should be allowed to select a section of literature e.g. Poetry, Novel, Drama, Folklore and Short Stories. A lecturer could even be responsible for one or two literary genres.

To make one lecturer responsible for Northern Sotho Course I when there are more than three lecturers responsible for the subject, is to destroy the interest of pupils. The interest and thorough knowledge of the cultural background of poetry forms the basic
qualification for a lecturer to teach poetry. Leschinsky (1983:47) stresses that:

Hierdie liefde van die onderwyser vir poësie moet voortdurend lewendig gehou en verder ontwikkeld word. Die onderwyser behoort poësie te lees (vir homself) en na ander se voorlesings te luister. Hy behoort dus vooraf die gedigte wat hy aan sy leerlinge wil onderrig herhaaldelijk deur te lees sodat sy eie begrip daarvan kan verdiep.

The lecturer in charge of poetry must be aware that academic qualifications are not the only criteria for effective teaching of Northern Sotho poetry but also a deep cultural background. It can be expected of him that poetry must be alive in him if he is to teach effectively, and it must remain alive if he is to go on teaching it in this way. The aim of passing the examination should not be an end in itself. Durham (1969:176) pointed out that:

Character, and not the acquired knowledge which goes at the present day by the name of education - as if knowledge were education - is the most important thing in the teacher.

Allocation of the various aspects of a subject like Northern Sotho is of vital importance while also taking into consideration of each one's specialisation within the subject.

1.7 CONCLUSION AND SUMMARY

The teaching and learning of poetry can be most interesting on condition clear guidelines are given to the teachers/lecturers about what they are expected to teach. The syllabuses for both the Primary and
Secondary Teachers' Diploma are too vague and lack substance. This makes it difficult to know exactly what is to be taught. The aims and objectives are also not laid down in detail and this creates obstacles for the teachers. The committee responsible for drawing up the syllabuses has overlooked criteria for the selection of prescribed books, guidelines for content and evaluation that would make teaching and learning interesting and also attractive. The criteria for the selection of prescribed poems for study do not include pedagogic and didactic considerations, which would advance the achievement of the aims of teaching poetry. The responsibility of making poetry interesting and meaningful rests with those who select what is to be studied and also with the teacher for making a success of his teaching. The teaching of an art form such as poetry requires the exploitation of a wide range of learning possibilities, including a variety of methods and approaches to make teaching a success.

In conclusion, the study culminates in proposals addressing current problems at Colleges of Education in the teaching of Northern Sotho poetry, in order to improve and enhance the teaching of Northern Sotho poetry. In that regard the quality of teaching as well as results in public examinations will improve as practical pedagogic-didactic measures will be demonstrated which could serve as guidelines to student teachers of Northern Sotho poetry.

This study also aims at verifying through empirical study the above problems as possible causes of poor teaching of Northern Sotho poetry at colleges of education. A number of pedagogic-didactic proposals will be made to place the teaching and learning of Northern Sotho poetry at colleges of education on a sound footing.
The theoretical background of poetry of classic poets which is to be included in the curriculum for the Teacher's Training will be discussed. The aim of this chapter is to assist the aspirant teacher to acquire a deeper knowledge of the teaching of poetry and to approach the teaching of the subject with confidence.

The chapter will deal with the historical development of and trends in Northern Sotho poetry, comparing these with tendencies in the classical languages.
CHAPTER 2

THE HISTORICAL DEVELOPMENT OF AND TRENDS IN NORTHERN SOTHO POETRY

2.1 INTRODUCTION

The aim of this section, in broad outline, is to supply a background study of the historical development and of the trends in Northern Sotho literature, and poetry in particular. This will also indicate the extent to which poetry is rooted amongst the Northern Sotho people socially, politically, economically, culturally and in the communicative life the very Northern Sotho people amongst whom poetry is disliked by both teachers and pupils.

Hopefully, interest will be stimulated by the historical background, and will culminate in an enjoyment of teaching poetry. At the same time, teachers and pupils will understand the different trends which have had a strong influence on the development of poetry in a particular period.

Poetry is connected to a period, and this determines the experiences of the particular poet. No poet can isolate himself from the period during which he lives - thus poetry provides clues to the poet’s experiences of life.

The flow of poetry from one period to the next and the order in which a chain of relationships was formed, are examined. Knowledge of the various trends provides an interesting picture to every student of the literature of Northern Sotho.
2.2 HISTORICAL BACKGROUND

In Northern Sotho, the Pedi dialect was the first to be used in writing (Mokgokong, 1985:1). This was as a result of the establishment of the Berlin Lutheran Missionary station at Schoonoord and Maandagshoek. After pressure from Chief Sekhukhuni I, the missionary settlement moved to Botshabelo near Middelburg, Transvaal. As Mokgokong (1985:1) states:

Here Pedi and Kopa converts lived, and were taught together; and when the Bible had to be translated into Northern Sotho, the Bible translation contained linguistic characteristics of both the Pedi and Kopa dialects.

Most early writing was influenced by the two dialects, which caused the missionaries to name the language Northern Sotho, 'Sepedi'. However the emerging authors from the Pietersburg area, spoke another dialect, not 'Sepedi' as the Berlin Lutheran missionaries thought. From the above it is clear that one cannot overlook the great contribution of the missionaries to Northern Sotho as a written language.

Although the main aim of the missionaries was to evangelise the Pedi people, they had to teach them to read so that they could read the Bible for themselves, their families and their fellowmen.

Groenewald (1983:3) clearly states that:

One of the first major obstacles in their development was, ironically, the task the mission set itself to fulfil, and which inevitably called for these languages to be put into writing.
Apart from Abram Serote, the early Northern Sotho writers, notably K Endemann and E M Ramaila, adopted the Pedi-Kopa dialect as the standard written form (Mokgokong: 1985:2). Obviously, as the spoken language of the authors was the Kopa dialect and Abram Serote was sent to Lobethal Lutheran Berlin Mission to learn the Pedi dialect, there was no way in which the language of the Bible could avoid containing elements of and being a mixture of the Pedi-Kopa dialect.

Complications were brought about by authors like Phalane, Madiba and Sehlodimela who spoke a dialect different from Kopa and Sepedi. The influence of the Mahlontebe series of readers which were read in the whole of Sekhukhuneland, brought the new dialect to the fore. It was only in the early forties and the late fifties that Pedi and Kopa writers, such as Dolamo, Mogoba, Matsepe, Maredi, Motuku and Makgaleng began to reaffirm the claim of the Pedi dialect by their valuable contributions to Northern Sotho literature (Mokgokong, 1985:3).

Poetry also could not escape the influence of dialect differences. This feature makes poetry difficult and a nightmare to readers who do not understand the prescribed poet's dialect. Some words which are culturally bound to a specific dialect, and without explanatory foot-notes, create a problem for readers. Differences in dialect have a decided influence on the poetry of the various periods. The author's language is a product of a specific dialect, from which he cannot be fully immune. His compositions will reflect the dialect which forms his cultural bounds since he grew up using that specific dialect.

Breed (1954:47 states:
By 'n beoordeling van die Noord-Sotho-letterkunde en ook die tematologie van die letterkunde is dit nodig dat ons 'n beeld moet probeer opstel van die kultuurhistoriese agtergrond waaruit die letterkunde voortgespruit het en nog voortspruit. Uit die aard van die saak sal dit maar net 'n vlugtige beeld kan wees, maar hiersonder sal dit moeilik wees om onder andere te verklaar waarom die bestaande letterkunde en die letterkundige tema in die Noord-Sotho-letterkunde voorkom, want letterkunde is die spieël van 'n volk se geestelike en kulturele lewe.

The cultural background of a poet is displayed in his language and that clearly reflects the characteristics of various dialects. Some dialects are completely different from others while some display many similarities.

Northern Sotho poetry originally was traditional and was delivered orally. To convert oral poetry into written poetry for the sake of recording, affected poetic diction which became watered down and diluted. Groenewald (1979:26) stressed that:

In die oeuvre van sekere digters het daar algaande tog 'n gedaanteverwisseling plaasgevind: party van hierdie werke is, ofskoon hulle as prysliedere aangebied word, geen prysliedere in die ware sin van die woord meer nie, en verskil selfs radikaal van enige van die vroeëre digwerke: daarom, kan die grootste aantal hiervan nog steeds binne hierdie kategorie tuisgebring word, al het die jaregang in menige geval reeds 'n nuwe klank bygebring, sodat dit tans tog moontlik is om tussen die destyde en die hedendaagse pryslied te kan onderskei.

Northern Sotho oral poetry is linked to occasion, a specific time and date, so to deliver the same oral
poetry the following year or thirty years later cannot create the same tone, feeling and atmosphere. On the other hand, Western poetry has to do with reasoning, and the use of rhyme and a rich vocabulary. It is difficult for the listener to feel the same as for example a person delivering oral poetry of Sekhukhune I, who lived during a specific period. Groenewald (1979:26,27) further comments that:

Die verandering is desondanks nie verreikend in uitwerking nie, die oorgang van 'n gesproke na geskrene vorm van letterkunde het Noord-Sotho-poësie in sy ontwikkeling ruimskoots onaangeroer gelaat en die evolusieproses het sy gang geneem: veranderinge in die digkuns het ingetree, dog is nie so ingrypend dat dit literêr-histories beoordeel, op die opsegging van die verbintenis met die poëtiese verlede afgestuur het nie – inteendeel, die verlede het vir die meeste van die jonger digters die bron van hulle inspirasie geword.

Footnote giving meaning of some foreign dialectical words is necessary as guidelines.

2.3 RECENT TRENDS

In the light of the above, existing poetry is divided into two categories: original oral traditional poetry and written traditional poetry, which contains elements of oral poetry. A review of the historical development of and trends in Northern Sotho poetry has to take into account the transitional period from traditional oral poetry to traditional written poetry before looking at modern poetry.

The punctuation marks in Northern Sotho traditional poetry are characterised and marked by the deliverer's
end of breath. They do not necessarily indicate the end of a sentence, but merely that the speaker has run out of breath. This is what makes traditional poetry unique and why it differs radically when rendered in writing. Traditional poetry has its own system of punctuation marks.

Tseke's (1987:44) traditional praise poem Monareng has only punctuation mark of a `?' from the third line to the seventh line the reciter breathes where he/she has run out of breath which forms a punctuation mark. Read the following example:

Kgomo e a tsha
E gangwa ke mang?
E gangwa ke mna ya lesoka sekopanyadit haba
Ke mminanare ga ke nare ke motho wa batho
Ke Monareng gare ga Bahwaduba ba palakanego
Ba tsitlantswego ke kgomo matsea
Ba re boyakgomo ke bobowakgomo mohlabeng.

The Northern Sotho people, after having been taught to read and write, had their minds opened not only to christianisation, but also to writing in the way they were thinking, and to preserving their own culture. Breed (1954:48) states:

Die digter of skrywer as lid van 'n volk sal in sy werk die gees en wese van sy volk vertolk.

On the other hand, adopting a new culture meant the creation of a new nation gradually moving into a new world as if before they had been hibernating.

Their way of life, including their habits, were changing. Breed (1954:48) comments that:
In navolging ontwikkel hy 'n ander lewenspatroon, en die liefde vir die natuurlewe met sy avonture en sy vrugbare bedding vir literêre ontboeseming het gaandeweg verlore gegaan en daarmee 'n skat van poëtiese motiewe vir die letterkunde.

The Black people were strongly attached to their traditional beliefs, and as they started to accept the Christian culture and the art of writing, it resulted in conflict as their way of life changed. Traditional values and conventions changed: ancestor worship, the role of the witch-doctor, polygamy and many of their daily rituals and superstitious practices were rejected (Groenewald, 1983:5).

The missionaries and the converts were threatened with death when they threatened the chiefs' position. They fled from their homes to places of safety, starting a much larger and stronger mission station. Mokgokong (1985:1) stressed that:

The early Berlin Lutheran missionaries first established mission stations at Schoonoord and Maandagshoek and then under pressure from Sekhukhune I, moved to Botshabelo. People who fled to this place were all converts who decided to spread christianity.

Traditional oral poetry was cultural bound and furthermore its form and content created a problem to bring it to written poetry.
2.4 NORTHERN SOTHO RELIGIOUS AND SECULAR LITERATURE

Religious literature

Before we attempt to trace the development of Northern Sotho poetry, it is necessary to state that Northern Sotho poetry is part of Northern Sotho literature. Literature itself is the psychological product of the nation: all themes can easily be traced through the history of the tribe. The character of literature is a direct reflection or mirror of that specific tribe or nation.

The forerunner of Northern Sotho literature was a work by Alexander Merensky, who wrote and published a book entitled 'Beiträge zur Geschichte der Bapeli' in Berlin.

Padišo, series I, II and III (1st edition Berlin, Unger) can be regarded as the oldest and the earliest form of Northern Sotho literature published in 1870. In the Padišo series and other forms of literature during this period, one could still trace characteristics of christianisation with its didactic tone as an extension of the missionary evangelisation.

The works of Machaba, C. Phokanoka, P. and Legodi, A. were merely translations and had no originality. Breed (1954:4) emphatically states that:

In die eerste plek kry ons hier te doen met die voorlopers van die Noord-Sotho-letterkunde, naamlik die werke wat in en oor Noord-Sotho deur blankes geskryf is.

These works do not give an indication of being culturally bound to the black people.
"Deur die bestudering van die Sotho se karaktereienskappe, sy geskiedenis en sy stryd kan ons die aard en strewe van die letterkunde veel beter begryp, want dié sake is onafskeidelik aan mekaar verbonde". (Breed, 1954:47-48). In this regard the literature was religiously rigid, with very little freedom of thought, foreign to the thinking of the Blacks. The literature was not liberating, but mission and religion bound. The idea is supported by Breed (1954:50) when he summarises as follows:

Met die Noord-Sotho-letterkunde word dus bedoel die letterkundige skeppinge wat deur 'n lid van die stam self voortgebring is, die ontboeseming van sy eie siekte in sy eie taal, met sy eie tegniek van uitdrukking - kortom, alle geskrifte waarin bydrae deur homself tot sy letterkunde gemaak is.

The whole effort, including reading and writing, was focused on evangelisation, and all forms of translations were aimed at the same objectives.

**Secular literature**

Secular literature is the transitional form of literature, changing from religious to another form of literature, gradually becoming creative in form.

Most of the earlier works which made a great contribution were written by the missionaries, as they were translations, e.g. *Mebuso* by C Hoffmann, *Tsa Magosi le Dilete* and *Maphelo* by Dr P E Schwellnus. *Mebuo* concentrated on the rules of the Greeks, Romans and Egyptians and the book *Tsa Magosi le Dilete* dealt with African chiefs, their tribes and cultures. *Maphelo* was the first attempt to express technical terms and at the same time dealt with the study of
Hygiene in Northern Sotho. Besides the missionary endeavours, credit must be given to Daniel Mamphe Phala who, in collaboration with Ambrosious Mokghoadi A., published a booklet containing, inter alia, a sketchy history of the Bapedi, his autobiography, some aspects of christianity and ancestor worship, a tabulation of several pass laws, the prophecy of Thulare I and a number of Northern Sotho proverbs, entitled Kghomo e kgohoana. This is definitely the first attempt at authorship by a Northern Sotho speaker (Mokgokong, 1985:7). Other forms of writing came from the Paris Missionary Society in the form of a Northern Sotho Grammar written in 1870. The aim of this book was to make Christianity acceptable to the Pedi people. Grammar work was the foundation of Northern Sotho literature, whereas the writing and study of dictionaries and language was a way of attracting the Pedi people to Christianity rather than to the actual study of the language itself. The greatest of all the contributions culminated in 1904 with the translation of the Bible into Northern Sotho by Rev. P E Schwellnus.

2.5 THE DEVELOPMENT OF NORTHERN SOTHO SCHOOL READERS

Another aim which was coupled with evangelisation was teaching the Blacks to read and write in order to entice them to be Christianised. Teaching them to read and write implied the task of grading the standard of teaching; to read and write resulted in formal schooling, and ultimately school readers were written. This started with spelling materials for reading to spelling books and ultimately readers to be used in schools.

The school readers were graded and more were published as more schools were established. The readers were
graded in such a way that they developed from easy to more difficult and advanced, ultimately raising the standard of teaching. Eventually, with the introduction of African Languages as matriculation subjects, books suitable as prescribed works for standards beyond Standard 6 became necessary (Mokgokong 1985:7 and 8).

The first school reader series was Padigö, published in 1938 and ranging from Sub-Standard A to Standard 6. The series had the effect of making Northern Sotho a written language, and used the written standard form of Northern Sotho grammar.

The language was the same as that of the Bible, since this had adopted the Pedi and the Kopa dialects. The series was well graded. The content comprised a variety of folklore, stories, proverbs and riddles, although evangelisation was still prominent in the forefront.

The series that followed was Puku ya Pele to Puku ya Boselela, written by the Christian Literature Department which emerged as early as 1940. The series was not as well graded as the Padigö of Schwellnus. The problem is that there was no vocabulary grading and the stories were of equal length, even in the so-called higher grading. The language was the same and not graded according to standards. The series was more suitable for adults than for school use, although it had a variety of dialectical forms in the different passages. After the Christian Literature Depot series, the Mahlontebe series followed, which appeared in 1950, graded for Sub-standard A to Standard 6. This was an improvement on the former and was more culturally bound than the former, which was a continuation of mission work. The books for the upper classes were not as well
graded as Padiso. The weakness of the Mahlontebe series was the form of language which was inclined more towards a dialect form than towards standard Northern Sotho. As the title indicated, the method used was the 'Look and Say Method'.

Another series that emerged was Menate by G. H. Franz. This series contained interesting stories written by the author himself with illustrations by his wife. In 1957, Messrs P. A. van Heerden and C. J. Moloi wrote A re bale series graded from Sub-Standard A to Standard 6. Then followed Lesedi Readers by Messrs H. Trumpelman and M. Sehlodimela - up to Standard II. Furthermore the standard III to V series was written and compiled by Dr T. J. Kriel with A. O. Makwela, S. K. Mahlare and P. L. Moroka as co-authors.

A series that followed was Balanq ka Lethabo by N. C. Phatudi and C. P. Mojapelo, which also ranged from Sub-Standard A to Standard 5. The Balanq ka Lethabo series was more organised and followed the new structure and approach from the known to the unknown, with appropriate exercises at the end of each work unit. This work was the culmination of the previous series.

2.5.1 General analysis of school readers

Poems with religious thematic tones

The earliest school reader, the Padiso series which appeared in 1938, included a number of poems, in between stories. Most of the poems had the same aim as mission work, as they were christo-centric and with a religious tone to evangelise the Blacks. The same religious tones were applied to poetry included in the Puku ya Pele to Puku ya Boselela series. The school in
each period of poetry fulfilled the aims and objectives of the church.

Series with thematic tones other than religious

The Mahlontebe series by Madiba, which appeared in 1940, used various thematic tones, in contrast to that of the lissionary period.

Titles of poems were as follows: Ke mmutla motona (I am the great hare); Letšatši le tšweletše (The sun has risen); Bana baka ba lapile (My children are tired); Setimela (The train) and Ntlokgolo va Majakane (The church). One is immediately able to detect the following themes: themes on modern invention, on wild animals, religious, seasonal and also action chain type of themes, not forgetting natural phenomena. One can gradually identify the liberation of the school series from a religious into an educational tone. The types of poems also had a different tone from the former readers - even commercial themes were involved e.g. Swikatšhipi la Ramošweu (Silver coins of the White men).

This series had a great influence as it was read in Sekhukhuneland. This A re bale series, also included poetry, but did accommodate themes other than Mahlontebe. The Mahlontebe series had made a breakthrough with regard to poetry read and studied.

The Menate and Lesedi series did not differ much from the Padišo series, although the Lesedi series had elements of themes with modern appreciation.

The Balanq ka Lethabo series consisted of various themes in their selection of poetry - themes of religion, nature, death, man and animals as well as
traditional poems. The various periods and trends can be traced by studying poems read and studied in the different periods.

2.6 TRENDS IN ORIGINAL AND CRITICAL WRITING 1932-1988

Indigenous poetry during the period 1932-1949

The earliest form of poetry conflicted with the aims and missions of the missionaries of converting the Blacks, as it was traditional in outlook. The work of T. Maledimo which appeared in 1932, was work praising bones used by the traditional healers or the so-called witch-doctors. Maledimo supplied a collection of the praise poems for important bones, which were twelve in number, used by the traditional healer. Although this was not creative writing in the true sense of the word, it was the dawn of history for Northern Sotho poetry.

The first Northern Sotho poetry, written in 1935 by D. M. Phala, was a collection of heroic poems in honour of the Bapedi chiefs and other headmen. Groenewald (1979:26) states:

Kxomo 'a tshwa, die eerste digbundel in Noord-Sotho wat in druk verskyn, is 'n versameling van prysliedere om kapteins en hoofmanne.

Groenewald (1979:26) continues:

Daarmee het stellig die belangrikste poëtiese genre in die taal ook in die skrifbeeld gestalte gekry, en gedurende die daaropvolgende jare wat vroëër werke aangesluit het, dat daar tussen die opgetekende en sommige van die aanvanklike, oorspronklik geskrene eksemplare haas geen noemenswaardige verskille te bespeur is nie.
This type of poem can be termed an indigenous form of poetry as it was not contaminated by Western European influences. The introduction of this form of poetry is unique and characterised by the introductory remark, Kxomo 'a thswa!

E xama ke mang?
E xama ke nna...
translated as follows:

The cows' milk is overflowing!
Who is milking it?
I (name)... am milking it

The introductory form is a form of challenge to the listeners, at the same time attracting their attention to what the deliverer of the poem is going to say. Groenewald (1979:30) comments that:

"Die strewe is dat die onderwerp van die gedig vir die gehoor 'n objektiewe gegewe moet word, soos wat die digter dit tewens is, hy moet as' t ware in hulle midde verkeer, sodat geen verbeeldingsvlug behoef word om hom nog 'n bestaan te verleen nie."

The language is difficult and one gets lost if one has no knowledge of the history and the background of the content of the poem. All D.M. Phala's 224 typical poems have the same introduction, which is traditional in character. During the period, S. K. Lekgothwane, in 1938 and M. M. Sehlodimela in 1948, both developed other forms of poetry without the introductory remark "Kxomo 'a Thswa". They initiated a shift by praising animals, birds, natural phenomena and modern technology. M. M. Sehlodimela in Moratiwa wa ka (my beloved one) gradually introduced poems which had to do
with feelings, changing to lyric poetry type. During the same year they were joined by Reuben Motsinoni and Freddie Petje with the same thematic type of poetry. The content and form of poetry composed during this period were traditional in structure. In the traditional structural type of praise poems the language is primitive and all the stanzas are dominated by a hero, as Damane and Sanders (1974:35) comment as follows regarding structure:

The subject of every poem is the hero, whether he be a chief or a warrior, and the aim of the poet is to praise him for what he is and for what he has done. To this end apostrophe and exclamation are interwoven with narrative, and the resultant composition intermediate between the ode and the epic.

Most poems are delivered in the first person. One main problem with this type of poetry was putting oral poetry into writing, as Mokgokong (1985:25) said:

These compositions, which were intended for oral rendering at family, clan or tribal gatherings, were preserved from extinction by constant repetition, and thus passed from generation to generation. In the process of putting the poetry from oral to writing for preservation purposes the traditional poetry gradually started losing its original characteristics.

The compilation of H. J. van Zyl entitled Thika-Polelo was also a great contribution containing thirty poems by different authors who had been students at Lemana. The poems were very popular and used in schools during the 1950's. This was another form of encouraging authorship among speakers of the language. In this form of poetry there was no western cultural influence.
Phala set the example to fellow poets, and most of his successors were to write in the traditional idiom.

By doing this, no severe breach in the line of poetic tradition occurred, and from the outset the writers of poetry in Northern Sotho actually maintained a high standard (Groenewald: 1983:8).

Transitional poetry during the fifties

In 1949 P. Mamogobo produced *Kxamphuphu*, the book which can be considered the first original written novel in Northern Sotho. It is also noteworthy that P. Mamogobo's *Leduleputswa* poem is the first epic poem in the history of Northern Sotho poetry. Stylistically it is unsurpassed. Mamogobo, poet of repute, excels in descriptions, most aptly done, of the dancing and singing of warriors; of touching scenes of sorrow and sadness; of dignity and tenderness by which aloofness or indifference, characteristics of traditional stories as well as the moral story, has been renounced (Groenewald, 1983:8). His is a baffling lyricism, a display of language usage in which rhythm, sound and meaning are moulded together to exalt and stir the emotions. Mamogobo is the forerunner of modern poetry and even now his work is still regarded as classic and appealing.

Mamogobo as early as 1953, could also be singled out as the forerunner in the renaissance of modern poetry, with his poetry volumes *Leduleputswa*. Mokgokong (1985:26) dramatically described his language as:

*Bristling with metaphorization from everyday as well as in Mamogobo nevertheless threw his searchlight on to present day life to try and answer vital*
questions: What is life? What is the aim of living? Wherein lies the way to happiness?

Poetry has shifted from the traditional to the semi-traditional, i.e. transitional in form and modern in content. The feeling of a new era would come to the fore in the late fifties.

Another earlier poet, J S Mokgalong, also produced 32 poems, *Meeno le Direto*, meant for school use. Most of the poems were traditional in form and those that attempted other forms were of a weaker standard. In that respect, Mamogobo still remained the future poet. Ragoboya in *Moalosi Moreta Bapedi* (1951) still followed the footprints of Mokgalong where the traditional poetry outshone any attempt at modern poetry. E. M. Ramaila in 1959 followed with a collection of traditional poems, in *Seriti sa Thabantsho*. The traditional poetry of other traditional poets like E. K. K. Matlala with his *Manose* (1953), Ramokgopa with *Mofolleti wa Gammatshaka Maimela* (1955), M. E. Ramaila with *Direto* (1956) M. M. Sehlodimela’s *Bala o tsebe* (1948) and J. Lephaka’s collection in *Kongkong* (n.d.) outclassed their attempts at modern poetry compared with those of P. Mamogobo’s *Leduleputswa*.

Mamogobo wrote various types of poetry forms, e.g. sonnets, lyrics, epics, ballads’s exploring different themes such as love, religion, protest against human nature, social problems and the like. In most cases modern poems written by him were influenced by western form but still remained unique in structure regarding their language and cultural setting. Although the poetry form displayed traditional influence, he can be classed as the poet of the present and future. Breed (1954:99) emphasizes that:
Mamogobo het 'n buitegewone sensitiewe gevoelslewe, en hy het daarin geslaag om aan hierdie gemoedsaandoening skone vorm te gee.

For the period 1950-1959, the leading figure is undoubtedly Mamogobo in his poetry volume Leduleputswa. P. Mamogobo kept to the traditional metrical idiom and followed the Petrachian type of sonnet as Pretorius (1989:96) remarks:

One of the first Northern Sotho poets to experiment with the Italian sonnet form is Mamogobo (1953:25) with the poem Afrika Nagasello (Africa land of lamentation).

Thematically his poetry is intensely emotional, personal; poetry in which he takes man's plight to heart, acting as mediator between God and man.

Transitional poetry with modern characteristics during the sixties

This period is the extension of Mamogobo's poetry which liberated Northern Sotho poetry from its captivity to traditional forms. It was during this period that the S. E. K. Mqhayi prize for African literature was won more than four times in the various literature genres, which showed that African literature was entering into the classical realm. In the field of poetry there are many names to be mentioned: firstly, there are S.R. Machaka and I. T. Maditsi who were both award winners; Fela wrote the epic verse, Sebilwane (1961), reminding the reader of the old epics such as the Finnish Kalerala which is characterised by lyrical quality rendered to these poems by the strong rhythmical component as well as the euphonious sound stratum; thirdly, we have E. K. K. Matlala who composed his
third drama in verse, Tshaka (1976); fourthly, the name of O. K. Matsepe together with those of many other newcomers who came to the fore with important experiments, opening new visas for the Northern Sotho poet for the expression of thought (Groenewald, 1983:11). Groenewald (1983:11) comments that:

A clear-cut division between different poetic trends has become possible; some of these poets do still keep to the traditional lines; others have joined hands with Mamogobo; whereas a new group has come into being, poets who have come to experiment with a diversity of rhythmic and metrical devices giving way to meditative poetry in which the poets reflect on questions concerning man’s fate, contemplating life and death.

All the above works was prescribed for the upper classes viz, std 10, Colleges of Education and Universities.

During this period, 12 volumes of poetry were written, against 6 during the period 1950-1959. The influence of World War II probably restricted the pace of post war poetry writing. There was a resurgence in the period 1960-1969.

Some of the poets wrote in a traditional vein, but the influence of the missionaries was perceivable in a number of volumes in which the poets tried to set their thoughts to rhyming verse (Groenewald, 1983:10). During this period, some outstanding authors emerged viz, S. Ratlabala and M. Bopape in Ithute Direto (1967), S. A. Mamadi’s Mekgolokwane (1962) and O. K. Matsepe with 4 poetry volumes viz, Molodi wa Thaga (1968) Kootla o mone (1968), Todi va Dinose (1968) and Kwelapele (1969). O. K. Matsepe’s poetry had the same
milieu as his novels, which are traditional in character. Although some of his poems were typically traditional in form, his language and intent were modern. He would tackle modern social problems in traditional types of poems. Another contribution worth mentioning is Matome Fela’s epic poem *Sebilwane* which appeared in book form like Raka. This was the first epic poem which in content truly possessed the characteristics of an epic poem. Groenewald (1980:15) stresses that:

Fela het inhoudelik ’n sterker verhaal om te vertel as Mamogobo, en hy moes sy strategie dus so uitgewerk het dat die metrieke inkleding van sy gedagtes nie die epiese karakter van sy werk versteur nie.

The poetry of O. K. Matsepe, together with that of P. Mamogobo and B. N. Tseke and S. N. Tseke, mark the zenith of this concerted effort to husband traditional praise poetry for other purposes, the last rung towards modern poetry (Mokgokong, 1985:27).

Mokgokong (1985:27) continues:

Northern Sotho enters the sphere of modern poetry that concerns itself mainly with giving utterance to a surge of intense feeling - with the publication of *Ithute Direto* by Bopape and Ratlabala.

**Modern poetry traditional in tenor during the seventies**

Poetry during this period still had a traditional tenor, and in this respect it continued the past trends of the sixties.

Poetry during this period was becoming original or serious poetry. It was a turning point, gradually
passing from traditional to modern poetry. Most poets concentrated on social life, e.g. poets such as Matsepe, O. K.; Lentsoane, H. M. L.; Segooa, M. S. I.; Tseke, S. N.; Madisha, M. P.; Ratlabola, S. R.; Tseke, B. M.; Mashala, A. M.; Machaka, S. R.; Masola, I. S.; Lentsoane’s H. M. L. epic poem was a valuable contribution although not of P. Mamogobo and M. Fela’s standard. Groenewald (1980:20) remarks:

Afgesien hiervan bly Lentsoane grootliks in gebreke om individualisering te bewerkstelling: die detailering is oppervlakkig, en metaforiese of simboliese diepte, die dinamiek in beelding, soos dit by Mamogobo en veral Fela aangetref word, bly in ‘n groot mate uit, en hoewel ‘n skemering daarvan plekplek (vers 6-7, en 8-9 miskien) na die oppervlak deurbreek, word dit nooit ‘n gedig wat aangryp en ontroer, soos wat die digter dit tematies in die vooruitsig stel nie:

and further Groenewald (1980:21)

Aan so ‘n eksperiment is ‘n risikofaktor verbonde, en hieraan het Lentsoane toe hy ofskoon nie ambisieus in sy poging was, en sy epiese gedig nie geslaag het nie, verdien die digter vir sy durf tot vernuwing ‘n plekkie binne die Noord-Sotho letterkunde.

Regarding this period of man’s self-centredness and self-assessment Moloto (1970:118) comments:

We pass the stage of oral to that of written literature, from that of mere declaration to that of serious reading, from that of communal enjoyment to that of study, from that of well authenticated artists, and this is important in the history of the development of a people, of its literature - since
the great living are even more a part of nation’s glory than the great dead.

Up to that point the two epic poems of Mamogobo and Fela could be classified and considered as classics in Northern Sotho literature. The period was similar to the renaissance from the dark ages where man became the central subject. Poetry was achieving a new form from the hibernating period captured by traditional poetry. Man as the centre of poetry was gradually being extended to things which touched his feelings. Poetry was gradually becoming serious poetry in content and form. By serious poetry is meant the poetry of the mind rather than that of the heart, poetry of the past, present and future rather than of a special period.

Groenewald (1979:33 & 34) remarks:

"Literêr beoordeel, is dit juis in hierdie kategorie dat die digter nuwe verse begin skryf: Fela, Mamogobo, Maditsi, Machaka, Puleng e.a., maar oor die aspek van die Noord Sotho poësie word in ‘n aparte hoofstuk geskryf. (Groenewald, 1979:33 en 34)."

Most of the poets like Khaas, Bopape en Ratlabala during this and the past period were unaware that they were gradually breaking away from the older order and that the dawn of modern poetry was here. Even the hymn book compiled by the Evangelical Lutheran Church (1960), Difela tša Kereke, embodied a new trend involving rhyme and verses. Other forms of poetry with western influence in forms like sonnets, lyrics, etc. were composed.

P. Mamogobo and his followers I. T. Maditsi, O. K. Matsepe and E. K. K. Matlala wrote sonnets in Shakespearean form, although at times they differed
from those in classical languages. H. M. L. Lentsoane’s theme in Mokgako and Ihlo la Moreti focusses on what actually takes place in the life situation. Serudu (1981:101) remarks that:

This apathetic attitude towards the child, is portrayed in beautiful imagery by Lentsoane in the poem called Moeng-mofsa (The new arrival).

Serundu (1981:101) goes on:

In this poem the poet describes how our women have turned into unmotherly and callous beings who do not hesitate to dump a new-born baby into a litter-bin or leave it in the veld to die of exposure.

Modern poetry and trends during the eighties

Poetry during this period was of a high standard, especially by authors writing at the beginning of the eighties. Authors started approaching poetry from the life situation. Poets were starting to appreciate life and not praising an individual. Poetry was objective rather than subjective.

There was complete freedom of thought and feeling; they said what came from the bottom of their hearts. Life was described and analysed as it is. Northern Sotho poetry entered the sphere of modern poetry. This was poetry which concerned itself mainly with giving utterance to a surge of intense emotion with the publication of Ithute Direto by M. Bopape and S. Ratlabala (Mashabela, 1979:40). Poets such as H. N. Lentsoane, N. S. Puleng, S. Ratlabala, N. S. Tseke and B. N. Tseke were not forerunners of modern poetry, they wrote modern poetry. With regard to N. S. Puleng, Serudu (1981:127) remarks:
His subjects of praise include among others religion and faith, education, hypocrisy, witchcraft and superstition, death, corruption, bribery and other social evils.

Serudu (1981:127) comments further:

His poetry is full of imagery and in some instances word-play.

Most poets during this period were influenced by P. Mamogobo and Matsepe’s poetry. Pupils who read works of the two authors also imitated their style of writing.

Modern poetry does not only refer to modern lyrics and sonnets, praise poetry is also found in modern poetry. Pretorius (1989:80) succinctly puts it:

The term “modern poem” refers to individual poetic creations which have originated as written poetry by identifiable persons and whose themes relate to heroic or praise poetry.

Poems composed by O. K. Matsepe, N. S. Puleng and M. S. I. Segooa on heroic work with poetic devices are praise poetry classified as modern poetry. Some sonnets by O. K. Matsepe are praise poems in form, but content-wise they are modern even though the tendency is man-centred, man is examined in the present situation with his present problems. Themes also reflect modern problems socially, spiritually, politically as well as the concerns of man and his behaviour in this modern world. Protest poems by P. Mamogobo are very relevant in the present situation e.g. Afrika Boal (Africa Come Back!) and Afrika Nagasello (Africa land of
lamentation), Puleng's Bohwa bja ka (My inheritance) and also H. M. L. Lentsoane's *Bahlatswa-diaparo* (The washerwomen).

Even during modern christian times, the same modern poetry does not entirely reject the traditional cultural background - elements of medicine men, belief in the forefathers and witchcraft are still prominent in most poems.

The problem of influx control is well handled by H. M. L. Lentsoane in *Ihlo la Sereti*. Northern Sotho poetry has now entered the realm of problems faced by modern man - it has become relevant to the present situation. Poetry reflects the experience and feeling of the people. Poets are artists and present to us their feelings and the way they view life. Poets are mouthpieces of the people against popular political platitudes that have proved absurd. Usually they do not give any solution, but merely describe life as it is.

Moloto (1970:225) also gives the following idea:

*Their intention is not only historical record but apprehension of human spirit in its response to experiences of life as a whole, be this experience sensory, intellectual or spiritual.*

Moloto (1970:225) further comments that:

*Hence the attitude expressed in the poetry is not just one of approval, but of appraisal, it is not just one of appreciation but of depreciation too.*

Northern Sotho poetry during the periods 1980-1989 was of a very high standard, even though its influence was
traditional e.g. Tseke, S. N.; Tseke, B. N.; and Lentsoane, H. M. L. Other poets remained composers of traditional poems which in form are also modern poetry viz. Mashala in Phirimalelwa o robale and M. S. I. Segooa in Dibata tša Leboa. Northern Sotho poetry has now entered into modern poetry. Groenewald (1979:6) explains:

Die begrip van moderne poësie in Noord-Sotho vang daarom uitsluitlik met die nuwe beeldgebruik saam wat 'n verandering in tematiek bewerkstellig het. Beskrywing het in besinning oorgegaan; die saak van bespreking staan nie meer vir homself nie; hy het simbool geword, en spreek nou vir en tot die mens.

During the eighties Northern Sotho poetry had developed to such a standard that some work can be classified as classic with different thematic classification.

2.7 SUMMARY

This chapter provided a general survey of the historical development of Northern Sotho poetry. The aims and objectives of the missionaries in evangelising the Blacks which ultimately resulted in educating them, were noted. The period of development of Northern Sotho poetry from 1935 to 1995, covering 60 years, was examined. The trends and thematic tendencies were also discussed and classified according to periods.

The prescribing of African literature has facilitated Black authorship in the different literary genres of the various African languages which was and is still in the process of development as compared to classical languages.
In the next chapter the various poetic forms and structures of Northern Sotho will be discussed, bearing in mind the developing process and the poetic works written in Northern Sotho poetry.
CHAPTER 3

NORTHERN SOTHO POETRY AND ITS UNIQUE DEVICES

3.1 INTRODUCTION

The aim of this section is to define the basic knowledge aspirant teachers at a college of education should acquire in order to be furnished with confidence and enthusiasm in their approach to the teaching of poetry. They should be able to interpret secondary school syllabuses clearly and with insight and provide examples from the prescribed poems that are meaningful and will be understood by the pupils.

It is imperative that an aspirant teacher should not only have some knowledge of Western poetic structures and techniques in general, but a more profound knowledge of Northern Sotho poetry in particular. Its structure and technique are of vital importance to approaching it with insight and enthusiasm. This knowledge will provide a springboard to the study of any poem. Reaske (1966:5) states:

Through the example of the analysis of these poems it is hoped that one will be able to approach any poem sensibly, and then imaginatively arrive at any enlarged understanding of precisely what kind of poem it is and, ultimately, whether or not it is to be considered a good poem.

Lack of knowledge of the tools to be used in the analysis of the poems makes it difficult for a student teacher to know what to do. Due to a lack of training at college in this basic knowledge,
poetry lessons at school have become silent reading lessons. At times the pupils are asked to read the poems in class as the teacher has no methodological model to teach poetry. If this basic academic/theoretical knowledge were included in college courses, the aspirant teacher would be better equipped to teach. There should be an elementary introduction to each aspect which would encourage the aspirant teacher to learn more about it.

Northern Sotho is rich in poetry, which to a certain extent demands its own techniques for analysing a particular poem. Many of the structures and mechanics as applied in the Western model can be used, but the student teacher, after an intensive study, will be aware of the differences and learn what is applicable and what new approaches are required to suit the analysis of Northern Sotho poetry. From the historical development of Northern Sotho literature it becomes obvious that the various written literary genres have been in existence for 60 years. They have been used mostly in schools and have not been read by the community, due to a lack of incentive. Through reading a number of the genres, one is able to distinguish the various periods and trends of Northern Sotho literature as well as the political, social, religious, historical and other problems the authors experienced.

Knowledge of the historical background against which the study of the poetry of that group should be undertaken enables student teachers to gain a better understanding of the poems prescribed for study. No poet or author can be isolated from the period and the environment he lives in.
Northern Sotho poetry is unique and does not follow the functioning and techniques of other classic languages in structure and mechanics. In some respects, the basic underlying concept of Western and African poetry and Northern Sotho in particular may be the same, in other it may differ. Another important issue is that African poetry in its traditional form is intended for a specific time and for a specific purpose - whereas Western poetry is aimed at the mind, requiring more critical analysis. A poem composed for Kgoši Sekhukhuni I will not have the same impact when it is recited a hundred years after his death. A number of incidents will be meaningless to the listener in the present situation.

3.2 STRUCTURE AND MECHANICS OF POETRY

3.2.1 Introduction

What distinguishes man from animals is his unique gift of language as a means of communication. Poetry is one of the ways in which man uses language to communicate with others. In poetry, a special kind of language is used to communicate. Communication occurs by means of speech and body language and also through audio-visual aids and, of course, written signs (Masola, 1989:17). These symbols make it possible for man to communicate in many ways. Not only can he communicate factual information, but he can preserve this information, so that each generation can benefit from the knowledge and experience of the past (Heese and Lawton, 1979:1). Communication skills need to be acquired and developed. A young, inexperienced child will not be able to communicate as well as an adult who is mature and experienced. It is through
communicative language that man is able to express his feelings. Moody (1970:10) elaborates:

The 'culture of feelings', the 'training of emotions', is more frequently associated with the study of literature and perhaps needs little defence.

Poetry helps to order and organize the chaos that many perceive reality to be. There is a great need in the world today (in developing societies as much as others) for the application of logical and rational methods to numerous non-scientific problems. It is in dealing with these problems that the study of literature, if correctly guided, can provide excellent training (Moody, 1972:9). Poetry is the culmination of the artistic development of man. Reeves (1972:87) says of poetry:

Poetry is the fruit of a creative activity - call it an art, though in some ways it is less like art than nature, human nature.

And Reeves (1972:87) continues:

Poetry arises as soon as language becomes organised, however simply, for the purpose of expressing emotion; and as soon as poetry arises, a new emotion comes into being - pleasure in language; this is the basis of a love for poetry. Poetry comes from the conscious organisation of language in a form calculated to give pleasure of satisfaction in itself. Poetry is the refined form of human experience. Literature, poetry included holds the mirror of nature, life and human
activities. The mirror of man's behaviour is portrayed at times with criticism of life.

Poetry is a record of man's activities presented in an artistic form. The study of literature and poetry in particular cannot be dismissed as a pastime for the dilettante, nor as an escape from life's problems, as its enemies have been known to claim. Poetry has to do with the very centre of man and the essence of his experience. The development of a discerning attitude to the use of words through the study of poetry should be of value to the student in practical ways; especially in evaluating the use of language in advertising, politics and journalism. The best known use of advertising language occurs in politics. The spoken form can play a very important role, accompanied by slogans or toyi-toying. Heese and Lawton (1979:3) state that:

Characteristic of politics is the use of slogans: single words or phrases which sound over-simplifications of the issues involved, and which are extremely noble and impressive, but which are almost always reiterated with great enthusiasm and often, alas, with little thought.

Poetry reflects the activities of the present and at times predicts the future. It is also thought-provoking and stimulates one's critical faculties. Moody (1970:7) states:

Certainly every work of literature is about something, often about many things, and the more a person reads, the better stocked will his mind be with knowledge.
Poetry also encourages critical evaluation. One can learn to distinguish good literature from bad, but one's judgement should be critically well founded. Rees (1973:4) comments that;

*Some people, when talking about a book or a poem which is bad (or weak or ineffective or unsuccessful) simply say, 'This is not literature at all'; but I think this is a careless and incorrect use of language.*

When studying poetry one is studying language in action. The study must always be based on the realisation that each work is essentially the collection of words permanently available to the student to inspect, to investigate and to analyse. No other kind of external information, whether 'what the introduction says', 'what the teacher says', 'how the teacher reads', 'what the picture shows' or 'what the critics say', can have prior claims to the first-hand experiencing of a work of literature. The study of any literary work, no matter how big or small, can only begin and continue with reading and studying the actual text (Moody, 1970:22).

Northern Sotho poetry may justly lay claim to being a work of art. Most unfortunately, instead of researching its structure and poetic form, most educationists, who are influenced by the Western method of assessing literature, are inclined to conclude that Northern Sotho poetry is not poetry. Northern Sotho poetry should be assessed and researched according to its own standards; Western standards should not be uncritically copied and applied. Through poetry one is able to follow and analyse the traditional and cultural development of
the poetry of a nation or even a tribe. Poetry is culture and the vehicle of culture is language - language reflects the culture of the people. Ultimately, one may come to the conclusion that culture is the nation - culture cannot be isolated from the nation from which it originated - hence poetry is part of culture as the poet uses language, which is culture. Grové (1962:20) explains that:

Ons kan sê die digter se taal is ekspressief; aan woorde wat deur die alledaagse gebruik dof geword het, moet by weer 'n nuwe glans gee.

Northern Sotho, like all other languages, has its own types of poetic form. Ntuli (1984:188) explains form as follows:

When the word 'form' is mentioned, we usually imagine some kind of external shape or structure in which the material we are viewing has been organised.

On the other hand, one cannot classify poetic form and ignore content. Sometimes there is a tendency to discuss structural features apart from the other components of a poem. In a well-written poem, content and form cannot be separated (Ntuli, 1984:188). De Klerk, Esterhuizen et al (1986:590) concur by stating that:

Die bekendste digvorme wat vandag nog druk beoefen word, is die kwatryn, die rondel, die sonnet en die ballade.

and further conclude by stating that:
Digsoorte kan na hulle inhoud verdeel word in liriese, epiese (verhalende) en didaktiese (lesende) digsoorte.

In Northern Sotho the following types of poetic forms are found: the quatrain, rondel, sonnet and ballad.

3.2.2 The quatrain:

A quatrain consists of four lines with the abab rhyme scheme. It consists of four stanzas. Although the rhyme scheme of a quatrain is a cross rhyme viz abab, the possible rhyme scheme within stanzas can vary from an unrhymed quatrain to almost any arrangement of one-rhyme, two-rhyme or even three-rhyme lines.

Besides the abab rhyme there are other popular rhymes such as the aaba, abcb or abba patterns. A good example is Robert Burns's 'Ye flowery banks o' bonnie Doo'n', 'Duiwe', by I. D. du Plessis and 'Getuigskrif en Genes' by A. G. Visser and also 'Joernaal van 'Jorik' by D. J. Opperman. The oldest poetic form of the quatrain originated from the Greek or Latin epigraph. It is written as a unity and stands on its own. The fourteen verse lines of a sonnet can be a quatrain with the aaba rhyme scheme as used by Omar Khayyam.

The quatrain forms part of the sonnet, which is quite popular in Northern Sotho poetry. Most of the quatrains in Northern Sotho poetry are characterized by unrhymed schemes. One major problem arises from the few vowels (seven in number) compared with Western languages where some of the consonants like y, w, are used as vowels e.g. the word "skryf" has
no vowels and cannot be constructed to be meaningful in Northern Sotho, but is a complete word in Afrikaans.

In Northern Sotho a word like bovela (return) is meaningless without the vowels 'o', 'e' and 'a'. The Afrikaans word "byl" means "an axe", but is meaningless in Northern Sotho, because it contains no vowels.

Northern Sotho classifies its rhyme scheme by means of unrhymed words and rhymes using the verse line to formulate a rhyme scheme. These can be formed by using one, two or even three verse lines as a form of rhyme scheme. Other examples of this type of poetry will be discussed and also cited in the explanation of a sonnet. Poetic form can be identified by poetic lines called verse lines. De Klerk Esterhuizen et al (1986:590) succinctly put it as follows:

Dit is die grootste eenheid waaruit die gedig opgetoon is en staan ook bekend as vers of versreël.

The verse lines consist of semantically and syntactically well arranged words with meaning. The verse lines formulate the stanza and this differs according to the number of lines.

a) The quatrain in Northern Sotho poetry

The quatrain forms part of the sonnet, and in Northern Sotho quatrain type poems are found in various traditional songs, at times being repeated as a refrain. As indicated, the quatrain cannot be characterized by the end rhymes. An example of a
quatraine poem which is sung in Northern Sotho is the poem Moriti wa masegare (The midday shadow).

Moriti wa masegare ngou!
Etla o je bašemane ngou!
Banenyana o ba lese ngou!
Ba go šilelala mabele ngou!

translated as follows:

The midday shadow yes!
Come and eat the boys yes!
Girls to be left alone yes!
They grind mealies for you yes!
(Masola 1994:68)

A number of Northern Sotho folklore books have been written in this regard.

b) The Rondel

This is a French verse which consists of a fixed form of considerable antiquity known from as far back as the 13th century. A rondel in its earliest form consisted of an eight-line poem rhyming as follows: AB, aB, ab, AB - the capital letters A and B representing repeated lines. The most usual rondel form consisted of three stanzas working on two rhymes, thus ABba, abba (B), which is formed by a thirteen-line poem in which the refrain recurs twice in the first eight lines. The opening line was also repeated as the last line. With thirteen lines the refrain was repeated three times.

During the 16th century the rondeau developed. This means 'round' with octosyllabic. The repeated lines made it possible to write musically for dancing.
"By die Franse troebadoers was dit baie gewild: dit was oorspronklik dansliedere met wisselsang vir koor en solis" (De Klérk, Esterhuizen et al, 1986:593).

The rondel was originally meant to be sung. De Klerk, Esterhuizen et al (1986:592) comment that:

Verskillende variasies het ontwikkel uit die rondeldans: die refrein (keerreëls) en die tussenliggende strofes het in omvang toegeneem sodat ons vandag drie moontlikhede kanonderskei: 'n gedig, bestaande uit acht reëls...

'n Gedig van dertien reëls en 'n tipe van 21 reëls met 'n vyfreël refrein....

A number of rondels (with rhythm) are found in Northern Sotho.

Most rondels are classified under nursery rhymes, wedding songs, war songs, initiation songs, songs for praying for rain and traditional healer songs. Folklore collection books have a treasure of these songs.

c) The Sonnet

The word sonnet is derived from the Italian 'sonetto' meaning little sound or song, and in English means a poem of fourteen lines. A sonnet is a poetic form with many conventions relating to rhythm and rhyme. There are two types of sonnet viz, the Italian (Petrarchan) and the English (Shakespearean).

The Italian form is characterised by the division of the poem into an octave and a sestet. The octave consists of eight lines, the rhyme being abba, abba
and the sestet is the last six lines, rhyming as cde cde. The octave makes a general statement about a burden, a doubt, a problem, a reflection, a question, a historical statement, a cry of dignity or desire, a vision of the ideal. The sestet eases the load, resolves the problem or doubts, answers the question, solaces the yearning, realises the vision (Holman, 1960:465). At times it might be possible for the octave to present a narrative statement by making an abstract comment, and the sestet then resolving the issue.

The English sonnet differs from the Italian in form. Instead of an octave, the English has three quatrains (each with a pattern of rhyme of its own and a rhymed couplet). The typical English sonnet has the following rhyme scheme: abab, cdcd, eefef, gg. The couplet is always the commentary on the foregoing, an epigrammatic close.

Northern Sotho poetry has many sonnets consisting of fourteen lines. The Northern Sotho sonnet is unique and should be analysed according to the basic principle of Western culture, but also allowing for its own characteristics. Rhyme in Northern Sotho performs an important auditive function. Not only does it auditably terminate the line of verse, but this auditive function is closely interwoven with the implementing of masculine, feminine and equal end rhyme (Swanepoel, 1987:87). It is important to note that most Northern Sotho poems do not follow the pattern of end rhyme, but can nevertheless be classified as sonnets.

Some poets, like O. K. Matsepe in the poem Lentswe as indicated and analysed by Swanepoel (1987:88), are able to use end rhymes successfully. In this
poem the end rhyme is characterized by its conventional scheme of rhyme. Swanepoel (1987:88), seeing no rhyme scheme, described the sonnet from the following perspective:

The relation of these poems to the sonnet form can easily be accounted for just by mentioning a few points such as

- the typographic form of the poems
- the fourteen lines of verse
- within the inner structure of the poems one can easily make note of ...... elements in the sonnet form such as octave and sestet with a definite turning point

and concurring rhyme, Swanepoel (1987:88) further puts it like this:

The effective distribution of these elements in some Northern Sotho sonnets showing no rhyme scheme at all has caused some critics to ask questions regarding the necessity of including rhyme dispensation as a prerequisite for composing a ‘good’ sonnet in Northern Sotho.

One can further comment that like any other language, Northern Sotho is distinctive and unique. It would be an oversight and a great error to analyse it according to Western standards although the basic principles may well apply. A poem like Afrika Napasello, composed by P. Mamogobo and appearing in the book Leduleputswa, can be classified as a Petrarchan form of sonnet, even if it is without an end rhyme scheme.

Poets like O. K. Matsepe in most cases wrote Shakespearean type of poems, while on the other hand
PH. Mamogobo's sonnets were Petrarchan in form. Although there is deviation from the rhyme pattern in some Northern Sotho poems, we can still use another way of considering the end of thought in a line to determine and replace the rhyme pattern form. The three stanzas of four verse lines each and the closing two verse lines, totalling 14 verse lines, can be represented as 4, 4, 4, 2 which is then regarded as a Shakespearean sonnet although not strictly following the ABAB, CDCD EFEF GG pattern of the Shakespearean sonnet. The Petrarchan sonnet will also be as follows - the octave (first eight lines) divided into quatrains 4 lines, 4 lines and sestet (three lines, three lines). The basic treatment for both the Shakespearean and Petrarchan would then follow the structure of the different type of sonnet. This basic principle can be applied to all type forms of Northern Sotho poems which do not have the end rhyme scheme of the Western poetic form.

d) The ballad

A ballad can be a simple narrative poem in short stanzas or it can be a sentimental song, each verse of which is sung to the same tune. Originally ballads were songs accompanied by dancing.

The ballad was handed down from one generation to the next orally in a simple form, with a romantic, historical or supernatural setting. A well-known ballad in English is The Ballad of Patrick Spens which is also called folk ballad - a modern ballad is Erkönig by Goethe, translated by S.J. du Toit as 'Die Elwekoning'. In Afrikaans we find Mabalel by E. N. Marais, Ballade van die Grysland by D. J.
Opperman and N P van Wyk Louw's Ballade van die Bose. The characteristics of a ballad are:

* the language is simple
* the beginning is often abrupt
* the story is told through dialogue and action
* the theme is often tragic
* there is often a refrain
* a ballad always deals with a single episode, events leading to the climax are related swiftly: there are minimal details of the surroundings. There is a strong dramatic element and the narrator is impersonal.

Certain common characteristics of the early ballads should be noted.

The supernatural is likely to play an important part in events and physical courage and love are frequent themes. The incidents are usually of the kind that happen to common people (as opposed to the nobility) and often have to do with domestic episodes. Scant attention is paid to characterisation or description, transitions are abrupt, the action is largely developed through dialogue and tragic situations are presented with the utmost simplicity.

Incremental repetition is common; imagination, though not as common as in the art ballad, nevertheless appears in brief flashes. A single episode of a highly dramatic nature is presented, and, often the ballad is brought to a close by some sort of summary stanza (Holman, 1960:43).

So far, Northern Sotho poetry has only one example of the ballad, Maletsoge written by A.B. Moganedi. This type of poetry form is still in its initial stages.
Poetry and prose differ in form and content. With prose one could say it uses the language of everyday life. Generally, the language of prose is probably easier to understand than that of poetry. Prose is one way (a very common way) of organising language (Dawson, 1985:1). The language of poetry is usually enigmatic and multi-layered when compared with that of prose. Poetry does not usually use clear phrases, sentences and paragraphs as prose does, but employs a deeper and more condensed language. The length of sentences also differs. The poem is made up of stanzas or verses and verse lines. In most cases the lines of a poem are shorter than those of a passage of prose. The arrangement of a verse line differs from that of a prose sentence.

One of the main differences between the two genres lies in the time factor. In prose, there is a more relaxed atmosphere allowing for extended dialogue and narrative. However, in poetry, time is very compressed, causing events, phenomena and insights to be condensed radically.

Poetry concentrates on meaning which causes attitudes and ideas to move and change faster. Prose can relate detail in a leisurely manner, whereas poetry relates moods and ideas in an emotional way. Sometimes poetry is filled with tension, combining the expression of feelings about either an outside event such as the death of a friend or an internal event: a thought or something imagined. A short-cut method of conveying an idea is to use grammatical structures focused on meaning, feeling and thought. Owens (1985:17) comments:
This special choice of words is the heart of poetry, and gives rise to all the images and figures of speech that have technical names.

Frequently, poetry uses words unconventionally. The breaking of normal grammatical rules and ways of punctuation is common in poetry - but this rarely occurs in prose. Cloete, Botha and Malan (1985:134) stress that:

Die gedig verskil in sommige opsigte heelwat van die prosawerk omdat dit meestal 'n gekonsentreerde liriese uitdrukking van 'n bepaalde waarneming of ervaring is eerder as 'n verteller se weergawe van 'n verhaal.

Meaning in poetry can be highly complex due to the frequent use of figurative language. The language manipulates the various senses.

A story told in everyday language which can be readily understood is known as prosaic language. Various works of prose, using the same language style, include a novel, a short story and essay. Poetry uses sounds, rhythm, meaning within the structure, syntax and verse construction. Grové (1962:119) comments that:

'n Gedig staan anders op die bladsy afgedruk as 'n stuk prosa, die gedig is met langer of korter eenhede (strofes en rym byvoorbeeld) opgebou, poësie is sangeriger as prosa, miskien reëlmagtiger, suinder met woorde.
To describe the different characteristics of poetry one cannot ignore the comments of Cloete, Botha and Malan (1985:134) who emphasise that:

Ons stel dus veral belang in die samestelling van woorde, klanke, die ritme en betekenis binne 'n struktuur wat noukeurig sintakties, strofies en andersins saamgestel word.

The characteristics which underline the difference between poetry and prose, will be discussed in detail. Of these, rhyme, rhythm, metre and poetic techniques are the most important.

Northern Sotho poetry can be classified into two major sub-divisions viz. the lyric and the epic type.

3.3.1 Lyric

The term lyric originates from the Greek word 'lyra' which is lyre. The Greeks define a lyric as a song to be sung to the accompaniment of a lyre. The lyric poem is basically written or composed in order to be sung with feeling and emotion. A song is performed as a lyric in order to differentiate it from narrative or dramatic verse of any kind.

A lyric is in most cases fairly short, usually not longer than fifty or sixty lines and sometimes much shorter: between twelve and thirty lines. It is a subjective poem strongly marked by imagination, melody and emotion, and creating for the reader a single, unified impression. The ancient Greeks distinguished between lyric and choric poetry. The former was sung by an individual while the latter was sung by a chorus: that is why we have the term
choral music. Even up to the present time lyric refers to a solo where an individual sings alone, while with a chorus we find a group of individuals singing together.

After devoting a full volume to the history and forms of the lyric, Ernest Rhys in Holman (1960:260) recognises the freedom and mobility of the type as a means of poetic expression. He speaks of it ideally as "a carol or love-song in three passages: first, the theme; then an access of emotion, a pensive variation, or an enlargement of the theme; and lastly, the recoil, or the fulfilment of the melody" (Holman, 1960:269).

Probably the earliest lyric poetry was Egyptian (C2600 BC) and lyric songs were sung during funerals and later known as elegies. Songs to the King were called odes and those for the praising of gods, hymns. Lyric poetry can readily be classified as follows:

**Song:** This is the oldest and original form of the lyrical poem. The lyrical poem, when adapted to music, is called a song. A song is a form of emotional outlet in times of sorrow, joy or at any kind of festival. Various kinds of songs include folksongs, working-songs, dance-songs, love songs, war songs, play-songs, drinking songs and hymns which are songs sung during church gatherings, songs on nature and songs sung during festivals. De Klerk, Esterhuizen, et al (1986:604) state:

*Dit is welluidend (soetvloeind); het meestal 'n eenvoudige vorm; is natuurlik en spontaan en maklik om te sing.*
The song may be sung or chanted.

**Ode:** An ode is a song sung by a chorus to the accompaniment of music and dancing. Mostly the poem has a fixed rhyme and is irregular in form. It is used for celebrating a special occasion in honour of a particular person, or a special theme. An ode is a song of praise. Outstanding English poets who wrote odes are Milton, Keats, Coleridge and Shelly. In Afrikaans we have N. P. van Wyk Louw and Uys Krige.

**Hymn:** Mention has been made that an ode is a praise song - when the praise is to God it becomes a hymn. "Enige plegtige (gewyde) losang, word as 'n himne beskou" (De Klerk, Esterhuizen et al, 1986:608). A hymn can be described as a lyric poem expressing religious emotion. In most cases it is sung by a chorus. Hymns are characterised by theological themes, pious feelings, and religious aspirations.

**Elegy:** An elegy is a long, somewhat formal or sombre poem mourning the death of an individual or occasionally the fate of humanity in general, in most cases it is the death of someone close to the poet. This type of poem expresses the poet's meditations upon death or remembrance. Examples of poems classified as elegies are Gray's Elegy Written in a Country Churchyard. "In hierdie liriese gedig spreek die persoon (spreker) sy smart en weemoed uit oor 'n gestorwe geliefde of oor die droewige lot van 'n land of volk" (De Klerk, Esterhuizen et al, 1986:608). Elegies are usually concerned with death, war, or some tragic event. Cuddon (1977:214) agrees:
However, it is only since the 16th century that an elegy has come to mean a poem of mourning for an individual or a lament for some tragic event.

**Satire:** A satire is a poem in which critical attitude is blended with humour and wit. In this type of poem wickedness or folly are ridiculed. The true satirist is conscious of the frailty of institutions of man's making and attempts through laughter not so much to tear them down as to inspire a remodelling. If the critic simply abuses, he is writing invective; if he is personal, he is writing sarcasm; if he is mocking and disillusioned with the state of society, he is writing irony (Holman, 1960:436).

Lyric poems in Northern Sotho are meant to be sung. Pretorius (1989:90) comments as follows:

Although the term has been interpreted differently by various scholars through the centuries, and different types can be distinguished, the following definition is suitable for the purpose of this discussion, namely, 'a poem which expresses the feelings and thoughts of a single speaker in a personal and subjective fashion'.

In Northern Sotho we have a number of lyric types of poems. De Klerk, Esterhuizen et al, (1986:607) remark as follows:

*Dit is bekend dat die Bantoe se meesleurende ritmiese sang die inspannede handearbeid verlig en veraangenaam.*
Most Northern Sotho lyric songs were composed anonymously and have been transmitted from generation to generation by word of mouth. A number of collections of lyric songs have been completed and are mostly classified under traditional folklore. An example is cited by Pretorius (1989:90):

One of the first poems which marks a new trend in the writing of nature lyrics is Mamagobo's *Thaba tšela* which was published in 1953.

Pretorius (1989:90) continues:

The poet does not merely describe the mountains, the mountains gain symbolic status - they symbolise rest in contrast with the poet's frustration with life's riddles.

Further critical analysis of the mountains shows they can also symbolise the seven African states. Someone from South Africa may think there is peace in another country, but once he or she comes to know that country they find there is no peace, and ultimately return to South Africa, the birth place. The poem gives a beautiful picture of the present situation in South Africa in relation to other African states.

Lyric poems include the lullaby and folk songs e.g. *Dinaka*, a type of song sung with instrumental accompaniment for entertainment purposes. Unfortunately most of these songs have not been researched and collected. They can be classified under the following headings:
folk songs, patriotic songs, lullabies (these have been collected at random but not scientifically for restoration). Lyric poems also include religious type of songs e.g. when asking for rain. War songs and other occasional type of songs have been collected on a small scale and they may be lost if serious attention is not given to preserving them. Most common types of poems are found in the following books: Maatla, Mpulele (I S Masola), Leduleputswa (P. Mamogobo), Kwelapele and other books written by O. K. Matsepe. In books by Thagaletswala (Serudu-editor), Senakangwedi (Mampuru-editor), N. S. Puleng, H. M. L. Lentsoane, S. N. Tseke and B. N. Tseke examples of elegy are included.

Northern Sotho poetry has examples of satire included in a book written by O. K. Matsepe in which he satirizes death. Other authors of this type of poetry are Lentsoane H M L, Tseke B N, N. S. Puleng and O. K. Matsepe.

Poems classified as satire include collections of Serudu’s Thagaletswalo and Mampuru’s Senakangwedi poems as well as B. A. o itseng (What is wrong with you B. A.?) by T. A. Magolego and also Ke itirela leina (I am making a name for myself) by J. S. M. Masenga (I want my name to be famous).

3.3.2 Epic poetry

The word epic comes from the Greek word ‘epos’ meaning ‘story’. An epic is a long narrative poem in elevated style presenting characters of high estate in a series of adventures which form an organised whole through their relation to a central figure of heroic proportions and through their
development of episodes important to the history of a nation or race (Holman, 1960:174). The epic in itself tells a story of a heroic action, in dignified language. The style in which the story is related is usually rather ornate and formal with elaborate figures of speech, such as long similes. The actual verse form is often relatively simple. An epic often retells national legends. An epic is often thought of as one of a nation's great cultural possessions.

The epic poem has two forms: a primary epic poem and a secondary epic poem. A primary epic poem is an original form of an epic poem in an oral narrative where it is related by word of mouth. The secondary epic is the literary or written form of epic narrative. In the secondary epic (folk literature) the poem does not follow the original form in which it was told but is given a modern written form in the words handed down by word-of-mouth. It is coloured by the poet's imagination, and turned into a masterpiece by a poet e.g. the Iliad by Homer, or Beowulf.

The epic is the creation and conscious work of an individual with the historical background of a nation in mind and presenting a new picture and completely different view of the hero. As the epic is written, it is meant to be read, which differs from the folk epic which is meant to be recited. Two outstanding epic poems in Afrikaans are Raka by N. P. van Wyk Louw and Joernaal van Jorik by D. J. Opperman.

Northern Sotho has relatively few examples of epic poems, but they include those written by P. Mamogobo (1953) as Leduleputswa, N. M. Fela (1961) Sebilwane,
H. M. L. Lentsoane (1973) Ga se ya lesaka le and B. N. Tseke (1986) Maremegokgo Seatleng Se and Modupi in I. S. Masola’s Maatla, Mpulele (1983). The aspirant student at a college of education should be able to make an assessment based on theory, as to whether a poem has the characteristics of an epic poem. Most epic poems have already been prescribed at Colleges of Education.

Idyll or Idyl

An idyll can be described as a poem or an episode in a poem. The poem may describe some form of episode or rural life. When rural life is represented, the poem is a pastoral idyll, especially when a scene of tranquil happiness is described. Most Northern Sotho poems of this type were written by Matsepe and O. K., Tseke, B. N.

An idyll is not so much a definite poetic genre as is the sonnet. It contains elements of descriptive narrative and has a pastoral quality.

3.3.3 Didactic poetry

Didactic poetry is a type of poetry primarily intended to instruct. The distinction between didactic poetry and non-didactic poetry is difficult to explain - it may involve a subjective judgement by the author. In this form of poetry the author communicates his feelings about an idea, rather than communicating the idea itself. Examples of didactic poetry are legends, fables, parables and nursery songs. Northern Sotho is rich in this type of literary genre named as Folklore (Dikanegelo ta Sethaba).
3.4 POETIC DEVICES/CONVENTIONS

3.4.1 Introduction

Poetic form is characterised by specific linguistic features. These include the use of rhyme, metre, and the number of lines. The most common types of poetic form are the Quatrain, Rondel, Sonnet and Ballad.

Poetic art is clearly characterised by its physical form. The physical form of the poem incorporates an intellectual form - the two are inter-related. Not all poems which have fourteen lines are sonnets. The intellectual form determines whether or not a poem is a sonnet. Boulton, M. (1982:8) explains that:

> When I write about physical and intellectual form, I am not forgetting that as soon as we begin to define the physical form of a poem, we have not merely had a physical experience of it, but we have thought about it; when I speak of the intellectual form of a poem, I do not dispute that we hear or read something by means of our ears or eyes, and that this is a physical experience.

A poem as we see it is a unity. The unity is characterised by its physical and intellectual form. When reading a poem and experiencing the intellectual content we are able to classify it. De Klerk, Esterhuizen et al, (1986:590):

> Elkeen van die volgende digvorm en -soorte het sy eie struktuur of bou (uiterlike reëls) en wanneer julie vasgestel het met watter vorm of
soort ons te doen het, bly 'n belangrike vraag nie of die digter hom streng aan die "reëls" gehou of daarvan afgewyk het nie, maar wat hy bereik het deur af te wyk of te gehoorsaam.

From the above it becomes clear that form and content play an important role in classifying poems. Boulton, M. (1982:10) further state:

We may, say, explain a rare word, but we cannot divorce the intellectual form (the factual content in its logical sequence) from the totality of the poem, the unique whole that is made up of many mental and physical ingredients.

The development of Northern Sotho poetry clearly indicates that African poetry in general was oral and was rendered into writing only after contact with European written literature. Oral poetry will differ little in content and form when it is converted into written form. African poetry is delivered instantly and no time is given to allow reasoning about the suitability of certain words as compared to classic poetry. Classic poetry was in written form when it was introduced to black culture and exerted a new influence from a poetic point of view. Swanepoel (1980:14) states that:

Dit is egter moeilik om te glo dat die sogenaamde "nuwe poësie" sonder kontak met die blanke en die gevolge daarvan tot stand sou kon kom. Daar het tog ten opsigte van die inhoud en vorme van die Bantoe-poësie sekere invloede plaasgevind wat andersins (sonder kontak met die blanke) nie moontlik sou gewees het nie.
Ntuli (1984:203), in considering rhyme in Zulu oral poetry, also stresses the following:

This is obviously because their poems were not written, and there was, therefore, no opportunity to work out schemes whereby endings of the verses could be similar.

The influence of classic poetry did not affect only the rhyme scheme in poetry, but in fact all African writing and so represented a turning point in the approach to literature. Swanepoel (1980:15) further comments:

Dit alieen was miskien die grootste ommeswaai wat letterkunde van die Bantoe belewe het, naamlik die feit dat daar nou nie meer net mondelinge of sogenaamde tradisionele letterkunde was nie, maar 'n nuwe veld betree is in die vorm van 'n geskrewe letterkunde wat nuwe vereistes en maatstawwe gestel het.

As indicated above, a problem was created by the existence of fewer vowels in African languages and Northern Sotho in particular compared with Western languages where consonants are used as vowels. With regard to the limited structure of the open vowel Swanepoel (1987:88) comments further:

In order to employ rhyme effectively in the African language it requires similarity of sound in both the penultimate and the ultimate syllables of the rhyme word or at least the ultimate syllable together with the preceding word. This brings about that both vowel and consonantal phonemes must be considered for the purposes of schematization.
Concerning the problem of rhyme in African poetry compared with the Western approach, Kirszner and Mandel (1994:173) have the following to say:

There is, however, a preponderance of repeated sentences in traditional poetry which would appear to indicate that a traditional fact employs the use of repeated words and sentences as a poetic device in traditional poetry.

The use of rhyme in African poetry and Northern Sotho in particular creates a problem of application. Although some authors like P. H. Mamogobo and O. K. Matsepe successfully used a rhyming scheme in some of their poems, it is not certain whether the present composition is an improvement on their former composition of the same poem. Swanepoel (1987:88) remarks as follows:

A warning should be sounded against the negative application of rhyme in order to overcome the problem of rhyme. This may result in inferior rhyme words being employed such as prepositions and conjunctions.

Ntuli (1984:203) agrees:

We still have much controversy regarding the suitability of this device for Zulu.

In his review of Inkondlo KaZulu, Taylor (p.164) says that Vilakazi's success with rhyme is limited because of the small number of vowels in which Zulu syllables end.
For the sake of retaining standards, Swanepoel (1980:16) believes that:

'n Samevattende opsomming van die herhalingselemente word hier as belangrik geag sodat rym as 'n nuwe verstegniek in die geskrewe poësie in 'n beter perspektief geplaas kan word.

To overcome the problem of rhyme in Northern Sotho, repetition and parallelism are used and occur frequently in Northern Sotho poetry where rhyme scheme is regarded as a new technique, especially in written poetry.

3.4.2 Repetition technique as rhyme scheme

3.4.2.1 Introduction

African poetry commonly uses the repetition of words, word groups and word stems in oral poetry. If repetition was literally followed by repeating a word, word group or a sentence, it would become very monotonous. A variety of repetition creates emphasis. Kunene (1971:68) remarks as follows:

Typically, an unaesthetic repetition is one that repeats what has just been said, in exactly the same words and without alleviation by incremental elements (words and phrases which keep the narrative moving by stating something new).

Repetition in African poetry occurs in parallelism, linking and refrains. This, according to Kunene (1971:69), can be discussed under the categories of repetition of words and phrases, restatement of
ideas by synonyms and antonyms and also grammatical structure through syntactical slots. Rhyme in Northern Sotho poetry is characterized by parallelism which occurs through repetition. Ntuli (1984:190) exemplifies the idea when he says:

In parallelism we expect each unit in the first member of a verse to be balanced by another unit in the second member. If this correspondence is found between all the units, we have perfect parallelism. Parallelism is incomplete when some units in the second member have no counterparts in the first, and vice versa.

In parallelism repetition of words occurs. Kunene (1971:69) defines the latter as follows:

Repetition of words means here the repetition of the component of it which conveys its general lexical content. If, therefore, the word 'ja' (eat) occurred in a preceding line and any one of the other variants mentioned occurred in a following line, this would be considered a repetition.

3.4.2.2 Oblique linking as a repetition pattern

The following example demonstrates the use of parallelism which has a repetition pattern in which linking occurs

Boitshebong bja tshadi ya ga Mathei (a)
Maabane a tsena boitshebong (a)

(Yesterday they entered into secret
Secret of the Mothei baby girl)
The word 'boitshebong' is represented by a bracketed 'a' (a). In this regard we have the following rhyme pattern.

........................ boitshebong (a)
Boitshebong (a) ..............
which can diagonally be drawn as follows:

.................................(a)
(a).

The (a) which is "boitshegong" links the first line to the second (a) in line 2 with a slanting arrow. Further examples of oblique linking are:

Ke dulela go kutimiša dithaloko
Dithaloko tše hlokago mohola
Mohola e le go tliša gošulelwa

(I sat chasing play
play with no benefit
benefit that brings disappointment)

Diagramatically the continuing oblique linking can be demonstrated as follows:

............(a)  (dithaloko)
(a) ........(a) dithaloko  (a) and mohola  (b)
(b) ........(c) mohola  (b) and gošulela  (c)

Swanepoel (1980:19), commenting on linking, remarks as follows: "Vergelyk Groenewald (p.76) waar die woord "Tlata" as skakelingselement optree.

`Fututša mabu re-yé Tlatša
Tlatša-Kgorogela-kolobe sodi la
Mapulana-a-Ngwakô"
Milubi (1988:37) in Venda describes the action of this type of linking as: a right-left type of linking which could be represented in the following way:

This type of linking uses the word 'Tlatsa' to link the first line with the second. Linking can also be done by means of word stems e.g.

Kgogamašego o tsebile tše,
Le tše bjalo o tseba di direga,
Di tsebja le ke Ramahlwana,
Yena se tseba dilo tša gohle.
A di phetha ka tsebo ya gagwe.

(Kgogamašego you knew all these,
You know happening of this nature,
They are known also by Ramahlwana,
The man who knows everything
He completes them the way he knows)

Ntuli (1984:214) remarks as follows:

The repetition of stem actually means the repetition of the same idea. This may be good for emphasis, but the emphasis may tend to be boring.

In the above the word stem tseb- is used as a form of repetition in linking. This is regarded as a poem with a rhyme scheme in Northern Sotho which differs from the Western rhyme scheme type. We prefer to call this linking oblique because it can
be represented by lines slanting from one side to the other (Ntuli, 1984:36).

### 3.4.2.3 Cross-linking as a repetition pattern

This type of linking is well described by Ntuli (1984:195):

"This is what Cope calls final linking. Groenewald (p.74) and Mzolo (p.100) call it cross-linking. The expression "cross-linking' reminds us of D P Kunene's "cross-line repetition'" (p.75) which yields the patterns:

\[(a) \Rightarrow (b) \Rightarrow (a)\]

The word "cross-linking" is widely accepted and used by most schools of thought as distinguished from "final linking" which will be discussed later.

In Northern Sotho poetry cross-linking as a rhyme scheme pattern can be represented as follows:

**Badimo bešo fang motho yo maatla**

**Mo feng matla, badimo bešo**

(My gods give this person power
give him power, my gods)

Cross-linking as illustrated above is a form of rhyme scheme. The repetition of the word group also implies repetition of the same idea which at times may tend to be monotonous - but creates emphasis (Ntuli, 1984:214).
3.4.2.4 Vertical linking as a repetition technique

Initial linking is commonly used in most African poetry, including Northern Sotho poetry. This device is employed by arranging identical syllables in a particular order to form a pattern. Gule (1990:75) comments that the constant use by the poet of this initial linking rhyme evokes a feeling of continuity of action which in another sense is rhyming. This type of linking pattern scheme is diagramatically illustrated as follows:

\[
\begin{array}{c|c}
\text{Initial linking} & \text{Final linking} \\
(a) & (a)
\end{array}
\]

A tšama a realo gantsi MmaMorati
A tšama a kgopelela monna yola maatla
(Continuously saying repeatedly MmaMorati
Continuously praying that the man be given power).

In the above diagram the vertical linking has been used in the form of an initial linking pattern scheme. Take note that the second diagram indicates that final linking also occurs when the same word is used at the end of the two sentences, as indicated below:

Go bona go kgathetswe,.... (a)
Letsholo lona le paletšwe,.... (a)
(With them is tiredness
Hunting party has given up.)

To emphasize this point, Ntuli (1984:192) states the following:
We propose to use this expression to describe the type of linking where a word in the first line corresponds almost vertically with the one in the second line. This usually happens when similar words (or stems, or roots) appear at the beginning of successive lines (initial linking) or at the end (final linking).

Vertical linking can thus be further subdivided into initial and final linking. Final linking should not be confused or taken to be an end rhyme. Final linking has to do with repetition, as Ntuli (1984:192) endorses:

This usually happens when similar words (or stems, or roots) appear at the beginning of successive lines (initial linking) or at the end (final linking).

Whereas rhyme scheme involves the use of vowels and Northern Sotho, compared with Western languages, has fewer vowels, it should be noted that in linking, synonyms and antonyms, and not necessarily the same word or word stem or phrase could be used to bring about linking. An example of the use of antonyms can be shown in the following:

A tšama a tsena ka mo a itšutšumetša ha kuwa
A tsena ka godimo le ka fase ga lemati

(He entered this side and that side
He entered on top and underneath)
3.4.3 Rhyme scheme

3.4.3.1 Introduction

Rhyme scheme is a pattern or sequence in which rhyme sounds occur in a stanza. In most cases the last word of a line has a syllable similar in sound to one which occurs in other lines. Some poets use rhyme as a form of repetition. When studying patterns in poetry, we note the use of repetition; rhythm, rhyme, alliteration and internal echoes are all repetitions of sounds, but the repetition of whole words or phrases is part of both the intellectual and physical form (Boulton, 1982:79). In rhyme, the repetition of the sounds is mostly based on vowels, and the succeeding consonants of the accented syllable which are represented by different consonants.

Holman (1960:418) states that rhyme differs from other techniques of repetition:

`Rhyme in that it is based on this correspondence of sounds, is related to assonance and alliteration, but is unlike these two forms both in construction and in the fact that it is commonly used at stipulated intervals, whereas assonance and alliteration are pretty likely to range freely through various positions.`

Heese and Lawton (1979:30) comment as follows:

`Rhyme in verse is pleasurable because it emphasises rhythmic pattern by creating expectation, the gratification of which please...`
the ear and satisfies our natural love of repetition.

Used awkwardly or with obvious contrivance, rhyme can spoil a poem, but where there is a perfect matching of words with meaning, the rhyme can give a poem style and impact (Boagey, 1991:41).

It is therefore necessary for readers to train themselves to take note of what the poem is trying to achieve by use of the different kinds of rhyme and the different arrangements of rhyme. Rhyme can be an expression of emotion, a mode of heightening expression, and a means of focusing attention.

In order to employ rhyme effectively in an African language, it requires similarity of sound in both the penultimate and the ultimate syllables of the rhyme word or at least the ultimate syllable together with the preceding vowel (Swanepoel, 1987:88). Because there are fewer vowels in African languages, the implementation of rhyme schemes like those in Western languages becomes a problem. The repetition of a word in order to bring about rhyme may lower the standard of Northern Sotho poetry, especially since rhyme in Northern Sotho appears strange. Swanepoel (1987:88) states:

Rym as 'n verstegniese middel is iets wat nuut is in die Bantoepoesie oor die algemeen en is hoofsaaklik beperk tot die geskrewe poësie.

The limitation is only based on the fact that very little research has been done on rhyming in Northern Sotho poetry which is unique and should not be forced to follow classic models.
The poet may even try to replace the word used in the poem in order to make the poem rhyme, which brings about a completely different interpretation from the original thought in the line. It may also interfere with the meaning. Ntuli (1984:208) comments as follows:

Vilakazi's opinion is that rhyme is best realised when it starts from the consonants of the penultimate syllable. In many of his poems he repeats the consonants in the penultimate and final syllables.

It is important to note that rhyme scheme in Northern Sotho has to do with the last three syllables which include a vowel or vowels. However, with the repetition technique, use is made of a word, a word stem and also a word group.

3.4.3.2 Medial linking as a form of repetition technique

In medial linking a word which may be in different verbal forms is repeated within two or more consecutive lines (Gule, 1990:80). An example of medial linking is the following:

Batho ba thulana ka dihlogo
Ba thulana le sa Mothei sephuthana.

(The people collided against each other
They collided against Mothei's parcel.)

The verb stem 'thulana' is repeated in the consecutive line, thereby bringing about medial linking. Medial linking can also be called internal linking as it appears within the verse line.
Synonyms can also be used to effect medial linking, as follows:

`Sa go ntemoša gore le a nkwa
Sa go ntsʰupetša gore ke kae mo...`

(That makes me realise that you hear me,
That gives direction of my whereabouts...)

The stem `ntemoša` and `ntšupitša` are synonymous in meaning, thereby bringing about medial linking. The same applies to antonyms used as medial linking, as follows:

`A isa ka mo, a isa ka kuwa ya ba lefela.'

(Carried this side, and carried that side, but all in vain).

3.4.3.3 Rhyme scheme by initial linking

Initial rhyme is explained by Ntuli (1984:205):

This usually results from the repetition of the subject concord. In our case we wish to limit initial rhyme to the phenomenon of repeated initial syllables in successive lines.

Lentsoane H. M. L. (1990:43) in Lehlabile illustrates an example of initial rhyme, as follows:

(He has rescued the deliverance
She is gone the light coloured Mahlako,
She has rested from the heavy burden

With this type of rhyme the subjectival concord repeatedly starts the sentences as shown with the concord 'O' as indicated above.

3.4.3.4 Rhyme scheme with final syllable

a) Introduction

A basic knowledge of the types of rhyme is very important for the understanding of and insight into poetry. Metre and rhyme are two devices the poet uses to conjure up a mood or scene. A third device is the poet's use of words to achieve rhyme. Rhyme types vary and produce different effects depending on the poet's intention. Let us look at 'Solitary Reaper' by W. Wordsworth.

Behold her, single in the field
You solitary Highland lass
Reaping and singing by herself
Stop here, or gently pass!
Alone she cuts and binds the grain
And sings a melancholy strain
O listen! for the vale profound
Is overflowing with the sound

The rhyme scheme of the above is abcbdee. This type of rhyme pattern at the end of each verse line, as shown above, is thus named the end rhyme. Millar and Currie (1978:16) state:

As you can see, rhyme, the most obvious regular sound pattern in poetry, helps to structure ideas by linking lines together through similarities, in the sounds of final words -
strictly speaking, the final syllable or syllables, for you can have double or multiple rhyme.

And continue to say:

A perfect rhyme is present when the sound of the vowel and final consonant of syllables is the same, while the initial consonant or consonant cluster is different e.g. mind and bind, charity and clarity, propriety and anxiety.

Besides the "perfect rhyme" or end rhyme, there is also the middle rhyme in which a sound in the middle of a line corresponds with a sound at the end of the line. This is also called internal rhyme. A good example is from "Look Stranger" by W H Auden.

The leaping light from your delight discover

Other types of rhyme are assonance which is a repetition of the same vowel sound in two or more closely-positioned words, as in Tennyson's poem Break, break, break.

Break, break, break
On thy cold grey stones, o sea!

In this extract the repetition of the o-sound strengthens the image of the cold hard stones - showing a clear example of assonance as a form of repetition technique. In the same way consonance can be used by the repetition of a specific sound as in "I hear lake water lapping with low sounds by the shore." The 'l' sound repeated evokes the sound of water moving at the end of the lake. This type of
repetition technique is called alliteration. Another form of poetic device is onomatopoeia. Boager (1991:5) remarks as follows on onomatopoeia:

When it comes to poetry the poet may use these and other words as anyone else would use them, simply because they are the most suitable to convey what he wants to say; and when he uses 'splash' and 'cuckoo' he is not really using onomatopoeia as a special effect.

Swanepoel has found that for a rhyme to be successful in Northern Sotho, the rhyme element should be extended to at least the last two syllables of the rhyme words. Both consonants and vowels of the last two syllables concerned should be considered for the purpose of rhyme (Pretorius, 1989:26). There are a few poets who have been successful in using this type of rhyme scheme in Northern Sotho poetry. Concerning this type of rhyme, Ntuli (1984:212) comments that:

Rhyme becomes very effective when poets have not merely repeated the same suffix at the end of the rhyming words.

Poets like O. K. Matsepe have successfully used the end rhyme and the meaning is effectively interpreted. This type of rhyme scheme demonstrates the great influence of Western poetic devices. We find different types of rhyme schemes where the final syllable is used.
b) **Simple rhyme scheme with the final syllable**

Concerning this type of rhyme scheme and the influence of the missionaries, Milubi (1988:115) states:

> The introduction of Western hymns among the Vhavenda has had the effect of watering down the traditional spirit of the poetry.

The song which was a direct translation from German and forced to rhyme, negated the entire tone and message of Northern Sotho poetry although the Western rhythm was kept alive. Milubi (1988:115) calls it a 'straight-jacket' that ended up with false rhyme. In Northern Sotho poetry, Lutheran hymn 236 is as follows:

Le lebogeng Morena, ....... (a)
Le rete Mong wa rena ....... (a)
Ka ge a re ratile ....... (b)
Ka goni o re file ....... (b)

(Give thanks to the Lord
Praise our Lord
As he loved us
Much he has given us)

The form of rhyme in the above song is simple with the last two syllables rhyming. Irrespective of the change brought about by the missionaries, a new form of poetic device was emerging. Hymns, like poetry, are characterised by poetic devices such as imagery, repetition, eye rhyme, linkage and so on. In fact the hymns ushered in a new period of written poetry, for traditional poetry was oral in nature (Milubi, 1988:115).
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\[
\begin{align*}
\text{Le lebogeng Morena,} & \quad \text{(a)} \\
\text{Le rete Mong wa rena} & \quad \text{(a)} \\
\text{Ka ge a re ratile} & \quad \text{(b)} \\
\text{Ka gontshi o re file} & \quad \text{(b)}
\end{align*}
\]

(Give thanks to the Lord
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Hero who is strong, insurmountable ..... you cross with ease.)  
(Swanepoel, 1987:90)

d) Embracing rhyme scheme by final syllable

In the embracing type of rhyme scheme, two end rhyme words embrace one different type of end rhyme. e.g.

i) Hlogwana tše di a šoma
ii) Di momile leralana
iii) Ga di dupe di fo moma
iv) Pelong tšohle e a thuša
v) Tše nyamišang tse thabišang
vi) Bagwera ba di amuša

(These brains are functioning
They hold the lace in the mouth,
They don't smell but hold in the mouth

On the hearts they help
Those in sorrows and happiness
The angels are fed from sucking)

In the first verse `a' (-oma) in line one and `a' (-oma) in line 3 embrace the `b' (-ana) in line 2. The same applies to the second verse, the `c' (-ua) in line 4 and the rhyming `c' (-ua) in line 6 embrace `d' (-ang) in line 5.

e) Broken rhyme scheme of the final syllable

The broken type of rhyme scheme is one of the characteristics of traditional poetry in Northern Sotho. Most poets compose their poems without an end rhyme by using repetition and linking. Even those who successfully follow the Western type of
rhyme still use repetition and linking extensively. Concerning the influence of traditional poetry, Milubi (1988:112) remarks as follows:

The missionaries had a tremendous influence on both the music and the poetry of the Vhavenda who were obliged to adapt their traditional poetry to new standards in the same way they were obliged to forsake their traditional way of life and adapt to a new religion.

But even in the most modern poems, elements of traditional techniques are still realized. With most poets, even if their poetry is modern, the traditional elements are still obvious.

3.5 THE FUNCTIONING OF POETIC LANGUAGE

3.5.1 Introduction

A poem is an act of personal communication, with words chosen to suit a variety of purposes, and the form of the words chosen has to be understood and appreciated if we are to derive from the poem as much as possible of the meaning intended (Millar & Currie, 1978:4-5).

Many students do not appreciate poetry because of their lack of understanding of poetic language and its functioning.

The understanding of poetry makes poetry a work of literary art, worth reading and appreciating. Burton & Chacksfield (1979:2) note:

The language of poetry is compressed and energetic. Words are not wasted: they are made
to work hard. Meaning is more often suggested than directly stated. The method of expression is more often figurative than literal. Comparison is often made through similes and metaphors - are more frequent than straightforward description.

Poetic language consists of words which are grouped syntactically and in an orderly way to bring out the real meaning clearly to the reader. A careful study of the words, the word order and how they interrelate with other words plays an important role in the study of poetry. Poetry differs from prose, in that it has its own way of sentence construction for conveying meaning to the reader. Millar and Currie (1978:32) describe this as follows:

We shall think of grammar here as the different types of words we use and the kinds of meaningful patterns into which we arrange them: always remembering that poets allow themselves much more freedom for their purposes than do writers of prose.

Poetic license, and the arrangement of verse lines in the poem, not forgetting punctuation, which is strange as compared to prose, makes poetry completely different from other literary work.

The poet manipulates words to bring about what he wants to express. Kirszner & Mandell (1994:661) remark as follows concerning words:

Words identify and name, characterize and distinguish, compare and contrast. Words describe, limit and embellish, words locate and
measure. Without words therefore, there cannot be a poem.

3.5.2 The grammatical element

3.5.2.1 Words in themselves

Words in sentences are arranged in a specific order to express meaning. A person cannot arrange them in any way, as he will not be understood. Words are also not learned to increase the vocabulary or to use in isolation. They have to be used in sentences, syntactically and semantically according to the demands of language. Millar & Currie (1978:32) comment as follows:

We must also know the different forms words can take and how they are strung together in the accepted patterns of the native speakers.

Knowledge of grammar plays an important role in any language, including the classification of words into word classes, grouping, the art of writing as for example in the case of Northern Sotho disjunctively, and In Zulu conjunctively. Further, they are grouped into nouns, verbs, adjectives, adverbs, prepositions and so on. Burton and Chacksfield (1979:27) remark:

Individual words are to be considered in relation to their contexts. Each word has both its immediate context (the phrase or sentence of which it is a part) and its total context (the whole of the poem of which it is part). It contributes meaning to the poem as a whole.

Perrine and Arp (1992:37) continue by saying:
A primary distinction between the practical use of language and the literary use in its literature, especially in poetry, a fuller use is made of individual words. To understand this, we need to examine the composition of a word.

A word may have different meanings, but one of the meanings is the selected word to suit the poem. Words in a poem are concerned with meaning. That happens when the poet moves a word-class from one place to the other in order to bring about a shift from its normal meaning. One of the well-known poets who enjoys shifting and changing word-classes is Shakespeare. It is a device still used by poets to effect surprise, endow their language with novelty, or give a new significance to ideas (Millar & Currie, 1978:33).

Most poets, in order to give meaning to what they want to lay down or emphasise, use compound words. In most cases they compound words in order to engender a new feeling and meaning in the word. Millar and Currie (1978:34) emphasize:

In poetry one very interesting aspect of word formation is likely to be the poet's use of compound words. Of course the practical demands of everyday life make such compounding a recognised feature of English as may be seen in such words as hitch-hike, sun-bathe, timetable or lipstick; after all, few people would think of connecting 'lips' and 'stick' if a new object had not demanded a new name.
Concerning the coinage of words, Millar and Currie (1978:34) comment:

But the poet in his creation of compound words fuses together two ideas, obtaining surprise and compression, to form a new poetical concept.

Words are also manipulated by putting part of the word at the end of the line and the remaining part at the beginning of the next line unfoldingly.

Most poets however, rarely use this type of breaking the phonemes of the words in their poems. This is a liberty taken by poets, to deviate from conventional form and the established grammatical rule in order to claim their licence. They depart from the normal use of a word order to employ archaisms, to use or even over-use figurative language, to employ cadence and rhythm to degrees not found in ordinary speech (Shaw, 1905:291). Some poets prefer the use of words which appear difficult and strange and are not easily understood. A frequent misconception about poetic language is that the poet always seeks the most beautiful combination of ringing/melodious words. What they really seek are the most meaningful words, and these vary from one context to the next.

Northern Sotho example: from Tseke S. N. (1987:39)

Bakantirang.

Nna ga ke tšwenegatšana ya matepe motseng
Ke romega wa lesea le hlokago swele le matepemereba
Ke tloge ke kitima puleng ke phetha ditaelo
(The word 'tšwenegatsana' literally means "female baboon" but in this context it means "hardworking woman".)

3.5.2.2 Syntax

The arrangement of words in a poem is important, as meaning is involved. Syntax can be natural, or it can be manipulated, with words intentionally placed out of the conventional order. Choosing a particular word order can cause two related or startlingly unrelated words to fall into adjacent or parallel positions, calling attention to the similarity or the difference between them (Kirschner & Mandell, 1994:684).

Meaning which may be interpreted differently can be revealed by changing the word order in a poem. Each language has its own peculiar conventional pattern of order, and a sentence can rarely be translated word for word into another language (Millar & Currie, 1978:35). The word order in poetry differs considerably from prose. It is in this type of word order that we are able to differentiate between prose and poetry. The atmosphere in prose is relaxed and sentences are well arranged, whereas in poetry the atmosphere is tense, which causes the language to be condensed.

Some poets make language errors in order to create humour in the poem. To show disrespect towards a language, a poet may use a word of another language, not necessarily because that word is not found in the first language. For example, writers of farces may make a German use English words with a German syntactical pattern: 'I have today my book
forgotten...' (Millar & Currie, 1978:36). A German missionary may preach well, using the order of the Northern Sotho language correctly, but missing tone of the concords which ultimately gives a different meaning e.g. rúta (teach) but rota (urinate). To imitate the missionary in poetic syntactical language may create humour for the speakers of the language. Most of the missionaries from Europe who worked amongst South African blacks were well-known for having had problems with the correct use of tone.

Poets may, and usually do, depart from the normal S.P.C.A. (Subject, Predicate, Concept and Adjective) order, or complicate it in other ways, although contemporary poets tend to use the normal order more frequently than those of earlier ages (Millar & Currie, 1978:36). Finally, haphazard syntax throughout a poem can reveal a speaker's mood - for example, by giving a playful quality to a poem or suggesting a speaker's disoriented state (Kirschner & Mandell, 1994:684). Some authors manipulate syntax to meet the demands of rhyme and metre in a poem. Grové (1970:32) remarks:

Let bv. daarop hoe prominensie verleen word aan woorde soos, "stukkie draad", "staalkoue", "ysterhokke" (woorde wat sterk teenstelling vorm met die tradisionele sagte nes of lêplek) eenvoudig deur hulle skoot in die mees bevoorregte posisies te plaas: aan die begin of einde van 'n strofe in kort verse, in die rymposisie, miskien selfs buite die normale sintaktiese verband.

An example from Tseke (1991:21) Phulano ya bohlale is as follows:
Dintaka tša ka ke wona morwalo ruri,  
Dintaka tša ka ke yena molahletši;  
Dintaka tša ka ke wona moholammolayi.

(My eyebrows are really my burden,  
My eyebrows are the misleader;  
My eyebrows are helper to the killer.)

The word dintaka (eyebrows) is used figuratively as a person. The word moholammolayi is a coined word describing a murderer. Syntactically the three words are used to emphasise that the 'dintaka' (eyebrows) are bad.

3.5.2.3 Ways of manipulating emphasis

We have noted that syntactically poets play around with words within a sentence according to their own needs. The main purpose is to increase the variety of meanings conveyed to their readers or listeners. Comments on syntax variation by Millar and Currie (1978:37) are worth noting:

Just as many modern painters do not obey the traditional 'grammar' of painting but put a nose in one part of the canvas, three eyes in another part and so on, so poets may not feel obliged to obey the orthodox grammar of their medium, language, in their efforts to put down most tellingly what they want to express.

Sound may also be used in a recurring pattern to create emphasis, as is the case in parallelism, and this formulates the syntactical organization. A common type of parallelism is the use of the same word or words at the beginning of successive lines.
Most African poets use this type of parallelism for purposes of emphasis known as 'anaphora'. In the use of parallelism, contrasting words are manipulated to emphasise a fact. An interesting example of parallelism can be observed in 'The Charge of the Light Brigade' by Tennyson:

Cannon to the right of them,
Cannon to the left of them,
Cannon to the front of them

The repetitive use of the word 'cannon' is a technique applied for emphasis. Note should also be taken of right, left, and front whereby parallelism is used in contrasting words to create balance. Some poets are inclined to condensing or using ellipsis, which is a result of the poetic licence. The poet decides to omit words which he feels are not of importance and uses others to create emphasis. Their omission can bring sharper focus to the imagery of the poet and can allow a compressive force to emerge. Often this may be obtained at the expense of clarity, or at least of clarity in a first cursory reading, for the meaning can be teased out (Millar & Currie, 1978:42). Kirszner & Mandell (1994:741) stress the following:

Rhythm - the regular recurrence of sounds - is at the heart of all natural phenomena: the beating of the heart, the lapping of waves against the shore, the croaking of frogs on a summer's night, the whisper of wheat swaying in the wind.

Words, if not used correctly, can affect the rhythm of a poem and so disturb the emphasis.
An example of emphasis is from Fela (1961:16) in Sebilwane as follows:

Sa go ntemoša gore le a mpona;
Sa go ntemoša gore le a nkwa;
Sa go nšhupetsa gore ke kae mo...

(That which shows me you see me;
That which shows me you hear me;
That which points to me where this place is...) 

The word 'ntemoša' is repeated to emphasise the poet's despair - further emphasis is created by the word nšhupetsa (point). It is important to note that emphasis as applied in European Languages does not exist in Northern Sotho.

3.5.3 The elements of meaning

3.5.3.1 The meaning of a word

Any poet, when writing a poem, wants in some way or another to convey meaning. In that respect, communication is established by means of words. The distinction between the total meaning of a poem and the experience which it communicates to us, can be comprehended through deep structural meaning of the words within the sentence. Through meaning, joy can arise, but also the opposite. Just as tension arises in ordinary life because of uncertainty about meaning and mutual attitude, about the unpredictabilities that may result from tentative or uncertain situations, so in poetry and literature ambiguity originally means a doubtfulness or uncertainty of meaning - the idea being that alternative interpretations are available from a given statement (Grace, 1965:70). Through the
understanding of a poem we are able to criticise the poem. Poetry can be described as the meaning of meanings as found in words. With the use of meaning, a poetic device is used. The meaning of a word can be changed by the use of a punctuation mark in front or after it. Burton and Chacksfield (1979:12) comment:

To discover meaning we have to listen intently to the tones of voice (two quite different tones in poem). We have to understand the metaphors (for example: 'the maiden', 'the deaf and dumb', 'the shameless dead'). We have to listen to the rhymes and repetitions.

On the other hand, Snyman (1983:14) remarks:

Binne die bestek van ons gesprek oor_implikasie kom dit hierop neer: literêre konteks kan uitbeweeg uit sy gebondenheid, hy kan nuwe verwantskappe aangaan, hy kan as mite die werklikheid besweer, hy kan in 'n teenspel met homself gewikkel raak en dubbelsinnig funksioneer.

Lentsoane (1990:33) in the poem Phori mahlong (deceiving someone) says:

Go e tšhela le e tšhetše,
Hleng bjale gona nke le tla re foufatša?
Ke neng le theogetše batho ba batho
Tema e le yeo e sa bonalego?

(Telling lies you did tell,
Why it seems you are misleading us?
How long have you been gossiping about them
You have hardly showed no progress?)
The literary meaning of the word 'thela le thete' is 'pouring you have poured'. Figuratively in context it means "lies been told like pouring water from a container". The meaning of a word plays a very important part within a line verse.

3.5.3.2 **Ambiguity as a poetic device**

Ambiguity is the possibility of signifying more than one meaning or interpretation. At times poets use double meaning in a word to force the reader to decide for himself what the intention is. Such ambiguities of meaning enable the poet to achieve effects that, in terms of the meaning of the verse, are somewhat analogous to the effects he/she can obtain on the level of sound by imperfect rhyme (Millar & Currie, 1978:52). It is important that a critic should be aware that his duty is to discover the meaning in the poem and not to put meaning 'into the poem'. The meaning of a word changes according to the context in which it is used. Again, a word may be employed either figuratively or literarily. The reader must be careful to identify and respond to the meaning the poet intended the word to bear (Burton & Chacksfield, 1979:26).

3.5.3.3 **The supra-informative properties of words**

A poet may decide to choose a word because of its abstractness for the sake of provoking thought in the reader. An abstract word refers to an intangible idea, condition or quality, something that cannot be perceived by the senses - love, patriotism and so on (Kirszner & Mandell, 1994:661). Some poets, once they realize that their composition is too simple, are inclined to replace certain words
with others which the reader is forced to think about deeply. Millar and Currie (1978:53 state:

Words, in addition to the information they supply, may have an emotive quality, carry an emotive charge, can have undertones and overtones of feeling that they have acquired in the course of their sometimes long history.

In the same way, the painter of a picture wants the observer to give meaning to what the painter actually meant.

As in Lentoane (1981:33) in Phori mahlong (deceiving someone) uses the sentence:

Go e tšhela le e tšhetše.
(Telling lies you did.)

The word 'tšhela' means 'to pour'. He is provoking thought by a shift of meaning from the words 'telling lies'.

3.5.3.4 Figures of speech, imagery and symbolism

Figures of speech are like road-signs which symbolize: as signs they are intrinsically meaningless and are endowed with highly specialised meaning only by context. The significance of the sign is known best by those who know the context in which they are to be understood. With the symbol, meaning is transferred. This transfer of literal meaning to a highly figurative meaning is marked by a simile or a condensed simile which is a metaphor. Knowledge and identification of the types of figures of speech is not enough. Their actual use needs to be studied. Millar & Currie (1978:59) explain:
What is important is that you are able to appreciate what impact a particular figure of speech has, what function it performs in the poem, how it is used by the poet to get the response he wants from the reader, how it helps him to give his special quality to the experience he is trying to communicate.

This type of experience originates in our senses and can best be described as the forming of certain images experienced in our mind. Poetry appeals directly to our senses. The word image perhaps most often suggests a mental picture, something seen in the mind's eye - visual imagery is the kind of imagery that occurs most frequently in poetry. But an image may also represent sound (auditory imagery); smell (olfactory imagery); taste (gustatory imagery); touch, such as hardness, softness, wetness, or heat and cold (tactile imagery); an internal sensation, such as hunger, thirst, fatigue, or nausea (organic imagery); or movement or tension in the muscles or joints (kinaesthetic imagery) (Perrine & Arp, 1992:49). An image should help us see, or feel, or hear, or focus our thoughts, more clearly and sharply on what the poet is trying to convey or describe (Cadden, 1986:40). In the analysis of a poem the concentration is on the imagery. When you read Hamlet you will find it full of "disease" images, particularly of festering diseases like ulcers and abscesses which reinforce Hamlet's belief that something is rotten in the state of Denmark (Millar & Currie, 1978:65).

Symbolism is always realized at two levels. Some symbols are easily recognised as they are culture
bound e.g. an owl's cry symbolising death. A red rose may denote a symbol of love. Symbolism will vary from culture to culture, depending on the taboos of that specific group. We find numerous types of symbols in nature, like symbols of beauty, fire, anger, and symbols of life-giving (water).

The language we use in poetry functions through the various types of figures of speech which are realized through images. Owing to our culturally bound life-styles we are constantly symbolizing objects we come across, and these form part of our language and cultural behaviours.

Most words in Northern Sotho poetry are used figuratively, as in the word thela (pour), meaning to tell lies, which has shifted from its original meaning.

3.5.3.4 The characteristics and uses of rhythm and metre

The passage of regular or approximately equivalent time intervals between definite events or the recurrence of specific sounds or kinds of sounds is called rhythm (Holman, 1960:416). On the other hand Cuddon (1977:574 describes rhythm as follows:

In verse or prose, the movement or sense of movement is communicated by the arrangement of stressed and unstressed syllables and by the duration of the syllables.

An important aspect is that in poetry rhythm is regular while in prose it may or may not be regular.

However, there is a difference between metre and rhythm. Metre is a fixed pattern in terms of which
each accented syllable is grouped with one or more unaccented syllables, whereas rhythm is a regular succession of accented syllables. The two concepts cannot be isolated from each other. In attempting to describe rhythm we invariably find ourselves introducing the concept of metre.

Rhythm has to do with stressed and unstressed words. If one person says to another 'continue following the track', one finds oneself stressing and unstressing some syllables e.g. in "continue" the -ti- is stressed and in "following" the -fol-. In this respect rhythm is part of everyday speech. Metre is the basic form of rhythm. The sign [I below the stressed syllable is used to differentiate it from unstressed syllables. Rhythm can be taken to mean all possible variations of stressed/unstressed metre referring to symmetrical, repetitive patterns of stress.

Rhythm includes metre but metre is a relatively small part of rhythm (Boulton, M. 1982:17). Usually the stress of the metre is characterised by the use of a slanted dash represented by the use of a stroke [I syllable while the unstressed is marked with [] e.g. The mán came hôme yésterdáý.

The rhythm of a passage is the pattern of sound in the voice as one reads it. Simply listening to a human voice reciting, reading, or talking informally reveals recurrent systems of stress or accent. When we listen to a human voice we are able to differentiate words and syllables which are stressed (accented) and others which are, relatively, unstressed (unaccented).
"'n Faktor wat besonder sterk die patroonmatigheid van die poëzie beklemtoon, is die metrum, want die metrum van 'n vers word bepaal deur die opeenvolging van beklemtoonde en onbeklemtoonde lettergrepe in daardie vers" Grové en Botha 1976:20). When the stress recurs at quite regular intervals, that is, when the rhythm has a pattern - the result is metre. The systematic analysis of the pattern of stress, syllable by syllable, sound unit by sound unit, is called scansion. A reader who can scan a poem will discern the poem's basic rhythmic pattern (metre).

Stress in a poem has the following functions:

- to give natural stress or accent to each word,
- to bring about meaning and emphasis in a sentence or phrase, and
- to indicate the pattern of stress in the context.

De Klerk, Esterhuizen (1986:565) agree:

In die poëzie word die natuurlike beweging veroorsaak deur 'n reëlmatige opeenvolging van beklemtoonde en minder beklemtoonde lettergrepe van die vers.

All verse has a basic underlying rhythm which is characterized by a strong and weak beat.

The weak and strong stresses are usually represented by the following signs:

[ ] indicates weak stress (weak accent) on the syllable
[ - ] indicates strong stress (strong accent) on the syllable
[°] indicates iambic foot (an iamb) which is composed of one unstressed syllable followed by a stressed syllable

Weak stresses are often represented by words like: "the", "a", "of", "an", "or", "and". The symbols are usually written above the syllable to indicate the kind of stress produced by the syllable. A pattern can be arranged as follows:

\[ -U -U -U -U \]
\[ \text{u-I u-I u-I U-} \]
\[ -\text{U} -\text{U} -\text{U} -\text{U} \]

The above signs can be practically observed within a poetic verse. Let us look at the following extract to divide the poetic feet into iambs.

Cast him° out u°pon the° waters. Within the above poetic foot there are stressed and unstressed syllables.

The curfew tolls° the knell° of part°ing day.
The lowing herdwinds slowly o'er the lea.

There is nothing as Big as a Man.
The two unstressed syllables are followed by a stressed syllable to form another pattern within a poetic foot.

Boager, (1991:4) state:

There is no one single answer, but we can say that most poetry gets its shape from the length of the lines and the way the lines are arranged in verses; and the length of the line is
determined by the number of stresses, or beats which the line contains.

If a poet decides, therefore, to write a verse containing lines of four stresses, a poet is regulating the length of the lines and he/she is creating the shape we can recognise as poetry. It is this pattern of stresses that creates rhythm in a poem.

The stress in English can produce differences in meaning. Holman (1960:54) concurs by stating:

*Perhaps no aspect of prosody has been the subject of greater uncertainty than that dealing with the nature of accent; it is considered to be a matter of force, or utterance, of duration; of loudness, of pitch, and of various combinations of these.*

The two words stress and accent are often used as synonyms. However, stress relates to words and accent to syllables. When contrast is a consideration, stressed and unstressed syllables occur. Accent can be divided into three types: (i) word accent, which is the placing of stress upon a syllable of the word, (ii) rhetorical accent where the placing of stress is determined by the metrical pattern and (iii) verse accent, a metrical technique for achieving contrast in rhythm and metre.

Another form of metrical analysis of poetry and the division of a line of poetry into feet by indicating accents and counting syllables, is called scansion. It is also a method of studying the mechanical elements by means of which the poet has secured rhythmical effects. It is involved in
considerations of the foot, length of line (metre), and rhyme scheme of verse. De Klerk, Esterhuizen et al (1986:572) give a final assessment by saying:

Patroonvorming soos ons dit in die skandering van die verse hierbo kan nagaan, het alleen waarde in sovele dit ons bewus maak van die metrum in die vers, maar baie belangriker nog is die verhouding tussen ritme en metrum.

and De Klerk, Esterhuizen et al (1986:572) further continue to say:

Scansion is a means of studying the elements of rhythmical effects which the poet has established.

The metre will also be identified once scanning has been performed. Free verse, caesura, elision and poetic lines also play a very important part in identifying metre. Free verse refers to poetic lines written in varying lengths and having no specific metrical pattern. Spangenberg (1978:72) comments that:

Die nie-metriese vers (soms ook die vrye vers genoem) is enige vers (gedig) wat nie nie-metriese sisteem as basis het nie.
At times it is rhymed but usually not. Some modern poets feel that it is not necessary for poetry to rhyme. Poetry is not only characterised by rhyme or regular verse form; other characteristics of poetry are recognised. Boager (1991:75) describes the other characteristics as follows:

There is, first, the visual sign; arrangement of the writing on the printed page tells us that what we are looking at is a form of verse, rather than prose; but a more significant indication is the rhythm the sound creates.

Caesura on the other hand is a pause, or breaking in the metrical progress of a line. By providing a break in the rhythm, the caesura varies the pattern of accent to enhance the reader's interest. The pause in most poetic forms is indicated by a sign [/]. The word caesura is derived from the Latin "caedere", meaning to cut. The aim and functions of the caesura is to break the monotony in the verse line. Grové (1962:67) emphasises that:

In die klassieke vers het hierdie sesuur in 'n min of meer vaste posisie in die vers geval - in die heksameter byvoorbeeld in die derde of vierde voet.

Regarding poetic licence De Klerk, Esterhuizen et al (1986:575) state that:

Behalwe in die vrye heffingsvers, kan die digter hom nog ander vryhede veroorloof, hoewel op 'n veel kleiner skaal: elisie en digterlike vryheid. In hierdie gevalle word die klankgreep óf weggelaat óf bygevoeg.
Poetic licence is the privilege claimed by poets to depart from the conventional order so that their verse may meet the specific requirements of the effect they are attempting to achieve. A good example of poetic licence occurs in Coleridge's poem Kubla Khan:

\[\text{In Xanadu did Kubla Khan} \]
\[\text{A stately pleasure-dome decree} \]

Grammatically there is an inversion, since the words 'In Xanadu' proceed the subject and the predicate. The word 'did' stands for the past tense of the word 'decreed' and a coined expression, 'pleasure-dome' is used for the word 'palace' or 'pavilion'.

**Elision** is the omission of a part of a word for ease of pronunciation or to secure a desired rhythmical effect. The syllable is omitted or slurred as follows: 'never' becomes 'n'er', 'over' becomes 'o'er' in single words between syllables. One function of elision is to secure a level of dissyllabic line.

A Northern Sotho example by Pretorius (1989:15) is illustrated as follows:

\[\text{Se bone tho:la/borele:di//} \]
\[\text{Teng ga yo:na/go a ba:ba//} \]

(Do not be deceived by the smoothness of the bitter apple, its inside is bitter.)

The distinguishing signs are shown as follows: half-pause (/) and full-pause (//) which indicate caesura. On the other hand rhythm is distinguished by [] half-length and [.] full-length. e.g.
3.6 SUMMARY

Knowledge of the structure and functioning of Northern Sotho poetry and its unique devices, of the various Northern Sotho types of poetry and the implication of the availability of suitable theoretical and prescribed text material for colleges, has been intensively discussed. It is of vital importance to note that Northern Sotho poetry is unique in its structure and mechanics as is the case with the classical languages. Though to a certain extent some basic principles of analysing its poetic techniques exist, it does follow the classical languages but with certain limitations. When we compare the characteristics of the Northern Sotho sonnet with those of the classical languages, we realize that there is a need for adjustment when studying Northern Sotho, owing to a limitation of vowels affecting its structure and mechanics. Northern Sotho poetry has to be studied within its limitations and is not to be either rejected or forced to use foreign structures only because it is not in line with the structure and mechanics of Western classics.

The chapter that follows concerns the methodology of teaching Northern Sotho poetry as well as solutions to problems encountered, in order to guide aspirant teachers.
CHAPTER 4

THE THEORETICAL COMPONENT OF STUDENT TEACHERS' SYLLABUSES

4.1. INTRODUCTION

Designing a syllabus is a complex undertaking that requires meticulous research and planning. A syllabus is not designed to be static and rigid but must accommodate change. Ripinga (1979:179) notes:

In a world of change, education cannot (and should not) resist change. That is why the educational world now is boiling more violently today than at any other time in this century.

Any syllabus has to be adjusted accordingly in order to be relevant to the needs of the times. The teaching and testing of the pupils concerns what they are supposed to learn from the syllabus, not their ability to learn. The examiners therefore base their tests on an assumed general competence of the candidates in the syllabus which they have covered (Brumfit, 1991:93). This takes into account the changes that a language undergoes over time: all languages are subject to change, to innovation, modification and decline, sometimes rapidly and sometimes imperceptibly.

4.2. AIMS AND OBJECTIVES OF SYLLABUSES

From 1987 to 1989, syllabuses for secondary schools were introduced by the Department of Education and Training, covering standards 6-10, and the implementation periods in pairs were as follows:
In 1987 for standards 5 and 8, in 1988 for standards 6 and 9 and lastly in 1989 for standards 7 and 10. Each of the syllabuses for each class was translated from English to each of the African Languages by a qualified mother tongue speaker of that language. On the other hand, syllabuses for the Secondary Teachers' Diploma were implemented in 1990 for Didactics and 1992 for academic subjects. The Secondary Teachers' Diploma syllabus is designed to equip the student teacher to teach standard 5-10 classes. The two syllabuses differ completely in approach.

This makes it difficult for the aspirant teacher to face classes with confidence. The syllabuses for the Secondary Teachers' Diploma and those for Secondary Schools are not properly correlated regarding aims and objectives. The two syllabuses clearly show that they were drawn up by two separate committees who did not integrate the two syllabuses. The secondary school syllabuses contain well defined aims and objectives in each component to guide the aspirant teachers as to what to expect in the classroom situation. In the Primary Teachers' Diploma, the aim of the syllabus is threefold:

1. It is a post-matriculation course. As such, the academic level aimed at, as far as content is concerned, is first-year degree level.

2. To extend the student's own knowledge and language proficiency through the study of the techniques of language teaching and learning as well as participation in various activities.

3. To equip the student to be a potential Head of Department with the necessary knowledge to give
guidance regarding Standard 3, 4 and 5 syllabuses. (Department of Education and Training, Primary Teachers' Diploma - Third Year: 1992:2).

The Secondary Teachers' Diploma has only two aims:

1. To extend the students' own knowledge of and proficiency in their mother tongue to a post-Std 10 level, to enable them to manage the content of the school syllabus with confidence.

2. To provide students with a general background to the literature of the mother tongue and the skills required to assess literary texts (Department of Education and Training, Secondary Teachers' Diploma, 1990:1).

It is clear from the above that the aims of the Primary Teachers' Diploma and those of the Secondary Teachers' Diploma differ as far as academic level is concerned, although the content of the syllabus is the same.

In each component hardly any aims and objectives are clearly defined as guidance to lecturers and aspirant teachers. Therefore, aspirant teachers as well as lecturers may consider some aims and objectives to be unimportant. With regard to existing syllabuses, differences between short- and long-term objectives are not identified, while this plays an important role in the training of teachers.

It is very important for aspirant teachers to have a sound academic grounding, but not at the expense of method. It is clear the methodology for African Languages implemented in 1990 for Subject Didactics
is taught to reinforce English and Afrikaans, as they are used as medium of instruction. To offer methodology of an African Language in English rather than in Northern Sotho makes it difficult for the aspirant teachers to master the concepts used in the teaching of Northern Sotho as a subject. Didactics of teaching a language cannot be designed in the same way as for a content subject like Geography or History. From this point of view, the aims and objectives of the syllabus have not been well defined.

Although the syllabus was better than the one which was in use prior to 1990, which was a duplicate of Duminy and Dreyer (1983:46) Education 2 book on empirical education section, it did not state any general aims for teaching each component of the subject. Furthermore it concerned the primary school pupil, which had nothing to do with the secondary schools. One is inclined to agree with Holman (1979:20) when he points out:

This was a serious defect as the aims define the purpose of the teaching and give teachers the necessary guidance for planning their work. The tone of the syllabus makes it clear that the syllabus compilers had adopted the laudable attitude of leaving much to the initiative and expertise of the teachers. Experience has shown, however, that teachers generally felt more confident with a prescriptive type of syllabus. Both aims of the syllabuses for PTD and STD are rather too general, which is long term and not specific, which is short term.
4.3 SUBJECT CONTENT IN THE COLLEGE SYLLABUSES

4.3.1 General Comment

The content of the syllabuses for the Teachers' Diploma should as far as possible be at first-year degree level because the student teachers are trained to teach Standards 5-10. The syllabus is compiled in English and each college of education responsible for African Languages is expected to translate it into a specific language group e.g. Northern Sotho.

The main problem is that translations will differ from college to college, with the result that some colleges use English as a medium of instruction to teach the mother tongue (Northern Sotho). This avoids having to translate the syllabus, but at the expense of teaching the mother tongue through the medium of a foreign language.

This is an influence the Universities have had. Masola (1989:119) states:

*Most universities offer courses in Northern Sotho through the medium of English or Afrikaans.*

In fact, the majority of black teachers have studied Northern Sotho through the medium of English. To demonstrate their academic achievements, they use English as a medium of instruction during Northern Sotho periods - in that respect the status of English is elevated while that of the mother tongue is lowered.

Content might be described as the knowledge, skills, attitudes and values to be learned and acquired
It sometimes happens that the designer of the content (the "what") pays more attention to this rather than to the method (the "how"). That may result in the student teacher being better equipped academically, but unable to impart the knowledge. Nicholls and Nicholls (1978:49) stress that:

An important consideration of concern is its close relationship with method. It is often difficult to say exactly where one begins and the other ends. For instance, in trying to change pupils' attitudes teachers might find group discussion techniques more successful than direct class teaching.

4.3.2 Criteria for designing syllabus content

In order not to design the content of a syllabus haphazardly and to avoid being biased, there are certain criteria or measuring sticks to be applied. Any syllabus must have validity, significance, interest and learnability. Unfortunately there is no written textbook available in Northern Sotho covering the syllabus for Colleges of Education.

4.3.2.1 Validity

Validity means that the content must be valid, implying that it should be authentic and true. A syllabus that is over twenty years old is no longer valid because it becomes outdated as new approaches and methods are discovered.

Practically, didactically a syllabus has to be revised every five years to determine whether it is up to date with recent developments regarding naming
of places methodology etc. The same applies to textbooks, which would also contain content which is no longer valid. Research by teachers through reading must be relevant covering the most recent information and should not be found to be outdated. For example, if an objective is concerned with the concept of the relationship between man and his environment, and the content chosen for achievement of this objective does not demonstrate this relationship in a form which can be perceived by the pupils, it does not satisfy the criterion of validity.

Content selected should not simply be meant to keep the students busy until they reach adulthood, but to be significant. Facts which are to be committed to memory and now and again resuscitated are of no value if they are not of use in real life situations. If study were to be based on a number of carefully selected principles, concepts or ideas, facts would need to be learned to illustrate these and would be included only if they contributed to an understanding of these. This would reduce the problem of learning large bodies of facts which seem to be the bugbear of so many courses at the secondary level (Nicholls and Nicholls, 1978:52). Most facts are memorized and thus become a burden to students. They are forced to learn for the sake of covering the year's work and to pass the examination. Linking of facts with life situations makes the syllabus relevant, significant and easier in the teaching and learning situation. Nicholls and Nicholls (1978:52) comment that:

The suggestion made above, that a number of carefully selected basic ideas, concepts and principles should form the basis of study, with
sufficient time for these to be fully understood, so that they might be related to each other and applied to new situations, might result in an appropriate balance between breadth of coverage and depth of understanding.

Poetry taught in Northern Sotho should reflect the life situation socially, culturally, politically etc. Poems from Thagaletswalo such as ‘Lerato ka tharing ke megokgo’ (Suppressed love is a calamity) and Kqotlelela kgarebe (Tolerate young girl) are good examples.

4.3.2.2 Interest

Arousing the pupil’s interest makes teaching and learning of content easier. It is not possible to design a syllabus that is interesting to students in all respects, as they are not the designers. Interest might be aroused in the introduction of new material to make it easier to learn. Interest is a favourable condition for learning and conducive to the teaching-learning situation. The main purpose of the curriculum is to widen the knowledge and the skills of the students as much as possible with very little restriction.

It may seem obvious to say that what is included in the curriculum should be learnable by pupils, but the criterion of learnability, however obvious it may seem, is not always satisfied (Nicholls and Nicholls, 1978:53). The designers of the syllabus estimate what can be learned by pupils, depending on age, language, the class in which a pupil is, etc. Learning of content should be adjusted to the pupil to make it easier and more relevant.
It is of vital importance that content should be relevant to the objectives so that certain objectives considered important should not fail to be achieved. Content must be considered in relation to the objectives teachers have set and in relation to the methods to be used for the achievement of the objectives (Nicholls and Nicholls, 1978:53). In Northern Sotho, poems selected should correspond with the age group and the period during which the pupils live.

4.3.2.3 Level of content

The content of the syllabus at the Teachers' Diplomas level is equivalent to that of African Languages' first year degree level - the syllabus is closely related to the first year academic standard of the University of South Africa, making it an enriched course. The only problem is that the aims and objectives are not well defined in each component. One does not know why and in how much detail the definitions and explanations of the terms are to be done, e.g. page 1 Course 1: Language Study 1.1.1 Language up to 1.1.15. Synchronic and diachronic study. It is not clear whether the terms or concepts are to be defined and further explained and what the objectives of learning these terms are. It is vital to learn the concepts, but the aspirant teachers want to know to what extent they should be taught. Furthermore, in par 1.2.1 page 3, the general study of contribution, we have the following in Northern Sotho to pay attention to:

W.H.I. Bleek, M. Guthrie and C. Meinhof are linguists of African Linguistics selected in the syllabus for Secondary and Primary Teachers' Diplomas for their research study and a detailed
knowledge of the forerunners of the study of the various African Languages, which is very necessary to the aspirant teachers as a background study in African Languages. Some of the Northern Sotho linguists' contributions are the following: Endemann, T.M.H.; Ziervogel, D.; Van Wyk, E.B.; Mokgokong, P.C.; Schwellnuss, P.E. and Madiba, M.J. Owing to a lack of aims and objectives for teaching the above, one does not know in how much detail to study each one of them. Intensive research work can be done on each one of them, but how much should a student teacher know about each? Par 1.1 and 1.2 cover 53 periods. These involves the learning of definitions of the various concepts, definitions cannot cover so many periods for only 15 concepts and the contributions of the nine linguists.

Par 5.4 Essays: Different types of essays are given, but no examples of each is named to enlighten the interpreter of the syllabus. Par 5.5 is titled 'Letter'. What is to be done, is it writing one letter or different types of letters? Which type of letters are to be written? One cannot completely destroy the whole syllabus - it is a very good, well constructed syllabus, but needs to be properly defined and given flesh on what is expected of the students. Northern Sotho first year students are given study guides to interpret the syllabus, but the Teachers' Diploma syllabus provides no directive about what is to be studied, and furthermore how widely each component is to be studied. The distribution of periods is also not properly defined. The same problem of period allocation is found in Literature - how much of each component of the following genres to be treated: Short Story, Drama, Poetry, Novel and Folklore. The syllabus is
tubulated in point form and gives no detail. Holman (1979:46) speaks the truth when he remarks that:

The syllabus lacked a pedagogic perspective as it concentrated on behavioural objectives, and gave little direction to the teaching of literature as a valuable source of vicarious lived - experiences which could contribute to the whole process of educating the child.

The statistics of the Department of Education and Training Annual Report (1992:288) indicate that 8% of the teachers have a degree plus a diploma, 80% have standard 10 plus a three years teachers’ diploma, 6% have standard 8 plus a diploma and 6% are unqualified teachers. As indicated, most teachers with a standard 10 certificate have to teach standard 10 pupils.

As demonstrated by the given statistics, most teachers at secondary schools are not well qualified, the emphasis in the study of literature is clearly academic, and the development of the pupil to adulthood is subservient to the acquisition of knowledge about literature.

Owing to the aims and objectives not being well defined, co-ordination between the literary genres was also lacking, which caused teachers to aim at teaching for examination purposes rather than for complete adulthood.

The aim of literature study is to develop the pupil intellectually by increasing his understanding and his ability and also to develop him morally and socially by getting him to make value judgements and to react to new ideas (Holman, 1979:49). The
content of the syllabus needs to be more substantial to give better guidance not only to teachers but also to aspirant teachers.

4.3.2.4 Prescribed literature

(a) Introduction

The Department of Education and Training makes the final decision about any prescribed material for use by pupils at a school, whether the book be prescribed for examination purposes or for use in the library only, owing to financial constraints. Book screening is done by the Northern Sotho Language Board.

The various publishers submit Northern Sotho literature books with a fee for screening to the Department of Education and Training.

Each selector, after having screened and evaluated the book, indicating that he/she either approves or disapproves it, submits a claim form through the secretary of the Northern Sotho Language Board to the Department of Education and Training for payment for his/her services. Most readers for Standard 5 to 10 and colleges of education are recommended for approval by the Northern Sotho Language Board to the Department of Education, which in turn controls the payment to each reviewer.

The Northern Sotho Language Board also submits a recommended list of prescribed literature books for Standards 6 - 9 and colleges of education to the Department of Education and Training for approval and finalisation. Std 10
prescribed work for literature was dealt with by the Joint Matriculation Board - which reviewed and finalised prescribed books and submitted the list to the Department of Education and Training for use in its schools.

Owing to different delegation of powers, Northern Sotho literature books could be rejected by the Northern Sotho Language Board but approved and prescribed by the Joint Matriculation Board which also had the powers to approve and submit a recommended list of prescribed books to the Department of Education and Training - this always made the Department of Education and Training the arbiter.

The Northern Sotho Language Board has a sub-committee which is responsible for screening books.

A special meeting is held twice a year to discuss the individual book reports from the various reviewers. Each book is screened by three reviewers and if two reports are positive and one negative, the book is approved. On the other hand the one opposing reviewer may have strong reasons for objecting to the said book. A book may be temporarily approved on condition that corrections are effected in the specific book.

The list of prescribed books compiled by the Joint Matriculation Board, which was responsible for prescribing standard 10 literature books, and the recommended list from the Northern Sotho Language Board are forwarded for approval to the Department of Education and
Training, which then accepts the responsibility of having prescribed literary works from both boards and becomes accountable for payment and distribution of the prescribed books.

No outlines or criteria are given to the reviewer except for a form to be completed after reading the book, giving only the following information.

Title ............... File Number ...............  
Author ............... Genre ...............  
Number of pages ... Year of Publication ...  
Price ...............  
Reviewer's name  

1. Language ..... 5. Milieu ...............  
1.1 Richness & Spelling 6. Stageability ..  
1.2 Purity of language 7. Negative qualities  
1.3 Orthography and (Vulgar or erotic spelling language, insulting  
1.4 Typographical to cultural values errors of others; openly  
2. Theme ............... blasphemous;  
3. Plot structure .. Extreme and sense- 
4. Characterisation less violence in- 
cluding sexual violence; Inten- 
tionally promoting racial hatred and conflict)  

8. Recommendation  
8.1 Acceptability: Yes/No  
8.2 Grading  

Signature............... Date...............
(b) **Criteria for selecting prescribed literature**

In the selection of prescribed material a broad policy is followed. The chairman must draw the attention of the committee to the criteria which the prescribed books must comply with as defined by the Education Department. Generally the following criteria are to be met:

The book must be within the intellectual and emotional range of the pupils.
It must appeal to both boys and girls.
Its structure should pose an adequate challenge to pupils.
It must lend itself to the teaching of literature as prescribed in the syllabus.
It must meet the standards of decency which parents require in their children’s reading matter.
It must contain nothing that is blasphemous, immoral, seditious or likely to disturb race relations (Holman, 1979:31).

If a member, due to individual taste and conservatism, perceives some views as negative, the Education Department must be notified by means of a report in order to undertake further investigations before the book is rejected. Some of the prescribed work might include books they may not enjoy reading on their own. Holman (1979:32) states:

> Literature selected for pupils should enable them to make a thorough going imaginative entry into the experience of the novel or story... controlled firmly
Teachers are to be involved in the selection of books, although at times they may be found to be one-sided and concerned only with books they themselves have read in the past. Teachers should select books to be read by children as they know what interests them most and also what adults determine to be interesting before they pass to the books of high literary quality, not realising that the pupils are not adults. In that respect, selection should be finalised by the selecting committee and the burden not left with the teachers to finalise the selection of the poems in the various classes.

With regard to poetry, there is a need for an anthology with selected poems by different poets covering the following kinds of poems: satire, ballads, songs, sonnets, rillanelles, odes, elegiac verses and epics. Such anthologies are scarce, and are only starting to emerge, with the result that books of poems by sole authors are prescribed for the various classes.

(c) **Criteria for membership of the book selecting committee**

Criteria for membership need to be formulated in order to result in an objective and thorough review of the books. Each member should be thoroughly screened before being recommended as a member of the screening committee. The members should be well qualified and have
sufficient experience, as Du Plessis (1977:414) comments:

Die komitee van deskundiges sou onses insiens soos volg saamgestel kon word:

i) Die beampte wat voltyds belas is met die gee van voorligting en tentatiewe keuring van voorgeskrene literêre werke. Hy moet beide opvoedkundig en literêr hooggekwalifiseer wees.

ii) Die vakinspekteur van die Afrikaanse taal.

iii) 'n Literator aan 'n universiteit.

iv) 'n Opvoedkundige aan 'n universiteit.

v) Ervare vakonderwysers wat goed onderlé is in die nuutste literêr-teoretiese insigte.

vi) Lektore of/en dosente wat belas is met die onderrig van metodiek van letterkunde.

The Northern Sotho Language Board could also adjust membership of its screening committee and for example include two parents who are or have been involved in Northern Sotho as members of the selecting committee. The permanent person indicated in c(i) above should be transparent in order to avoid criticism from authors and must be in contact with teachers of the subject, as Du Plessis (1977:413) states:

Die persoon aan wie die voltydse taak van verkennende lees, indringende studie en tentatiewe keuring opgedra word, sou dan ook uit hoofde van sy gespesialiseerde kennis van tyd tot tyd voorligting aan onderwysers kan gee oor metodologiese
aangeleenthede en die nuutste eksamentegnieke. Dit volg dus dat hy oor ’n deeglike akademiese kennis, uitgebreide ervaring en ’n redelike mate van uitvoerende gesag moet beskik sodat hy ook uit hoofde van sy amp waardigheid aan die pos sal verleen, want anders sal baie van wat hy onderneem met heelwat onverskilligheid van die kant van die onderwyserkorps bejieën word.

Bornman (1982:131) confirms this and is of the opinion that:

Hierdie komitee behoort voorligting en leiding aan onderwysers ten opsigte van die benaderingswyse, metode van ondersoek en aanbiedingswyse wat by die benadering van spesifieke voorgeskreve werk gevolg behoort te word, met dieoog op die hoogste moontlike ontsluiting en vorming te bied.

Teachers must not be excluded from the selection committee prescribing books, as they are the experts who influence the pupils in the classroom. They influence attitudes through the whole framework of ideas that are created around the experience of the particular senses of social relationships from any work of art. Parents must also not be neglected. They must be given a chance to comment on prescribed books and give their views before final approval of the books is given.
4.3.2.5 Approaches and methods of teaching

(a) Introduction

Various teaching methods are used to bring matter home to the child. One cannot speak of a specific method of teaching an aspect. Another common belief about methods is that one particular approach is the ‘best’ or the ‘right’ one. Some teachers may claim to ‘believe in’ activity methods, discovery methods, formal methods, informal methods or progressive methods whatever these terms might mean, and present an enthusiastic view of one of these (Nicholls and Nicholls, 1978:57).

One can only claim that there are a number of approaches which can be employed in teaching a poem. Dixon (1985:191) had this to say:

Exactly how the teacher approaches the teaching of poetry will to a greater or lesser degree be decided by such factors as the teacher’s attitude to poetry, and his experience; his skill and enthusiasm; the pupils’ attitude to poetry, their familiarity with poetry; the sociological conditions prevailing in the class, and the intellectual climate and maturational level of the class.

This means that certain objectives to be achieved require the use of certain activities as expressed by Davies and Stratton (1984:10):

Plenty of opportunities for the students to express their reactions to the poems
they read, which will not only help them to clarify and refine their responses but will also give them practice in using language to express themselves precisely.

Meij, Kühn, Snyman (1985:99) correctly support this by saying:

Ons het hier met 'n wesenlike saak in die poësie te doen, want talle gedigte is niks anders nie as 'n poging om 'n sprong te maak van die konkrete na die abstrakte, die besondere na die algemene, die tydelike na die bo-tydelike, die verskynsel na die verskynning, die aktuele na die simboliese, of hoe 'n mens dit ook al wil noem.

With regard to the different types of approaches used in teaching a poem, Dixon (1985:171) described them by saying:

The various methodologies have been loosely arranged under the following headings: Becoming familiar with poetry; Reading and speaking; Questioning and discussing poetry; Teaching about poetry; Analysing poetry; Researching poetry; Illustrating poetry; Writing poetry; Memorizing poetry; Examining poetry.

One agrees with Dixon when he uses the word 'loosely', because most of the so-called methods are didactic modalities and will be clearly described in 2.2.2 under methodological models - but it is true that different methods or activities need to be used in order to
achieve an objective in any teaching situation. The application of different methods by the teacher is realised when the pupils do not understand, while on the other hand form the core of the exposition of the lesson. The methods are regarded by Dixon as activities. Davies and Stratton (1984:10) concur by commenting as follows:

Learning activities should also be organized in such a way as to facilitate continuous and cumulative learning, so that the student is constantly given an opportunity to practise the major elements of the curriculum and to master the complexities of the subject more and more.

An experienced teacher will realise that different types of methods have to be used, which will also mean the use of didactic modalities to achieve the goal of the lesson.

b) Theoretical component in the teaching cycle

There are various methods which can be used in the teaching of poetry; there is no single foolproof method which can be solely applied to every poem; there are many possible approaches which the teacher can employ. This aspect will be discussed in detail in paragraph 5.2 'The methodological framework for teaching poetry - a three-phase programme'. The approaches will vary from one teacher to the next. In all teaching activities, the need for pupil involvement cannot be overemphasised. The following thought of McLean (1980:2) supports the idea:
There is thus a clear need for the content of language teaching materials to involve the learner - to relate to his needs, interests, and moral concerns. It seems to me that too much of our material is empty of such involvement.

In order not to find teachers falling into the trap of talking too much, McLean (1980:5) encourages the involvement of the pupils and states the following:

"Destroying the teacher: the need for learner centredness teaching."

(McLean 1980:2) further comments that:

Bruner calls it the "enactive" stage and Piaget the "sensorimotor" stage, but the principle is the same, namely, that the learner needs time to "mess around" with target material before he is asked to give proof that he has learnt it. We may have noticed this process while watching our own children beginning to read. There is a good deal of handling of printed material, playing with it, of changing the words of the text before real reading starts.

Learners are integrated human beings and in a teaching situation we have to respond to them as such. The method aspect of the learning opportunity involves the relationships between pupils, teacher and materials, the organisation of content, its manner of presentation to
pupils and the activities the pupils and teacher carry out. (Nicholls and Nicholls, 1978:57).

Currently the Communicative Teaching Approach in language teaching is recommended as it encourages Pupils’ Involvement in the teaching situation. This type of approach is popular, especially as it involves the pupils in the teaching situation. Kilfoil (1993:358) comments:

This approach places the abilities, needs and interests of the pupils at the centre of the teaching-learning programme and stresses that pupils need to be actively involved together with the teacher in the learning process.

Some teachers also find it necessary to use text in the Communicative Teaching Approach. However, there seems to be a danger that an over-restricted view is taken both of the types of text that may be used and of the exploitation activities that may be based on them.

Many teachers have the misconception that the Communicative Teaching Approach has exactly the same aim as the audio-lingual method and that it does not really contribute any startlingly new insights into language teaching, as voiced by Kilfoil and Van der Walt (1989:26). Kilfoil’s (1993:360 statement sounds true when she comments:
South African syllabuses include literary texts, sometimes as part of the reading component and sometimes as separate section, but they do not explicitly delineate the relationship between reading and literary study.

and further Kilfoil (1993:360) comments:

If we are to retain literature study in language syllabuses for English we should explicitly state this relationship and allow for an extra dimension of literature study which also includes literary conventions and strategies.

The above comments also affect the Northern Sotho syllabuses at Colleges of Education. The aspirant teachers should be backed by a knowledge of introductory literary studies in order to successfully and confidently approach literature.

The Communicative Teaching Approach is not static, but goes beyond the actual language taught, it involves speaking the language and also learning a new norm of cultural behaviour. Kilfoil and Van der Walt (1989:196) state:

There is a crucial difference, however, whereas communication has been seen as the desired precinct of many methods, it has never been made part of the process of language teaching and learning.

Methods and approaches are followed in order to achieve certain aims and objectives. Even when
the Communicative Teaching Approach is used, its further purpose is to reach goals as laid down in the syllabus. To reach these goals, the teacher has to conduct an analysis beforehand as preparation. Kilfoil and Van der Walt (1989:204) agree by saying:

This analysis should indicate the level of competence at which the learner starts the course (beginner, intermediate, advanced), the extent to which the learner will need the language (periodic or continuous interaction), the purposes for which he will need it (to complete his school career, to get a job), and at what level he will be expected to communicate in the target language (basic or fluent).

The Communicative Teaching Approach is useful in the teaching situation but has some shortcomings as Wissing (1993:35) remarks:

However, language is not always used merely communicatively. Language is very often used to teach (text books), elicit information (official letters) or inform (magazines, journals, newspapers) and for these the bare transmission of meaning in understandable English is not sufficient. What is required, quite often, is correct used language, lucidly and concisely written. It is this correct use of language that people are taught in the Communicative Approach often fail.

In order to achieve the goal, different types of methods have to be used by the teacher.
Comments by teachers that a certain method is the best can be regarded as an oversight, as Nicholls and Nicholls (1978:57) comment:

Some teachers may claim to ‘believe in’ activity methods, discovery methods, formal methods, informal methods or progressive methods, whatever these terms might mean, and present an enthusiastic view of one of these.

When only one method is used, the lesson becomes monotonous and boring, as Combrink (1989:9) says:

Die onderwyser moet verder sorg dat die beplanning nie te rigied is nie omdat dit voortdurend moet kan aanpas by die leerlinge se reaksie. Hy moet voorsiening maak vir ’n verskeidenheid kreatiewe response, vir verskillende vermoëns en uiteenlopende belangstellings.

And Combrink (1989:9) further states that:

Die keuse moet talle sake in aanmerking neem, byvoorbeeld:
* dat betrokkenheid, persepsie, insig, begrip, interpretasie en waardering aandag moet kry,
* dat respons deur onderrigmetodes, klasatmosfeer en die verhouding tussen die onderwyser en leerling geaffekteer word,
* dat respons hoogs individueel is, dat dit aktief en nie passief is nie, dit ontwikkel en verdiep behoort te word,
* dat leerlinge deur middel van verskillende aktiwiteite gelei kan word tot meer insig, 'n kritiese ingesteldheid en 'n dieper betrokkenheid van boeke,
* dat die kind se lewensvisie verdiep en verbreed kan word deur die geleentheid wat in die klaskamer geskep word.

4.3.2.6 Evaluation and testing

The progress of pupils and students is monitored by means of evaluation processes. Parents have a keen interest in the progress of the pupils and students evaluated. Any educator would also like to have the progress of the pupils he is teaching monitored. It is in this regard that Nicholls and Nicholls (1978:69) say:

> Both formal and informal attention is given by teachers to the matter of pupils' progress and attainment; formal attention might be regarded as the tests and examinations which are given, and informal attention as the general observation and judgements that are made.

The progress made by each pupil is compared with others. It is from this comparison that an average child is identified. A pupil who is considered to be above average, is rated from this type of test. The implication of this kind of assessment is that each pupil is compared with others in his form, that attention is given only to intellectual attainment and that the marks recorded are absolute measures (Nicholls and Nicholls, 1978:69). Position plays a very
important part on condition that individual progress is also attended to for self-improvement. The same position may indicate an improvement in a specific subject or in the entire average mark. Besides individual comparison and group comparison, progress may still be evaluated according to criteria. Clear-cut-criteria are spelled out for mastery in courses of study. With this type of evaluation, the five-point scales that compare students' work are used. All three forms of evaluation can however not be applied simultaneously.

There are also different types of evaluation methods which can be suggested such as rating scales, teacher observations, diaries, written reports, pupils' records, role playing, etc. Other devices might include interviews, questionnaires, examination of pupils' work in art, crafts, music, essays, etc (Nicholls and Nicholls, 1978:78). In the light of the above, it is obvious that evaluation covers a wide field which makes it difficult to define. The Oxford dictionary defines evaluation as: to ascertain the amount of, find numerical expression for, appraise, assess. Stuart (1985:87) defines evaluation as follows:

> Evaluation indicates the assessing of value or the estimating of value, which also includes activities of measuring, testing and examining.

Evaluation can thus be a method used to give a final decision on an issue from given data on observation after a specific period. Meij, Kühn en Snyman (1985:147) define evaluation as follows:
Evaluering is meer omvattend as meting en maak van kwantitatiewe gegewens en waarde-oordele of kwalitatiewe beskrywing gebruik,

and Meij, Kühn en Snyman (1985:147) further comment as follows:

By deurlopende evaluering word 'n wye spektrum evalueringsprosedures oor 'n langer tydperk gebruik om 'n omvattende, betroubare en geldige puntereeks vir elke kandidaat op te bou vir die bepaling van sy promosiepunt.

Evaluation can be conducted by means of tests and examinations. Besides these two, we find informal testing techniques which are the most unprejudiced, as they are free from subjectivity and should provide reliable test results in all circumstances (Van der Stoep en Louw, 1984:239). Examination differs from tests in that a test covers a small section of the syllabus, whereas the examination covers the whole syllabus at the completion of the course.

The function of evaluation in teaching is to

* measure the pre-knowledge of the pupils at the beginning of the lesson in order to establish the prerequisites for the planned teaching.
* to evaluate or even arouse the pupils' interests, working habits, development and also to introduce them to the teaching atmosphere. Evaluation can take place while pupils are learning, while their learning problems can also be evaluated as well as their achievements.
* Die onderwyser besluit watter evalueringsprosedure geskik is vir sy besondere groep leerlinge.

* Leerlinge word gemotiveer omdat 'n verskeidenheid prosedures gebruik word vir die bepaling van hul promosiepunt.

* Leerlinge wat nie hul beste tydens formele eksamens lewer nie, kry die geleentheid om optimaal te presteer tydens alternatiewe evalueringsprosedures.

* Die onderwyser gebruik deurlopende evaluering as barometer vir die effektiwiteit van sy onderrig.

* Vir die leerling is dit 'n barometer wat sy leer-effek oor 'n wye spektrum van taalgebruiks-vaardighede meet.

* Deurlopende evaluering stel die onderwyser in staat om leerprobleme betyds te identifiseer en doeltreffend te remedieer.

When we talk of examinations, certain aspects are to be considered: there is, first of all, the content, knowledge of the range of skills to be tested; secondly, there is the form of examination decided upon, the techniques to be used to test what is being examined - and different techniques are available; thirdly, of great importance and intimately concerning the role of every individual teacher and his particular students, there are the preparation for the examination, the organisation of work, the activities undertaken, and the general atmosphere in which they proceed (Moody, 1970:90).

Concepts to be borne in mind, according to Kilfoil and Van der Walt, (1988:179), when testing pupils, can be summarised as follows:
**Validity** - Validity is one characteristic of a test and it indicates that a specific test measures what it says it does, for example, a valid reading test measures reading ability, not some extraneous skill. Validity involves face validity, constructive validity, content validity, concurrent validity, pre-elective validity.

**Reliability** - Reliability is a precondition for validity because by indicating the consistency of performance or a test it tells the teacher how much confidence he can place in the results.

**Feasibility** - this has to do with cost effectiveness - meaning that the cost and time has to be taken into consideration when planning for a test. The test would not be effective if the teacher would finish marking it after three months when he has already finished the first three chapters after the one he has tested. Others are discrete-point and integrative formats, objective-subjective continuum and learning-teaching value.

Tests or examinations can be constructed in various forms. Before constructing the test, teachers must make sure that the content of the test is relevant, that it has a properly formulated aim, that the type and the scope of the test have been planned, and that a detailed memorandum with open answers for the essay type questions has been drawn up. Testing the pupils with an essay type question encourages them to think independently and draw their own conclusions. They are also forced to answer the questions in their own words. The problem that arises is that the essay type of question cannot be
objectively assessed and the time allocated to answering the question may create a problem.

To counter the subjective essay type question, there are objective tests which include: the true or false tests, completing of items, pouring of facts into one column, multiple choice questions and the fill-in test or examination. These are called the objective types because an answer remains an answer, whether the marker is in a good mood or not. The same type of subjective and objective questioning could be formulated for an oral examination. The subjective question can always supplement the objective type of question where the pupils are disadvantaged. Objective questions cover a wider field of study to determine whether the pupils have covered the syllabus. Evaluation is faster and a greater number of candidates can be covered through questioning.

It is important to note that all evaluation procedures form part of the teaching strategy. If examinations and tests do not contribute towards improving the child’s learning achievements and your teaching, then your teaching is in vain (Van der Stoep en Louw, 1984:254). Basson (s.j.:249) concurs by stating that:

Die vooruitstrevende onderwyser maak natuurlik van sowel gestandaardiseerde as informele toetse gebruik om sy leerlinge te klassifiseer en hul vordering vas te stel.
4.4 COMPARISON OF METHODOLOGICAL MODELS IN TEACHING LITERATURE AND POETRY

4.4.1 Introduction

In the teaching-learning situation in the classroom, the teacher, the pupil and the subject matter (learning content), are the most important components (Sathekge, 1988:174). The most important function of the adult (the teacher) is to unlock the reality of knowledge to the non-adult (the learner or pupil) so that the non-adult may face the world meaningfully. Stuart (1985:12) supports this idea by saying:

"A description and explanation of the structure of the teaching phenomenon can only become meaningful once it has been cast into a model."

A model cannot serve throughout centuries. As time goes on, new models are discovered to keep pace with the period and its changes. The first model, the 'structural model', Louw (1992:70) describes as follows:

"The concept "structure" as in "lesson structure" is interpreted generally as the relationship between and the juxtaposition of related aspects of a whole. ("Structure" is derived from the Latin concept "structura", which means putting together, or the origin of a phenomenon)."

Stuart (1985:13) comments further:

"The structural model is seen as a static description of the didactic situation, whereas the
functional model is concerned with the progression of the didactic situation.

On the other hand, Louw (1992:70) is of the opinion that:

The function of the didactic model is therefore clearly to provide a means of structuring general didactic pedagogic pronouncements to serve as a functional model for designing a didactic-pedagogical situation.

and Louw (1992:70) further rightfully points out that:

The point of departure, the methodological and the delimitation of the terrain on which a theory is based will determine the scope, shape and nature of pronouncements (their character), which will be reflected in its didactic model.

In Sathekge (1988:174) Stuart describes effective learning as follows:

In order to bring about effective learning, it is necessary for the educator to know the structure of the teaching phenomenon which can only become meaningful once it has been cast into a model.

Therefore, designing a model in teaching Northern Sotho poetry will be of value, as teaching and learning will be made easier for both the educator and the learner. The didactic model is a meaningful methodological model to be used in the pedagogic-didactic situation which in turn, if used by the aspirant teacher, unlocks the knowledge and, facing
the pupils, will be with confidence. In general and also concerning poetry in particular Wissing (1993:191) remarks correctly as follows:

The teachers must also have a deep understanding of what literature is. They must be in contact with the pupils, to know what adolescents are interested in, what their needs are and what problems and conflicts they experience. There should be emotional contact between teachers and pupils, because pupils need this contact with a responsive adult to learn.

4.4.2 Structural design of a lesson as a didactic model

4.4.2.1 Introduction

Lesson structure includes the entire planning of the lesson and in its static form. The design of the lesson structure is threefold, including: content, form and modality. Content refers to what is to be taught, and form is the form that has to be followed e.g. dramatised, student talk, assignments, etc. Modes of learning and teaching-learning situations are called Didactic Modalities. The design of the lesson structure can be further sub-divided into five main sub-headings, viz, introduction, objectives, learning content, form of the lesson and didactic modalities. The whole process involves at the outset the teacher leading the child; later he accompanies the child and finally he stays in the background allowing the child to try on his own.
4.4.2.2 Teaching aims and objectives

Teaching aims are regarded as teaching objectives by Van Zyl (1983:4) and teaching objectives, and he also regards them as learning objectives. The two terms "teaching objectives" and "learning objectives" will be conceptualised as teaching aims and teaching objectives.

A teaching aim is a long-term process. A lesson is presented with a specific purpose in mind and if the teacher does not achieve this purpose, the lesson has failed (Van Zyl, 1983:4). The teaching aim, when regarded as long-term, is referred to as a statement of what the students will be able to do or how they will be expected to behave after completing a prescribed unit or course of instruction (Nokaneng, 1986:186). An objective is what the pupils are expected to have achieved at the end of a lesson and at the end of an instructional situation e.g. to analyse and to be able to understand a specific poem at the end of a lesson.

The aim according to Wissing (1993:144) is subdivided as follows: "The brought aim should thus be categorised as follows (I have tried to distinguish among knowledge aims, skills aims and value aims, but in many instances the dividing line between, for example, knowledge aims and skill aims is so narrow, that a case could be made for classifying a specific skill in another category."

Aims categorised as above force the aspirant teacher to be more specific.
4.4.2.3 Functions of teaching aims and objectives

The aims of a lesson are realised and facilitated by proper and direct specific action. The objectives are repeatedly evaluated and at the end of the chain of actions, after all the objectives have been evaluated, it brings us to the end of the course. Continuous evaluation gives an indication of whether or not the pupils understand the lesson for remedial purposes. The more comprehensively the aims are formulated, the greater the likelihood that a specific action or aim can be judged and altered (Stuart, 1985:35). Basson, Oosthuizen et al (1983:4) concur by saying:

Die vlak van kundigheid (bv. kennis of toepassing) waarop die leerlinge die inhoud moet beheer en inoefen, moet in die formulering van die leerdoelwitte weerspieël word.

One of the main functions of aims and objectives is that 'a person who knows and commands certain contents of the living-world, should come to the conclusion that the learning objectives must therefore link up with the child’s pre-knowledge' (De Bruin, 1989:7). Objectives also make the teacher evaluate the pupils' knowledge and make it possible to formulate a strategy for presenting new content to the class. The summary of the past lesson, establishes their link with each other and also with the new content, thus leading the child from the known to the unknown.

4.4.3 Learning content

Learning content of the syllabus is carefully selected from the life world by curriculators so
that the realities may be functional. The student should be able to account scientifically for the content in didactic-pedagogical theory, for example, the relationship between living content and teaching content, and the relationship between content and the eventual pedagogic aims of teaching, i.e. the normative nature of content which imparts content with its pedagogic authority (Louw, 1992:73). In curriculating learning content the cultural background of the pupil should be taken into account as well as the socio-economic circumstances, abilities and intelligence and also the wide-ranging interest (Wissing, 1993:150). In the same line, De Bruin (1989:7) continues by saying:

In order to present the subject content meaningfully, a teacher must be able to reduce the subject content, to stimulate the children's interest and arrange the subject matter.

From the above it becomes clear that education cannot take place if no content is taught. Louw (1992:73) further states that:

The relationship between content and the child's living world (living content) - the relationship between content and the situation of the child (readiness) - must also be taken into account when designing teaching-learning situations and must therefore be reflected in the didactic model.

In order for the content to be understood by the child (non-adult), the teacher must reduce the subject matter to make it more interesting. Van der Stoep and Louw (1984:128) condone this by saying that:
The teacher's primary responsibility regarding learning content is to mobilize every possibility to expose the meaning or sense of the content for the child.

Regarding the relationship, Van der Stoep and Louw (1984:128) remark as follows:

If one analyses the activities of the teacher, it is clear that he must be able to account for the following:
* the reduction of the content;
* formulating the problem which will give direction to the learning activity; and
* the ordering of the content.

Reduction of learning content didactically implies simplification thereof to avoid obstacles which might occur in the teaching and learning situation, make the learning content manageable and to allow for a systematic approach to the problem formulated.

4.4.3.1 The reduction of learning content

The learning content of a syllabus is often very extensive, and unless it is reduced by the teacher, there is a danger that the pupils become so enmeshed in details that they miss vital concepts (Van Zyl, 1983:7). The actual meaning of the concept "reduction" implies simplification of something to its most elementary form (Van der Stoep and Louw, 1984:129). The teacher should divide the syllabus into smaller units which can be mastered easier during a period and he should interpret it in such a way that the pupil is able to understand it. The reduction of content is not always effectively done, as teachers are inclined to rush through the
syllabus in order to complete the work within specified times (Sathekge, 1988:181). Sathekge (1988:181) concludes by saying:

This means that the teacher should also bear in mind aspects such as the pre-knowledge of the pupils, their readiness to understand the new learning content, the suitability of the medium of instruction, and also try to eliminate any problems that may hinder his pupils from understanding the learning content.

4.4.3.2 Problem formulation

Most of the pupils do not like the subject matter they are taught. Owing to this fact, they simply accept what they are taught. With regard to problem formulation, Van Zyl (1983:11) is of the opinion that:

Very few people question the subject matter – they simply accept what they are told and their interest extends only as far as the examinations that have to be passed.

In order to arouse the interest of the pupil, the teacher should not present the problem in his/her introduction but should link it with a life situation relevant to the child. The child should accept the problem as part of his/her own problems when confronted with it.

In Northern Sotho the word thari means a skin for carrying children but it may also mean children of one mother e.g. bana ba thari. The words bethilwe ka thari literary mean ‘threshed by thari’, but figuratively means ‘made to be foolish’ with the use
of medicine (bewitch). Poetry is meaning of meanings - the pupil must be able to select or distinguish the semantic meaning appropriate to the context from the three different meanings.

The formulation of a problem makes high demands on the teacher’s ingenuity, subject knowledge, skill, analytical proficiency and interpretative ability (Van Zyl, 1983:8). This implies ingenuity, insight, fundamental subject knowledge, the ability to reduce the content, the ability to interpret the content, the ability to synthesise, and, by no means the least important, knowledge of the child on the part of the teacher. Solving the problem is the beginning of actual teaching - having solved the problem, the child has understood what he has been taught.

4.4.3.3 Systematisation of learning matter

The unlocking of the content of reality depends on the part played by the teacher in his planning, selection, arrangement and organisation of the subject matter in such a way that in the pupil’s mind it will be clearly understood. Learning content is hidden to the child and chaotically arranged in his mind. The subject matter can be ordered by starting with the simple and proceeding to the complex, emphasising certain points and inserting a footnote, using sheaves, summaries - and after the pupils have understood the initial subject matter, the rest follows. When this happens, the subject matter is enjoyed and understood by the pupil. With systematisation of learning matter, time plays an important role - because the learning matter has to be distributed to cover a certain period, various methods may be used to bring the
Each aspect we have mentioned forms one part, and each one attempts to solve the problem from a certain angle. Van der Stoep and Louw (1984:132) correctly state:

The analysis emphasizes the importance of conscious aims in teaching, the reduction of content to its essences, the stating of the problem to create and direct the learning intention and the ordering of the learning content in order to deal with content responsibly.

Each individual aspect accelerates and minimises stress of the teacher in unlocking reality, which in actual fact is teaching.

4.4.4 Lesson form

4.4.4.1 Basic didactic modalities

Lesson form implies the activities through which the child’s learning activities are expressed. Content is not always directly available and therefore the teacher must consider various means of placing the content within the child’s field of observation (Van der Stoep and Louw, 1983:133). The child is not left dormant but is actively involved. The purpose in lesson form is to make the lesson part of the child’s lifestyle. Basson, Oosthuizen, et al (1983:55) agree by commenting as follows:

Vir onderwysers wat lesse ontwerp, is hierdie feit van besondere betekenis; aangesien hul keuse van besondere nuanses van onderwyshandelinge die onderwysmetode en onderwysverhouding in ‘n lesmodaliteit hou, bepaal en beïnvloed.
Basson, Oosthuizen et al (1983:55) continue to remark:

Om dus 'n lesontwerp doelgerig deur te voer, moet die onderwyser goed kan onderskei tussen al die nuances van gesprek, spel, voorbeeld en opdrag sodat daar doelgerig gehandel kan word gedurende die lesverloop.

These four approaches, namely, DIALOGUE, PLAY, EXAMPLE and ASSIGNMENT constitute the basic didactic forms. This very brief description of the lesson form must be studied in conjunction with the previous description of didactic ground-forms and their methodological possibilities.

4.4.4.2 Relationship between basic didactic modalities and teaching techniques

The basic ordering form has its origin in the child's life experience and makes the unlocking of reality to the child easier. The form of a lesson is equally important as the content itself. Without the form, the lesson content will always remain unknown to the pupil. It is through the lesson form that the unlocking of reality occurs and the child's knowledge is increased.

Through play the child is able to do an experiment, demonstrate, drill (exercise) and ask questions and provide answers; this is part of teaching technique. The same applies to the use of concrete examples (specimens). The child is able to see the specimens and practice demonstrations, experimentation, drill, questions and answers. Assignment experimentation, drill and handbook, description are also performed - the same is done in dialogue where pupils are
involved in questions and answers, demonstrations, free activity and also description.

It is important to mention at this stage that in addition to the relationship between the Ground-Forms and Teaching Methods, there are other factors which influence the form of the lesson; for instance, the way in which learning content is ordered (organised), the preparedness of the child, etc (Van der Stoep and Louw, 1984:89).

4.4.4.3 Methodological or organisational principles

Methodological principles are divided into two approaches, viz the inductive and deductive approaches.

The Inductive approach consists of moving from the known to the unknown, which makes it an investigative approach (Van Zyl, 1983:13). The inductive approach, in particular, provides incentives for the actualisation of more profound insight and proceeds from the particular example towards a general rule or tenet (Stuart, 1985:76). Through this type of approach, pupils are communicatively and actively involved in reaching the conclusion. Basson, Oosthuizen et al (1983:67) emphasise that:

*Wanneer induktief gewerk word, moet verskillende voorbeelde gebruik word om daaruit 'n algemene reël, wet, beginsel of begrip af te lei.*

Whereas the inductive approach proceeds from the particular example to the general rule or tenet, the opposite is true of the deductive approach (Stuart, 1985:76). In the deductive approach the teacher
formulates a rule and from the rule he later arrives at the conclusion, which means that the rule is finalised. This means that the teacher who approaches the learning content with the deductive approach, shows the child how to functionalise an accepted rule, law, equation or principle and how to arrive at a specific conclusion (Sathekge, 1988:202). It is important to note that a teacher will not use only a single approach when teaching. If one method does not reach the goal, another approach is used, and vice versa, until the end of the lesson. The inductive approach is more functional in making the child understand the subject matter. On the other hand, it is not always functional in establishing insight in trigonometry because rules/theories of trigonometry are formed by deduction of fundamental actions (Van der Stoep and Louw, 1984:136).

In Northern Sotho, inductively, the pupils may be given different meanings of a word and they select the correct word - but deductively the pupils may be given the characteristics of a Northern Sotho sonnet and are expected to apply them to a poem to prove that whether it is a sonnet or not. In the deductive approach the children are given a definition to apply in the poem.

4.4.5 Principles of systematizing or ordering subject matter

4.4.5.1 Introduction

The syllabus which reaches the teacher has been delimitated and ordered according to themes. The aspirant teachers should be taught how to systematise the subject matter. The teacher, as a
trained specialist, makes his own ordering of the subject matter. In analysing the syllabus themes, he also identifies the key ideas with which he has to work. Care should be taken to avoid, on the one hand, an overload of factual knowledge, and on the other a reduction in the value of the learning content. Loose, disjointed facts will lead to mental leaps (Stuart, 1985:62). The ordering gives form and direction to the lesson. Sathekge (1988:184) states that:

The learning content is usually arranged in accordance with specific organisational principles in order that its presentation by the teacher to his class should take a specific form.

The ordering of subject matter is summarised by Basson, Oosthuizen et al. (1983:69):

Daar is 'n hele aantal beginsels wat as riglyn vir die ordering van die leerstof kan dien, naamlik simbioties, lineêr, konsentries, punktueel en chronologies. Die ordening van leerinhoud gee norm daaraan, aangesien dit volgens hierdie beginsels deurgevoer word.

4.4.5.2 Chronological principle of ordering

This involves the arrangement of certain themes which are to be taught before others, as they will help in the subject matter which follows. In a subject like Northern Sotho, grammar will require some topics to be taught before others.

4.4.5.3 Symbiotic ordering
When this principle is implemented, the pupil is brought into contact with reality as much as possible in order to help him to understand the world around him (Stuart, 1985:63). In this type of ordering the present is linked up with the past - which makes it possible to understand the present.

4.4.5.4 Linear principle of ordering

Certain topics in a subject are grouped together to form a meaningful whole. By implementing this principle, the teacher tries to penetrate the essentials of the matter in order to ensure a thorough understanding of the subject (Stuart, 1985:63). Teaching of tenses and analysis of poems in Northern Sotho, Afrikaans and English could be undertaken concurrently by subject teachers during a certain week. In this type of ordering the teacher identifies basic concepts and analyses the learning matter to simplify its use in the teaching situation.

4.4.5.5 Punctual principle of ordering

Punctual principle means that the subject is taught in parts and grouped in such a way that the pupils understand easily. Punctual ordering has a closer link with the deductive method. In this principle the part structures (components) of the subject of a specific proposition or theme are systematically explained (Stuart, 1985:64).

Using the punctual ordering principle the pupils are taught the meaning of each word in a poem and they must link the meaning of the word with the meaning of the poem.
4.4.5.6 **Spiral principle of ordering**

In the spiral principle, the syllabus is brought to test and taught for a certain period, where the principle of progress from the simple to the complex is followed. The principle will only be meaningful if it is in agreement with the findings of Empirical Pedagogics (Psycho-pedagogics), especially as far as the age and readiness of the pupils are concerned (Stuart, 1985:64).

4.4.5.7 **Concentric principle of ordering**

The child is able to understand certain aspects of the learning content at a certain level of his development. It is therefore the teacher's task to have a sound knowledge of the development needs of the child (Sathekge, 1988:188). The growth and maturity of the child have to be considered when a topic is taught.

4.5 **AN EXISTING MODEL FOR EVALUATING LITERATURE IN GENERAL AND POETRY IN PARTICULAR**

4.5.1 **Introduction**

Evaluation, assessment and the conducting of examinations and tests are, generally speaking, the most common of the many everyday activities of the teacher (Van der Stoep and Louw, 1984:228). Evaluation in any form is disliked by both the pupils and the teacher. To evaluate the pupils' work in most cases means marking of their work and that is strenuous to both the pupils who do the studying and the teacher who reads what they have written. Basson (s.j.:241) concerning evaluation comments as follows:
Kennis bly nog altyd 'n onontbeerlike vereiste in die opvoeding van die beskaafde mens, en dit is hierdie kennis wat telkens getoets moet word.

Examination is not only a test of knowledge, it is an examination of the whole learning process in an attempt to determine how far a child has progressed toward adulthood (De Bruin, 1989:58). Evaluation tests the child to check and ascertain if he has reached maturity. The teaching situation is unable to discover a method to replace evaluation, whereby the quality and also the quantity of work done is measured. Van der Stoep and Louw (1984:228) state as follows:

As far as pupils are concerned evaluation is certainly the most important part of the teaching situation because the quality of their input and the way in which they progress in the teaching and learning situation give sense and meaning to their existence in the school.

Therefore one can conclude with Holman’s (1979:100) remarks:

Evaluation of pupil achievement in the form of examinations, tests or the assessment of both oral and written work is an important part of the whole didactic process.

4.5.2 The place and function of evaluation

The main function of evaluation is to test whether the pupils have understood the previous lesson and to what extent the aims have been realised. The evaluation shows whether the pupils have mastered
the work or the skill being tested; in other words it sets out to assess how much learning has taken place (Holman, 1979:100). Other functions of evaluation, according to Van Zyl (1983:42) can be tabulated as follows:

- Evaluate to establish starting point
- Formulate objectives
- Plan teaching method, techniques, aids, organization, etc
- Evaluate achievements in terms of objectives
- Set new objectives
- Plan with regard to learning failures
- Employ corrective teaching
- Evaluate achievements in terms of original objectives.

A teaching and learning situation has its starting point in evaluation, as the teacher will then realise how far he has succeeded in his teaching. Van der Stoep and Louw (1984:229) correctly remark:

The teacher simply does not sit down with a list of names in his hand to mark those who pass or fail; although he knows very well who is bound to pass and who will probably not make the grade. This decision must be based on objective information which has been collected objectively. A variety of tests is therefore introduced in order to ensure that the evaluation is accountable in terms of objective criteria.

In evaluation, the following are measured by means of tests or examinations:

- whether the child should follow an academic or technical direction
- the reliability of the test itself
- comparison of an individual with the group in terms of achievement
- decision on promoting of the individual to the next class or not
- strong and weak points of the pupils
- achievement of certain qualifications

Different types of questions and methods of questioning to test the success of the teaching in the respective phases will be discussed in paragraph 5.3.5.

In view of the importance of evaluation, a criterion for evaluation has to be formulated so that it can be meaningfully and effectively used in the teaching/learning situation. It is clear that a model for evaluating literature for Northern Sotho First Language has to be designed for the aspirant teacher.

Regardless of all the types of evaluation processes that have been used in the teaching and learning of Northern Sotho literature and poetry in particular, the examination results still remain poor year after year. This indicates that there is a need for designing a new model for teaching literature in general.

4.5.3.1 Objectives must be clearly formulated

Every subject in the syllabus has specific objectives. It is the duty of the teacher to interpret objects relevant to the subject and also subject matter in particular. "Sodanige vertolking
vra baie van die onderwyser omdat dit nie slegs blote vakkennis vereis nie, maar ook praktiese onderwyserervaring en lewenservaring" (Mans, 1976:127). The formulation of objectives must clearly indicate the difference between literary and non-literary work and how they are to be approached. The problem is that pupils read literature books only for examination purposes and not for leisure, at the same time improving their language skills. These aims are also directed at understanding content, the application of knowledge, the analysis of data and the synthesis and evaluation of information (Van der Stoep and Louw, 1984:241). The setting of the aims and objectives is not the main problem but the initiative in interpreting the objectives as the difference is not shown. Mans (1965:131) stresses that:

Formulering van die doeleindes alleen is nie voldoende nie, 'n vollediger uitgewerkte program waarin elke verwyderde doel sy parallele onmiddellijke doel(e) het is 'n vereiste.

4.5.3.2 Progress in reaching all the objectives must be tested

An objective in itself is an orderly activity towards reaching a goal. On reaching the goal, Mans (1965:131) remarks:

Voltooiing en evaluering of meting gaan hand aan hand, want vordering op pad na voltooiing ten gunste van mondelinge eksamen by onderwysers bestaan.

The testing of progress indicates whether pupils progressively understand what they are being taught.
The essay type of question is an example of a test to determine the progress of the pupil in language and thought. As the objective for literature is to evaluate insight, logical reasoning and thinking and also the knowledge of literature, all must be evaluated objectively. It is doubtful if existing testing criteria for aspirant teachers are the best to evaluate the validity of objectives. The method expected in the teaching of literature lays high demands on both the teacher and the pupil. Another problem created, is the method of evaluating the literary and non-literary art form. It is a special art to ask a question correctly and also for pupils to answer accurately what is being asked. That is why a new model must be formulated for evaluating literature and poetry in particular.

4.5.3.3 The measuring instrument must be appropriate

When one speaks of instruments which must be appropriate, this refers to evaluation with regard to the measurement of specific tests. Currently the available tests are the essay type and the contextual, objective and oral examination type of questions. The relevant test to evaluate pupils have to do with the evaluation of logical thinking ability, to interpret, organise and to rearrange and also to think logically. This type of question must be planned properly and must also be well formulated to realise the objective. Evaluation results of such types of questions would always be an estimate which does not result in an appropriate type of evaluation.
4.5.3.4 Evaluation must be specific

In the planning of a test there must be a main objective, as general evaluation is not specific. The success of the evaluation depends wholly on the balanced formulation of the objective. Ultimately the results would be the formulation of the identification and others being isolated. A problem will always arise in the evaluation of the literary and non-literary type of question. Wide and vague learning objectives result in test and examination questions that simply require regurgitated answers (Van Zyl, 1983:50).

4.5.3.5 The evaluation must be valid

The validity of any evaluation depends on the formulation of the objectives of that test. The basic requirements of validity depend on the clear and specific formulation of objectives. Validity is one of the most important criteria for proper evaluation.

Validity supposes that evaluation indeed measures what it is intended to measure (De Bruin, 1989:61). Mans (1965:139) clearly emphasises the following:

So, byvoorbeeld, kan die eksaminator besluit dat daar 'n bevredigende korrelasie bestaan tussen kennis van letterkunde en waardering vir letterkunde en op grond daarvan kan hy aanvaar dat hy laasgenoemde bevredigend indirek meet as hy eersgenoemde direk meet.
4.5.3.6 The evaluation must discriminate well

The discriminatory part of a question paper means that the formulation of tests must be such that some questions are easy and can be answered by all the pupils, even those who are intellectually weak - whereas other questions should be formulated so that only the more intelligent pupils can answer. The question paper should be planned in such a way that it is easy initially and gradually becomes more difficult. All question papers are to be graded. Every question must discriminate between weak and bright pupils. The inclination of grouping pupils according to the average must be avoided.

4.5.3.7 Evaluation must be objective

In most cases, objective questions involve short answers which are either right or wrong. In the essay type of question, answers will depend on the marker’s mood. No two essay markers can award exactly the same mark even when marking the same essay. In that respect, objectivity in evaluation cannot be guaranteed upon. The question paper cannot consist of short questions only; there must be variety, especially as the essay type of question makes the pupils think independently.

4.5.3.8 Evaluation must be reliable

A question that has been formulated in a simple manner should elicit the same answer when applied to two different people. A multiple choice type of question allows guessing, thus lacks reliability. Reliability cannot be isolated from validity because a test carries hardly any weight if it is valid without at the same time being reliable (De Bruin,
1989:60). The question now arises - is it possible to set a valid question if it is not a short type of question? As short questions encourage guessing, they cannot be reliable, while with long type of questions, the markers will not always evaluate in the same way. In a pedagogical didactical form of evaluation, the year mark and the external examination should give more or less the same mark. If the difference is drastic, there is something wrong with either the tests conducted during the course of the year or the setting of the external question paper. In that respect evaluation is not objective, not reliable, not valid and also exerts a negative influence on the validity and reliability of tests and examinations. Multiple choice questions are also not reliable as they encourage guessing and should be limited. With the information at hand, it becomes clear that an ideal model for evaluating literature in general and poetry in particular is necessary.

4.6 DESIGNING AN IMPROVED CRITERIA MODEL FOR EVALUATING LITERATURE IN GENERAL AND POETRY IN PARTICULAR

4.6.1 Introduction

With the observation and the realisation of the short-comings and gaps in the present form of evaluation, and given the importance of evaluating, it is clear that a model for evaluating literature in general and poetry in particular needs to be designed. The criteria of the model should be properly formulated in a scientifically accountable manner.
4.6.2 **Formulation of the objectives for teaching literature and poetry**

Realising that the objective with the teaching of any school subject also involves the evaluation of its methodological approach, the evaluation model must be reinforced. The evaluation system must also monitor the progress of the pupils with regard to each objective in each section. Not only must the general evaluation be taken into account, but the specific evaluation objectives must also be observed.

The tentative determination of the learning matter which is indicated by the main objective, must be thoroughly studied and followed. To come to realisation it would be necessary to make a thorough study and analysis of the syllabus and also to group the learning material according to specific learning objectives. It is important that the learning material, together with the learning objectives, must be addressed. If the one has not been realised, then the evaluation will also be faulty.

To make the learning matter and the learning objectives of poetry realised, Swart (1986:124) recommends:

"Die leser van 'n gedig moet in sekere sin 'n bevoeging uitvoer wat die omgekeerde is van die oorspronklike skeppingshandeling van die digter. 'n Gedig lok ons uit om sy betekenis te ondsk en om dit te doen moet ons die vorm waarin die digter aan sy ervaring gestalte gegee het, binnedring."

Complete compartmentation of learning matter and learning objectives in a watertight situation is not
possible. Some learning objectives will suit other objectives best. The most important is what can be called the 'all-inclusive-type' of learning objective, where understanding and insight are obtained. It is only through understanding of learning matter and learning objectives that can one talk of reaching the learning objectives. Understanding is the main purpose, reaching the point of the viewing of the pupil's knowledge. The knowledge can only be obtained through studying the learning matter. Reaching understanding and insight is helped by confronting the pupils with the application of facts obtained from the majority which show understanding and insight in their behaviour. The structure of the work, language and language usage all contribute towards the realisation and appreciation of the work on the part of the pupil.

Observation and interpretation of the motive, action, appearance and human behaviour jointly lead to personal and social bonding. Understanding of the theme may lead to understanding of one's life and world philosophy, religious as well as character formation. Detailed analysis of the prescribed learning matter in the light of the learning objectives leads to the following goals:

* The theme of the message of literature assists in the building of personal, social and religious formation as well as the development of viewing of the pupils' own life and world philosophy.
* The nature of the pupils' action, appearance, reactions develop their personal and social function. An influence of all these will be found in the pupils' poems - that indicates also the
poet's human relationship and all his appreciations in a life situation.

* The relationship between the pupils' action and the characters, motives and relations improve the development of the pupils in their ways of viewing life and world philosophy.

* Meaning of words and their relationship with the text improves logical and active thinking, insight and understanding, knowledge of the function of each building material, development and control of their language and also improvement of the aesthetic mind. In a poem where frequent usage of unfamiliar connotations of words occurs, it becomes important. The structure of a work includes the development of insight and understanding, knowledge of the various styles, logical and active thinking, and objective reasoning, which lead to the power of appreciation.

* Motivation of the events, actions and behaviour pattern which lead to logical thinking, insight and understanding.

4.6.3 Strategic planning of the evaluation process

4.6.3.1 Choice of evaluating methods

It must be realised that the success of evaluation depends on certain learning objectives which can be evaluated by means of a written test. The progress of certain learning objectives can also be used as a form of evaluating them. It becomes necessary to develop a procedure by means of which one can identify the learning objectives which lead to either objective or subjective evaluation. After the choice of procedure, the following must be attended to:
a) **Learning objectives which depend on subjective evaluation**

The following learning objectives cannot be objectively evaluated:

- religious objectives
- personal moulding and development
- social formation and development
- aesthetical moulding and development
- development of an own life and world philosophy
- development of healthy reading habits and love of reading good books.

b) **Learning objectives which depend on objective evaluation**

The following learning objectives can be objectively evaluated:

- acquisition of a general knowledge of literature
- acquisition of knowledge of the genres and their style type
- acquisition of knowledge of the literary techniques and their functions
- development of the ability for logical and active reasoning
- development of the ability to speak and evaluate objectively
- development of insight and understanding
- development of the ability to differentiate between good and poor work.
4.6.3.2 Idealistic procedures of subjective evaluation

Educational evaluating includes all the methods and procedures of educational assessment as well as the subjective evaluation process. The following three procedures are worth mentioning:

* observation of the pupils in the educational situation;
* formal interviews; and
* oral tests or examinations.

a) Observation of the pupils in the educational situation

In instances where the observational situation is used, the assessment should be as follows:

* it should be directed to the person as a whole
* it should indicate what the main aspect being assessed is
* it should indicate the extreme pole of the main aspect, where necessary also tabulating the steps in between
* the scheme must be flexible so that the observer can apply it individually
* the scheme must be aimed at the observation of the total growth of the individual
* the scheme must lead the teacher to be as objective as possible.

The scheme for such an observation guide with the aim of evaluating the progress of the different learning objectives of literature teaching may be seen as follows:
i) **Vitality:**
   * Physical incentive
   * Psychological aspirations
   * Religious interest.

ii) **Character:**
   * Vital sentiments
   * I-feeling and social sentiments
   * Emotional value.

iii) **Behaviour:**
   * as against objects
   * social levels
   * moral levels.

iv) **Capacity and competence:**
   * reasoning
   * memory and fantasy
   * language
   * special talents and achievement.

v) **Relation to religious values.**

b) **Formal interviews**

The formal interview is of vital importance and also tests methods of furnishing statistics and the complete image of a person's ability and development, especially in the situation where special attainment is required. The results of a valid interview must include the following:

i) The results must be accurate.

ii) The actual grade of the person interviewed must be tested.

iii) The personality aspect of the interviewer must be clearly isolated.
iv) All aspects which can prejudice the interviewer must be avoided:
* specially selected questions which will best suit the situation
* cross examination must be well planned and disciplined not to interfere with his feelings, thoughts and philosophy, etc.

v) the background of the respondent must be known, understood and be kept in mind during the interview.

vi) Questionnaires should not be too long.

Information elicited during the interview must also be part of the evaluation process and be controlled in the total evaluation process.

c) Oral examinations

The third type of evaluation which forms part of subjective evaluation is oral examination, which serves two purposes:

i) Firstly it is an important form of obtaining information for an observation report.

ii) Secondly it contributes to giving a pupil a mark or symbol.

Because of the subjective form of evaluation of the oral examination, one should make only minimal use of this type of evaluation and also make use of a symbol mark, preferably the five point scale. It is advised to use more than one evaluator and to use the average symbol for evaluation. Oral examinations can
determine progress with regard to all factual objectives of teaching literature. In such dual dialogue one may be able to evaluate the pupil’s understanding, his human relations and attitude. In this type of examination, the pupil may be reminded of some less important fact he has forgotten, or he may miss the interpretation where there is a deviation. At times it is possible that a pupil has much knowledge, but has difficulty in expressing himself. The examiner may ask the pupil leading questions, at the same time evaluating the standard of the pupil for grading purposes. Other advantages of this type of examination include that they may help in moderating the marks awarded in written examinations.

4.6.3.3 Idealistic procedures for objective evaluation

An important information source which may contribute to evaluating the total pupil includes the modern educational tests, whereby scholastic tests evaluate aspects of literature by the use of objective tests. If these are properly constructed and standardised, it is possible to make a diagnostic inventory of the skills and knowledge child has acquired, and compare him with his own potentialities and with the norms of his group. Such tests are descriptive and not designed to either pass or fail examinations.

4.6.3.4 Idealistic setting of an examination at the end of the year

In conclusion, written examinations and evaluation procedures are valuable. The literature question
paper, including poetry, should be a balanced combination of the more subjective essay type of questioning and the more objective short answer questions. The question papers for this type of evaluation are to be divided into three subdivisions. By means of the methods used, the pupil's progress in terms of the different learning objectives may be determined. The use of this type of evaluation eliminates over-emphasis of certain learning objectives and incorrect evaluation measures which undermine the objectives.

The examination paper could be divided into three divisions with the ratio as follows: Section A: Section B: Section C = 2: 2: 1 with a total of 300 marks, time for the paper being 3 hours. The marks would be as follows: Section A: 120, Section B: 120 and Section C: 60 = 300 marks.

a) **Section A:** The **essay** type of questioning which mostly evaluates the understanding and reasoning ability of pupils, their ability to select and discuss in brief, interrelate and conclude or even substantiate functionally.

b) **Section B:** The **contextual** type of questioning for measuring literary insight and understanding and also knowledge of the functions of literary terms and techniques.

c) **Section C:** The **objective** type of short questioning whereby prepared content is tested, e.g. content questions, direct questioning to test knowledge of the genres and style - the history of the development of Northern Sotho literature and poetry in particular.

Multiple choice questions are to be avoided, as they will influence the validity of evaluation. If the
syllabus has not been completely covered, another form of questioning is necessary. It is not necessary to cover the whole syllabus in a written examination, as there oral examinations can be conducted to cover the remaining sections not tested.

4.7 SUMMARY

The theoretical component of the student teachers' syllabus is discussed in depth. The aims, objectives, comparison of the methodological models in teaching literature and poetry in particular have been analysed. The existing evaluating model and its shortcomings in teaching literature, focusing on poetry, have been critically discussed and in conclusion an improved evaluating model has been designed.

The next chapter will discuss the theoretical component of the student teachers' syllabus with emphasis on its aims and objectives for designing the syllabus content. Further discussion will be on the methodological model in teaching literature and poetry and also on the model for evaluation - an improved criteria model.
CHAPTER 5

THE METHODOLOGICAL COMPONENT OF THE TEACHER TRAINING SYLLABUS

5.1 INTRODUCTION

The requirement for admission to study for the Secondary Teacher's Diploma is matriculation or an equivalent qualification with a D symbol in a subject for specialising to teach that subject at secondary school. Emphasis should be placed on both the methodological approach of teaching literature and poetry and also provide an academic background of literary theory. Masola (1989:3) noted that:

Teaching at the Colleges of Education, including their syllabi, must be examined and also be adjusted to the changes already undertaken, not only for the sake of change but for the sake of a meaningful change that would ensure that they remain relevant to their task.

It is necessary to draw up a detailed teaching guide to assist the subject teachers involved regarding recent developments, particularly aspirant teachers in the approach to the teaching of poetry. The syllabus should include themes for teaching certain groups of topics so that the teacher is able to interpret any related topics according to the theme.

The designer of the future Northern Sotho syllabus must pay careful attention to the setting of objectives and matching them with course content. The Communicative Teaching Approach mostly favoured by educationists, which actively involves the pupils, will be discussed and examples given. Various approaches and the methodology for the
teaching of literature to be included in the syllabus in order to achieve a complete balance and meaningful syllabus, will be discussed. Recommendations will be made regarding material to be included in the syllabus for the colleges of education so that it can be useful to the student teacher.

The teaching and learning of literature is reaching a critical state where most pupils and teachers have a negative attitude.

Masola (1989:117) states:

The attitude of parents, teachers and community affects motivation to a certain extent. If social attitudes are negative, the overall achievement can only be relatively poor, even if teaching is effective.

Fortunately, on the other hand, the government is committed to put the teaching and learning of all languages in the Republic of South Africa on a par - Northern Sotho is also included - therefore the syllabus must feature innovative and challenging approaches.

5.2 THE METHODOLOGICAL FRAMEWORK FOR TEACHING POETRY - A THREE-PHASE PROGRAMME

5.2.1 Learning/Teaching how to recognise poetic conventions

5.2.1.1 Introduction

Poetry differs from other literary genres regarding its poetic conventions. Regarding the difference Cloete et al (1985:155) state:
Die gedig verskil in sommige opsigte heelwat van die prosawerk omdat dit meestal 'n gekonsentreerde liriese uitdrukking van 'n bepaalde waarneming of ervaring is, eerder as 'n verteller se weergawe van 'n verhaal. Ons stel dus veral belang in die samespel van woorde, klanke, die ritme en betekenis binne 'n struktuur wat noukeurig sintakties, strofies en andersins saamgestel word.

In the teaching of poetry the recognition of Poetic Devices is vital as it is the first step in the reading and interpretation process. Poetry is recognised by certain elements in the poem. Pointing to the elements Meij, Kühn en Snyman (1985:99) state:

Hierdie elemente is die woordbetekenis, klank, die ritme, die sintaksis, die gebeure, tyd en ruimte, die spreker en die komposisie.

Poetic convention is mostly controlled by form. Kirszner and Mandell (1994:800) remarks as follows:

Poetic form is described in terms of a particular work's rhyme, metre, and stanzaic pattern. Until the twentieth century, most poetry was written in closed form, characterized by regular pattern of metre, rhyme, line length, and stanzaic divisions.

Northern Sotho poetry can also be recognized by the following poetic conventions: rhyme, rhythm, stanza forms, parallelism, linking and refrains. The language of poetry must also not be ignored. Poetry is characterized by the use of condensed language.
The comments of Meij, Kühn and Snyman (1985:99) are relevant:

*Poësietaal is "taal in hoogspanning". Die poësie verkry hierdeur 'n besondere betekenisgelaagdheid wat 'n gedig dikwels wyd toepasbaar maak.*

Recognition of the poetic techniques by aspirant teachers enables them to understand the characteristics of the techniques, which makes it easy for them to teach pupils. In the same way they should be able to identify figurative language as used in literature and detect how this is emphasized in poetry in particular. They should learn to recognize the language of poetry with its emphasis on figures of speech.

5.2.1.2 Literary and non-literary texts

a) Literary text

Literature is literary art which Grace (1965:5) defines as follows:

*Literature is, first of all, a creative work of art, an object that an artist makes. It is not merely an idea, a theory, a system of thought, although ideas, theories, and systems of thought enter into it.*

Literary art enables the reader to grow because it provides him with new insights into the real meaning of life. Kirszner and Mandell (1994:1) comment as follows:
To convey their views of experience, writers of imaginative literature frequently manipulate facts, change dates, invent characters, and create dialogue.

Furthermore, in poetry use of language is improved and organised. The essentials of literary work can be summarized as follows:

* There is an imaginative and rich use of language.
* The writer has used a subject of universal interest, of social or personal importance.
* Where appropriate, the setting is authentic and provides realistic backgrounds.
* Factual reporting observes the accepted codes of completeness, accuracy, acknowledgement of sources, and provision of reference data.
* The writing is "responsible", limited to the apparent and socially understood purposes of writing, and not intended as propaganda.
* Literary prose has an enduring quality. It has stood the test of time. It has "timelessness".
* Literature involves the reader in a unique emotional, spiritual, or aesthetic experience (Joyce and Weil, 1980:80).

Culturally, socially and politically Northern Sotho language is unique and is rich in poetic imagery. It has to be studied in its cultural context. The comments of Robert Louis
Stevenson (1905:4) on craftsmanship can be noted:

The most influential books, and the truest in their influence, are works of fiction, they do not pin the reader to a dogma, which he must afterwards unlearn. They repeat, they rearrange, they clarify the lesson of life; they disengage us from ourselves, they constrain us to the acquaintance of others; they show us the web of experience, not as we can see it ourselves, but with a singular change - that monstrous, consuming ego of our being, for once, stuck out.

b) Non-literary text

Non-literary text is without personal bias. The information is always authentic and recalls events and dates of occurrence. The non-literary text cannot be distorted by the use of innuendo, illusion, manipulation of language; or misuse of statistics. The inferences are consistent with the data presented. The use of style is consistent with the purpose, while the integrity of the author is always maintained (Joyce and Weil, 1980:91).

The student teacher should be able to identify the following types of literary non-fiction: biography and autobiography, essays, historical works and scientific writing. Other forms which can also be classified as non-fiction are maxims, proverbs, anecdotes, and vignettes. What is not literature according to Kilfoil and
Van der Walt (1989:132) are identified what is not to be regarded as literature:

The "pop" or commercialized fiction which probably comprises the bulk of pupils' extensive reading and exploits adolescents, cannot be considered as literature; for example
- romances which focus on the cliched love triangle and have wholly predictable endings;
- "whodunits" (police or detective fiction) where interest lies purely in the ingenuity of the plot;
- westerns in which cowboys chase Indians or sheriffs chase the bad guys, again with wholly predictable results;
- any form of fiction in which characters are bland or stereotyped;
- escapist fiction which does not engage the mind or emotions of the reader.

A student teacher should be exposed to the identification of literary and non-literary texts in order to guide pupils.

5.2.2 Learning/Teaching how to INTERPRET/COMPREHEND poems

5.2.2.1 Introduction

In the interpretation of a poem an intensive explanation of content interwoven with form will play an important role. Form is the shape and structure of the poem. When reading a poem we come to know what the poem says, what we think the poem is all about and sometimes we reject it and say that it is not a success. To understand what the poem is
all about is not easy after a first reading. The second and subsequent readings enable form and content to be absorbed. To analyse a poem the following must be considered:

* the word order
* unusual words
* concentrated language and
* punctuation

At the first reading, a poem may appear to be easy to understand. At a later stage, this changes and it becomes more difficult. Swart (1986:119) says:

Die poësie is nie slegs aangeleentheid van inhoud nie. Naas die betekenisgelaagdheid in die inhoud, het die poësie 'n tweede kenmerkende struktuur, naamlik dié van 'n inhoudvormvervlegtheid.

Swart (1986:119) further summarizes the idea when stating:

In 'n gedig wat sy sout werd is, is inhoud en vorm nie in dualisme nie, dog harmonies vervleg tot 'n totaliteit van betekenis.

The meaning of a poem is not always giving the dictionary or literal meaning - The poetic meaning has to do with figurative meaning, linguistically referred to as deep structure.

5.2.2.2 How readers should INTEGRATE the VARIOUS ELEMENTS of a poem

A. Traditional method of integration

To unlock the meaning of a poem a knowledge of the elements of a poem is necessary. These
elements must not be studied in isolation but must be integrated. The following elements should be taught:

a) form
b) period and biographical details
c) sound patterns
d) imagery and diction
e) sense
f) intention
g) feeling
h) tone
i) theme

The teacher uses these elements to analyse the poem critically. The pupils and students will enjoy poetry when the elements are understood and not taught in isolation.

a) Form

Reeves (1972:29), describes form as follows:

Form is an essential element in poetry, inseparable from meaning, and the identity of form and meaning is much closer than it can ever be, or need ever be, in prose.

Part of the beauty of a poem is to be found in the way in which words, sound patterns and ideas are ordered into a particular shape or harmony resulting in a pleasing aesthetic whole; this constitutes the form of the poem, which is one of its most artistic characteristics (Dixon, 1985:149). Form and meaning cannot be separated, to understand form one must understand meaning. Form has to do with sound pattern, word pattern, syntax and
rhyming pattern. Actual form is what we see when we look at the poem. Not only will pupils need to be taught the particular characteristics of poetic forms, such as the sonnet, blank verse, rhyming couplets, free verse and stanzaic verse, they will also need to be shown why certain themes as genres are best suited to a particular form of poetry (Dixon, 1985:149). The form gives the reader direction as to what the poem is actually all about.

b) *Historical background of the poem and poets*
   Teaching the historical background of a poem and its poets gives the learner a clearer insight into the poem - although at times it may influence the critic to be subjective in criticizing the poem. What does it matter if the poet was a drunkard - should the pupils and students be drunkards in order to be prolific poets? On the other hand, it helps the pupils and students to understand why the poet behaved in the way he did - why he used a specific dialect and also why certain strange words. Some poems can be understood better with a knowledge of the poet’s background. The poem should be allowed to speak for itself and not be backgrounded, as the learners may be channelled into a specific corner and not allowed to be free. Dixon (1985:156) sees the need for studying historical background from the following perspective:
The historical and biographical details dealt with when teaching a poem should always have a direct relevance to the poem in hand, and should also have had a significant influence upon the content and style of the poet’s rule to justify being taught.

c) **Sound patterns**

Sound patterns play a very important role in poetry teaching because poetry itself is meant to be read aloud, and the pleasure we derive from it is enhanced by listening to it well read. Poetry is enjoyed when it is listened to. The pleasure of sound pattern cannot be enjoyed in isolation. Grové (1962:56) states:

> Een saak, meen ek, het egter soveel duideliker geword, en dit is dat 'n klank nie in isolasie beoordeel kan word nie. Die klank se merking moet beoordeel word binne 'n reël of liefs binne 'n hele gedig, en dan ook in samehang met ander faktore.

In Northern Sotho the sound ‘kg’ is a hard and rough sound pattern. As a result the sound will introduce a different mood to the poem. The regular abab rhyme scheme and the regular iambic pentameter metre of the stanza may help to contribute towards an atmosphere of calmness and weariness which can be derived from the flow of a
poem. Rhyme scheme is regarded as the most fundamental characteristic of poetry.

d) Imagery and diction

* Imagery is what we see in our imagination when the poet gives us his word 'pictures', and also conveys hearing, smell, taste or touch. At times, imagery is based on comparison with the use of metaphor, simile, apostrophe, metonymy, synecdoche, personification etc. Not all the images are figures of speech. When the images are good we are able to put ourselves in the place of the poet - though not always immediately.

Diction is the kind of language in which the poem is written. Through language the poet tries to create an effect and hopes to achieve something. Poets differ in the use of language - some use everyday language while others use a highly artificial style. Others again, apply exaggerated but stilted language. When discussing diction the question to ask is - why has the poet used these particular words and not others? Dixon (1985:163) says:

Poets do not choose words at random to put into a poem; poets choose words very carefully and purposefully so as to create a particular effect. A poet's choice of words is called his diction.
Words chosen in a poem cannot be understood in isolation but only within the context in which they are used. Diction cannot be an element on its own but forms part of the whole interpretation of the poem.

e) **Sense**
Sense is the meaning of the poem, the subject matter of the poem. The literal meaning of the poem is the surface level meaning that is retrieved without intensive analysis.

f) **Intention**
Before a poet writes a poem he must have a purpose for composing it. The purpose might be didactic intention or to entertain or at times to reveal a certain truth of life, to record his deepest feelings, to persuade the reader of his point of view, to rally support for a cause, to provoke intellectually, or to record a significant event (Dixon, 1985:165).

g) **Feeling**
When the poet writes a poem, he experiences a certain emotion. The feeling of the poem is an expression of the poet’s attitude towards his subject. The poet may feel adoration, love, fear, anger, gloom, shame, despair, zeal, admiration or joy (Dixon, 1985:165).
h) **Tone**
Tone is the attitude behind the words the poet uses - what he feels about the subject the words describe. It is the voice of the writer: through the use of words the reader learns what the writer’s attitude is towards his subject.

i) **Theme**
Theme is what the poem is all about. The theme of the poem is the central point or the main concern. The underlying idea of a poem is often defined in theme. The theme is a pattern of meaning which emerges gradually from a grasp of the whole poem. (Smith et al, 1985:46). The meaning of the words in the poem links ideas to the images which in the end becomes the theme. Dixon (1985:165) puts it like this:

> When the term theme is applied more loosely, it can mean the basic subject matter of a poem such as death, love, the passing of time, beauty or true friendship.

When discussing each of the elements it becomes clear that they cannot be dealt with in isolation. They are interwoven and they integrate to form a unity. Cloete et al (1985:191) explain:
Concerning the elements which are to be integrated, Meij, Kühn and Snyman (1985:99) says:

Hierdie elemente is die woordbetekenis, die klank, die ritme, die sintaksis, die gebeure, tyd en ruimte, die spreker en die komposisie.

B. Modern method of integration

For a poem to communicate with the reader the following elements, according to Cloete (1982:45), are necessary:

(a) **Language manifestation** which includes: meaning, sound, rhythm, word form, syntax and

(b) **Conceptional or figurative manifestation** which includes: events, character, time, period, and perspective.

Language manifestation cannot be studied in isolation but must be integrated with conceptional or figurative manifestation to form **compositional manifestation**.

Language manifestation is the way we see the poem, and includes meaning of the word, sound, rhythm, word form and syntax. "The figurative form/manifestation is reasoning and consists of
events, character, time, period and perspective and can only be conceptualised.

The above (a) and (b) cannot be discussed in isolation from each other, but must be integrated. In this respect we come to (c) conceptional manifestation. Regarding traditional integration Cloete (1982:44) remarks:

Talle studente van die literatuur sit nog hardnekkig vas aan die ou, uitgediende dualistiese opvatting van vorm en inhoud en talle literature sien "tema" (motief) en sg. "verstegniek" nog as fundamenteel ongelyksoortige dinge in die gedigstruktuur.

The two being form and content when integrated, are fused and become heterogeneous and finally end in integration. Swanepoel (1980:97), instead of meaning under language manifestation he includes syllable as it can be seen and gives the classification under quantitative and qualitative building material and have the use of imagery (beeldgebruik).

The above theory will be applied in detail on the specific poems in paragraph 5.3.2 as a practical implementation to Northern Sotho to be applied at Colleges of Education.

5.2.2.3 The UNITY of a poem and the ROLE of the reader

The various elements of a poem have been described with the purpose of helping the pupils and students to understand and describe them separately.
However, in a poem the various elements cannot be described and defined like separate dictionary meanings - they are integrated and all form a unity. Getting to know the unity of a poem brings us to its structure. By the structure of a poem we do not mean simply the stanza form, metre and rhythm in a regular poem, or the metrical pattern and line length in a free verse poem. We mean the organizing principle behind the poem, the way the thought or word is presented - what has led one contemporary poet to assert that poems organize themselves (Millar & Currie, 1978:70). The choice of a word will bring an effect not only to the verse or stanza but to the whole poem, thus forming a unity within the poem. When discussing the structure of a poem, the elements are therefore to be regarded as a unity.

Rhyme gives poetry a shape which emphasizes its unity. Regarding all the elements explained in 5.2.2.2, it should be noted that they may not all be applicable to every poem. The unity of a poem is constituted by form and content. Grové (1962:4) also believes that:

Vorm en inhoud is nie twee fases in die skeppingsproses nie, hulle onstaan en ontwikkel gelyktydig. Verder is hulle twee lewende kragte wat voordurend op mekaar inwerk.

The reader's role is important because by his repeated readings the poem is understood better. Swart (1986:124) noted that:

Die leser van 'n gedig moet in 'n sekere sin 'n beweging uitvoër wat die omgekeerde van die oorspronklike skeppingshandeling van die gedig
is. 'n Gedig lok ons uit om sy betekenis te ontdek en om dit te doen moet ons die vorm waarin die digter aan sy ervaring gestalte gegee het, binedring.

The response and role of the reader will vary from reader to reader depending on how the poem affects him/her and also what life experiences he/she has had. The main purpose of the reader as a critic is to learn to develop his general response which is broadened and deepened by the poet's techniques. Through the reader's identification of rhythm and rhyme, the structure of the poem is identified. Cox and Lewis (1974:57) comment as follows:

The rhyme scheme of a poem contributes to its intensity, its unity, and its meaning. It intensifies the poem since rhyme is repetition, and repetition is emphatic. It unifies because rhyming lines are linked together.

The role of Self-Activity of pupils must not be neglected. Many teachers seem to neglect the pupils and students by demonstrating their own knowledge rather than developing reading and interpreting skills and strategies in the pupils and students. Hall (1989:54) remarks:

English specialist teachers always want to milk a poem of all it's got, in order to lead the pupils to the kind of understanding they have reached of it themselves, after years of re-reading and even perhaps of studying it for A level or at university.

Questioning the teacher's monopoly of knowledge, Hall (1989:55) suggests:
Teachers' discussion or explanation of a poem can often spoil a child's own personal response or private dream.

And Hall (1989:55) continues to say:

*It seems to me that the emotional force of a poem conveyed by the beauty of its expression, by its rhythm, its rhyme, its techniques and meaning must be allowed to work on the reader (or listener) unaided.*

In conclusion, poetry should not be taught in isolation. Poetry should be taught in an integrated way so that language, ideas, history, culture and art can all be explored. In this type of approach the pupils and students will develop to maturity.

### 5.2.2.4 The various levels of a poem and the reader's interpretation of the poem

Poetry has different levels of understanding. The reader's levels of understanding differ from one level to the other. Words in poetry in most cases have a figurative meaning not to be understood literally without deeper reasoning and have supra-informative properties. Words, in addition to the information they supply, may have an emotive quality, carry an emotive charge, can have undertones and overtones of feeling that they have acquired in the course of their sometimes long history (Millar & Currie, 1978:53).

The first level of reading is mostly to understand what the poem is all about. In reading one poem several times one comes to various levels of
understanding in each stage of reading. Only highly gifted people can see various levels simultaneously. Grace (1965:73) supports this notion:

A great artist can generally see on many levels at once, and he can convey what he sees, though not always in an overt way (for the simple reason that the particular conventions of the art in which he is working do not always make this possible).

Levels of the readers means levels of understanding. If a man says to a woman: "You are a rose" there are different levels of understanding. He might mean that she is beautiful, sweet smelling, holy, rare or on the other hand he might be meaning that she is evil. In this regard he means that she attracts him. When he tries to talk to her she insults him. To him the negative behaviours of the lady are compared to evil thoughts. All will depend on the context. The meaning must be in line with the entire poem. Swart (1986:125), regarding the second or deep structural level of understanding, states that:

'n Tweede beweging wat by die uitle van betekenis van 'n gedig uitgevoer moet word, is dié tussen die betekenislæe: konkreet, abstrak simbolies en universeel. By sommige gedigte is dit nodig om, soos reeds aangetoon, deur al die betekennisvlakke te beweeg om 'n diepebepaling van betekenis te doen.

In the second level of study of a poem emphasis is laid on integrating the various elements of the poem to unify them. A picture of the whole poem is given. The understanding of the function of various
elements, and lastly a deeper (deep structure of the functional) insight of the poem is objectively gained.

5.2.2.5 Interpretation of a poem at a HIGHER LEVEL (the way the poem communicates)

The various elements of a poem discussed lead us to the higher level of communication where the reader is expected to communicate with the poem. Meij, Kühn en Snyman (1985:99) state:

Die gedig kommunikeer 'n bepaalde belewing so getrou moontlik aan die luisteraar of leser; daarom bedien die digter hom van die poësie en nie van die prosa nie.

The poet in composing the poem wants to communicate with the reader by sharing experiences of his life which have moved him. The experience has to be communicated through the senses to make an impact. The poet does not just literally give the information in simple language and ordinary form of writing - the language is hidden, the form of writing is strange, the reader has to try to understand the poet and make the poem his own. Meij, Kühn and Snyman (1985:99) comment:

Hierdie fundamentele insig in die aard van die gedig het, onder meer, die implikasie vir die onderrig dat waardering vir die poësie ontwikkel ook wanneer die leerling sy eie ervaring weerspieël sien in die poësie.

In the interpretation of a poem deep structural level communication is needed for the purpose of
communication with the reader. Heese and Lawton (1979:74) state:

Small details may provide important clues, for example: inverted commas may indicate that one part of a poem should be considered separately; a change of tense may indicate the sequence of events; the poet may be addressing a particular person, besides his general audience (the reader); the poet may be speaking in a character of some person other than himself (as in the case of a dramatic monologue).

To provoke response by the students and pupils the teacher can prepare a series of questions leading the pupils to think independently with insight and understanding. The elements of interpretation will be discussed in detail under communication. Regarding the theme of the poem, one experiences it after all the elements have been integrated and the sequence of thoughts or images have been communicated to one. After all, the other elements of language are there only to classify, intensify or highlight what the poet has to say (Millar & Currie, 1978:79). The poem must be interpreted the way the poet thought and not the way the reader thinks. In conclusion this method of approach is attaching to and communicating the poem with a deeper level which reflect to life situation.

5.2.3 Learning/Teaching how to COMMUNICATE with the poem

5.2.3.1 Introduction

At the level of communication the teacher has to formulate a series of questions as guidance to get the pupils actively involved in answering questions
regarding the poem. The main purpose is to guard against their own personal reaction as the basis of good criticism and develop good communication - within the communication realisation of sources of power with the use of sound words. Another way of communication in meaning, the poet wants to convey to the reader through the power of the words when people talk about the meaning of poems, however another word usually starts cropping up - theme (Smith, Emtage & Nicholls, 1985:46). Theme is a pattern of meaning which emerges gradually from a grasp of the whole poem. Themes can be classified according to the following:

* Effect of time - growth, change, ageing, death, transience, renewal, birth.
* Human relations - love, friendship, parting, loss, constancy, unfaithfulness.
* Human consciousness - hope, fear, happiness, despair, self-esteem, self-rejection.
* Human circumstance - freedom, restriction, abundance, deprivation, communion, isolation (Smith, Emtage & Nicholls, 1985:47).

Northern Sotho poems can also be thematically classified. In communicating with the poem, the area of life discussed, the poet’s attitude, including mood, the success of the poem from the reader’s point of view, the language resources and how effectively they have been used, and comment on the aspect of living as communicated by the poet, are all to be taken into account.

5.2.3.2 The relevancy of the poem to the world of the reader/pupil/student

Communication is always a two-way approach. Pupils and students should understand this. The pupils and
students can be guided to frame and classify their interpretations logically, based on the elements in paragraph 5.2.2.2 in the following order:

a) **Background knowledge of the poem**
   i) The form of the poem
   ii) Genre
   iii) Relevant historical and biographical details

b) **The text**
   i) Sound patterns
   ii) Imagery and diction
   iii) Diction
   iv) Intention
   v) Feeling
   vi) Tone
   vii) Theme

c) **The significance and value of the poem**
   i) The poem's appeal
   ii) The poem's value as art
   iii) The response it provokes

The above way of questioning will guide the response from the simple to the complex, from the concrete to the abstract, from the known to the unknown, from surface structural approach to the deep surface structural approach. This introduction to analysis through questioning is not meant to restrict response; it is intended to give the unsure pupil the confidence to encounter a poem alone, and to develop his individual response to it (Dixon, 1985:167). The pupils and students are to be encouraged to read the poem two to three times. In the first readings, concentration must be on the meaning. In this way, the theme is established.
a) **Background of the poem**

Under this aspect facts about the poem are asked, revealing the intention in writing the poem. Questioning should be structured in such a way that it covers the form of the poem, genre, and historical and biographical details e.g.

i) What is the form of the poem?

ii) How do you classify the poem?

iii) Is the setting of time convincing?

iv) What is the historical significance of the poem to the content?

v) Do you know details regarding the biography of the poet's life and how they could have influenced the poet to write the poem?

b) **The text**

The text is grounded and a development from the background of the poem which covers what the poet is communicating and how he has brought the information home in the teaching situation. Relevancy will play a very important role and quotations are necessary to substantiate and support the argument e.g.

i) How does the shaping of the form direct the poem's argument?

ii) How is the genre suited to the subject?

iii) Is there any originality or something interesting in the poet's diction? Give examples to support your answer.

iv) Give examples of striking images, metaphor, similes in the poem, and compare them.
v) Is there any contrast used in the poem? - How effectively has it been used? Support your answer.

vi) What was the poet's intention in writing the poem?

vii) Comment on the poet's attitude and feeling towards the subject in the poem.

viii) What is the message or central theme of the poem?

ix) Can you comment on the mood or tone of the poem?

c) **The significance and value of the poem**

Questions in this section will now be more linked to reasoning, and thereby force the pupils and students to re-read the poem a number of times, underlining wherever possible. At this level the response of the reader will be vital. The pupil and students will be able to appreciate any poetic work of art. e.g.

i) Describe the poem's main appeal. Does it appeal to one's common sense or to one's intellect?

ii) How do you appreciate the poem: in beauty, or in expression, or ideal, or all three?

iii) How does it appeal to your emotions?

iv) Has the poem inspired you? How?

v) How many times did you re-read the poem and how did it inspire you?

vi) What emotion has it evoked in you?

vii) What makes you like the poem?

viii) Would you describe the poem as a valuable piece of work? Why?

ix) Has the poem touched a part of your experience? How?
x) Is the poem a work of art? Why do you respond that way?

The three types of questioning involve the highest level of communication and the reader has to examine his feelings about the poem. The questioning requires an objective way of answering. Swart (1986:124) states:

Die herkennende persoon se taak is hier om hierdie objektiveringe die skeppergedagtes wat hulle besiel het, te herken; die idee denkend na te speur en die beskouinge wat daarin verkondig word, raak te sien.

5.2.3.3 The contextualisation of poems

Contextualisation of poems can be of value if contextual type of questions are framed to check the insight into and understanding of the poem. Each answer to each question must be motivated by a short description. The emphasis is on the structural form element such as word choice, word order and the unity of thought of the poem as a whole. Critical reading of and listening to the poem and the interpretation of meaning is important to let the reader understand the importance of the word and its emphasis in the poem. Understanding of the harmony between form and structure should also be questioned. The function of poetic devices and the integration of the functional type of question is not to be overlooked. The marking of the textual and contextual type of questions resembles the evaluating of comprehension type of questions. Meij, Kühn and Snyman (1985:158) comment:
By genoemde twee tipes vrae val die klem op die leerling se feitekennis; taalgebruik tel relatief min.

The examiner of contextual and textual type of questions should look for keywords which carry facts. The answers must be interpreted by the examiner in order to motivate the pupils. Mistakes made by the candidates must not be completely ignored - as the answers cannot be completely faultless - a maximum of 2 marks from every 25 marks must be subtracted to indicate that the candidates still needs to be more careful and not carelessly make mistakes.

In marking the contextual question, when the candidate has given irrelevant facts, he is not penalized but marks for irrelevancy are subtracted. The questions must be objectively marked in favour of the candidate. The aspirant teacher must be aware that in the various classes, emphasis will vary from one class to the next. The writing of a paragraph as an answer is to be encouraged; likewise that pupils answer in their own words. This encourages originality, since the candidate does not merely repeat the text word for word. Contextual questions should be favoured and unambiguously phrased line references should direct pupils' attention to specific words, phrases or sentences in the text. When an extract is taken from a wider context, questions should refer pertinently to the extract as well as to the wider context (Kilfoil and Van der Walt, 1989:205).

Contextualised questions can be framed as follows:

a) Do you think the poet has given the correct title? Support your answer.
b) Select four words and show what they symbolise.
c) Why do certain verse lines not end with a fullstop?
d) Give examples of three types of alliteration and give reasons for your identifications.
e) Which words in the poem provoke feeling? What type of feeling?
f) What is the poem all about?

Most of the questions require that the pupils substantiate and comment in their own words. Practical questions to be asked on specific types of poems can be found in paragraph 5.3.3.2 (a)-(j) to avoid repetition. Various activities and how they can be formulated are also given.

5.2.3.4 Comparing poems to other types of texts

One of the most productive approaches to gaining an understanding of the nature of poetry is to make a distinction between its characteristics and those of prose, particularly in reference to organic form rather than surface form (Grace, 1965:55). The structure of a poem differs from other literary genres regarding verse lines, its punctuation marks at the end of each verse line - the concentrated language, capital letters after a comma etc. The difference between poetry and other texts is defined as follows by Cloete, et al, (1985:134):

Die gedig verskil in sommige opsigte heelwat van die prosawerk omdat dit meestal 'n gekonsentreerde liriese uitdrukking van 'n bepaalde waarneming of ervaring is, eerder as 'n verteller se weergawe van 'n verhaal.
On the other hand Grové (1962:121) is of the opinion that:

_Miskien kan ons sê dat die poësie die aanwending is van die taal op so ‘n wyse dat die hoogste potensie van die woord uitgebruik word, dat die geheim vragte wat in die woord skuil, bevry word._

And Grové (1962:121) further states that:

_Poësie is die kuns om verbeeldingservaringe oor te dra met behulp van taalsimbole._

Essentially, poetry is more compressed in word structuring and often contains highly emotional forms of expression. Roberts (1982:5) states:

_Poetry relies more heavily than prose on imagery, that is, on a comparative, allusive, suggestive form of expression that is applicable to a wide number of human situations._

In most cases, lyric poems are meant to be sung. In Northern Sotho they are sung during weddings and other forms of cultural get togethers. The effects of rhythm in poetry are greater than pages and pages of prose. One of the differences between prose and poetry is found in the language of poetry. Poetry has its own poetic language and draws on a large range of rhetorical devices that it becomes difficult to gain command of the field, whereas in prose and other forms of literary genres this is fairly easy. Andrew (1991:3) comments as follows:
Sonnets, Laiku and tanka, quatrains, tercets and terza rima are bad enough; then you have to grapple with simile and metaphor (the straws that drawing teacher hang onto), and worse, with synecdoche, personification and caesuras.

It is interesting to note that poetry deals with various types of theme related topics e.g. love, personal mediations, education, reviews, injustice, seasons and others. Poetry is a welding. In contrast to the step-by-step construction of a prose work, it fuses elements, whereas prose defines and particularizes the elements entering into its total construction (Grace, 1965:59).

5.3 FROM THE SYLLABUS TO PRACTICAL TEACHING

5.3.1 Introduction

The aims and objectives of the syllabus play an important role in giving the teacher proper guidance. The aims and objectives also direct the teacher in co-ordinating the various themes so that the content of the syllabus becomes a unity. The aims of the syllabus also is to be clearly designed to let the teacher be able to realize as to whether he has achieved the objectives or not. The teaching of poetry is not just theory in itself the poet is trying to reach the reader through words by sharing the joys and miseries of life. The aims of the study of literature should be formulated in such a way that the teacher can realize whether or not he has achieved the objectives.

Regarding the objectives of literature, Meij et al (1985:94) remark:
As die studie van die letterkunde korrek aangepak word, behoort dit die leerling toe te rig vir daardie sake in sy lewe wat nie met 'n wetenskaplike formule opgelos kan word nie.

The study of this aspect from the syllabus will help define the formulation of poetry-course objectives; the content of a poetry course; choice of poems, and the application of the concept of recycling to the poetry syllabus (Davies & Stratton, 1984:3).

Regarding the practical viewpoint of poetry's objective, Davies and Stratton (1984:4) comment as follows:

*Participation in this process should not only lead to personal growth, intellectual development and understanding of one's position in relation to the world around us, but should also be an enjoyable experience.*

The aims of the syllabus for the Secondary Teacher's Diploma, Syllabus for African Languages Subject Didactics (1990:1) is as follows:

*To equip the student with the necessary understanding of the latest methods and most effective techniques of language instruction.*

The aims should be backgrounded by an introductory literary study which is not included in the teachers' syllabuses. The formulation of objectives is the first as well as the last step in the planning of a lesson. That is why it is important that a teacher should be adept at formulating explicit objectives (Van Zyl, 1983:49). The aims of the syllabus can be summarized as follows: language and literature study should develop the pupil's faculties of perception, his self discovery, his intellectual, emotional and cultural growth, and his
skills of communication (Dixon, 1985:124). The practical implementation of the syllabus is to see a balance develop with an emphasis on personal growth and the pupil becoming a socialized being. Another aim laid down in the syllabus for the Secondary Teacher’s Diploma Subject Didactics (1990:1) is: To extend the student’s own knowledge and learning proficiency through the study of the techniques of language teaching and learning, as well as participation in various activities that form part of the course so as to increase awareness of the nature and acquisition function of language.

The aim is long-term and in most cases can take a lifetime to achieve. The objectives are the practical implementations of ascertaining that the aims are realized at the end of the course. One important aim of the syllabus is to develop a critical appreciation and interpretation of literature and of poetry in particular. Culture is the language, the language is the people. When studying literature, a variety of culture is studied which implies understanding the behaviour pattern of other people. Once the aspirant teachers understand the aims they will understand the responsibility attached to their work. The syllabus should include aspects such as exploring the pupil’s mental, emotional and cultural experience and that should be done with sensitivity and intelligence. The didactic modalities such as: play, examples, dialogue and assignment should not be overlooked by the syllabus as they involve self activities of the pupils whereby the learning content is understood.

The emphasis is on reading, knowing and expressing responses to specific literary work of a high
cultural standard and to read the literary work critically with understanding.

5.3.2 Interpreting the aim of the syllabus - from aim to practical objective

5.3.2.1 Introduction

The prescribed anthologies entitled Matswela by M.S. Serudu (editor), Thagaletswalo 3 by S.M. Serudu (editor), Senakangwedi by D.M. Mampuru Malepeledi a Bopula, Lesiba la bokgomo both by S.N. Tseke are a variety of poetry books of a high standard - they describe life as the product of experience. A poem from Matswela edited by Serudu (1984:53) composed by H.J. Thema (entitled Seloko le Lesabasaba (Loam Soil and Sandy Soil). Sandy Soil (Lesabasaba) is light and always on top of the loam soil (seloko). The poet symbolizes the sandy soil as the whites being on top of the blacks politically, economically and socially - meaning the blacks are oppressed and they feel the heavy load. The poet pleads for the whites not to oppress the blacks and for the two to continue to make a beautiful soil where everybody enjoys the privileges of this lovely country. Another poem is by N.S. Puleng in Matswela edited by Serudu (1984:2) entitled Toro (Dream). The poet in the dream asks that 'he/she be dress him with beautiful clothes and be take to the land of milk and honey. He continues to say: Dijo o ntese wa mpanapalega, (Feed me with plenty of food). In this respect the dreamer invokes the dream to let him/her be in a world of joy with plenty food and freedom. He/she feels he/she could enjoy the honey more and wake up in America crossing the Atlantic Ocean where there is freedom. He/she further says: Ka re ke boa Afrika lentsu la theto
La thothobetsa la phuleletsa,
Segalo le mosito wa lona tsa tsosa marapo a bahu borare.
(On coming back to Africa the poetic voice
cried bitterly and deeply felt
The sound of the voice woke to life the bones of my
forefathers).

In these two poems, human relations play an
important role. This is one of the aims of the
syllabus and the teaching objectives. Most of the
poems are concerned with human relations like love
and also other types of social behaviour. Poems
such as satire and social comment, enjoyment,
ballads, songs, elegiac verse, and sonnets are
found. It is important to note that sonnets found
in the work of S. N. Tseke, O. K. Matsepe, P.
Mamogobo, S. M. Serudu and D. M. Mampuru should be
analysed to demonstrate the requirements of a
sonnet. If not, they can be classified as good 14
line poems and not sonnets. The same will apply to
sonnets found in Lesiba la bokgomo, Thaqaletswalo
and Senakanqwedi 5. Most of the Northern Sotho
poems have a bearing to life and have a main as well
as a sub-theme. Traditional poems which have a
modern tone, are also prescribed giving the history
of the Northern Sotho people. Poets and poems in
all the anthologies cover the various types of
poems. Some poets are characteristically
traditional in their writing. Their moral,
political approach is also traditionally inclined
and to an extent seems to be outdated.

Work by some poets like Lentsoane H.M.L., Puleng
N.S., Tseke B.N., Tseke S.N., Mamogobo P., Matsepe
O.K., Maibelo J.R. and a few others, is regarded as
being of a high standard and especially some of O.K.
Matsepe's work, may be regarded as classics. In this respect a collection of poems should include one or two poems from the above poets to encourage the young up and coming poets to compare their views of life to those of the older outstanding poets.

Traditional poetry is disliked by most urban pupils, students and teachers and also lecturers because they are not familiar with the historical background of the person/persons praised. The different dialects used by the poets, with no footnotes to explain the meaning of each word, and lack of grading of the poems makes the teaching and learning of this poetry difficult. A cross cultural study compilation of poems would play an important role. This type of compilation of poems, embracing both the rural and urban culture should be included to appeal to both cultural backgrounds of pupils. Selecting a collection of poems to be used for two years in two different classes e.g. in standard 6, and the pupils proceed with the same book to standard 7 will make the teacher and student conduct a thorough study of the poem. Regarding reading a poetry book for two years, Dixon (1985:128) states:

Continued reading and exposure to these poems can, over a longer period of time, diminish their "remote" qualities for the pupils, who would hopefully assimilate their meaning slowly and retain in their memory key phrases.

Most students and pupils seem to enjoy modern poems with themes which are relevant to the present. Poems on "toyi toying", "necklacing", "rioting" and others would be more meaningful than prescribed poems concerning traditional heroes of the past, related to a specific tribal group. The themes of
the poems should go hand in hand with the period and not cling to past history. Poems which have unrelated themes make the teaching of poetry very difficult.

5.3.3 Directing (relating) objectives and learning content

It is the ideas and concepts in a poem which constitute the content of the work (Davies & Stratton, 1984:5). The objective relating to the syllabus is that all the poems prescribed are to be taught. Some teachers decide to select a few poems and teach only the meaning of the poem - which in turn makes the pupils ignorant of the other elements of poetry. The elements of poetry cannot be taught in isolation but only as a unity. All the elements together give a good picture of the poem as a whole. If any study of poetry is to be meaningful, it has to take cognisance of this fact. At the same time this also illustrates the fact that poetry is an art form (Dixon, 1985:136). If the poem is not taught as a unity then the analysis of the poem loses its meaning. The meaning of the words and also the rhythm and the rhyme give an impact to the meaning of the poem. Pupils should recognise all the elements in a poem, such as rhyme, metre, imagery, alliteration etc. to understand the poem as a unity. The pupils/students will then have a deeper understanding of why the poet uses a certain type of technique at the expense of other types. The conveying of meaning in a poem is done artfully by prosodic techniques - that will make the thematic approach to poetry more meaningful and the objectives will be realized.

As or remit, when a decision is made about the sequence of units in the syllabus, thematic and
technique units should be balanced in order to reflect the necessary balance in development (Davies & Stratton, 1984:5). The teaching of poetry is to a large extent the joyful understanding and appreciation of it. Therefore, to achieve the objectives, the learning content must be clearly understood and be thematically grouped to make the teaching of poetry a unity and the syllabus more balanced. Dixon (1985:143) states the following, which is also relevant to Northern Sotho:

We should also teach them something about the biographical and historical details which influenced the works of major poets; this means that to a degree we would also be teaching about the development of English literature.

When a Northern Sotho poem is taught, the primary objective is appreciation. Any student or teacher must understand a poem before it can be appreciated. Appreciation of a poem involves the student’s emotional response. When a student dislikes poetry it is the duty of the teacher to discuss the poem by posing challenging questions promoting appreciation and encouraging questions by the student.

In this regard the objectives of poetry would be formulated in relation to the objective of the whole syllabus. The teacher, when teaching a topic, should have in mind the total curriculum’s objective - so that at the end a series of lessons forms a unity connected and grouped together by the sub-themes.

In relation to objectives, theme selections should include those themes that help the students to gain an insight into the world in which they live and
their place in it, and into their attitudes to issues, individuals and situations (Davies & Stratton, 1984:5).

Students in the lower classes, with their limited knowledge, may not be interested in poems with themes of technology. The students' interest and age group should be taken into consideration since this makes the reaching of the objective easier. The learning content should be taught and arranged in such a way that the objectives are reached. The methods of teaching should aim to make the poem interesting and understood by the pupils and students, as well as the teachers.

5.3.4 Selecting suitable poems and specific phases of teaching programmes

5.3.4.1 Introduction

A few poems should be selected, and a suggested procedure for each lesson presented. In addition, some methodological approaches should be recommended for use in the teaching situation in the classroom by the teacher. Various themes of love, racial problems, deviant behaviour, should be discussed generally to provoke discussion on each theme in order to arouse the interest of pupils and students. This would also guide the student teachers on how to prepare for each lesson. The following ten poems will be selected; careful note should be taken of the structure and nature of each poem.
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<tr>
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5.3.4.2 Application of the approaches to specific poems in paragraph 5.3.4.1

The approaches applied will differ from poem to poem and a variety of approaches are used.

a) Nnete e hwile (The truth is dead) by M M Mokwena

i) Classwork

* The poem is read three to four times before attempting to analyse it.
* Pupils/students write instant responses.
* The pupils discuss their responses.
* The pupils write down the poem’s theme.
* The pupils are given a chance to discuss their theme and what is implied in the essence of it.
* Questions are set on form and genre.
* Discussion on repetition techniques, rhyme schemes and the poet’s argument in each verse.

ii) The above approach can only be applied to an easy poem. If a difficult poem is taught, the general lesson structure will be as follows.
Pre-reading activity will be conducted by the teacher in order to let the pupils understand the pronunciation, tone etc and also to explain the meaning of difficult words and to give some background to the poem.

Pupils can then be given a chance to read the poem.

Different types of questioning, as in paragraph 5.3.6.2, can be applied to familiarise the pupils with the poem to enhance understanding. Kilfoil (1993:365) also remarks:

"Pre-reading activities can help to access schemata, to sensitize pupils to the text, to explore the concerns of the text as they relate to the pupils' lives, to anticipate what the text will be about and so on"

iii) Homework
Pupil research on the various themes of poems and the titles of the poems.

b) Seloko le Lešabašaba (Loam soil and sandy soil)
by H J Thema
i) Classwork
* The teachers ask pupils about the two different types of structure of the soil and how each represents a racial group. Need for black and white to agree and cooperate.

* Discussion of the images and symbols found in the poem e.g. sehlefete (yellow of the grass and trees) showing unhappiness or lacking something; botalana (greenness of the
grass and trees) sign of life when black and white are together; itswakanye (mix together, namete) climb on top of someone, oppress the other racial group.

* Words comparing nature with unhappiness - recurring of words, different seasons comparing dry season with unhappiness of the oppressed nation. Fairness and justice needed.

* Interpreting key words and their relationship with the poem.

* Reading of the poem.

* Pupils write sentences on the theme of the poem.

ii) **Homework**

Pupils select ten words and discuss imagery and symbolism in relation to the poem as a whole.

iii) **Worksheet questions**

1) How are the two soils compared to the black and white races?

2) What conclusion does the poet reach?

3) Formulate a statement about the theme of the poem.

4) What does this poem teach you?

5) To what quality does this poem apply?

6) Is this poem a real work of art or not? Substantiate your answer.

7) What do you think of the poem - is it revolutionary or not? Give reasons for your answer.

c) **Re llwe** (We have been eaten, meaning we have been misused)
Pupils write a critical appreciation of the poem according to 5.2.3.2(a)-(e) which will be explained under each of the sub-headings and given sub-headings.

d) **Galase ya bjala** (A glass of beer) Poem is on the glass used to drink beer.

i) **Classwork**

Introduction to the type of hands that handle the glass of beer:

A makgwakgwà, á boleta c Rough and soft hands,

A go tonya, a borutho c Cold and warm hands,

A go tsofala, a mafsa c Old and young hands,

A go loka le a go se loke c Good and bad hands,

* Pupils read the poem three or four times.

* Discussion of the type of people drinking from the glass of beer.

* Pupils write sentences on the theme of the poem.

The pupils could be asked the following types of questions:

1) Factual questions which need short answers.

2) Inference questioning - what they feel about the poem.

3) Technique questioning - what type of poem it is.

4) Generalizing type of questioning.
5) Extension questioning - How far is the glass of beer kept busy according to the poet?
6) Response questioning - What is the most effective statement in the poem? Which idea strikes you most?
7) Judgement questioning - Is this a striking poem? Which lines do you think are memorable?

ii) Homework
Pupils/students write a complete analysis of the poem.

e) * Mponele ngwanaka (Take care of my child) by L M Mahlafore.
   i) Classwork
      * Tasks of the pupils/students are read and discussed.
      * Discussion of a satire.
      * Reading of a lyric poem.
      * Teacher discusses the form and tone of the poem according to the question and answer method.
      * Pupils write a short analysis of the poem concentrating on 1) background 2) text 3) personal response to the poem.
      Pupils are given a chance to write and describe what the characteristics of a satire are as found in *Mponele ngwánáka*.

f) *B.A. o itšeng? (B.A what is wrong with you?)* by A. T. Magolego.
i) **Classwork**

* What are the characteristics of an educated person? Well behaved, sober mind.
* Reading of the poem.
* Pupils write instant responses to the poem.
* Reading and discussing the response of the pupils.
* Comparison of the satirical poem: 'Mponele ncwánáka' and 'B.A. o itšeng?'

ii) **Homework**

* Identifying of words which have striking satirical meaning in both poems.

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g) **Meritimebedi** (Two shadows) by M. P. N. Mphahlele.

i) **Classwork**

* Reading of the sonnet.
* Pupils write instant responses.
* Worksheets are distributed to the pupils to work on.

1) What type of sonnet is this?
2) How do the various types of sonnet differ?
3) What is the meaning of the expression 'mong o tsebja ke mosadi' (the other shadow is known by the wife).

Moriti tenang, o ntshofatša pelo vaka e šweufetše (You shadow you blacken my heart when it is white) - make me unhappy when I am full of joy.

4) Do you think the two phrases are appropriate? Explain your answer.
5) What is the theme of the poem?
6) Describe the attitude and tone of the poem.
7) What feeling do you have after reading the poem?
8) Is the poem well written? Substantiate.

Pupils' responses are read and discussed.

h) Lerato ka tharing ke megokgo (Love in chains is painful) by C. M. Malatjie.

i) Classwork
The pupils are divided into smaller groups of six and each group formulates questions which are to be used in inter group discussions in the form of a quiz.

ii) Homework
Each pupil writes his own critical analysis of the poem, discussed in the group.

i) Ke lona lerato (Is this love?) by J. S. M. Masenya.
In groups the pupils discuss the characteristics of a lyric poem. Ten striking words and five expressions are identified and their meaning in relation to the poem explained.

j) Palamonwana (Wedding ring).

i) Classwork
* Reading of a sonnet.
* Different types of sonnets and the characteristics of a sonnet.
* Pupils are grouped to discuss whether 'Palamonwana' is a tone sonnet and how to recognize it as a sonnet.
5.3.5 Methodology of presentation - a Communicative Teaching Approach lesson

5.3.5.1 Introduction

The colleges of education have different approaches in presenting lessons, which vary from college to college. The standard of preparation of the ten criticism lessons which are intended to be demonstration lessons is generally very poor and below the expected standard of a model prepared criticism lesson. The preparation lesson gives an impression of how the lesson is to be presented. A poorly prepared lesson indicates that the aspirant teacher's presentation will also be poor. A model type of lesson which can act as a guideline to aspirant teachers will be prepared using a communicative approach. Other lessons could also use the sub-headings in designing lessons for ideal presentation. Sathekge (1988:222) suggests:

In teaching any subject in the curriculum, the teacher is expected to have a meaningful lesson structure so that the child can learn effectively. This lesson structure serves as a guide so that the teacher knows beforehand exactly how he is going to teach, what methods to follow and what elements of learning content are essential.

A teacher who has prepared his lesson thoroughly will enjoy the presentation of the lesson as the lesson will be part of him. His enjoyment will motivate and arouse the interest of the class he is teaching. The components of the lesson structure as
well as the elements of analysing poetry have already been dealt with. With this pre-knowledge in mind, the structure of the lesson preparation can now be planned. The students must be able to plan a lesson with the aid of a general scheme and be able to integrate the various elements of the lesson structure.

5.3.5.2 Lesson preparation as a model for teaching Northern Sotho poetry

NORTHERN SOTHO POETRY LESSON FOR STANDARD 10

a) Localizing information
   i) Standard: 10
   ii) Subject: Northern Sotho First Language Higher Grade
   iii) Time: 35 minutes

b) Teaching objectives
   i) Lesson aim:
      To teach the pupils how to analyse a poem.
   ii) Learning objective
      To teach the pupils the constitution of types of sonnets: their structure and characteristics.
   iii) Reduction of learning matter:
      Summary of the structure and characteristics of a sonnet is written in salient points on the board for children to copy in their books.
   iv) Lesson sequence: Phases in the course of a lesson.
      1) Preparatory phase
         a) Actualising of pre-knowledge:
            i) Pupils are asked questions like:
               Give the different types of poem?
ii) How many lines does the poem that you have studied have?

iii) Count the lines of the verses of a poem you know. How many are there?

iv) What effect do figures of speech have in the poem?

2) **Middle phase**: Exposition of new content

a) The reduction of the learning matter is written progressively and chronologically as the lesson is presented which forms part of the chalkboard summary.

i) The word sonnet is 'sonetto’, a French word meaning a little sound or song.

ii) We have two types of sonnets, Petrarchan or Italian sonnet (octave: abbaabba, sestet: cdecde) which can be adapted to Northern Sotho as explained below.

iii) The English or Shakespearean sonnet (abab, ccdc, eefg, gg).

iv) The Northern Sotho sonnet is characterized by a complete idea indicated by a punctuation mark.

v) Each line is characterized by abab (four lines) following the structure of the sonnet taught.

vi) A sonnet is a fourteen-line poem but not every fourteen-line poem is a sonnet. It must be structured as in (v) above.
vii) Octave 8 lines, sestet six lines, quatrain four lines, couplet two lines.

English and Italian types of sonnet differ in structure and each one is unique. The same should apply to Northern Sotho sonnets - their structure should be unique but educationally and academically accepted.

b) **Explanation** of types and other characteristics of sonnets.

i) The two types of sonnet are the Italian or Petrarchan and the English or Shakespearean type which differ in structure.

ii) The Petrarchan sonnet has lines as follows: abbaabba, eight lines known as octave, cdecde, six lines known as sestet.

iii) The eight lines are divided into two sets of four lines known as quatrains, a four-line stanza.

iv) Northern Sotho sonnets are characterized by the end of a thought or idea at the end of each quatrain indicated by a punctuation mark.

v) The sonnet *Palamonwana* (wedding ring) has fourteen lines.

vi) It has abcd (end of an idea) and again a new idea and also a quatrain efgh (end of another idea and the second quatrain). This consists of the surface structural meaning or literal meaning.
vii) The deep structural meaning is in 'ijkl' (which is the third quatrain) and the last couplet 'mn' summarizing by concluding the deep structural meaning of the whole poem.

c) Solution of the problem
The explanation of the lesson in relation to the chalkboard summary clearly supplies the solution to the problem. By means of questions and answers the teacher will be able to evaluate whether the pupils have understood the lesson.

d) Actualization of new knowledge
The pupils are asked questions to ascertain whether they have grasped the essentials of a sonnet. They are given a chance to identify the characteristics of sonnets in Northern Sotho poems and to describe the types of sonnets.

3) The concluding or functionalization of new knowledge.

a) Functionalizing
i) The pupils are asked to identify different types of sonnets and to explain the characteristics of each.

ii) Which other types of poems do you know and how are they characterized e.g. lyric type etc?

b) Evaluation
Questions are set to test whether the pupils understand the new learning matter e.g.
1) What is a sonnet? What is its form?
2) Explain the structure of Petrarchan and Shakespearean types of sonnets.

Structural Component of the Phases in the course of the lesson

i) Basic form: Dialogue, play, example and assignment.


iii) Principles of systematizing subject matter: chronological, symbolic, linear, punctual, concentric or spiral.

iv) Instructional method: Questions and answers, researching sonnets.

v) Didactic Principles used are: self-activity, individualization, individual understanding, motivation, insight and description.

vi) Teaching and learning aids: poem on the chalkboard, handbook, poem divided into stanzas to demonstrate the quatrains, sestet, octave, couplet, tercet or triplet.

5.3.6 Guidelines for suitable questions to test the success of teaching in the respective phases
5.3.6.1 Introduction

Asking and answering questions is at the core of the problem-solving approach to learning. It is not only an activity in its own right, but it usually also plays a part in other activities, such as dramatizing and talk (Davies & Stratton, 1984:11). Questioning is done not only for its own sake, but for various reasons, while at the same time it is a valuable method of teaching. In relation to poetry, questions are asked in order to help the pupils to see the relationships between theme, techniques and personal response, and to lead them deeper into the imaginative experience (Dixon, 1985:175). Davies and Stratton (1984:11) comment on the use of questions:

Teachers' questions are asked for a variety of reasons: to stimulate thought, to direct the students' attention to paths they might otherwise miss, to encourage interpretation of new knowledge in terms of old, to diagnose areas of difficulty.

The success of the lesson can be evaluated by the way in which the pupils answer the questions.

5.3.6.2 Types and forms of graded questioning in the various phases

a) Factual questions

This type of questioning is direct and needs a direct reference to the poem. It encourages little intellectual reasoning by the student but demands student knowledge of the facts regarding the poem. The simple form of questioning gives the weaker student
confidence. The teacher is able to evaluate whether the students comprehended the poem. This is the simple form of questioning which is identified by "what, who and why" type of questions. A typical example of factual questions can be as follows: (From Seloko le Lesabasaba in 'Matswela')

i) Give the title of the above poem.
ii) Who is the narrator?
iii) What is the poem speaking about?
iv) What does the poem say about 'Seloko' and 'lešabašaba'?
v) What will happen if 'Seloko' or 'lesabasaba' is too much?

Factual questioning will also depend on the level of understanding - more is expected from the higher level than from the lower level.

b) Inference questions

Inference type of questions are questions which require the students to make connections and deductions based on the factual details of the poem, because the answers are not stated explicitly in the poem (Davies & Stratton, 1984:12). With this form of questioning the students are encouraged to make their own judgements about what they have read in the poem. The following type of inference questions from 'Mahlogo' in 'Matswela' are worth noting:

i) Did 'Mahlogo' die a natural death?
ii) What makes you think 'Mahlogo' is brave?
iii) Why did they want to kill 'Mahlogo'?
iv) Mahlobo is said to be 'leitsibolo'. Why is he called this?
v) How do we know that Mahlobo was proud?
The inference type of questioning demands further reasoning and reading, as compared to factual questioning. This is a very important type of question, not only because the questions make greater demands on the intellectual skills and abilities of the students, but also because the ability to answer them, in addition to answering factual questions, makes it possible for the students to understand the subject matter of a poem (Davies & Stratton, 1984:13).

c) **Technique questions**

These questions encourage students to appreciate the techniques used in a poem, to be able to identify the techniques, and to comment on their effectiveness. Technical type of questioning on the poem 'Palamonwana' (Wedding ring) in 'Thagaletswalo' can be as follows:

i) What kind of poem is this?

ii) Is the form and genre of this poem appropriate to its subject matter?

iii) What purpose does the word 'morwalo' serve to the poem?

iv) Describe the tone of the poem.

v) What do you think of the word 'nkgopotsa mahlomola' in the poem?

Technique questions encourage the student to analyse and discover some effects of metaphor and simile and other figures of speech: how they arouse our senses as how we respond to them.

d) **Generalization questions**

Questioning, whether it be generalized or specific, should proceed from the known to the unknown. What is known is that reacting to a
A poem is an event which invites participation. O'Brien (1985:31) agrees: Questioning always starts not with difficulties but with certainties, seeks always to strengthen trust in the validity of what is seen unaided.

Generalization questions require the pupils to draw conclusions from the facts and inferences. In this respect they have to draw conclusions on the theme of the poem. Generalization type of questions from 'Ke lona lerato?' in 'Thagaletswalo 3' can be as follows:

i) From what you have read in the poem, what have you learnt about love?

ii) What can you say about 'bodile mokokotlo' (rotten back) from the poem?

Generalization questions can also be asked in order to extract the theme of a poem or the theme of a series of poems (Davies & Stratton, 1984:14).

e) **Extension questions**

Extension questions encourage the pupils to relate the experience they have realized in the poem to their own personal feelings. Davies and Stratton (1984:14) comment as follows:

For example, they might relate the experience described to world events or to their personal experience; or they might make inter-curricular links with other subjects they are studying. Through such questions, their knowledge can be extended, generalizations reinforced or modified and attitudes and values re-examined.

Typical extension questions from 'Meritimebedi' in 'Senakangeredi 5' can be as follows:
i) Which character in any work of fiction is like the intruder in the poem ‘Merithimebedi’?

ii) What incident in life situation have you seen heard, or experienced without naming people as in ‘Merithimebedi’?

iii) Can you identify elements of truth in this poem? Substantiate.

This type of question encourages students to think and discuss. They are able to see the relevancy to life of the poem.

f) **Response questions**
These questions according to Dixon (1985:176) are: Questions concerned with the pupils’ feelings, attitudes and opinions towards the poem.

Our response questions, then, should encourage the students to go back to the poem and refine any vague, generalized statements of feeling they have come up with. By attempting to point out which particular words call forth this response, they may become more aware of the link between imaginative understanding and the details and techniques used in the poem (Davies & Stratton, 1984:15). Examples of response questions from Mponele ngwanaka in Senakanwedi 5 are as follows:

i) What do you feel about the woman talked to in the poem?

ii) Would you like to be in her shoes? Substantiate.

iii) What is your reaction to the word ‘Bosading bja gago o kgarebe’?

iv) How would you react if you met someone like her?
v) What are your likes and dislikes about the speaker?

It becomes clear that response questions are based on personal experience and individual feelings - although care is to be taken not to offend the students’ feelings by rejecting them.

g) Judgement questions

Judgement questions require the pupils to comment on the effectiveness of the poem or on its value. In most cases the effectiveness is based on the techniques related to the theme of the poem. Teaching discrimination in any form is very difficult because it concerns the views of an individual - his likes and dislikes. Davies and Stratton (1984:15), regarding judgement questions, comment:

This we would say that, as a general rule, judgement questions should be reserved for the upper forms, by which time the students should have had enough exposure to poetry to be able to assess the success or failure of a poem.

Type of judgement questions from the poem 'Ga e rekwe' in 'Matswela' can be framed as follows:

i) What effect does the image have on you? Why?

ii) Is this a successful poem? Substantiate.

iii) What has Thema achieved by writing it?

In the lower classes such questions can be asked to encourage students to develop taste and discrimination. To enjoy any work of art requires questioning in order to develop a deeper understanding of the poem.
5.4.1 Introduction

Poetry is the first literary form children adopt as an integral part of the development of their communicative process. Poetry offers experiences of sheer delight, for the children respond to its elements naturally (Elkins, 1976:189). The pupils should enjoy poetry, as poetry relates to them the experiences of life which they so much need in the process of their growth. O'Brien (1985:23) states:

What is of great importance is that the way we present poetry sets the right area of the mind to work, makes spaces for the poem to do what it can do supremely, namely to call the intuitive and imaginative powers into action.

Elkins (1976:198) agrees:

Somewhere along the line teachers have lost track of their chief purpose of introducing poetry: the joy of response to rhythm, repetition and rhyme, the sense of order, the imaginative elements. Poetry is for the joy of response to the surprises in the juxtaposition of seemingly unrelated things in a metaphor, the pace of the poem, the relation that unfolds, the melody, the harmony, the ambiguities, and the multiple meanings.

As a result, most teachers decide to make poetry periods silent reading lessons. The pupils are even forced to memorise the poem without understanding.

The core implies the need to have the pupils completely involved in the three-phase communicative
approach which involves the recognition of the poetic convention, learning/teaching students and pupils to interpret/comprehend the poem and lastly learning/teaching to communicate with the poem. The whole process would be to devise an approach or an activity through which the pupils would be communicatively involved and be familiarised with poetry. No one can speak of a specific method to be applied in teaching a poem but approaches can be applied communicatively to involve the pupils - using as many senses as possible in the process of their learning. Exactly how the teacher approaches the teaching of poetry will to a greater or lesser degree be depend on such factors as the teacher's attitude to poetry, and his experience; his skill and enthusiasm; the pupils' attitude to poetry, their familiarity with poetry; the sociological conditions prevailing in the class, and the intellectual climate and maturational level of the class (Dixon, 1985:171).

The approach will be focused on the three-phase programme which in actual fact involves and describes the communicative approach.

5.4.2 Teaching activities within the three-phase communicative approach

5.4.2.1 Familiarizing with poetry

The aim in making the pupil familiar with poetry is to break the barrier of experiencing poetry only during a specified period on the school timetable.

a) Quotations from popular Northern Sotho poems could be extracted and written on the board as the 'quotation of the week'. Selection need not necessarily be from prescribed poems.
b) Pupils could be asked to make a collection of various Northern Sotho poems of satire, odes, sonnets, free verse and then explain their characteristics.

c) Pupils could listen to a few poems and later jot down their responses. The responses could be discussed in smaller groups.

d) Extracts from a poem could be used as a comprehension lesson among the pupils.

e) Furthermore the poems could be sung with a form of dancing involved.

5.4.2.2 Reading and speaking poetry

Through choral reading, teachers can involve the whole class in a variation on the interpretative reading process; at the same time the process serves to interest a number of students who can pursue this activity in a workshop setting (Elkins, 1976:195). The introductory phase of a lesson could consist of letting the pupils read aloud. Reading a poem could be done by groups, individuals, girls or boys, or whatever the case might be. Reading, involving modulation of the voice, should be encouraged. After reading, they could be asked what interested them most and why it was meaningful to them. Kilfoil (1993:358) further remarks:

As far as reading development is concerned, the traditional comprehension passage - narrative, descriptive or expository - has been replaced by a much wider variety of texts available in the community of the school in an attempt to prepare pupils for real-life reading activities. Texts serve as input, as a language resource and point of departure for interactive activities.
5.4.2.3 Questioning and discussing poetry

Regarding questioning O'Brien (1985:30) states:

Questioning aims at taking the class past the primary pleasure into closer dialogue with what has caused the pleasure, at strengthening the hold of imagination and feeling in the poem. A question is not an end in its own but needs an answer and in that respect a discussion is encouraged.

Before the pupils write their own appreciation of a poem, the teacher reads the poem a few times and asks a series of graded questions on different aspects of the poem, or discusses or explains the poem in terms of different types of graded questions (Dixon, 1985:175). Davies and Stratton (1984:11) comment:

However, the main reason for asking the students questions is that it is hoped that students will learn to ask the same questions themselves, so that they can lead themselves through a poem, analysing and responding.

5.4.2.4 Teaching poetry

In teaching about poetry, Dixon (1985:180) quotes Elizabeth Rose who says that the following can be taught:

That poems can be about anything; that they can be written in different forms (to "tell a rather long story or sing a little song"); that a poem has a slightly different meaning for everyone who reads it; that some poems rhyme
but others don't; that poems use words that "make the reader see things vividly, hear things clearly, smell things keenly, feel things sharply", that poems often use figurative comparisons, and that poems have rhythm.

The various poetic techniques must be taught during the reading of poetry, and not in isolation, since the pupils must understand that the two cannot be isolated.

5.4.2.5 Analysing poetry

In analysing poetry the pupils are asked to comment on the theme of the poem. They could also be asked to select a line or lines from the poem and quote appealing effects. After discussing the poem, the pupils could be asked to analyse the poem under the following headings:

- historical background
- the text
- their response to the poem

Questions could be asked to ensure that they have understood what they have read.

5.4.2.6 Researching poetry

Researching poetry encourages an independent reading of poetry by pupils. For instance, they are given a chance to research and prepare a speech on the historical background of O.K. Matsepe or B.N. Tseke the poet. Pupils or students could also be asked to conduct a research into Northern Sotho sonnets or even elegies and give comments or report back. Interesting research could also be done on the rhyming of Northern Sotho poetry. A few poems could be selected and the pupils instructed to compare
rhyming in a classic language with that of selected Northern Sotho poems. The pupils/students could be allowed to work in groups, pairs or even as individuals.

5.4.2.7 Illustrating poetry

The pupils are actively involved in illustrating poetry. This is a stimulating activity and improves their understanding. Elkins (1976:217) believes:

Illustrating poetry stimulates thoughtful examination of and response to the poem itself; it lures students into making close associations between two art forms; it develops a taste for careful attention to detail and offers a base for an appreciation of broader meanings.

Elkins (1976:217) continues:

Illustrating poetry builds an awareness of tone, mood, and unity without belabouring these elements through lectures or lengthy discussions.

Pupils are divided into small groups or pairs for a specific project of illustrating, sketching, drawing, or collecting photographs which are relevant to the poem they have been taught. These could be mounted and presented either in a sketch book, or on a poster which could be displayed in the class or at other vantage points in the school (Dixon, 1985:185).
The writing of poetry by students teaches them to gain a deeper understanding of the genre they are studying. Participation in the creative process not only encourages the development of the creative abilities of the students, but also allows them to acquire some insight into what is necessary for the recreation of experiences (Davies & Stratton, 1984:17). Elkins (1976:207) describes the activity as follows:

*With their new perceptions students went back to the ballads they had read on their own to seek ideas they like to consider in creating their own ballads.*

Creative writing is one way of keeping students busy during their leisure time at school. The students will then understand how difficult it is to compose a poem. Davies and Stratton (1984:17) argue as follows:

*Through such writing the students may also be able to discern the link between language and experience, because as they strive to shape their own construction, not only will they recognise the need to express themselves precisely, but they will also see how important it is to exploit the possibilities of language to recreate experience and feelings truthfully.*

From what they have composed the pupils/students could identify the type of poem they have composed. Furthermore, they could select images, phrases, alliterations, figures of speech etc. Free verse poems, or whatever they have attempted, could be
discussed in class - which could be a very stimulating activity and a useful learning experience.

5.4.2.9 Memorizing poetry

Most syllabuses discourage the memorizing of poems in part or as a whole by pupils and students. Certainly, to memorize an epic poem like Sebilwane by Matome Fela or Leduleputswa by P. Mamogobo could only be harmful to the students' interest in poetry. Benton and Fox (1985:149) state:

The practice of committing poems to memory has become unfashionable - mercifully so where learning homework involves tears of frustration followed by the tedium and tension of thirty or more faltering versions the next day before an apoplectic inquisitor. Memorizing 'ozymandias' at the age of ten can damage your health.

Nevertheless it can be beneficial to the pupils'/students' interest to memorize a few memorable and famous verses from a poem. Dixon (1985:188) nurtures the idea that:

'To be able to understand and to experience the ideas of great minds, is to be able to feel in some small way one's own mind engaged with theirs. This kind of feeling can arise when one has committed to memory verses of greatness and beauty. One can derive great pleasure from quoting appropriate verses from memory whenever the opportunity arises.

Here care should be taken not to force the students to memorize a specific poem which appeals to the
teacher, but to encourage them to make their own choice guided by the teacher. Furthermore, the students should not be reprimanded for having forgotten lines but be encouraged to learn them. Dixon (1985:189) remarks:

But the most valuable reason for getting a pupil to commit a poem to memory is so that he can store the experience of the poem which has moved him in his memory for ever, not just the words of the poem.

5.4.2.10 Examining poetry

Examination is also regarded as a form of teaching methodology to test whether the pupils understand the piece of work they have learnt. The exercise could be done after each session and at the end of the year. Through testing the pupils/students are required to reason, analyse, create, arrange and to line one idea with the next. Such testing then not only serves to determine to what extent a pupil has understood and appreciated a poem, but can also assist and consolidate that appreciation, if the approach is correct (Dixon, 1985:190). Testing should not be a strict end in itself, and scope should be allowed in the pupils' responses. This makes the child realize that his feelings about the poem are important, whether he has passed the test or not. Testing poetry should encourage development of thought rather than the memorizing of poems. Questions to test the knowledge of the poem should be so formulated that they do not discourage the students.
5.5 SUMMARY

This chapter discussed the methodological component of the Teachers' Training Syllabus with a framework for teaching poetry in the classroom situation. The teaching activities outlining the Communicative Teaching Approach in teaching poetry including the various phases in teaching a poem. The next chapter will contain findings, recommendations and a conclusion.
CHAPTER 6

FINDINGS, RECOMMENDATIONS AND CONCLUSION

6.1 INTRODUCTION

The main objective of the research project was to investigate and design a methodological model for the possibility of making Northern Sotho poetry interesting and popular for pupils/students, teachers and other interested educationists. The teaching of Northern Sotho poetry at Colleges of Education, the methodology and approach were researched, with a view to making recommendations concerning the improvement of the teaching of poetry in the classroom. (Refer to chapters 5 and 6.)

The research project demonstrates that the Northern Sotho people are culturally and socially rooted in poetry. However, the teaching and learning of poetry is disliked by most teachers and pupils/students. Northern Sotho people in their religious, social, cultural and political gatherings demonstrate that they like music. Since music cannot be isolated from poetry, an approach should be designed which will merge the two, so that poetry will be discovered anew and enjoyed as much as music is. (Refer to chapter 3.)

Northern Sotho poetry has shown rapid development over the past decades. Its growth is continuing and new research is necessary to keep up with developments. Poetry relates to the historical background of a nation - therefore to dislike poetry is to look down upon the cultural development of that nation. (Refer to chapter 3.)
The teaching and learning of Northern Sotho poetry must be related to the experience of life happenings.

This final part of the research project will provide overall findings and didactic proposals in an attempt to counter the existing problems. Other researchers are also welcome to discover, modify and amplify the new approaches to make poetry teaching and learning an enjoyment and a pleasure.

6.2 FINDINGS

6.2.1 The syllabuses for both the Primary and the Secondary Teachers' Diploma in both the academic and didactic fields do not spell out the fundamental principles of the pedagogic and didactic teaching and learning objectives of teaching Northern Sotho. As a result, each college follows its own method.

6.2.2 Very few relevant textbooks are available concerning the didactics of Northern Sotho. Lecturers ultimately resort to method books written in English and Afrikaans for teaching Northern Sotho. In order to make the compilation of the timetable easy some colleges have decided to combine all the African Languages and use English as the medium of teaching the method. Students are expected to translate the content into the various African languages on their own. Student teachers ultimately neglect the teaching and learning of their own language and concentrate on methods of teaching a foreign language.

6.2.3 Recommendations for prescribed literature books for Standards 6-10 is assigned to the Northern Sotho Language Board. The Northern Sotho Language Board
consists of experts from various institutions. Some of the institutions are far removed from the teaching of Northern Sotho in Standards 6-10, which makes it difficult for them to prescribe books for classes with which they are not involved. The Northern Sotho Language Board is responsible for reviewing, selecting, evaluating and prescribing readers for Standards 6-10. No special committee, constituted according to specific requirements, has been nominated to shoulder this delicate and important task.

6.2.4 Poetry lessons are regarded as reading lessons because most of the lecturers and teachers have not been given a background of literary studies at Colleges of Education. Due to a lack of this background in most teachers and lecturers, a fourteen-line poem, for example, is taken to be a sonnet without a study being made of the characteristics of the Northern Sotho sonnet compared to the norms in the classical languages.

6.2.5 Throughout this study it has become most evident that the present experience of literature in schools - both primary and secondary - is less a matter of enjoyment and more a matter of analysis and instruction. The teachers' prime aim should be to encourage children to take a delight in poetry, (Durham, 1969:218) but this is not realized. The reason is the prescription of an anthology compiled by only one author. Some poems are irrelevant and have no interest for the age group of the class being taught. Nevertheless the aim is not to prescribe simple and unchallenging poems to pupils. Poems are prescribed for examinations only and none selected for enjoyment and pleasure. To make it worse, the community is not involved in the
selection of the text to be taught to their own children.

6.2.6 Lecturers at colleges of education are given all the sections of Northern Sotho to teach in the Secondary Teachers Diploma and not afforded the right to select a section or aspects of Northern Sotho of their own interest or choice. Examples would be language study, language usage, literature, essays and letters. The allocation of literary genres to lecturers according to their interest and specialized knowledge is not considered. The subject distribution makes the administration easier but is detrimental to the teaching and learning of the subject.

6.2.7 Due to very few congresses/courses/symposiums being held; teaching methodologies remain unresearched which results in traditional methods of memorizing and studying poems like content subjects. There is very little critical understanding and appreciation of poetry's deeper meaning.

6.2.8 Examining poetry at school is done at a superficial level due to poor methods of teaching and learning of poetry, as well as an insufficient background knowledge of literary studies. Marking of question papers is done internally, unmoderated externally to check whether the syllabus is covered and the standard of the question paper is according to the expected requirement for that class. It is also unclear whether or not examination objectives are realized. The comments of Durham (1979:212) are relevant:

*Texts presented to children in the senior school are frequently ill-chosen, difficult,*
too mature and intellectually demanding and largely unrelated to children's development, natural interests and accumulated experience. The interest in poetry is destroyed by the method of teaching which encourages memory of the poems.

6.2.9 Cultural excursions are rarely undertaken by Northern Sotho lecturers and teachers or jointly with students and pupils to increase their knowledge of Northern Sotho. Language used in rural areas reflects a deeper knowledge of grammatical language usage than experienced in urban areas, the result being a mixture of different languages spoken by both lecturers, teachers, students and pupils.

Cultural days are things of the past at most schools and colleges - mostly cultural days are held by the education departments and are attended mainly by adults and high ranking officials with very few pupils.

6.3 RECOMMENDATIONS AND GUIDELINES FOR FURTHER RESEARCH

6.3.1 Recommendations

Recommendations are not only be limited to this chapter, as during the course of the research study, many particular recommendations and practical criticisms have been made. It would be unnecessary to repeat them here. A few important recommendations which are long overdue and need immediate attention will be highlighted.

6.3.1.1 The syllabus for both the Primary and Secondary Teachers' Diplomas should be restructured with special attention paid to content, preparation,
questioning and formulation of the objectives which co-ordinate the various themes in order to make the whole study a unity. In the drafting of the syllabus a special committee is to be constituted consisting of the following members:

- A full-time expert curriculator of the department concerned with academic studies.
- A subject advisor for Northern Sotho.
- An academically well-qualified university lecturer in Northern Sotho.
- A well-qualified and experienced teacher of Northern Sotho.
- A representative selected by the parents with experience and knowledge of Northern Sotho.
- A well-qualified and experienced lecturer at a College of Education.
- Any other person(s) with special education and interest can be co-opted.

The syllabus should mark a shift away from the traditional role of the teaching of literature to a study of literature which includes the development of the pupil intellectually, socially and morally. A cultural background and vicarious experiences to which the pupils can respond and which provide opportunity for them to make value judgements, should be provided (Holman, 1979:161).

Concerning the teaching of English, Durham (1969:216) comments as follows:

*It is suggested that there should be some kind of organisation of teachers, inspectors and examiners of English. Members forming this organisation should be drawn from schools,
training colleges, Department of Education and universities.

The poetry syllabus should include poems which are selected to be examined for course work assessment and also those which are prescribed for external examining. The selective memorizing of poems or extracts is to be encouraged and guidelines regarding the limited number of lines laid down. Dixon (1985:196) believes that:

An approach to teaching poetry should be encouraged which emphasises the imaginative aspect of poetry, that it is an art form and that the pupils' response to poetry is an important aspect of the learning experience.

Regarding methodology Dixon (1985:196) further comments that:

The chronological approach for teaching poetry should be strongly encouraged so that literary and historical development can be emphasized.

6.1.3.2 Regarding the unavailability of method textbooks, the problem can be solved by the college and university lecturers being encouraged to write textbooks for use at the colleges. Textbooks written by the college and university lecturers will be more relevant, since they have the experience in the teaching of the subjects. The notes which they have written could be compiled and developed into a textbook with sources and bibliography supplied. Care is to be taken that books used as resources have the approach of first language teaching. The selection of textbooks for the setting and marking of the examination, which is internally controlled,
should also be externally moderated or wholly controlled externally to ensure the required standard is maintained. Holman (1979:168) clearly states that:

Before embarking on selecting prescribed books, including an anthology book, the Book Selection Committee should establish the criteria it intends using. The pedagogic and educational criteria as well as the genre should be clear from the syllabus. The literary criteria, including literary merit, would have to be defined.

6.3.1.3 Lecturers, teachers and students are to be encouraged to read poetry aloud - unfortunately most teachers are unskilled in this regard and the end process is realized in the children's response. It is only when reading the poem aloud that the pupils are able to respond to it. Reading could also be undertaken as a group or individually with the teacher's guidance regarding required modulation and tone.

The professional training period for teachers should be regarded as a time when specialized speech skills are developed; it should be a period during which the spoken word is refined, not remedied (Durham, 1969:215). Most pupils are used to this type of reciting as they have observed and also experienced it in most traditional ceremonies in the community and even at their homes.

6.3.1.4 The examination of poetry should cover the following aspects:
- The content of the poem, covering what the poem is all about.
- How the poem works to communicate with meaning which is prosody, and the pupils' appreciation of these as well as their response.

Durham (1969:213) states:

Our aim throughout the school - and indeed beyond the school years - should be to maintain a spirit of delight while extending the range of literature and gradual need for discrimination and criticism. It seems that this spirit and range is largely absent at the matriculation level. Pupils and teachers appear to be tied to a narrow prescribed syllabus. Further the demand of the public examination leaves little room for occasional, analytical enjoyment of literature.

Testing pupils' appreciation should lead them to make judgements and to reveal the degree to which they have had an imaginative encounter with a poem (Dixon, 1985:198). The pupils are to be tested with great care with regard to their sensitivity to diction and imagery.

6.3.2 Guidelines for further research

There seems to be a dire need for further research in the teaching and learning of Northern Sotho in the following areas:

- A didactic model for the teaching of praise poetry in Northern Sotho.
- Curriculum design for Northern Sotho First Language.
- Standardization of the written language in the teaching of Northern Sotho at Colleges of Education.
- The effect of culture in the teaching of Northern Sotho poetry.
- The problems encountered in the use of a language laboratory in the teaching and learning of Northern Sotho First Language at Colleges of Education.
- A criteria for the approach of teaching Northern Sotho drama.
- The problem of terminology and orthography encountered in the teaching of Northern Sotho.
- The influence of the Northern Sotho Language Board in the teaching of Northern Sotho.
- The problem regarding the influence of the various universities' approaches in the teaching of Northern Sotho at schools.
- The communicative approach in teaching Northern Sotho.
- The pedagogic-didactic approach of teaching language usage in Northern Sotho.
- The teaching of symbolism and imagery in Northern Sotho.

6.4 CONCLUSION

In conclusion the research study has brought to light that the current teaching of Northern Sotho poetry is inadequate. The syllabus for the Secondary Teachers' Diploma has to be reviewed and restructured to be more relevant to the aims and objectives of teaching poetry. The syllabus lacks proper aims and objectives, which would assist the lecturers and teachers to evaluate whether the objectives have been achieved. With proper formulated objectives, the learning and teaching
content, poetry teaching, becomes easier for the lecturers and teachers to teach and to test what is required.

Northern Sotho poetry is unique and its techniques cannot be adequately taught according to the methods of the classic languages. On the other hand Northern Sotho poetry cannot be isolated completely from the classics, as it is also a language with certain similarities. Language accommodates change according to time and space. This is the case with Northern Sotho as a living language.

The teaching of poetry leads to personal expression in verse, and also encourages pupils of all levels to experience the appreciation of life through their response.

The communication approach, which is recommended by most educationists in the present century, has been clearly highlighted and described to make the teaching approach child-centred.
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APPENDIX A: Nnete e hwile ka M.M. Mokwena

1. Lerato le go kopantše le noga o sa tsebe
2. La dira monagano wa gago mpharana,
3. La go bontšha ngwana go sepela ka go retelega,
4. La go bonštha tša bonku go khupetšwa ka mesela,
5. Wa napa wa lahla legare phokeng.

6. Ngwanešo kgahlega gobane o dumetše o sa tsebe,
7. Thakgala gobane ga se a robja ke wena leoto,
8. O robilwe ke go ralokela malaong,
9. Tša re di mmipela a bona marokgo a gagwe molato.
10. A nyaka go bona tlala e etšwa e šikere paki.

11. Se re ke setlaela gobane ga o tsebe,
12. Ka moka le masogana a lesome dibeng se tee,
13. Le ge se kgotletšwe ke o tee le se kgotletšwe ka moka,
14. Le ge o lefile o nnoši tseba le lefile ka moka,
15. Kgarebe ke mhumi lena le eba ka matlai.

16. Dihalleluya le diamen di paletwše,
17. Ke lefaseng ge e le nnete e šetše e poka,
18. Batho ba potlelana boka poo tša mogwang,
19. Sebakwa ke go ja gore mpa e dule e tletse
20. Mahlasedi a letsatsi ke a lehloyo le tšhollo ya madi.

21. Thuto le yona e beile fase,
22. Maaka ke phure ga e butšwe,
23. Wa nnete go thwe ke sethoto,
24. Gobane ke adimile serisane seleng,
25. Le nankhono ′ka moso′ ga se gwa fihla.

26. Mpotse ge maaka a ka ja nna mmoledi,
27. Ruri nka go botša taba sekano sekanola babuši,
Gore masogana senyane a obile molato eupsa wa folotša,
Ka ge babuši ba amogetše pipamolomo polayannete
Gwa hloka le nko e tšwago lemina.
Boradia bo tla ka boleta le boikokobetso,
Bo tla ka botse le kgopelo ya go tlala moeta,
Maatlakgogedi ke lehu le le biditšego tšwene thabeng,
Leitšibolo ya ba bobe le tša dihlong,
Gwa kgorula nka be namane ya morago.

There is no more truth

Love has made you to meet a snake unknowingly
Love made you blind,
Love made you to see a strutting woman,
Love made you to see beauty and blind from hidden evil,
You succumbed to it and proposed love.

Brother be merry because you agreed unknowingly,
Be merry because you are not the first to have made her to conceive,
She conceived because she loved everybody,
When she became frustrated she pointed you to be responsible.
Because she wanted to drive away starvation.

Don’t say I am a fool because you do not know,
That you are ten men in love with the same woman,
Even if she was made pregnant by one man you are all made responsible,
Even if you have paid the damage, know that you have paid the damage for all,
The woman lives in richness and you become poor.
Hymns and sermons were in vain,
There is no truth in this world,
18 People are fighting each other like angry bulls,
19 They are fighting for wealth,
20 The dawn of day is heralded by hatred and the shedding of blood.
21 Education is placed aside,
22 Lies can never change to be lies,
23 Truthfulness is regarded as a lie,
24 I have lend somebody my cap,
25 Even today I am still waiting for tomorrow.

26 Tell me if I can be a liar,
27 I can tell you something that can reveal everyone including the leaders,
28 That nine boys caused an offence that was never tried,
29 Because the leaders accepted bribery,
30 Nobody made a follow-up.

31 Roguery comes softly and stealthily,
32 It comes in kindness and unevened pardon,
33 Its magnetic power is death which has attracted the baboon from the mountain,
34 Its first born is evil and shyness,
35 What is left is to regret.

APPENDIX B: Seloko le lebašaba ka H.J. Thema

1 Naga ka moka e sehlefetšé,
2 Botalana bjola bja maloba re bo lebetše;
3 Diruiwa marapo a tšona a a balega matlalong,
4 Dithaba di a ponapona ga di fapane felo le meboto;
5 Nageng ka moka ke komelelo.

6 Ge e le tsie ka mahlo ga re e tsebe,
7 Re kwele e bolelwa ke bokhukhu kgale,
8 Ra bona bojane ra re kootse ke yona;
9 Kganthena tsietsie re tlo be ra hwa re sa e tsebe.
Tše ka moka di hlotse ke lešabašaba,
Le tlogile lewatleng kgolekgole,
Le namile le iphetote lerotse;
Bjalo le nametše seloko ka godimo.

Seloko ge a le noši dibjalo tsa gagwe ga di kgahliše ee,
Gore di kgahliše a a tswakagane le lešabašaba,
Dimela di mele naga e kgahliše
Di etše tša naga ya lešabašaba le seloko Amerika,
Naga ya dimela tsa go kgamiša motho mare.

Re a leboga leabašaba go lokile,
O thušitše wa fihla le ge o be o sa tsomege,
Ka wéna a re hwetse dimela tsa go etša tša dinagantle;
Seo se ka direga ge o ka itswaka le seloko.

Bjalo o nametše seloko ka godimo o mo gateletše
Le moya ga a sa bua ka mokgwa wa maswanedi,
Mo fologe ga re re yena a go namele;
Eupsa re re le tswakagane pula e le tšwele mohola,
Ka ge yona e rothetša e fela naga e filo sehlefala.

Ga re re boela geno lewatleng re kwe,
Ga re re tšhabela ka fase ga seloko re kwešiše;
Eupsa itswake naye tshehla go kaonafale,
Hle o mo imetše go lekane.

Sand and Clay

The whole place is grey,
Yesterday’s greenery is forgotten,
The protruding bones through animal skins are counted,
The mountains are naked and similar to plains,
It is drought all over the country.

A locust cannot be seen,
We heard about it from olden tales,
We saw a hopper and thought it was it,
Alas! a real locust we shall not see until we die.

All these things were caused by sand,
It came from the ocean far away,
It stretched like a melon,
It covered the clay.

Plants cannot flourish in clay alone,
To flourish clay must form a mixture with sand,
Plants must grow and beautify the environment,
They must be similar to mixture of sand and clay in countries like America,
A country of beautiful fauna.

We thank you sand we are contended,
You did well by coming even if you were not wanted,
Because of you let us get plants similar to those abroad,
This can happen if you can form a mixture with clay.

Now you have covered the clay and suppress it,
It cannot breath normally,
Get off him, he do not say he must ride you,
We say let them form a mixture and the rains will be useful to you,
Though it rains, the country remains dry.

We do not say go back to you home across the ocean,
We do not say go beneath the clay, understand us,
Mix together so that the soil can be fertile,
Please you have been on top of him is enough.
### APPENDIX C: Re llwe ka N.S. Puleng

1. Re llwe ke kgale,
2. Tša rena dítšwammele,
3. Ke dikudumela le megokgo,
4. Bophelo bo re sikologile.

5. Bomminašoro bana ba moswananoši,
6. Ba rile go re ukamela,
7. Ba hwetša botlatla
8. Bo ngwadilwe fahlogong tša rena.

9. Re tšwa kgole,
10. Kgarebe re bona tša mehutahuta,
11. Bana ba dipopo tša bona di nnoši,
12. Bana nkego maloba a lefase.

13. Kanapa tša rena,
14. Di hlanogile,
15. Bommasebotsana re thopile,
16. Sa rena ga se sa nkga.

17. Go ja ngwan a monna,
18. Ga se go mo fetša,
19. Eupša lehono boitsholo,
20. Ke kobo re aperse.

21. Kgale re sepela,
22. Tša lefase re di bone,
23. Dikhupamarama di fetotšwe dišego,
24. Dillo le manyami di fetotšwe lethabo.

25. Therešo e šikologilwe,
26. Borapedi bo ile ka monga wa seloko,
27. Bohwiri hwiri le bonokwane
29 Le ba botse barwedí ba mobu,
30 Le a kgahlia le hlapile le a tanya,
31 Mahlo a mmogi a fahlogela dimakatšo,
32 Ditlalemeso di rwele meetsemagakwa.

33 Afa lenyalo lona
34 Le a le lora naa?
35 Mabose ga a phalane,
36 Nna ke bone ke kgotšwe.

37 Re llwe go lekane,
38 A di fulele gae;
39 Faseng la Borwa
40 Re fetogile makgoba.

41 Nna ké tennwe,
42 Ke lapile ke fedite le mogopolo,
43 Ke gopotše gae ga mahlaku,
44 Ke hlologetšwe boNapšadi le boPhele.

45 Badimo bešo nkukeng
46 Le mpuşetşeng gae,
47 Ke yo bona boMorore le boHlabirwa,
48 Ke hlologetšwe go bona thabaditala tsešo.

49 Ke di bone ke kgotšwe,
50 Go lekane hle,
51 Thipa eja o ba gomele,
52 Ke batho ga se diphoofolo!

We have been sucked

1 We have been cheated long ago,
2 Our product,
3 Is sweat and tears,
4 Life has rejected us.
The cruel people offsprings of unknown origin,
After having studied us,
They say ignorance
Written all over our faces.

We are from far,
We have seen different types of women,
Children with uncomparable beauty,
Children who resemble the flowers of the world.

Our pockets,
Are inside out,
We have captured the beauty queens,
What we used to have we no longer have.

To such a man
Is not the end of the road to him.
Today to regret,
Is a blanket that we wear.

We have been walking for a long time,
We have seen many happenings of the world,
What used to be secrets are turned into jokes,
Sufferance and sadness is turned into jubilation

The truth is forgotten,
Prayer has disappeared,
Roguery and robbery
Is the order of the day.

You are beautiful women of this world,
You are envious you are bright,
To perceive is to see miracles,
The dawn reveals the wonders.

Do you really dream
Of marriage?
Wonderful things are in abundance,
I have seen and convinced.

We have been sucked is enough,
Let us direct our ways homeward,
In the cities
We are like slaves.

Truly I am annoyed
I am tired and have taken a decision,
I mind longs for home
I am missing Napadi and Phele's company.

Spirits of my ancestors carry me,
Send me back home,
I must go and see Morore and Hlabirwa's
I long to see the beautiful green mountains.

I have seen, I am convinced,
Enough is enough please.
The knife cease to kill
They are people not animals.

APPENDIX D: Mponele ngwanaka ka L.M. Mahlafore

O be o le kae ngwanešo,
Ge bangwe re matlafatšwa.
A gago mahlatse o šietšeng?
Gobane a rena re phuhlame nao.
Go tswa go a boKubu le boKwena.

Ge e le wa ka o bonagetše,
Sa ka sereto se retilwe,
Thari ke boile ka ye kgolo.
Wa gago o kae mosadi,
Metangtang yona o feditše.
Ikele ka noši kgarebe,
Bosading bja gago o kgarebe.
Wa ka o lapišitšwe ke leromo,
Mponele ngwanaka hle!

Nurse my child

Where were you my sister,
When others were blessed.
Why did you leave your blessings behind?
Because our blessings we received from our origin
Down the river where the hippopotamus and the crocodiles live.

Nine offspring was seen,
I was praised for the deed,
I gave birth of a baby boy.
Where is yours lady?
You swallow a lot of medicines.

Go and fetch everything on your own lady,
In your womanhood you remain a lady.
My child is tired of being sent now and then,
Nurse my child please!

APPENDIX E: B.A. o itšeng? ka A.T. Magolego

O gagolelang dipotla?
Mokagona go tseba ga re anegelwe,
Gore o nyele moro wa thuto,
O rutegile le menwana’ maoto,
Maswetha’ hlogong ke dintlha tša ponelopele,
Bjale, go reng o realo?

Batho o a ba nyenya,
O rwele leepo ka phatla,
Boikgogomošo o hlogiša maledung,
Wene mantepane metono o sepediša bompogeng,
Matswele o thakgoletše godimo,
Ke gona ge le re nkgišetša ka monkgo wa purabura?

Botagwa o phetše ka bjona,
Ka kakaretso batsenasekolo ba anya molaomobe,
Mekgotheng wa kwetenketša khwekhwerenkhwere ya Sejahlapi,
Le ge go tseba re sa hlathe,
Gobeng gona le go tseba re ka se tsoge re lekile,
Gore sefehlawene ke sefe e ba go?

Le gore o fahlolle o a foufatša,
Le gore o thuše photlelo o e tswaletšwe,
Go itshenka ke bohwa bja gago,
Go kganya ke se pollong bja ka koma o hloletšwego,
A naa B.A. go reng?
Ge eba ke bomothono bjago, tswalwalefša.

B.A. What is wrong with you?

Why are you boastful?
Because we all know about you,
That you are highly educated,
You are learned beyond counting,
Neck wrinkles on your head are a sign of foresightedness
Then what is wrong with you B.A.

You look down upon people,
You are full of gossip,
You are full of pride,
You need people’s attention throughout your actions.
You throw your hands to and fro
Is it the way you want us to know more of your gown?

You are a habitual alcoholic,
In general the school children learn bad behaviour from you,
In the streets you annoy people with your boastful lingua franca,
Even if we may not understand,
Even if we may wish to know we will never try,
Who is the one who stirs you?

Instead of bringing to light you cast darkness,
Instead of bringing to progress you bring retrogression,
Your inheritance is confusion,
Boastfulness is what you are taught,
B.A. what is wrong with you?
If this is your personality, be born again.

APPENDIX F: Meritimebedi ka M.P.N. Mphahlele

Meriti ye mebedi lefastereng la ka!
Mongwe moriti, mong o tsebja ke mosadi;
Ke moriti, o swana le mong wa wona.
Ka bokopana, le ka boso, ba a swana;
Ka kgang, le ka swele, ba a swana;
Ka boradia, le bobe, ga ba fapane felo.
Moriti tenang, o ntshofatša pelo ya ka, e šweufetše!
Nna le wena, go amogetšwe mang pele fa?
Ke mang yo, lefastereng la ka, mosadi?
O tswa kae mola monna ka fa, a phela?
Ke kgale ke bona gore moriti wa bobedi o gona;
Nna ke wa go kokona marapo le melatša.
Wa bobedi moriti, o swana le mong;
Lehono ke wela tsela, ke kgotšwe.

Two shadows

Two shadows at my window!
One of the shadows is known by my wife;
It's a shadow, resembling its owner.
Their shortness, darkness, they are the same;
Their stubbornness, cruelty, they are one;
Their cunningness, cruelty, they don't differ.
Thou shadow, you change my happiness into sorrow!
Between me and you who was accepted first?
Who is the one, at my window, woman?
Where is he from, when the owner of this house is still alive?
I have long suspected that there is a second shadow;
I am only here as a second hand,
The second shadow resembles its owner;
Today I am leaving, I know the truth.

APPENDIX G: Lerato ka tharing ke megokgo ka C.M. Malatjie

Ke iname, ke retetše
Ba a ratana, ke a duma, ke a rata
A nna ke namile ke sentše
Le senyo la eng ke se molata?

Bokoloti, ee, ba neana bja rato
Kgodu ba phemelesa ka memyemyelo,
Sekgothi go ngwaiwa sa mmapelo
Lerato ke la baratani baratayona rato.

Ke godile ya ka moswane kgoši
Maoto ke tlimaretšwe a go etela wena
Setšhaba se ntišitše ka šiši
Kgori mohumagadi ga se mae go yona.

A ke setšo mang se
Bose se ntobišang ka monkgo?
Afa ke tla ka ka bo kwa bja bose
Gobane mae ke alametše ke se kgogo?

Ke tla no inama se ntshele go feta gatshela
18 Lentšu la mohu ke lepheko la moketla
19 Go le tshela ke go tshelwa ke ditshegofatšo
20 Nnete ngwedi o tla ba wa tšwa botšo.

(Secret love is bitter)

1 I am defeated, disappointed
2 They are in love, I envy, I love
3 What wrong have I done
4 Not being a servant, what wrong have I done?

5 They caress and play as lovers
6 Their happiness is showing true love
7 They prickle each other lovingly
8 Love is for lovers who truly love each other.

9 As a prospective king, though grown
10 I am restricted from paying you a visit
11 My people are strictly guarding me
12 My love to you is in vain.

13 What type of tradition is this?
14 I only enjoy the smell without touching?
15 Will I ever taste the deliciousness
16 Because I am resting on the egg though not a hen.

17 I will persevere as much as possible
18 The voice of dead is respected
19 To defy it is to loose the blessings
20 The truth will one day be divulged.

APPENDIX H: Ke lona lerato? ka J.S. M. Masenya

1 Ge ka mpakubu o mpabola mehla le mehla,
2 Mahlapa ka moka o tšholla pele ga bohle.
3 Wa re ke hwe o khutše,
4 Wena, wa ntakaletša madimabe wa sekgalela.
Go go bona ke a tlatla ka lakalela,
Ke wa geno ke apea go robala ntlwana,
Go feta fao lenaba selomalekamosela,
O nnyantšhitše monwana ka go nthata le lehung.

Dikano o tšere o a ikanolla lehono,
Ka gore o iphetšetše molao fela,
Wa bolela o sa ikwe di sa tšwe pelong.
A ke lona lerato ge ke bodile mokokotlo?

Is this love?

When you lash me with a sjambok daily,
When you insult me in front of everybody.
When you wish me death.
You wish me misfortune in broad daylight.

When I see you I become confused,
I cook for your people and sleep alone,
Beyond that you are an enemy, a scorpion,
You deceived me when you said death will make us.

You made the oath which is cancelled today,
Because you married for the sake of procedure,
The words were not from the bottom of your heart.
Is it love when my back is swollen?

APPENDIX I: Palamonwana ka M.R. Mokgohloa

Monwana wa ka o sitegetsweng.
Ge o tlabilwe ke morwalo wo kaaka!
Ditshephiso tsa morwesi.
Ka moka di fetogile musi.
Rola monwana wa ka o swane le ye mengwe.
Go leka o lekile go kgotlelela.
Tla ke bee kua kgole palamonwana ye,
The wedding ring

1 Why is my finger heavily burdened.
2 Surprised by this heavy burden!
3 The promises of the insetter.
4 All changed into thin air.
5 Remove it from my finger and let it be like others.
6 It has tried to endure you.
7 Let me put this wedding ring far from me,
8 It reminds me of misery.
9 Let me stand up and do my daily work,
10 Sitting down is pondering misery.
11 What tears are these in my eyes?
12 Because he took his jacket and left in front of you.
13 Be consoled because you are my witnesses.
14 He left me in your presence.