

**INFLUENCE OF INSTRUCTIONAL METHODOLOGY ON  
PERFORMANCE OF POETRY IN KISWAHILI IN KENYAN SECONDARY  
SCHOOLS' CASE OF LUGARI SUB-COUNTY**

**BY**

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## DECLARATION

### Declaration by the Candidate

This thesis is my original work and has not been presented for a degree in any other university. No part of this thesis may be produced without prior written permission of the author and/or University of Eldoret.

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**DEDICATION**

This work is dedicated to the Ministry of Education, Science and Technology (MOEST), the Kenya Institute of Curriculum Development (KICD) and to teachers and learners of poetry in Kiswahili.

## ABSTRACT

This study was intended to investigate the influence of instructional methodology on performance in poetry in Kiswahili in Kenyan secondary schools' case of Lugari Sub-county. The objectives of the study were: to investigate how teachers of Kiswahili planned for instruction on teaching poetry, to identify teaching aids and methods of teaching used by teachers of Kiswahili in poetry and to investigate and describe students' and teachers' attitude towards poetry in Kiswahili. The curriculum for Kiswahili for secondary school education in Kenya which was revised in the year 2002 incorporated content on poetry. There has been a perpetual poor performance by students in Kiswahili paper 102/3 in Kenya Certificate of Secondary Education (KCSE) especially the poetry section. Dale's cone of experience theory directed this study. The theory notes that students retain more information by what they "do" compared to what they "hear", "read" or "observe." Survey research design was used in this study. The study was conducted in selected schools in Lugari Sub-county, in Kakamega County, Kenya. Stratified sampling was used to place schools in three strata from which four schools were sampled from each strata making a total of twelve schools with their twelve teachers of Kiswahili from the sampled streams in the sampled schools. Form three students were purposively sampled in this study. The data herein was collected using sets of questionnaire, document analysis guide and observation checklist. A pilot study was conducted in the neighboring Likuyani sub-county to ascertain the reliability of research instruments. The obtained data was analyzed through descriptive statistics and findings placed thematically. Oral Questioning and Lecture methods were found to be dominating Kiswahili lessons in teaching poetry. It was also established that teachers of Kiswahili lacked basic tools of planning. Student-centered methods were recommended by the researcher to teachers of Kiswahili and that teachers should be taught about the impact of planning on students' achievement in poetry. School administrators should ensure teachers use instructional tools to prepare well for the lesson by making a follow-up. The researcher also recommended that further research should be conducted to find out why teachers were not using planning tools as expected as well as the importance of Kiswahili teachers' guide book in the teaching and learning of poetry.

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**LIST OF ABBREVIATIONS AND ACRONYMS**

**KICD:** Kenya Institute of Curriculum Development

**K.C.S.E:** Kenya Certificate of Secondary Education.

**KNEC:** Kenya National Examination Council.

**KLB:** Kenya Literature Bureau

**MOEST:** Ministry of Education, Science and Technology.

**DCE:** Dale's Cone of Experience.

**SL:** Second Language.

**KMTC:** Kenya Medical Training Institute.

**LDTTC:** Lugari Diploma Teachers Training College.

**AGM:** Annual General Meeting.

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## **CHAPTER ONE**

### **INTRODUCTION**

#### **1.1 Introduction of the Study.**

This chapter focused on the background of the study. It addressed issues forming the basis for the research problem, objectives of the study, research questions, significance of the study, justification, scope and limitations, theoretical framework and assumptions of the study. It also looked at the operational definition of terms.

#### **1.2 Background of the Study.**

Kiswahili language has grown not only in East Africa but beyond boundaries of the African continent. Murunga (2013) states that, Kenya, a polyglot society is unified by Kiswahili language. Kiswahili is used in law courts, in the national assembly, county assemblies and the senate. In 2020, the president of Kenya unveiled Kiswahili version of the National Assembly Standing Orders (Kanuni za Kudumu), which is basically the translation of house rules into Kiswahili. Kiswahili is taught as a compulsory subject in primary and secondary schools in Kenya. It is an elective at tertiary level. Malilo (2014) recognizes that Kiswahili is widely used in international media houses such as Radio Beijing, voice of America, BBC, Cologne and Pretoria. In Kenya, the Kenyan constitution 2010 recognizes Kiswahili as a national language and also an official language, (Syomwene, Nyandusi & Yungungu, 2017). The new constitution, Chapter 2, (7) declares it as the National language of the Republic of Kenya. Section 7(2) states that, the official languages of the Republic of Kenya are Kiswahili and English.

Syomwene, Nyandusi & Yungungu, (2017) outline the revised secondary school Kiswahili syllabus as one whose content has been organized in a spiral manner and is revisited progressively but increases in complexity as one progresses, it includes oral

literature, free verse in poetry, short stories and socio-linguistics. Its vocabulary has been incorporated in other areas such as comprehension. Emerging issues such as HIV/AIDS, gender issues, child labor and technology among others have also been incorporated. It is also important to note that, the syllabus recommends the use of an integrated approach to teaching, where, content from areas such as poetry, oral literature; vocabulary and comprehension are taught in an integrated way. Poetry in Kiswahili is thus an essential component of the school curriculum. Kiswahili has three examinable papers; Kiswahili paper 1(102/1) which tests on composition, Kiswahili paper 2(102/2) which is concerned with language use skills and Kiswahili paper 3(102/3) that focuses on literature. Poetry in Kiswahili has a long history in the same way oral literature and history of the Swahili people is (Shitemi, 2010). Maanga, (2015), states that the first written Swahili poetry was called, “Swifa kwa Mwana wa Manga” also known as, “Tumsifu Yanga” closely related to Fumo Liyongo. Korss & Murunga (2017) are in agreement with Shitemi by ascertaining that poetry in Kiswahili is one of the oldest genres of oral literature. Kiswahili as a language is not only taught in East Africa, but also in other continents of the world, especially in the universities.

Poetry in Kiswahili is defined as poetry which is written or oral, which has been or is being produced in the Swahili language by East and some Central Africans (Masinde, 2003). This definition implies that this kind of poetry can only be found in these regions. This may seem bias but a closer look proves it to be true. For instance, basing on themes, Masinde (2003) continues to say that, each work of poetry or art is always related or identified to be of a particular region. For a better understanding of Swahili poetry, one has to put it into a historical context; therefore, poetry in Kiswahili has got no foreign origin. It is important to note that, over the years, poetry in Kiswahili has

taken a turn from the traditional rules of writing. In this view, poetry in Kiswahili has been expanding and in the process acquiring new forms and types in its artistic expression (Masinde, 2003). We have the Popular Form (Ushairi wa Arudhi) whose composers follow stringent rules laid down in its writing as handed down by history. This include symmetrically arranged verses (beti) which have an equal number of lines (mishororo) usually not exceeding six in each verse, and an equal number of syllables (mizani) usually not more than sixteen in each line (Topan, 1974). The “Swahili-free verse” (Ushairi Huru), is the modern form of poetry in Kiswahili whose composers believe it is time for change by revolutionizing (wanamapinduzi) the genre. Both the Popular form and the Free verse are examined at the Kenya Certificate of Secondary Education (KCSE). Table 1.0 shows how the two forms of poetry in Kiswahili have been examined in the past five years.

**Table 1.0: Distribution of the Free-verse and the Popular form Poetry in Kiswahili Paper 102/3 in K.C.S.E 2013-2017**

<b>Question</b>	<b>2017</b>	<b>2016</b>	<b>2015</b>	<b>2014</b>	<b>2013</b>
6	Popular Form	Popular Form	Free Verse	Popular Form	Popular Form
7	Free Verse	Free Verse	Popular Form	Popular Form	Popular Form

Source: The Kenya National Examination Council (KNEC) Kiswahili paper 102/3, 2013-2017.

This means that the teaching method used in teaching and learning of poetry in Kiswahili is very crucial to the performance of poetry. The objectives of teaching poetry in Kiswahili are geared towards giving a learner an opportunity to practice reading and writing. In doing so, a learner is expected to be involved in various skills such as reading aloud and to gain competence in good writing. However, the teaching of poetry in Kiswahili has not been given due diligence, for instance, Murunga (2006)

observed that teacher talk dominated most of poetry lessons. Isayi (2007) though talking about poetry in English observed that learners in most schools are exposed to minimal practice in poetry. This minimal exposure of learners to poetry led to poor performance. Most teachers taught poetry because it could not be avoided and in some cases, poetry lessons were left to learners for them to read on their own and answer question. This made learners hate poetry. Although this was the case in English, the same could be true in poetry in Kiswahili as both teachers and students showed a dislike of poetry (Murunga, 2006). Table 1.2 shows how the performance of Kiswahili paper 102/3 has been dwindling over the years in the period 2012 to 2018.

KNEC report (2017) on Kiswahili paper 102/3 comments on poetry section that majority of learners tend to avoid the question on poetry and even the few who tackle this question, they score poorly. It was also noted that basic components of Kiswahili poems are not taught and as a result, questions testing these components are poorly performed. This is what compels the researcher to look into the teaching methods applied by teachers of Kiswahili in teaching the genre.

**Table 1.2: Performance of Kiswahili Paper 3 (102/3) 2012 to 2018.**

<b>Year</b>	<b>2012</b>	<b>2013</b>	<b>2014</b>	<b>2015</b>	<b>2016</b>	<b>2017</b>	<b>2018</b>
Mean Score	32.14	34.82	42.93	38.8	25.67	25.15	22.2
Standard Deviation	15.15	14.92	15.81	15.38	12.87	13.42	11.95

Source: KNEC, 2018 KCSE report.

### **1.3 Statement of the Problem.**

KCSE 2017 KNEC report outlines that majority of learners tend to avoid the question on poetry and even the few who tackle this question, they score poorly. It was also noted that basic components of Kiswahili poems are not taught and as a result, questions testing these components are poorly performed. In 2018 KCSE KNEC report, Kiswahili paper 3 dropped in performance. The question on poetry, which was compulsory in 2018 KCSE was poorly done. Students have continually avoided poetry questions. Those who choose to handle questions in poetry score poorly. This has been attributed to failure in basics of poetry.

Murunga (2006) found out that students avoid answering questions on poetry in Kiswahili, and for those who attempted the questions the outcome was dismal compared to other genres of literature in Kiswahili. Murunga also observed that some teachers did not enjoy teaching poetry and some boldly indicated so. Isayi (2007) while looking at poetry in English observed that although most teachers had poetry in their schemes of work, they only did so since it could not be avoided. They also schemed for poetry since they had questions and marking schemes for the specific poems they intended to teach. Also, learners in most schools were not exposed to practice in poetry. It was also observed that majority of teachers preferred the novel to poetry and whenever teachers met poems, they asked colleagues to teach on their behalf. This could be the case in poetry in Kiswahili. Makokha (2009) observed that the preparation of teachers on using resources in teaching poetry in Kiswahili in training institutions was not well done. Wasike (2011) observed that teachers shy away from teaching poetry in English since poems are written in obscure language. Although this was the case in English, it is possible the same could be the case in Kiswahili. These were the reasons that led the researcher to find out what teaching



methods were used by teachers of Kiswahili in instructing learners in poetry. Why were learners still avoiding questions on poetry to this day? Could the methods of instruction be the problem?

It is on this background that the researcher focused the study on how instructional methodology influence students' performance in poetry in Kiswahili in Kenyan secondary schools' case of Lugari Sub-county.

#### **1.4 Purpose of the Study.**

The purpose of this study was to investigate the influence of instructional methodology on students' performance in poetry in Kiswahili; a case of Lugari Sub-county in Kakamega county.

#### **1.5 Objectives of the Study.**

The objectives of this study were:

- i. To investigate how teachers of Kiswahili plan for instruction in teaching poetry and its influence on students' performance.
- ii. To identify the methods used in teaching poetry by teachers of Kiswahili and how they influence performance of students.
- iii. To investigate the teaching resources used in teaching poetry by teachers of Kiswahili and their impact on students' performance.
- iv. To investigate and describe student and teacher attitude towards poetry in Kiswahili and its influence on students' performance.

#### **1.6 Research Questions.**

This study was guided by the following research questions:

- i. How do teachers of Kiswahili plan for poetry instruction?

- ii. Which teaching methods do teachers of Kiswahili employ in teaching poetry?
- iii. Do teachers of Kiswahili use appropriate resources in teaching poetry?
- iv. What attitude do teachers' and students' have towards poetry in Kiswahili?

### **1.6 Justification of the Study.**

The research on instructional methodology by teachers of Kiswahili in facilitating poetry was beneficial to learners and teachers of Kiswahili. As indicated earlier, the K.C.S.E 2017 report showed that many candidates tend to avoid questions on poetry in Kiswahili paper 3 (102/3). Reasons given by the report for this outcome, is that, basic concepts on poetry have been ignored by teachers in the process of teaching. The KNEC report agrees with what Murunga (2006) observed. A look at table 1.1 also shows the downward trend in students' performance in Kiswahili paper 102/3. The researcher therefore went out and investigated the influence of instructional methodology on students' performance in poetry in Kiswahili.

### **1.7 Significance of the Study.**

The study will enable teachers to acquire and utilize the best teaching methods and resources in the teaching of poetry in Kiswahili. It also focused on integration of content from other sections of Kiswahili curriculum in order to promote the understanding of poetry. As observed by Murunga (2006), there was poor choice of books for teaching poetry in Kiswahili which was as a result of the Ministry of Education Science and Technology (MOEST) not coming out clear on which books should be used for teaching poetry in Kiswahili. This study will therefore help the Kenya Institute of Curriculum Development (KICD) in the development of appropriate poetry content basing on the maturity level of learners and also be a guide in outlining course books for teaching poetry, and also the most effective teaching methods and resources for teaching poetry in Kiswahili. The proposed study will not

only benefit teachers of Kiswahili but also teachers of other second languages such as English, French and German, which too have content on poetry. The study will also be instrumental to teacher training institutions such as colleges and universities. Teacher trainers will know the effective methods to be used in training teachers. Less effective methods of teaching will certainly affect learning negatively.

### **1.8 Assumptions of the Study.**

The research was based on the following assumptions:

- i. Teachers of Kiswahili are trained on how to teach poetry in Kiswahili.
- ii. Teachers of Kiswahili plan for instruction before teaching poetry in Kiswahili.
- iii. Teachers of Kiswahili employ various instructional methods.
- iv. Teachers of Kiswahili use various teaching resources in teaching poetry in Kiswahili.
- v. Teachers and learners have a favorable attitude towards poetry in Kiswahili.

### **1.9 The Scope and Limitations of the Study.**

#### **1.9.1 The Scope of the Study**

The study was confined only on matters related to how instructional methodology influenced students' performance in poetry in Kiswahili, a case of Lugari sub-county, Kenya. A total of 34 schools were used. Form three students were used as respondents in the study since they had been exposed more to poetry compared to form one and two students. Form four students would have been more suitable but they were likely to be affected by examination results of KCSE 2018.

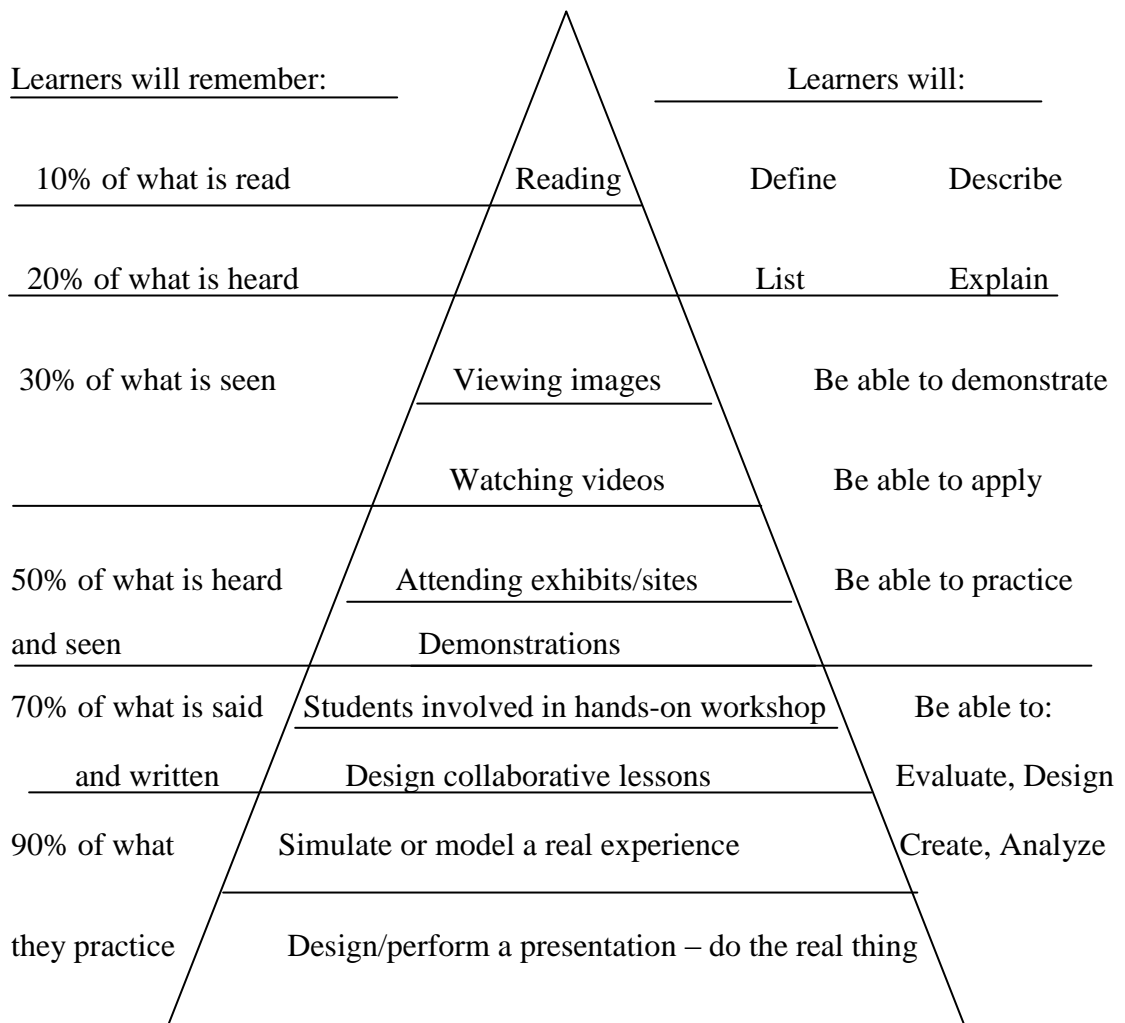
### **1.9.2 Limitations of the Study.**

Being a research on poetry in Kiswahili, it was expected that the findings will be documented in Kiswahili language for easier interpretation by teachers and students of Kiswahili. However, the findings were documented in English, this was a limitation.

### **1.10 Theoretical Framework.**

A theoretical framework refers to a theory guiding one's research regarding a particular research problem (Statistics solutions, 2018). It provides the rationale for conducting research. The research was anchored on Dale's cone of experience (DCE) which addresses a significant relationship between comprehension and instructional methods and resources used. According to Dale, learners retain more information by what they "do" as opposed to what they "hear", "read" or "observe" (Dale, 1969). Dale's cone of experience places the least effective method of teaching at the top of the cone which involves learning from information presented through verbal symbols whereas at the bottom of the cone, are the most effective methods, that is, direct, purposeful learning experiences such as hands-on or field experience. These represent reality or the closest things to real (Heidi). This is essential in the teaching and learning of poetry in Kiswahili. When choosing an instructional method, it is important to remember that involving students in direct purposeful experience strengthens knowledge retention. Figure 1.0 shows Dale's cone of experience.

**Figure 1.0: Dale's Cone of Experience.**



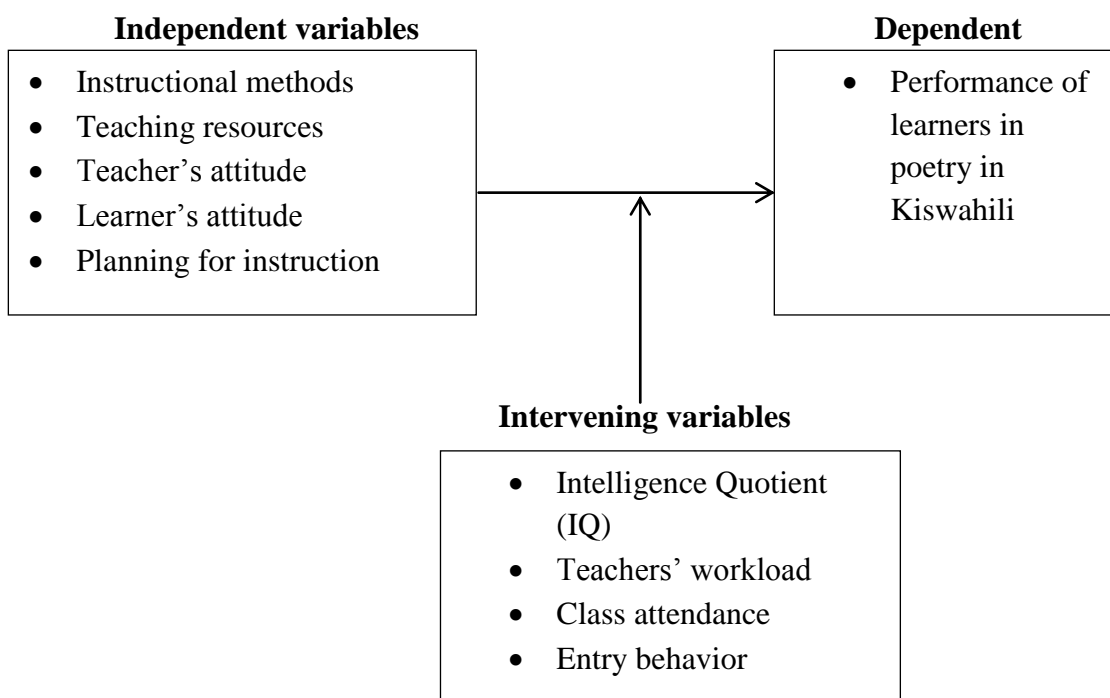
**Source: Adopted from Davis and Summers(2015) and modified to suite the study**  
<https://www.qscience.com/docserver/fulltext/qproc/2015/4/qproc.2015.elc2014.6.pdf?expires=1563988157&id=id&accname=guest&checksum=E5FC4AFB77CEA5708274ECCBB974F946>

At the peak of the cone, more abstract experiences appear. Experiences represented at this point are non-realistic represented by symbols (visual or verbal). It is at this point where the least preferred method of teaching is placed. When a learner only reads a text, only 10% of what is read is remembered. This is followed by lecture method where a learner can only remember 20% of what he/she 'hears' in class. When a teacher uses still pictures, a learner is able to remember 30% of what he/she 'sees'. At the middle of the cone, learners are more of 'observers' than 'doers.' They do not interact directly with learning experiences. Teaching methods employed here are demonstrations, field trips and exhibits while teaching resources include motion pictures, still pictures and audio recordings (Davis & Summers, 2015). At this level, what a learner is taught using moving pictures and viewing of exhibits, he/she remembers 50% of what he/she 'sees' and 'hears'. It is important to note that, as one progresses down the cone, one meets the most concrete experiences and effective learning resources. This include real-life experiences, interactive models and dramatic participation such as role-plays. When a learner is allowed to participate in hands-on workshop, to role-play a situation or simulate a real experience, 70% of what he/she says and writes is remembered. But when a learner goes through a real life experience, 90% of what a learner does is remembered ('experience is the best teacher'). As one progresses towards the bottom of the cone, the higher the retention level. A teacher of Kiswahili should therefore choose a teaching method that actively involves students since action learning results in 90% retention level. He/she should be familiar with DCE in planning for instruction so as to make decisions on instructional methods and resources that will be effective in teaching a particular poem. There is a relationship of dependency between a selected method of teaching, a teaching resource and learning outcome.

### 1.11 Conceptual Framework.

A conceptual framework refers to a description of research which supports one's study (Statistics Solutions, 2018). This study used the following conceptual framework.

**Figure 1.1:**



**Source: Own Conceptual Framework (2018).**

In this conceptual framework, good or poor performance was a dependent variable on teacher's instructional methodology, teaching resources used, teachers' and learners' attitude and how a teacher planned for instruction. However, this may have been affected by other intervening variables such as learners' IQ, teachers' workload, learners' class attendance and learners' entry behavior.

### **1.12 Operational Definition of Key Terms.**

**Attitude:** In this study it refers to one's feelings, bias, preconceived notions, fears, and convictions towards poetry in Kiswahili.

**Poetry in Kiswahili:** It is used in this study to refer to poems written in Kiswahili language in the Kenyan curriculum.

**Students' performance:** It is used to refer to attainment of grade C+ and above in Kiswahili paper 3.

**Instructional methods:** In this study it refers to different ways used by a teacher of Kiswahili in presenting information to the learner.

**Good Performance:** It is used in this study to refer to student active participation in class which eventually leads to attainment of positive results.

**Poor Performance:** In this study it refers to minimal or completely lack of participation in class by learners during poetry lessons.

**National Language:** In this study it refers to a language used for communication in the entire country.

**Official Language:** In this study it refers to a language mandated by the constitution to be used in all official duties.

**Planning Instruction:** In this study it refers to the organization and professional management of essential elements of instruction by teachers of Kiswahili such as the schemes of work, records of work, syllabus, lesson plans and student progress record.

**Teaching Resource:** Used in this study to refer to teaching aids used in facilitating learning of poetry in Kiswahili.



## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.1. Introduction**

In this chapter, the researcher looked at instructional methods and performance, teaching resources and performance, teachers' and learners' attitude and performance, planning for instruction and performance.

#### **2.2. Instructional Methods and Performance.**

Instructional methods are an essential component in the teaching and learning process. Instruction refers to the process by which information is transmitted from one source to another through appropriately selected media or channels (Kafu, 2011). In this view, instruction involves content, media, teacher and learner for it to be a complete process. On the other hand, the term method originates from the Greek word 'methodos' which means, a way across, from one state to another, in other words, not the end but rather a pathway to the end. An instructional method is thus a systematic procedure used by a teacher in facilitating learning (Otunga, Odeo & Barasa, 2011).

Instructional methods are therefore different ways used by a teacher in facilitating learning. It is a channel that aids communication between the teacher and the learner. Since effective communication involves feedback, an instructional method should be one that gives room for interaction between the teacher and learner. The method of instruction chosen should be one that will be effective in the teaching and learning process.

According to Kithinji et al. in Wamokhela (2012), when choosing a teaching method, there are some factors that a teacher should put into consideration. For instance, some teachers take the deep approach to learning; such teachers are confident and prepare

well for the lesson. On the other hand, some will opt for shallow learning such as expository modes of teaching. Influence of factors such as time, resources and class size will always determine the type of method to teaching. It is also worth noting that objectives of a lesson cannot be overlooked when it comes to choice of a teaching method. Some teaching methods are more appropriate compared to others depending on the objectives at hand. The entry behavior of learners, interests, social and cultural background cannot be overlooked. It is also worth noting that, learner involvement is very key for learning to take place. A teacher therefore chooses a teaching method that allows interaction with the learner. The mentioned factors are also applicable to teaching of poetry in Kiswahili. For instance, poetry teaching should be interactive to elicit interest from learners. Wamokhela (2012) found out that most learners agreed that group discussion enhanced learning. For those who were opposed to the method stated that teachers were not actively involved in the discussion thus contributing to a negative perception towards the teaching method. It is therefore important for a teacher to prepare well so as to give a learner an opportunity to enjoy the teaching and learning process.

Performance refers to how well an activity or a job is done (Cambridge Dictionary, 2013). Performance in our context is the production of desired characteristics by a learner after going through the process of teaching and learning. The desirable characteristics relates to attainment of good results in poetry. Good performance in poetry is dependent on the method of instruction that the teacher will use. Murunga (2006) states that, when the methodology that is inappropriate is chosen and used by a teacher in teaching poetry in Kiswahili, then learning is adversely affected. The method of instruction can either motivate or demotivate the learner in a poetry class. Teacher-centered methods have dominated the teaching of poetry in Kiswahili.

Murunga (2006) still observed that teacher talk dominated the teaching of poetry in Kiswahili. Teachers of Kiswahili never bothered to give background information of the poem in question and students' ideas during poetry lessons were neglected. It is important for teachers of Kiswahili to understand that poetry teaching should be centered on the learner. Suggested ways of teaching poetry in Kiswahili include dramatization, role-play, recitation, discussions and writing up different types of poems.

Wasike (2011) observed that, when dramatization and role-play are used in teaching poetry, sight, sound and movement were put in the content learnt. This changed the learners' negative perception to poetry. Teaching poetry in Kiswahili using role-play requires one to assign learners different roles basing on the content to be learnt. When well done, learners are able to understand the emotions of the poet and his/her cultural background. Dramatization involves characters who are facing problems and getting into conflicts. As a method of teaching poetry, it involves real-life situations that learners can put themselves into (Vodickova, 2009).

Learners tend to retain much when dramatization is used (Wasike, 2011). It is therefore important for a teacher to first select poems that are relevant to the needs of the learner. Poems selected should be related to what the learner already knows. He recommends that when choosing content for poetry, the poem chosen should not have the kind of vocabulary that makes it difficult for a learner to understand even the surface meaning of a poem. This appreciates the fact that the kind of language used in poetry in Kiswahili may at times be obscure to the learner. Therefore, there is need to put this into consideration while choosing a poem to teach. Murunga (2006) observed that poems chosen by teachers of Kiswahili had little relation with the student's day to day life.

Teachers are therefore encouraged to choose poetry books carefully bearing in mind that some books are published with a purely commercial view with no academic value. Older books contain poems composed by writers who used classical Swahili dialects (Lahaja) making it difficult for learners to comprehend meaning. Wasike (2011) recommends that, poems chosen should not be so intricate to the point the learner is left puzzled causing the learner to give up.

Dramatized poems need to reflect a friendly impression to the learner. It should be interesting. It should be the kind that gives learners a chance to learn, practice and review specific language material, and by doing so, it gives all learners a chance to participate actively. Isayi (2007) is in agreement with this view; he recommends exposure of learners to dramatized and recited poetry in the drama and music festivals. The poems should also have meaningful bearing on experience of learners. It should also vary in subject matter and style in order to enable the growth of learners in experience and awareness. In conclusion, dramatized activities touch the cognitive, psychomotor and the affective domains. This enables learners to socialize and in the process make learning enjoyable and less formal (Wasike, 2011).

Wamokhela (2012) looked at discussion as an effective way in teaching literature in Kiswahili. Wamokhela recommends that, for one to effectively use group discussions, prior adequate preparations should be made. This includes putting into considerations factors mentioned earlier such as time, resources and class size. By understanding learner's ability and interests, the teacher will be able to group learners accordingly. Although Wamokhela (2012) based on the teaching of literature in Kiswahili, the information is relevant to teaching poetry in Kiswahili. It is important to note that poetry in Kiswahili is tied to the culture of the Swahili people. Wasike (2011) agrees that poetry is present in every culture. Poetry is a tool that a writer uses to express

his/her innermost feelings. This requires learners to identify the meaning for them to comprehend the poem. Therefore, learner-centered activities help learners to visualize these feelings and even understand them. Where the teacher dominates the lesson, it is likely that learners will not understand the meaning of the poem in question, thus the continued poor performance in poetry. Effective instruction involves training learners to acquire skills so that they can learn on their own. This is achieved through continuous practice. A teacher of poetry will begin by discussing the surface meaning of a poem before taking learners to its deeper meaning. This is why Kiswahili syllabus is arranged in a spiral manner, where the teacher is expected to teach it progressively (Otunga, Odeo & Barasa, 2011). If learners will be taught the fundamental basics of poetry reading, interpretation and writing, learners will gain interest in poetry and will go an extra mile to look for poems by themselves (Isayi, 2007).

Having looked at how instructional methods are an essential component in teaching poetry in Kiswahili, it is worth noting that, scholars have not given specific methods suitable for teaching poetry in Kiswahili. For instance, Isayi (2007) and Wasike (2011) have specifically looked at dramatization while Murunga (2006) recommended learner-centered methodology in teaching poetry in Kiswahili. This is what motivated the researcher to find out the teaching methods used by teachers of Kiswahili and recommended several teaching methods that will help in the instruction process.

### **2.3. Teaching Resources and Performance**

Since methods of instruction are not the end in themselves, it is important for poetry in Kiswahili teachers to make use of teaching resources. Naz & Akbar (n.d) states that use of instructional media aids in the teaching and learning process especially of learners with disabilities. This can be effectively done when a teacher selects the right

material, introduce it to learners and relate it to prior knowledge. By doing this, a learner will have a greater acquisition of knowledge, will be motivated and the instruction process will have a scientific base where knowledge will be transmitted in an organized and systematic way. Makokha (2009) observed that the chalkboard and textbooks were the most widely used teaching resources. The reason behind it was that they were readily available, and that school principals preferred buying textbooks than other instructional materials such a radio and television. Instructional resources are a crucial element in the teaching and learning process. Isayi (2007) states that instruction is not limited to textual materials but it also involves the use of teaching aids. He recommends that teachers should carry video cassettes, Compact Disc (CD), Digital Versatile Disc (DVD) or performed poems and contemporary rap music, reggae and blues to make learners interested in learning of poetry.

Murunga (2006) observed that crucial resources such as textbooks, non-print media, audio and audio-visual and community resources were lacking in many schools, and those that had textbooks for teaching poetry in Kiswahili, its poems were written in classical Swahili dialect making it difficult to comprehend. Most teachers used past examination papers as teaching resource. It is important to note that, teaching resources aid in facilitating the teaching and learning process. It also helps learners feel interested in the poetry lesson.

Kafu (2010), states that, for effective instruction in class, a teacher should be able to develop and utilize learning facilities and media resources. This is because education has always been media based. Therefore, a teacher has to identify, select and develop teaching resources. Teaching resources guide a teacher on the type of method to be used in teaching poetry in Kiswahili. They also guide the teacher on the kind of activities that learners will engage in during the lesson. While designing teaching

resources in poetry in Kiswahili, a teacher should put in mind some factors. One such factor is the class size. Some teaching resources may require learners to be placed in groups whereas others may apply in situations where the class size is large.

It is also important for a teacher to know how to use the teaching resource. To avoid embarrassment in class and to boost the confidence of learners, a teacher should be able to manipulate the teaching resource. It will be difficult for a teacher to choose using a projector in class if the teacher has no basic skills in computer applications. Makokha (2009) found out that teachers of poetry did not know how to operate some equipment or prepare teaching resources. Available resources had been poorly prepared and poorly maintained. Teachers and students of poetry in Kiswahili are therefore encouraged to produce and develop relevant instructional resources for teaching poetry in Kiswahili. Teacher training institutions are also encouraged to lay emphasis on courses that help teacher trainees to develop and use teaching resources. The teaching resource to be used should be viewed positively by both the teacher and the learner for good results to be achieved. Other factors to be considered while developing teaching resources include the cost of the resource, its impact on the environment, its impression on learners, availability of the resource, its suitability, time and the objectives of the lesson.

Maiyo (2015) observed that, the most frequently used instructional media by teachers were the visual resources which included chalkboard and textbooks. Maiyo further points out that this could be the reason why learners had a negative perception towards Kiswahili. It is important for teachers to know that instructional media resources simplify the teaching and learning process when used. The study found out that most teachers relied on text books as the main teaching resource. The ratio of learners to textbooks being used was also high.

Maiyo found out that audio, audio-visual and digital resources are seldom used in classroom. Agufana, Byrne, Ongechi & Oyori (2013) noted that, although most instructional resources were available, teachers did not make use of them. For instance, schools had charts, audio tapes and costumes but very few used them in the teaching of oral Literature in Kiswahili. This could be the case in poetry.

Koross & Murunga (2017) provide a systematic way that should be followed for a teaching resource to be used effectively. The teacher should first go through the objectives of the lesson, putting in mind the kind of learners (junior and senior learners) and the different teaching methods. A teacher then chooses the most suitable teaching resource(s). The resource can then be bought or developed by the teacher with the help of learners. When learners are involved in making the resource, the interest to learn awakens. Teaching resources are an important element that should not be ignored by a teacher of poetry. Teaching resources motivate both the teacher and learner in the teaching and learning process.

Psychologists support the need for teaching resources. It is believed that 10% of what is comprehended is through reading, 20% through hearing and a total of 50% from both seeing and hearing, 70% by talking and writing and a whole 90% through action and speech (Dale 1969). Therefore, when teaching resources are used, the effect on comprehension is positive. It is important to note that the preferred resource should capture all the five senses.

Dale's cone of experience (figure 1.0) shows the relationship between teaching methods and teaching resources. At the apex of the cone, teacher-centered methods such as the lecture method and resources such as textbooks appear to be less effective. At the bottom of the cone are the most preferred methods of instruction and resources.



Examples of such include methods such as field trips and real objects (realia). There is therefore a dependent relationship between the method of teaching, teaching resource and performance in poetry in Kiswahili.

#### **2.4. Teacher's and Learner's Attitude and Performance**

Attitude can be defined as a set of beliefs that one holds towards an object, a person, thing, event or issue (Simply Psychology). Banaji & Heiphetz, (2010) define attitude to be predispositions to act favorably or unfavorably, attitudes predict behavior. Though attitude may not be observed directly, one can learn one's attitude through observable responses and behaviors that reflect a certain pattern of beliefs and emotions. Attitude can also refer to people's global and relatively enduring evaluations of objects, issues or persons (Petty, 2012). We can therefore conclude that, attitude refers to perceptions people hold towards something, and in our case, poetry in Kiswahili. And so, the question was, to find out if teachers were having a positive or negative attitude towards teaching of poetry in Kiswahili. It was also to find out if learners were having a positive or a negative attitude towards poetry in Kiswahili.

Shirkhani (2015) believes that, a positive or negative attitude depends on the selection of texts, methods of teaching and response towards learners. Inappropriate selection of texts, methods of teaching and ignoring learner's responses in a poetry class results in a negative attitude towards poetry. Learners' attitude towards poetry will influence the success of any language teaching program which attempts to use poetry as a type of teaching material (Banaji & Heiphetz, 2010).

Kiswahili syllabus in Kenya is to be taught using the integrated approach, where content from poetry can be used to teach grammar in Kiswahili. Negative attitude

towards poetry in Kiswahili will certainly lead to poor performance in Kiswahili subject. Positive attitude towards the teaching profession is a requirement for effective instruction process. This positive attitude can be achieved through teacher commitment and self-discipline in the process of instruction. This influenced by intrinsic tendencies, professionalism and orientation towards teaching (Kafu, 2010). Teacher's perception of poetry will always influence the learner's perception of poetry in Kiswahili.

Negative attitudes affect second language (SL) learning negatively while a positive attitude aids in the learning of SL (Murunga, 2006). A study by Murunga (2006) found out that the attitude of teachers and learners towards poetry in Kiswahili was negative. Sitinorliana (2008) suggests that learners' attitude can be changed through the learning process by using appropriate teaching resources and techniques. The negative attitude learners' have towards poetry can be changed if the origin of the negative attitude is known. This is why Murunga (2006) suggests that teachers should always encourage, praise and choose books carefully. Oral and written poems should also be given to learners for practice, and the tasks given should not be too challenging.

The attitude of teachers and learners is not only towards poetry in Kiswahili, but also in the type of teaching resources used. Makokha (2009) found out that teachers had negative attitude towards the use of resources. However, it is important to note that attitudes change when a person's motivation and ability to scrutinize issues is high (Petty, 2012). The attitude of learners and teachers can be shaped. A teacher can make learning interesting and thereby giving the learner a desire for more of the lesson. On the other side, a teacher who does not enjoy teaching poetry, will make learners' attitude negative. For instance, on the data collected, one of the sampled classes sung

a poem with the help of the teacher. This aroused interest in the learning process. Learners can also influence the attitude of a teacher towards them and the subject, though a teacher is not expected to have this negative attitude due to professional training, we cannot deny.

## **2.5. Planning for Instruction and Performance**

Planning is important when it comes to effective instruction. Planning for instruction refers to how organized and professional a teacher is as far as essential elements of instruction are concerned. It is a combination of a teacher's professional competence and self-discipline. (Kafu, 2010). Planning for instruction begins when one becomes a teacher, thus a trained teacher is a good planner.

Kafu (2010) states that instruction should be administered by a professionally trained instructor. This is what distinguishes teaching from other professions. During training, a teacher is taught on how to plan, come up with schemes of work, lessons plan, records of work, student progress reports, teaching methodology and use of teaching resources.

In Kenya, the law requires teachers to be issued with a certificate of registration by the Teachers Service Commission for one to be allowed to teach. This was emphasized by the then cabinet Secretary for Education in 2016 issuing a directive warning institutions hiring untrained teachers (Nyaundi, 2016). Demonstration of effective instruction is an indication of a well-planned process of instruction. A well-planned instruction is based on the curriculum, learner-centered methodology and teaching resources. This enables the teacher to know what is required in teaching a certain topic. A forward design model for lesson planning is encouraged. In this model, a teacher begins by identifying the cultural or linguistic content to be taught.

He/she then decides on the activities and methods to be used in teaching the content and eventually learning assessment (Richard, 2013). This shows that planning begins before the lesson and ends after assessment. There are factors that influence the process of planning for instruction. One of them is teacher competence in the process of planning for instruction. This has already been addressed when we talked about training of teachers. Learner's characteristics such as age, abilities, class size, entry behavior, motivational level and individual differences are factors to be considered. Other factors include school administration, learning facilities, learning environment, staff level, and government policies (Kafu 2010).

In order to plan effectively, a teacher is required to have professional documents such as schemes of work, lesson plans, lesson notes, record of work covered and students' progress record. However, a plan is dormant unless it is put into practice. It is possible for a teacher to plan for a lesson and not follow the schemes of work. Otunga, Odeo & Barasa (2011) equate schemes of work to an engineer's blue print and building plan upon which a teacher builds his/her lesson. It is a captain's map to take students through the teaching and learning process safely. When preparing schemes of work, a teacher should consider the syllabus, time, resources, learner characteristics, learning environment and school's calendar of events. Events in the school calendar include half-term breaks, exam periods, annual general meetings (AGM), sports day, and public holidays among others. Schemes of work may be prepared at the departmental level for use by all teachers in the department and in some cases it is prepared by individual teachers. A lesson plan is prepared by the subject teacher before instruction and used during instruction for effective instruction, after the instruction, a teacher is expected to comment on it. It is then passed to the head of department for it to be certified. It is a reminder to the teacher of the lesson about the lesson objectives, time

allocation, method of instruction, learner's activities, teacher's activities and resources to be used and assessment.

The record of work covered helps a teacher to keep a clear account of what has been covered and what is remaining to be covered where a lesson is interrupted. It gives insight to what the teacher covered, the date it was covered, content covered and suggestions on the way forward including remedial proposals (Otunga, Odeo & Barasa, 2011). Learners' progress record is used to follow-up learners' achievement over a period of time. It is essential since it helps the subject teacher to assess and know weak students and organize on how they can be helped.

Planning for instruction guides the teacher on linking the previous lesson to the current one. It boosts a teacher's confidence and allows him/her to deliver well the planned content.

## **2.6. Summary of Chapter Two**

In chapter two, the researcher looked at instructional methods and performance, teaching resources and performance, teachers' and learners' attitude and performance, planning for instruction and performance. Chapter three will focus on research design and methodology.

## **CHAPTER THREE**

### **RESEARCH DESIGN AND METHODOLOGY**

#### **3.1. Introduction**

In this chapter, area of study, research design, target population, sample and sampling procedures, data collection procedures, research instruments, validity and reliability of research instruments were looked at.

#### **3.2. Area of Study**

The research study was carried out in Lugari sub-county, Kakamega County, Kenya. Lugari sub-county has six wards; Mautuma, Lugari, Lumakanda, Chekalini, Lwandeti and Chevaywa. It has a population of approximately 167014 with an area of 367 square Kilometres. It located on Latitude: 0° 41' 16.8" (0.688°) north, Longitude: 35° 0' 54" (35.015°) east with an Elevation: 1870 meters (6135 feet) (Mapcarta, 2018). Lugari Sub-county has its headquarters in Lumakanda. The sub-county has a total of 34 secondary schools in three zones; North, Central and South zone. The researcher chose this area since schools have performed relatively poor in Kiswahili subject which has a section in poetry compelling the researcher to look at the influence of instructional methodology on the teaching and learning of poetry in Kiswahili in order to find out how this contributed to the dismal performance. Results analysis for Lugari sub-county for the year 2017 are shown in appendix II.

#### **3.3. Research Design**

Research design refers to the overall strategy one chooses to integrate the different components of the study in a coherent and logical way thus addressing the research problem effectively (Labaree, 2018). The study was based on survey research design to explore how instructional methodology influence students' performance in poetry

in Kiswahili during the teaching and learning process. According to Salaria (2012), survey design is concerned with the present phenomena in terms of conditions, practices, beliefs, processes, relationships or trends. Wamokhela (2012), states that survey design is useful in determining relationships that exist between events. This design is suitable in analyzing, interpreting, comparing and identifying trends and relationship. It therefore helped the researcher to bring out the relationship between instructional methodology in the teaching of poetry in Kiswahili, the teaching resources used and performance of learners. The survey technique provided descriptive data on opinion of respondents on the impact of instructional methodology on students' performance in poetry in Kiswahili.

#### **3.4. Target Population**

According to Andres (2012), a target population is one to which the study can be realistically be generalized or transferable to. Mohsin (2016) refers to it as all the members who meet a criterion specified for a research investigation. The study therefore targeted form three students and their teachers of Kiswahili in secondary schools in Lugari sub-county. However, only a sub-population of form three students and teachers of Kiswahili was used.

#### **3.5. Sample Size and Sampling Procedure**

A sample refers to a relatively smaller number of people selected from a population for investigation purpose (Mohsin, 2016). Kerlinger (1986) recommends that for a sample to be representative, it should consist 30% of the entire population of the respondents. The researcher will therefore use 30% of the target population. Out of thirty-three secondary schools in Lugari sub-county, twelve schools were used as respondents, five hundred and forty students and twelve teachers of Kiswahili were also used. Stratified sampling was used by the researcher to place schools into strata;

that is, North, Central and South strata so as to ensure equal representation to avoid biasness. Four schools were then selected from each stratum adding to twelve schools. Teachers of Kiswahili from the sampled schools were twelve and were used as respondents in the study. Form three students were sampled purposively. Where schools had more than one stream of form three classes, simple random sampling was used to select the stream to be used. A total of five hundred and forty students; forty-five from each school were sampled. Table 3.1 shows a summary of the sampled population and sampling procedures.

**Table 3.1: Sample size and sampling procedure.**

County	Sub-county	No. of Secondary schools	Sample item	Target population	Sample size	Sampling method
Kakamega	Lugari	33	Schools	33	12	Stratified
			Form 3 Students	1800	540	Simple Random
			Teachers		12	Purposive

### 3.6. Research Instruments

They are tools to be used for collecting data. The research instruments used in this study included sets of questionnaire, observation checklist guide, interview schedule and document analysis guide.

#### 3.6.1. Questionnaire.

It is a research instrument consisting of a series of questions formulated with the purpose of gathering information from the respondents (Legal Notes, 2018). This was suitable in the conducted study since the target population was large and literate and



time for collecting data was limited. There were two sets of questionnaire, one for teachers and the other for learners. The questionnaire for teachers was filled by twelve teachers and it assessed teacher's planning, teaching methods, attitude towards poetry in Kiswahili and resources used in the teaching and learning of poetry in Kiswahili. The questionnaire for learners was filled by five hundred and forty students and it was used to assess learners' involvement in the lesson through different activities, learners' perception of poetry in Kiswahili and learning resources learners interacted with. The questionnaire was adapted from Wamokhela (2012) and modified to suite the study.

### **3.6.2. Observation Checklist**

Observation refers to gathering data by watching behavior, events, or noting physical characteristics in their natural setting. Observation can be done with the knowledge of respondents (overt) or without their knowledge (covert). One should therefore begin by selecting site to be observed, factors to be observed, the role of the observer and designing techniques for recording notes during an observation (Evite, 2017). This technique was used by the researcher by observing twelve lessons of poetry in a Kiswahili using an observation checklist. This enabled the researcher to gain first-hand information on methods of teaching and resources used in poetry in Kiswahili class, recorded the information, explored areas of poetry in Kiswahili with difficulties and noted any other aspects during the teaching and learning process. The researcher observed a total of twelve lessons; one from each sampled school. The observation checklist was adopted from Austincc.edu [n.d] and modified to suite the study.

### **3.6.3. Document Analysis Guide**

Document analysis refers to a systematic procedure for reviewing or evaluating documents that are both printed and electronic (Bowen, 2009). This study focused on

analyzing documents essential to the teacher as a planner. The researcher went through the syllabus, schemes of work, lesson plans, lesson notes, records of work covered and learner progress record as kept by teachers of Kiswahili in the twelve sampled schools. Document analysis aimed at finding out the instructional methods used by teachers in teaching poetry lessons in Kiswahili, teaching resources and their relevance to the Kiswahili syllabus. Document analysis was used to ensure credibility of findings with the help of questionnaire and observation checklist. By examining information collected through sets of questionnaire, observation checklist and document analysis, the researcher was able to reduce potential biases that might have existed in the study. The document analysis guide was adopted from Wamokhela (2012) and modified to suite the study.

### **3.7. Validity**

Validity refers to the extent to which truth-claims can be made, based on the research – it is dependent on the research measuring the appropriate phenomenon (Curtis & Curtis, 2011). The validity of research instruments was verified before the researcher went to the field for data collection. Supervisors, who are experts in analyzing validity of research instruments, went through them and the recommendations given were used to improve on their validity.

### **3.8. Reliability of Research Instruments**

Curtis & Curtis (2011) define reliability to be the extent to which the analysis of data yields results that can be repeated or reproduced at different times or by different researchers. Research instruments should be reliable so as to produce same expected results. To ensure reliability of research instruments, the researcher used the test-retest method during the pilot study in the neighboring Likuyani sub-county. Research

instruments were administered in four schools in Likuyani Sub-county. According to Mugenda & Mugenda in Wamokhela (2012), a pretest sample can be between 1% and 10%. After a period of two weeks, the instruments were again administered and results compared. This ensured there were no ambiguous statements and that the items used were well understood.

### **3.9. Data Analysis Procedures.**

Data analysis involves interpretation of the collected data through use of analytical and logical reasoning to determine patterns, relationships or trends. It is a summary of the collected data (University of Pretoria, 2018). The researcher used descriptive statistics and content analysis procedures in analyzing data. The data obtained was coded, sorted and analyzed. Data from each instrument was analyzed separately. The data was tabulated into frequency distribution tables and bar graphs. The results were then discussed and conclusions drawn.

### **3.10. Ethical Considerations.**

The researcher ensured that respondents were assured of confidentiality. This was done by coding research instruments alphabetically so as to conceal the identity of respondents. The respondents were also informed what the study was all about for voluntary participation. They were assured that the information given won't be used for any purpose other than the research, this ensured that there will be no victimization from school managers. All forms of literature quoted in this work was acknowledged by the researcher in the list of references. The report on chapter four of this thesis was based only on information that was collected during research.

### **3.11. Summary of Chapter Three.**

Chapter three has focused on area of the study, research design used, the target population, sample size and sampling procedures, research instruments, validity and reliability of research instruments, data analysis procedures and ethical considerations in the conducted research.

## CHAPTER FOUR

### DATA PRESENTATION, ANALYSIS AND DISCUSSION

#### 4.1 Introduction

This chapter focused on presentation, analysis and discussion of results. This was based on the findings of the four research objectives of the study. The main focus of this study was to investigate how instructional methodology influenced students' performance in poetry in Kiswahili in Kenyan secondary schools' case of Lugari sub-county. The objectives of the study were:

- i. To investigate how teachers of Kiswahili plan for instruction in teaching poetry and its influence on students' performance.
- ii. To identify the methods used in teaching poetry by teachers of Kiswahili and how they influence performance of students.
- iii. To investigate the teaching resources used in teaching poetry by teachers of Kiswahili and their impact on students' performance.
- iv. To investigate and describe student and teacher attitude towards poetry in Kiswahili and its influence on students' performance.

The collected data was analyzed as per the four objectives and findings reported into themes.

#### 4.2 Respondents Return Rate

The study was conducted on 12 teachers of Kiswahili and 540 form three students from three zones, namely; North, Central and South zones. The two sets of questionnaire were personally administered by the researcher. All the 12 questionnaire were dully responded to and returned to the researcher which translated to 100% respondent's return rate. Students' questionnaire was administered with the help of the respective teachers of Kiswahili. Out of the 540 student questionnaire

issued, 480 were responded to and returned, which translated to 89%. Mugenda & Mugenda (2010), states that a return rate of 70% and above is better if one is to analyze and report findings.

#### **4.3 Planning Instruction by Teachers of Kiswahili and its influence on performance of learners in Poetry.**

The study sought to investigate how teachers of Kiswahili prepared for poetry lessons. The researcher investigated the availability of planning tools which included Secondary Kiswahili syllabus, schemes of work, lesson plans, lesson notes, records of work covered and students' progress record in poetry in Kiswahili. In so doing, questionnaire for teachers and document analysis guide were used by the researcher to ascertain the availability and use of these planning tools. The findings were as shown in Table 4.1 and Table 4.2 below.

**Table 4. 1:Availability of Tools of Planning from the Document Analysis Guide**

<b>Tools of Planning</b>	<b>Available</b>	<b>Percentage</b>	<b>Not</b>		<b>TOTAL</b>
			<b>Available</b>	<b>Percentage</b>	
Kiswahili Secondary Syllabus	2	16.70%	10	83%	12 (100%)
Schemes of Work	3	25%	9	75%	12 (100%)
Lesson Plan	2	16.70%	10	83.30%	12 (100%)
Lesson Notes	4	33.30%	8	66.70%	12 (100%)
Records of work Covered	1	8.30%	11	91.70%	12 (100%)
Students' Progress Record	0	0%	12	100%	12 (100%)

The findings in table 4.1 showed that out of the 12 sampled respondents, 2(16.7%) had secondary Kiswahili syllabus, 3(25%) schemed for poetry, only 2(16.7%) had lesson plans, 4(33.3%) had lesson notes, 1(8.3%) had records of work covered and none (0%) kept students' progress record in poetry in Kiswahili.

**Table 4. 2: Availability of Tools of Planning from Teacher's Questionnaire**

Tools of Planning			Not		Total
	Available	Percentage	Available	Percentage	
Kiswahili Secondary Syllabus	2	16.70%	10	83.30%	12 (100%)
Schemes of Work	5	41.70%	7	58.30%	12 (100%)
Lesson Plan	3	25%	9	75%	12 (100%)
Lesson Notes	5	41.70%	7	58.30%	12 (100%)
Records of work Covered	2	16.70%	10	83.30%	12 (100%)
Students' Progress Record in Poetry	0	0%	12	100%	12 (100%)

The findings in Table 4.2 show that out of the 12 sampled teachers; 2(16.6%) had secondary Kiswahili syllabus, 5(41.7%) had prepared schemes of work, 3(25%) had lesson plans, 5(41.7%) had prepared lesson notes, 2(16.6%) had records of work covered whereas none had kept record on students' performance in poetry. This is in agreement with the findings in Table 4.1 as observed in the analysis of documents for the 12 sampled respondents. The findings showed that teachers of Kiswahili were not conversant with the Kiswahili secondary syllabus. Those who had schemes of work had poetry appearing a few times in the whole term. Out of the 5(41.7%) respondents who had schemes of work, only 2 had current schemes while three were using schemes that had been used previously and in print format.

Out of the 12 respondents, 3(25%) had lesson plans which had been prepared for the very lesson to be observed. At some point, one respondent without a lesson plan was unable to achieve the objectives of the lesson since was caught up with time. This negatively influenced learners as they showed lack of contentment and interest in the

concluded lesson. It also negatively influenced the teacher who appeared tensed to finish the lesson. 5(41.7%) respondents had lesson notes in poetry which had been prepared for the very lesson. There was no proven record of previous lesson notes in poetry. The other 7(58.3%) respondents used Kiswahili course book (Kiswahili Kitukuzwe Book 3) in teaching poetry as observed by the researcher. Out of the 12 respondents only 2 had records of work covered which had been updated on a few occasions. There was no proven record of students' progress in poetry. A few had results analysis of end of term one as compiled by the school's examination body.

#### **4.4 Methods Used in Teaching Poetry by Teachers of Kiswahili and their Influence on Performance of Learners in Poetry.**

On the second objective, the researcher sought to investigate methods used in teaching poetry by teachers of Kiswahili and their influence on performance of learners in poetry.

by teachers of Kiswahili in teaching poetry. The obtained findings are shown in Table 4.3, Table 4.4 and Table 4.5 respectively.

**Table 4. 3: Teaching Methods used by Teachers of Kiswahili from the Teachers' Questionnaire**

<b>Teaching Methods</b>	<b>Teaching Available</b>		<b>Not Available</b>		<b>Total</b>
	<b>Available</b>	<b>Percentage</b>	<b>Available</b>	<b>Percentage</b>	
Oral Questioning	12	100%	0	0%	12 (100%)
Lecture Method	11	91.70%	1	8.30%	12 (100%)
Discussion	10	83.30%	2	16.70%	12 (100%)
Group Work	7	58.30%	5	41.70%	12 (100%)
Recitation	6	50%	6	50%	12 (100%)
Dramatization	2	16.70%	10	83.30%	12 (100%)
Role Play	0	0%	12	100%	12 (100%)
Simulation	0	0%	12	100%	12 (100%)

The findings from teachers' questionnaire showed that all the 12(100%) teachers of Kiswahili used Oral Questioning as a method of teaching, 11(91.7%) out of 12



respondents used Lecture method, 10(83.3%) used Discussion, 7(58.3%) used Group work, 6(50%) used Recitation, 2(16.7%) used Dramatization, 0% used Role Play while 0% used Simulation.

**Table 4. 4:Teaching Methods used by Teachers of Kiswahili as observed in 12 lessons.**

Teaching Methods	Observed	Percentage	Not		Total
			Observed	Percentage	
Oral Questioning	10	83.30%	2	16.70%	12 (100%)
Lecture Method	9	75%	3	25%	12 (100%)
Discussion	0	0%	12	100%	12 (100%)
Group Work	0	0%	12	100%	12 (100%)
Recitation	1	8.30%	11	91.70%	12 (100%)
Dramatization	0	0%	12	100%	12 (100%)
Role Play	0	0%	12	100%	12 (100%)
Simulation	0	0%	12	100%	12 (100%)

The findings from lesson observation schedule showed that out of the 12 lessons observed, in 10(83.3%) lessons, oral questioning dominated followed by lecture method where 9(75%) out of 12 teachers used lecture method to teach poetry in Kiswahili. Recitation came third, where 1(8.3%) teacher used recitation as a method of teaching poetry. None (0%) used discussion, group work, dramatization, role play and simulation.

**Table 4. 5:Teaching Methods used by Teachers of Kiswahili from the Document Analysis Guide.**

Teaching Methods	Available	Percentage	Not		TOTAL
			Available	Percentage	
Oral Questioning	7	58.30%	5	41.70%	12 (100%)
Lecture Method	3	25%	9	75%	12 (100%)
Discussion	4	33.30%	8	66.70%	12 (100%)
Group Work	1	8.30%	11	91.70%	12 (100%)
Recitation	3	25%	9	75%	12 (100%)
Dramatization	2	16.70%	10	83.30%	12 (100%)
Role Play	0	0%	12	12 (100%)	12 (100%)
Simulation	0	0%	12	12 (100%)	12 (100%)

The findings from the Document Analysis Guide showed that, 7(58.3%) out of 12 teachers had planned to use oral questioning as a teaching method as indicated in the schemes of work and lesson plans, 3(25%) out of 12 teachers had lecture method appearing as a method, 4(33.3%) out of 12 had discussion as a method of teaching poetry, 1(8.3%) had planned to use group work, 3(25%) had recitation as a method, 2(16.7%) had dramatization whereas role play and simulation did not appear in any of the documents analyzed. As observed by the researcher, poetry in Kiswahili lessons in Kenyan secondary schools were dominated by Oral questioning and Lecture method. This is in agreement with what Murunga (2006) observed; that teacher talk dominated the teaching of poetry in Kiswahili. This influenced performance of learners negatively in the 12 lessons observed. It was difficult for learners to comprehend the meaning in the poem when asked oral questions. This was evident by the few hands raised to volunteer in explaining meaning in the poem. Among those who raised their hands to give the meaning in the poem, only a few got it right. The findings agreed with what Wasike (2011) observed, that when a teacher dominates the lesson, learners were unable to understand the meaning in the poem.

It was also observed that in lesson 10, the teacher led students in singing the first stanza of the poem. The students then followed suite and sung the rest of the poem. This positively influenced the performance of learners as they enjoyed the poem and were able to engage with ease in answering poetry questions as guided by the teacher. It was also observed that, although dramatization and discussion were schemed for, there was no evidence that the methods were being used in a normal classroom set-up in teaching of poetry. Wasike (2011) observed that when dramatization is used as a method of teaching poetry, sight, sound and movement were put in the content learnt and learners retained much. This is in agreement with Davies & Summers (2015) who

advocated for perceptual learning styles where senses are involved as students go through action learning. Vodickova (2009) observed that, dramatization involves real-life situations that learners can put themselves into. Dale's cone of experience places dramatization at the bottom of the cone where when used, 90% of what has been dramatized is likely to be remembered. Learners are likely to retain more of what they do as compared to what they are shown or being told. By teachers scheming for dramatization showed that they understood it to be an effective method for teaching poetry. However, for them not using dramatization as schemed for, meant that learners retained less as evidenced by the few hands that volunteered to explain the themes in the poem in the 11 lessons observed.

It was therefore observed that teachers had inverted the DCE, where, they placed a lot of importance on the abstract experiences by using Oral Questioning and lecture method in teaching poetry which lie at the apex of the cone while ignoring the more concrete experiences such as dramatization and role-play that lie at the bottom of the cone.

#### **4.5 Teaching resources Used in Teaching Poetry in Kiswahili and its influence on performance in Poetry**

The fourth objective was to investigate teaching resources used in the teaching of poetry in Kiswahili. The researcher listed teaching resources such as Kiswahili course books, past examination papers, charts, newspaper special cut-outs, moving pictures, audio devices, audio-visuals, real objects, workshops, resource persons and field trips in questionnaire for teachers. The findings from the questionnaire for teachers were as depicted in Table 4.6 below

**Table 4. 6: Teaching Resources used in the Teaching of Poetry from the Teachers' Questionnaire.**

Teaching Resources			Not		Total
	Available	Percentage	Available	Percentage	
Kiswahili Course Book	7	58.30%	5	41.70%	12 (100%)
Past Examination Papers	5	41.70%	7	58.30%	12 (100%)
writings and drawings on manila paper	2	16.70%	10	83.30%	12 (100%)
Newspapers special cut-outs such as Taifa Leo	1	8.30%	11	91.70%	12 (100%)
Moving Pictures	0	0%	12	100%	12 (100%)
Audio Devices (Radio)	0	0%	12	100%	12 (100%)
Audio-Visuals (TV, Video Cassettes)	0	0%	12	100%	12 (100%)
Real Objects (Animals, trees, fruits)	0	0%	12	100%	12 (100%)
Workshops	0	0%	12	100%	12 (100%)
Resource Persons	0	0%	12	100%	12 (100%)
Field Trips	0	0%	12	100%	12 (100%)

In Table 4.6, 7(58.3) out of 12 respondents indicated in the questionnaire use of Kiswahili course book to teach poetry in Kiswahili, 5(41.7%) indicated use of past examination papers, 2(16.7%) indicated use of charts, 1(8.3%) indicated use of newspaper special cut-outs whereas 0% indicated use of moving pictures, audio devices, audio-visuals, real objects, workshops, resource persons and field trips. Table 4.7 shows findings as observed in poetry lessons taught.

**Table 4. 7: Teaching Resources used in the Teaching of Poetry as observed in 12 lessons taught.**

Teaching Resources	Observed	Percentage	Not Observed	Percentage	Total
Kiswahili Course Book	5	41.70%	7	58.30%	12 (100%)
Past Examination Papers	3	25%	9	75%	12 (100%)
writings and drawings on manila paper	0	0%	12	100%	12 (100%)
Newspapers special cut-outs such as Taifa Leo	0	0%	12	100%	12 (100%)
Moving Pictures	0	0%	12	100%	12 (100%)
Audio Devices (Radio)	0	0%	12	100%	12 (100%)
Audio-Visuals (TV, Video Cassettes)	0	0%	12	100%	12 (100%)
Real Objects (Animals, trees, fruits)	0	0%	12	100%	12 (100%)
Workshops	0	0%	12	100%	12 (100%)
Resource Persons	0	0%	12	100%	12 (100%)
Field Trips	0	0%	12	100%	12 (100%)

As observed in the 12 lessons taught, 5(41.7%) used Kiswahili course book, that is, *Kiswahili Kitukuzwe* (KLB) as the main course book and 3(25%) out of 12 used past examination papers. Document analysis revealed the following findings as recorded in Table 4.8.

**Table 4. 8: Teaching Resources as observed in the Analysis of Documents.**

Teaching Resources	Available		Not Available		TOTAL
	Available	Percentage	Available	Percentage	
Kiswahili Course Book	3	25%	9	75%	12 (100%)
Past Examination Papers	0	0%	12	100%	12 (100%)
Charts (Writings and drawings on manila paper)	3	25%	9	75%	12 (100%)
Newspapers special cut-outs such as Taifa Leo	1	8.30%	11	91.70%	12 (100%)
Moving Pictures	0	0%	12	100%	12 (100%)
Audio Devices (Radio)	0	0%	12	100%	12 (100%)
Audio-Visuals (TV, Video Cassettes)	0	0%	12	100%	12 (100%)
Real Objects (Animals, trees, fruits)	0	0%	12	100%	12 (100%)
Workshops	0	0%	12	100%	12 (100%)
Resource Persons	0	0%	12	100%	12 (100%)
Field Trips	0	0%	12	100%	12 (100%)

Detailed analysis on the scheme of work revealed that, 3(25%) of teachers of Kiswahili had charts as a teaching resource in the scheme of work, 3(25%) had Kiswahili course book whereas 1(8.3%) had newspaper special cut-outs as a teaching resource. The findings from the document analysis were in agreement with what the teachers indicated in the questionnaire and what the researcher observed in the 12 lessons taught, that is, teachers depended on written text as a teaching resource. The students therefore learnt poetry through reading of text and listening (Lecture) from the teacher. According to Dale's Cone of Experience, reading text and hearing appear at the peak of the cone where one can only remember 10% of what they read and 20% of what they hear. At this point, learners can only tackle questions on define, describe, list and explain. Koross & Murunga (2017) quoted Confucius (551 BC to 479 BC),

that, “I hear and I forget, I see and I remember, I do and I understand.” It was therefore observed that learners were taught poetry by hearing. This could have been the reason why few learners volunteered to give their opinion on the themes in the poems taught during the 12 lessons observed.

Davies & Summers (2015) summarized Dale’s Cone of Experience in three words, that is, Tell, Show and Do. This is in agreement with Confucius saying. When learners are taught using written text as a teaching resource, they depend on the word of mouth to understand. When they are taught with the aid of visual aids such as watching video, viewing images, attending exhibits and watching a demonstration, they retain up to 50% of what is learnt. However, when a teacher uses teaching resources and teaching methodology that actively involves learners such as involving learners in designing a teaching resource to be used during role-play, up to 90% of what is ‘done’ will be remembered. The findings further showed that there is no specific course book yet recommended by KICD to be used in teaching of poetry. All poems taught are found in Kiswahili course book; *Kiswahili Kitukuzwe* by Kenya Literature Bureau (KLB). The findings further showed that, the teacher’s guide book (KLB) outlines specific books which are a collection of poems that can be used by the teacher while teaching poetry. This included *Diwani ya Akilimali* (2016) by Akilimali Snowwhite, *Nuru ya Ushairi* (2003) by Kuvuna Maliachi and Mvati, and *Mizani Yangu* (1986) by Kineene wa Mutiso. However, none of the mentioned books were available in the sampled schools.

The findings in the teacher’s questionnaire, document analysis and the 12 lessons observed showed that teachers of Kiswahili seldom use teaching resources in teaching poetry. This agrees with what Makokha (2009) observed that the chalkboard and textbooks were the most widely used teaching resources since they were readily

available. This also agreed with what Maiyo (2015) found out on Kiswahili in general. In most of the sampled schools, the student textbook ratio is 1:1. This is different from what Murunga (2006) observed that crucial resources such as textbooks were lacking in many schools. It is important to note that the study by Murunga was conducted before the government of Kenya stepped in to support issuing of textbooks to schools by directly buying from vendors. However, Murunga's findings that past examination papers were widely used as teaching resources was in agreement with the findings of the conducted research, where, past examination papers were the second most widely used teaching resource. The effects of using past examination papers were negative since the lesson turned into a revision episode thereby not meeting the specified lesson objectives. Maiyo (2015) also found out that audio, audio-visuals and digital resources were rarely used in classroom. This was in agreement with the findings of the conducted research, where none of the teachers used the aforementioned. It was also found out that the teacher's guide by KLB recommended teaching resources such as Newspaper cut-outs and voice recorder for teaching poetry. This was however not captured by teachers in the schemes of work or lessons observed. The absence of teaching resources may have negatively influenced the performance of the learners in understanding poetry.

#### **4.6 Students' and Teachers' Attitude towards poetry in Kiswahili on performance of Poetry.**

The fourth objective of the study was to investigate the attitude of teachers of Kiswahili and that of their students. A Likert scale was used to measure this in the two sets of questionnaire, that is, questionnaire for teachers and that of students. Table 1.12 below shows the findings on attitude of teachers towards poetry in Kiswahili.



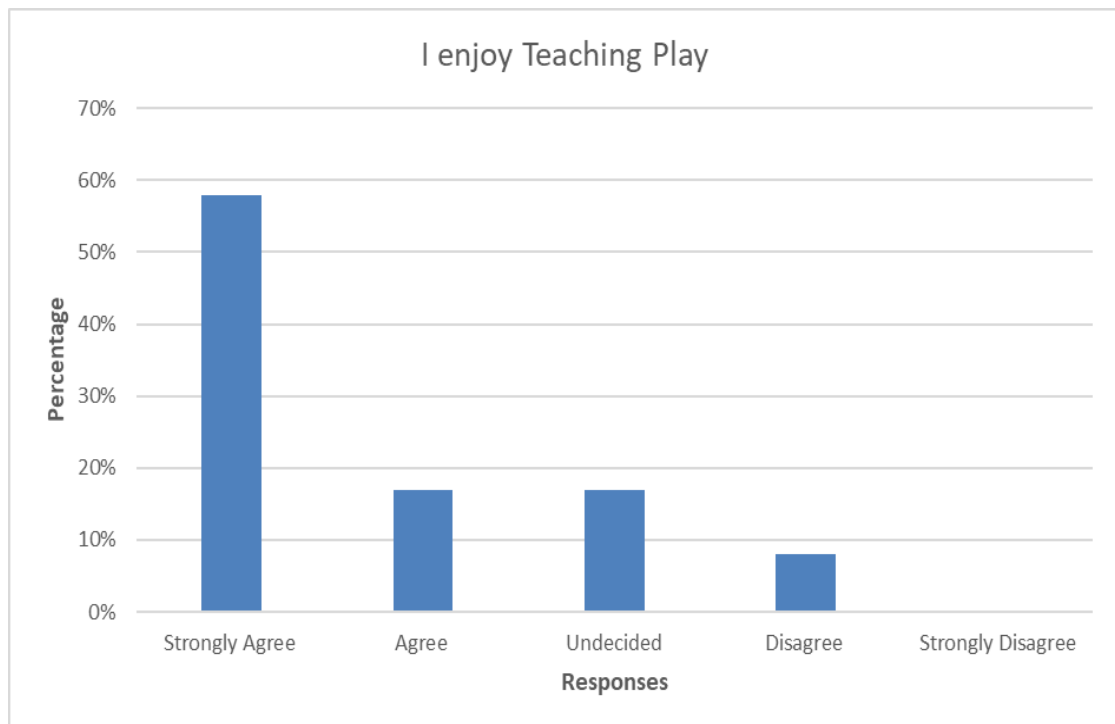
**Table 4. 9: Teachers' Attitude Towards Teaching of Poetry in Kiswahili and its influence on performance of Poetry**

<b>Statement</b>	<b>Strongly Agree</b>	<b>Agree</b>	<b>Undecided</b>	<b>Disagree</b>	<b>Strongly Disagree</b>
I enjoy teaching Play	7	2	0	3	0
I enjoy teaching Novel	6	3	0	3	0
I enjoy teaching Poetry	6	3	0	3	0
I enjoy teaching Short Story	7	3	0	2	0
I enjoy teaching Oral Literature	5	3	1	3	0

**Table 4. 10: below shows teachers' responses in percentage (%) on their perspective towards teaching various components in Kiswahili literature.**

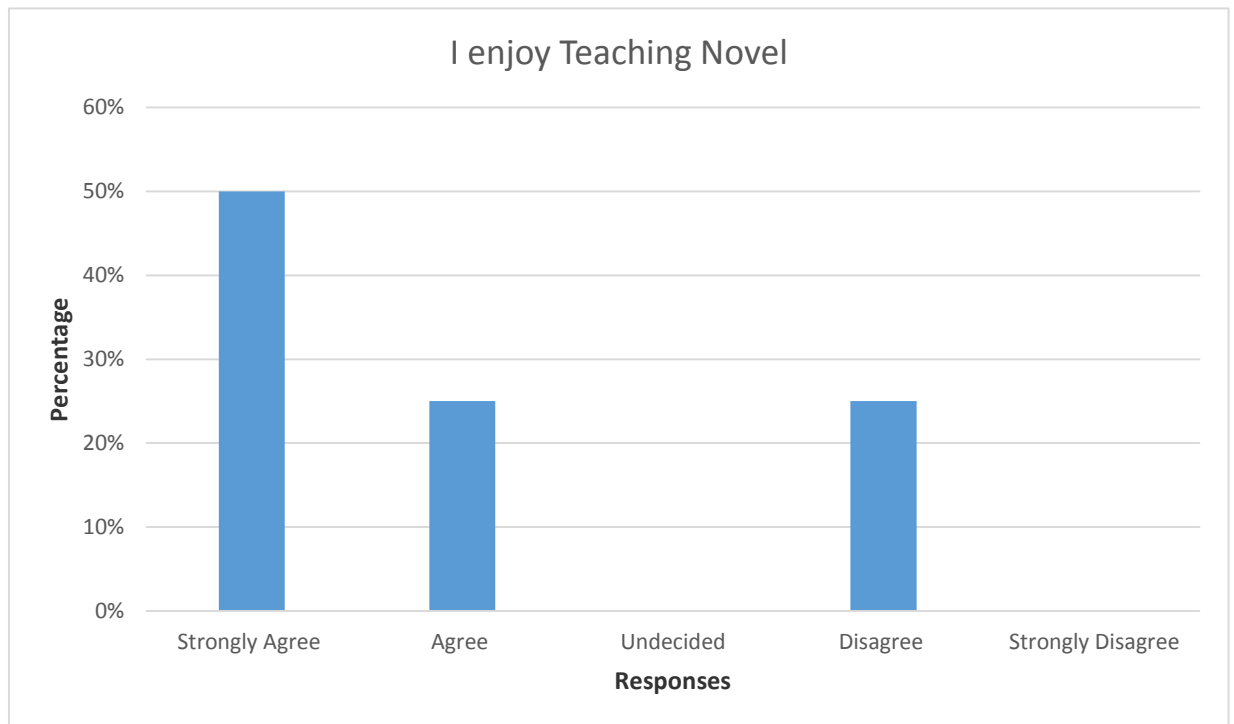
<b>Responses (%)</b>	<b>Statement 1</b>	<b>Statement 2</b>	<b>Statement 3</b>	<b>Statement 4</b>	<b>Statement 5</b>
<b>Strongly Agree</b>	58%	50%	17%	58%	67%
<b>Agree</b>	17%	25%	33%	25%	33%
<b>Undecided</b>	17%	0%	33%	17%	0%
<b>Disagree</b>	8%	25%	17%	0%	0%
<b>Strongly Disagree</b>	0%	0%	0%	0%	0%
<b>Total</b>	100%	100%	100%	100%	100%

The first statement was designed to assess the teachers of Kiswahili perspective towards teaching play (Tamthilia). The statement read, "I enjoy teaching play." The results indicated that 75% of teachers believed the statement to be true, where 58% strongly agreed and 17% agreed that they enjoy teaching the play as indicated in figure 4.0 below.

**Figure 4.0: Responses to Statement 1**

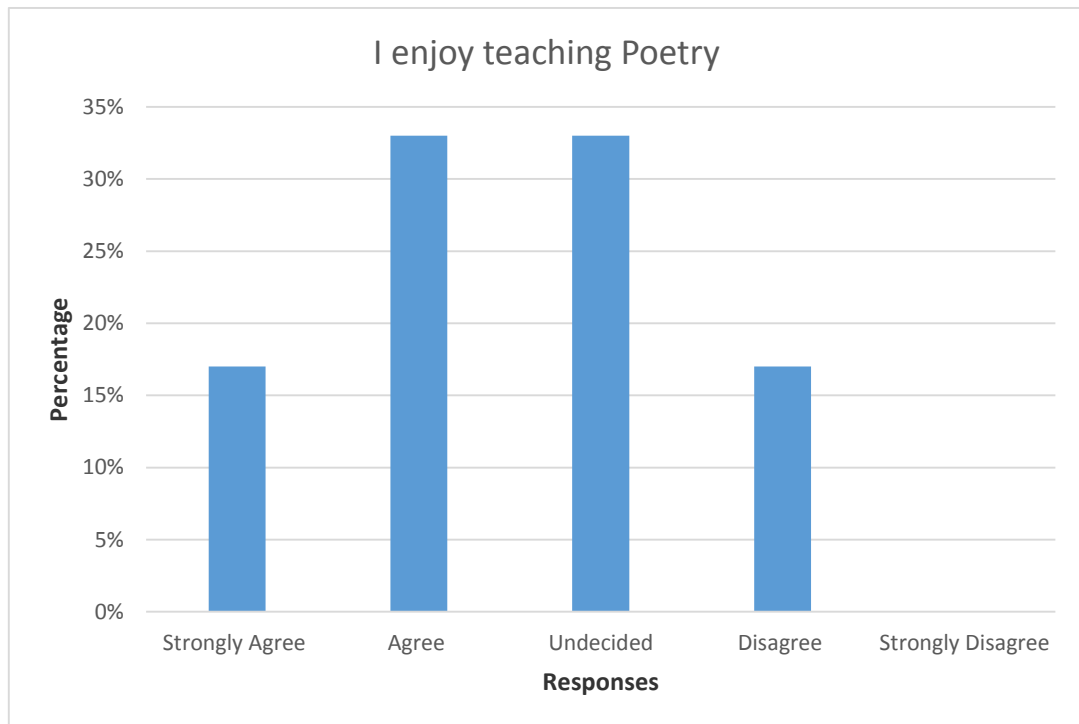
The second statement aimed at assessing teachers' perspective towards teaching the novel (Riwaya). The statement read, "I enjoy teaching Novel." The findings indicated that 75% of the teachers found this statement to be true, where, 50% strongly agreed and another 25% agreed as indicated in figure 4.1 below.

Figure 4. 1: Responses to statement 2



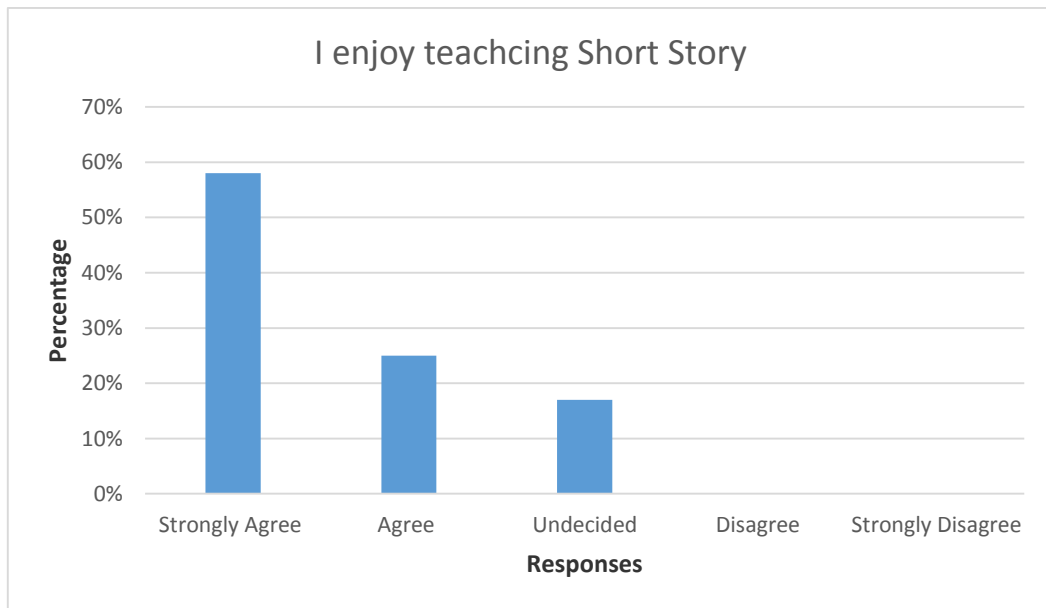
The third statement read, "I enjoy teaching Poetry." This statement aimed at assessing teachers' perspective towards teaching of poetry in Kiswahili. 50% of the teachers saw this statement to be true. 17% percent strongly agreed while 33% agreed. 50% of the teachers saw the statement not to be true, whereas, 33% were undecided, 17% disagreed. The findings are as shown in figure 3 below.

**Figure 4. 2: Responses to statement 3**



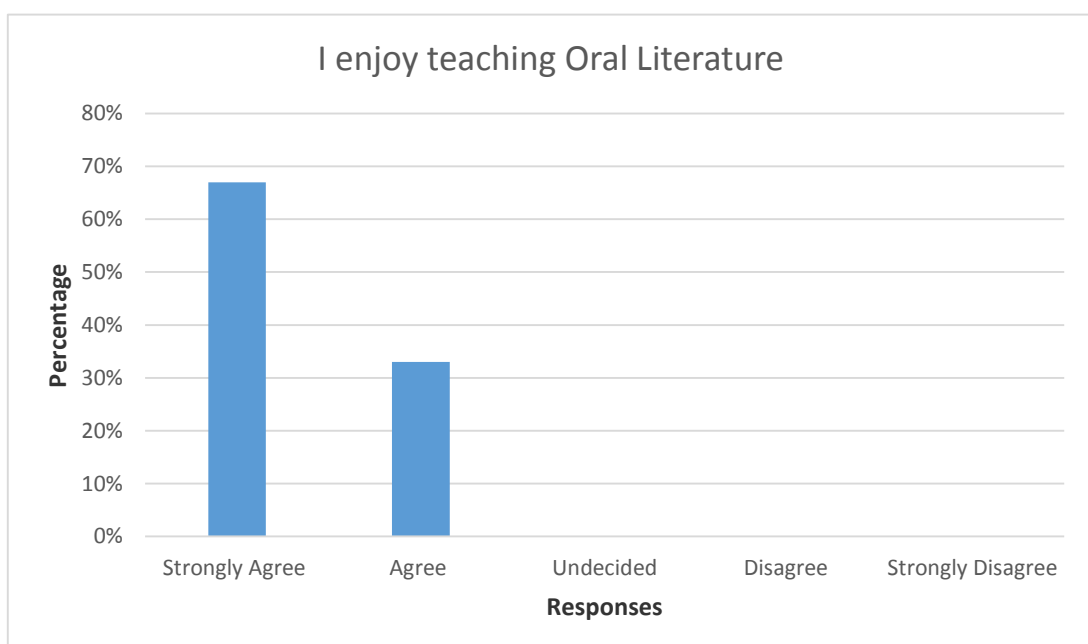
The fourth statement aimed at assessing teachers of Kiswahili perspective towards Short Story (Hadithi Fupi). The statement read, “I enjoy Teaching Short Story.” Figure 4 graphically shows that 83% of the teachers saw this statement to be true, where, 58% strongly agreed and 25% selected agree.

**Figure 4. 3:Responses to statement 4.**



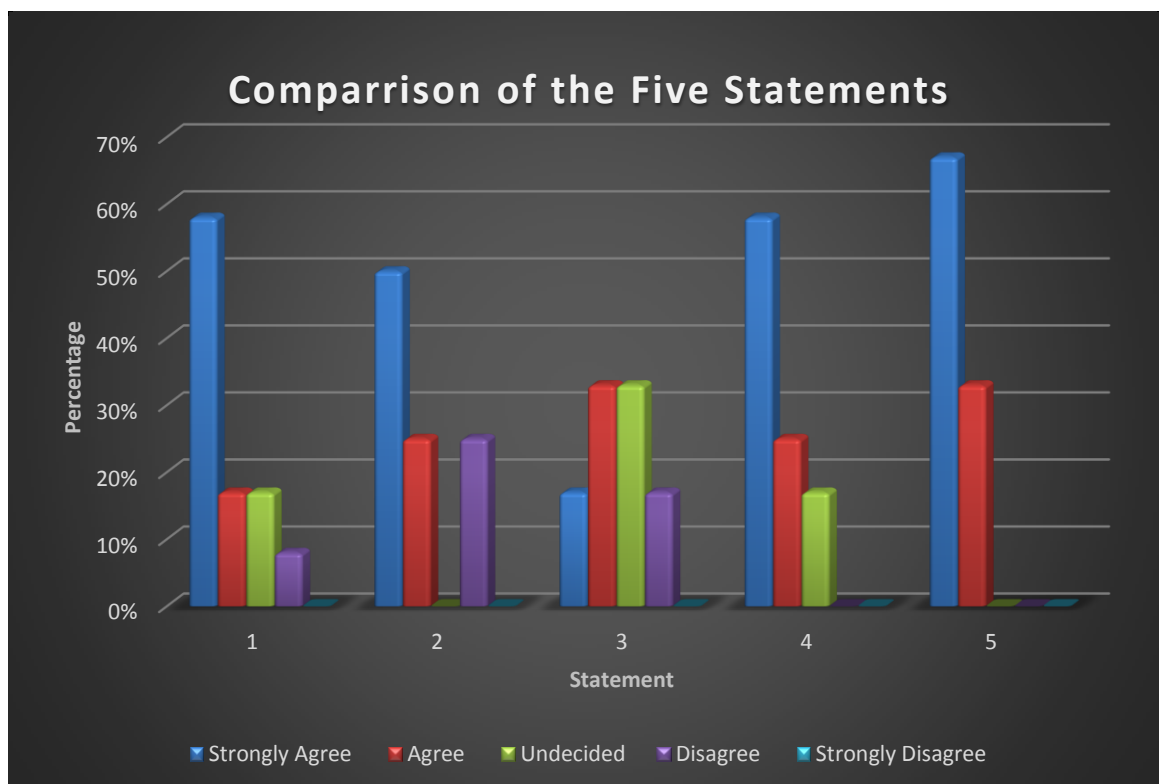
The final statement read, “I enjoy Teaching Oral Literature.” This statement aimed at assessing the teachers’ perspective towards teaching of Oral Literature (Fasihi Simulizi). The results strongly indicated that 100% of the teachers saw this statement to be true. 67% strongly agreed and 33% agreed as shown in Figure4.3 below.

**Figure 4. 4:Responses to Statement 5.**



Comparison of the five statements showed that teachers of Kiswahili showed a liking towards teaching Oral Literature (100%) as compared to teaching poetry (50%). The Short Story came in as the second most preferred content to be taught at 83% while the Play and the Novel took the third place with 75% preference. The results are graphically represented in figure 6 below.

**Figure 4. 5 Comparison of the five statements.**



The findings show that teachers of Kiswahili have a negative attitude towards poetry as compared to the other four aspects of Kiswahili paper 3 (102/3).

The students' questionnaire had a 5-point Likert scale, that is, strongly agree, agree, undecided, disagree and strongly disagree. The findings were as indicated in Table 4.10 below.

**Table 4. 11:Students’ Attitude Towards Learning of Poetry in Kiswahili and its influence on performance of Poetry**

Statement	Strongly Agree		Undecided	Disagree	Strongly Disagree		Total
	Agree	Agree			Disagree	Disagree	
I enjoy learning Play	313	134	8	10	15	<b>480</b>	
I enjoy Learning Novel	300	142	13	17	8	<b>480</b>	
I enjoy Learning Poetry	219	147	37	31	46	<b>480</b>	
I enjoy Learning Short Story	304	159	16	0	1	<b>480</b>	
I enjoy Learning Oral Literature	306	163	8	0	3	<b>480</b>	

The above findings were converted into percentages as shown in Table 4.11 below

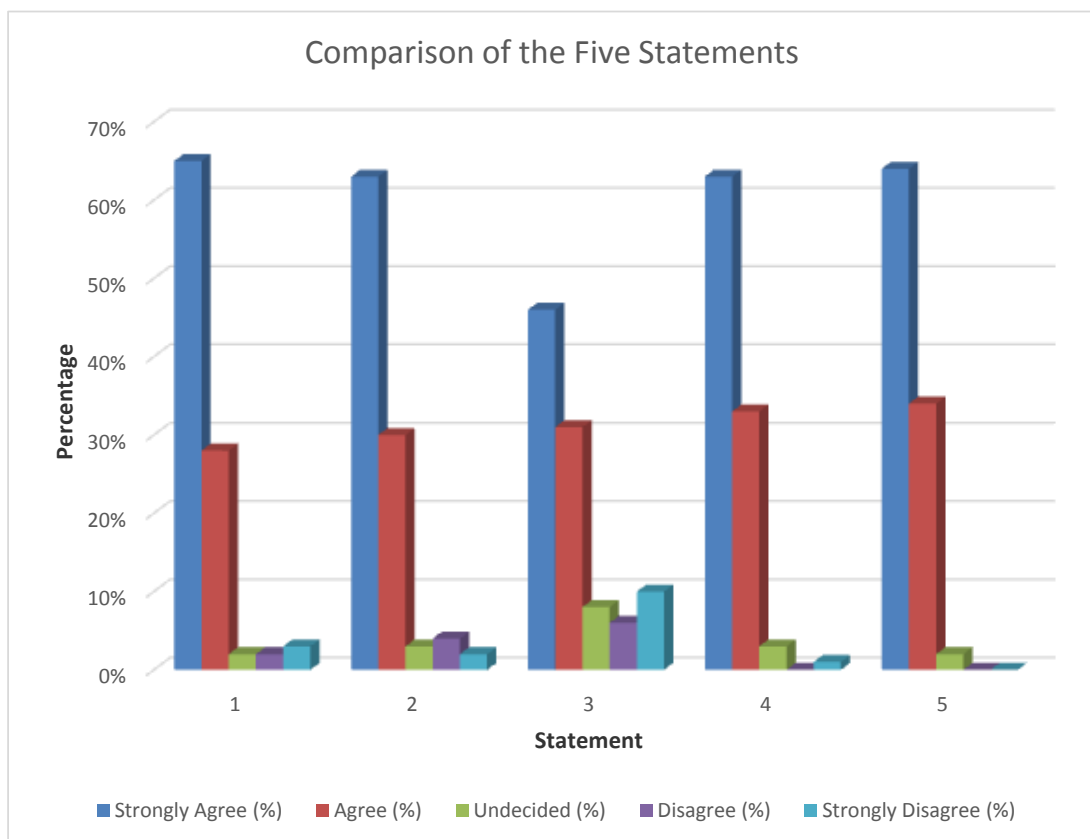
**Table 4. 12:Students’ Attitude Towards Learning of Poetry in Kiswahili (%)**

Statement	Total	Strongly Agree (%)	Agree (%)	Undecided (%)	Disagree (%)	Strongly Disagree (%)	Total
Statement 1	<b>480</b>	65%	28%	2%	2%	3%	<b>100%</b>
Statement 2	<b>480</b>	63%	30%	3%	4%	2%	<b>100%</b>
Statement 3	<b>480</b>	46%	31%	8%	6%	10%	<b>100%</b>
Statement 4	<b>480</b>	63%	33%	3%	0%	1%	<b>100%</b>
Statement 5	<b>480</b>	64%	34%	2%	0%	0%	<b>100%</b>

The first statement read, “I enjoy learning the Play.” The results strongly indicated that 93% believed that this is a true statement. 65% strongly agreed and 28% agreed, whereas 2% were undecided, 2% disagreed and 3% strongly disagreed. The second statement read, “I enjoy learning Novel.” The findings indicated that, 93% believed this statement to be true, where, 63% strongly agreed and 30% agreed. 3% were undecided, 4% disagreed and 2% strongly disagreed. The third statement read, “I

enjoy learning poetry.” 77% believed the statement to be true, where, 46% strongly agreed while 31% agreed. 8% were undecided, 6% disagreed and 10% strongly disagreed. On the fourth statement which read, “I enjoy learning Short Story” 96% strongly indicated they believed the statement to be true. 63% strongly agreed, 33% agreed, 3% were undecided and 1% strongly disagreed. The fifth statement read, “I enjoy Learning Oral Literature.” 98% believed this statement to be true, where, 64% strongly agreed, 34% agreed and 1% were undecided. The findings were as illustrated in figure 4.6.

**Figure 4. 6:Comparison of Responses.**



The findings indicated that, of the five components in Kiswahili paper 3 (102/3), students enjoyed learning Oral Literature more than any other while Poetry was the least enjoyed component as indicated in the findings. This finding agreed with the



KNEC report (2017 & 2018) which indicated that majority of students avoid questions on poetry and a few who attempt them performed dismally.

Both the teachers' and learners' attitude towards poetry in Kiswahili was described as negative. It was observed that, the attitude of a learner towards poetry was highly dependent on the teacher's attitude. This is the reason why questions on poetry are avoided by students in KCSE as indicated by KNEC report 2017 and 2018.

## CHAPTER FIVE

### SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

#### 5.1 Introduction

Based on the four objectives of this study, this chapter makes the summary of findings, conclusions, recommendations and suggested areas for further research.

#### 5.2 Summary of the findings

The first objective of this study was to investigate the availability of tools of planning and to find out if teachers of Kiswahili planned for the lesson. In summarizing the results, it should be noted that:

1. Teachers of Kiswahili were not using the Kenya secondary school Kiswahili syllabus. It was also found that majority of teachers had not prepared schemes of work and some who had it were not following.
2. The available schemes of work had been for the previous year (2018) and in some cases what had already been prepared by Teachers in Practice.
3. It was also found that only a few teachers had lesson plans which were prepared the very day the lesson was to be observed since they had prior knowledge they were going to be observed.
4. Teachers also used *Kiswahili Kitukuzwe* (KLB) textbook while teaching poetry in Kiswahili. Other textbooks used in teaching Kiswahili include *Chemchemi Za Kiswahili* (2016).
5. Majority of teachers had no prepared lesson notes.
6. There were also no proven records of work covered despite respective schools providing booklets of records of work covered to be filled daily by the teachers.

It was therefore noted that, teachers of Kiswahili do not adequately prepare before teaching poetry in Kiswahili.

The second objective sought to find out the kind of methods of teaching used by teachers of Kiswahili in Poetry. It was generally observed that:

1. Oral Questions and Lecturing method took center stage in teaching of poetry in Kiswahili lessons. This appear at the peak of Dale's cone of experience thus has low retention impact on learners.
2. Although teachers had schemed for dramatization as recommended by the Teacher's Guide by KLB, it was not put into practice in the actual lesson.

On the objective on teaching resources, it was observed that:

1. Teachers of Kiswahili schemed for teaching resources or otherwise had knowledge in use of teaching resources but never put it in practice as per the lessons observed in the research.
2. In all the lessons observed, there was no teaching resource used apart from the student's Kiswahili course book (written text).
3. The most dominant teaching resources were past examination papers and *Kiswahili Kitukuzwe* textbook by KLB.
4. Despite schemes of work and lesson plans indicating the type of teaching resource to be used, it was never put into practice in real lesson.

The fourth objective sought to investigate the attitude of teachers of Kiswahili and that of the learners towards poetry. It was generally found that:

1. Teachers of Kiswahili have a negative attitude towards poetry. Although they indicated to strongly like teaching poetry, Poetry came in as the last aspect preferred by teachers as compared to Oral Literature, Short Story, Play and the Novel.

2. Students have a negative attitude towards poetry in Kiswahili. They indicated enjoying the other aspects of literature more as compared to poetry.

Learners however cited lack of ability to understand meaning in the poem as the main cause of poor performance.

### **5.3 Conclusions**

The main purpose of the study was to investigate how instructional methodology influence students' performance in poetry in Kiswahili in Kenyan secondary schools' case of Lugari Sub-county. This study was guided by four main objectives, that is, to investigate how teachers of Kiswahili plan for instruction in teaching poetry in Kiswahili. It was noted that teachers of Kiswahili had not adequately prepared for poetry lessons. On the second objective which was to identify the teaching methods used by teachers of Kiswahili, it was found that poetry in Kiswahili lessons were dominated by oral questioning and lecture method. The third objective was to investigate teaching resources used by teachers of Kiswahili. Despite teachers of Kiswahili having schemed for teaching resources, they never used these resources in class practically. The fourth objective was to investigate and describe student and teacher attitude towards poetry in Kiswahili. It was generally observed that both the teachers and students of poetry in Kiswahili had a negative attitude.

### **5.4 Recommendations**

Basing on the findings of the researcher, the researcher made a number of recommendations thus: school administrators should ensure teachers use instructional tools to prepare well for the lesson by making a follow-up. Teachers are also advised to utilize teaching resources available in the school surrounding and where applicable

come up with teaching resources that aid in knowledge retention. They should incorporate DCE in doing this. Teachers should also explore a variety of methods in teaching poetry in Kiswahili so as to make the lesson as interesting as possible. Use of oral questioning and lecture method on their own are not effective. Basing on Dale's cone of experience, teachers should employ rather interactive methods of teaching such as dramatization. The researcher also recommended in-service and workshops so as to improve on planning and use teaching resources.

### **5.5 Suggestions for Further Study**

The study investigated the influence of instructional methodology on performance of poetry in Kiswahili in Kenyan secondary schools' case of Lugari sub-county. Further research should be conducted to:

- i. Establish the importance of the teachers' guide book in teaching and learning of poetry in Kiswahili.
- ii. Find out why teachers are not using tools of planning as required in lesson preparation.

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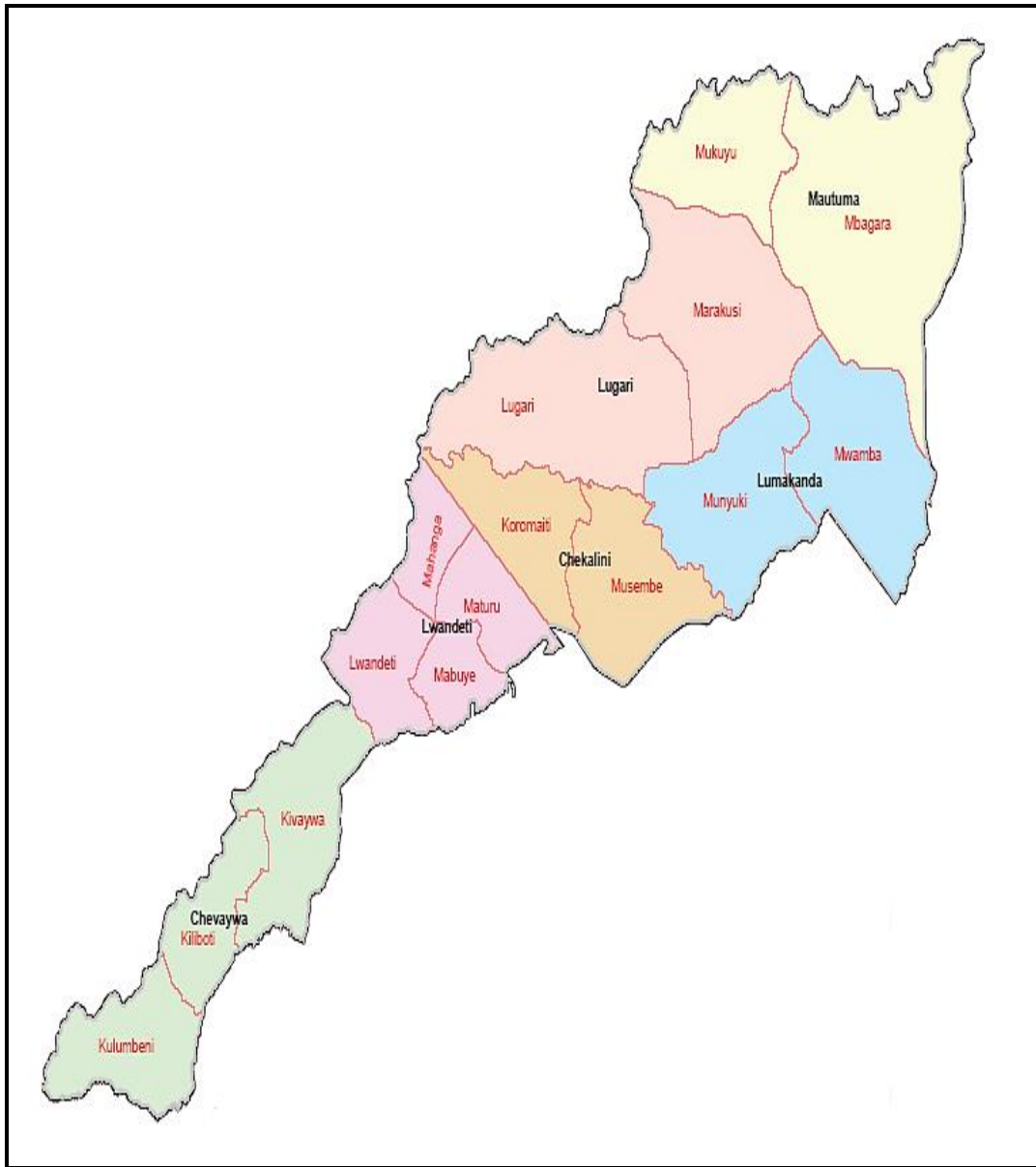
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### APPENDICES

#### APPENDIX I: LUGARI SUB-COUNTY MAP



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Source: Mapcarta, 2018

**APPENDIX II: LUGARI SUB-COUNTY KISWAHILI KCSE 2016-2017**

KISWAHILI		ENTRY			A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E	X	Y	Z	P	SUBJECT M/S																	
S/N	CODE	SCHOOL	M	F	TT	M	F	M	F	M	F	M	F	M	F	M	F	M	F	M	F	M	F	M	F	2017	2016											
1	37607201	ARCH BISHOP NJENGA	0	202	202	0	1	0	3	0	#	0	#	0	41	0	47	0	29	0	21	0	5	0	16	0	1	0	0	0	0	0	0	0	0	6.946	8.423	
2	37607103	ST. CECILIA	0	100	100	0	0	0	0	0	0	#	0	#	0	13	0	15	0	18	0	19	0	10	0	14	0	0	0	0	0	0	0	0	0	5.899	6.579	
3	30607001	LUMAKANDA	73	0	73	0	0	0	0	0	0	0	6	0	3	0	9	0	6	0	8	0	37	4	0	0	0	0	0	0	0	0	0	0	5.49	4.16		
4	37607002	BISHOP SULUMETI	0	136	136	0	0	0	0	0	0	0	11	0	15	0	18	0	22	0	17	0	49	0	4	0	0	0	0	0	0	0	0	0	4.662	5.263		
5	37607101	MAUTUMA	20	55	75	0	0	0	0	0	1	0	0	1	0	5	6	12	2	7	6	9	6	18	0	2	0	0	0	0	0	0	0	0	4.56	4.267		
6	37607207	KOROMAITI	31	26	57	0	0	0	0	1	1	0	1	5	1	5	1	2	6	1	1	3	11	12	4	2	0	0	0	0	0	0	0	0	4.385	3.55		
7	37607205	MUSEMBE	26	31	57	0	0	0	0	0	0	1	0	3	1	3	2	3	2	1	9	8	12	9	0	1	0	0	0	0	0	0	0	0	4.3	5.7		
8	37607105	ST. AUGUSTINE	86	46	132	0	0	0	0	0	0	0	2	0	2	1	9	7	16	9	11	5	38	23	8	1	0	0	0	0	0	0	0	0	3.962	5.408		
9	37607107	IMMACULATE HEART	27	26	53	0	0	0	0	0	0	0	1	1	1	6	1	0	4	1	2	5	13	9	5	3	0	1	0	0	0	0	0	0	3.906	4.29		
10	37607003	SA FORESTAL	53	38	91	0	0	0	0	0	0	0	2	1	4	6	2	3	4	5	7	38	16	0	3	0	0	0	0	0	0	0	0	0	3.824	5.704		
11	37607104	HANDOW	60	63	123	0	0	0	1	0	0	1	2	2	1	1	2	5	5	12	12	6	28	27	9	9	1	1	0	0	0	0	0	0	0	3.781	4.098	
12	37607206	MUFUTU	32	25	57	0	0	0	0	0	0	0	1	1	1	2	0	3	3	2	5	14	19	10	6	0	0	0	0	0	0	0	0	0	3.68	3.552		
13	37607008	MBAYA	16	19	35	0	0	0	0	0	0	0	1	2	0	0	0	0	3	1	1	3	9	8	3	4	0	0	0	0	0	0	0	0	0	3.6	4.12	
14	37607012	SAVALA	15	15	30	0	0	0	0	0	0	1	0	0	1	0	0	1	1	1	1	2	9	7	3	3	0	0	0	0	0	0	0	0	0	3.47	3.633	
15	37607005	MUNYUKI	77	49	126	0	0	0	0	0	1	0	0	2	3	5	2	10	7	4	4	35	24	19	8	2	0	0	0	0	0	0	0	0	0	3.46	4.237	
16	37607113	EDEN FAITH	8	16	24	0	0	0	0	0	0	0	0	0	0	0	0	1	0	2	2	1	3	11	1	1	1	0	0	0	0	0	0	0	0	3.3	3.86	
17	37607004	MUGUNGA	69	39	108	0	0	0	0	0	0	1	0	0	1	1	4	3	3	4	2	6	26	19	25	3	11	1	0	0	0	0	0	0	0	3.25	3.239	
18	37607204	LUNYITO	25	28	53	0	0	0	0	0	0	0	0	0	1	1	0	3	3	1	2	13	17	5	4	1	0	0	0	0	0	0	0	0	3.207	3.95		
19	37607203	ST. PAULS LUGARI	118	0	118	0	0	0	0	0	0	0	3	0	2	0	6	0	11	0	7	0	51	0	34	0	5	0	0	0	0	0	0	0	0	3.194	5.447	
20	37607202	CHEKALINI	40	32	72	0	0	0	0	0	0	0	0	1	0	2	1	3	3	0	0	17	20	17	6	0	1	0	0	0	0	0	0	0	0	3.056	3.014	
21	37607102	MUKUYU GIRLS	0	60	60	0	0	0	0	0	0	0	0	0	1	0	1	0	4	0	2	0	35	0	15	0	2	0	0	0	0	0	0	0	0	2.967	3.48	
22	37607006	LUMAMA	19	34	53	0	0	0	0	0	0	0	0	1	1	1	0	2	1	1	0	9	18	5	12	1	1	0	0	0	0	0	0	0	0	2.943	3.561	
23	37607109	AIC SIPANDE	12	20	32	0	0	0	0	0	0	0	0	0	0	1	1	1	1	1	1	0	5	11	3	6	1	1	0	0	0	0	0	0	0	2.94	3.31	
24	37607007	MANYONYI	40	44	84	0	0	0	0	0	0	0	2	0	1	0	1	2	2	3	6	10	18	24	14	1	0	0	0	0	0	0	0	0	0	2.91	4.673	
25	37607004	MWAMBA	15	10	25	0	0	0	0	0	0	0	0	0	0	1	0	1	0	0	0	9	4	5	5	0	0	0	0	0	0	0	0	0	0	2.8	3.47	
26	37607110	LWANDA LUGARI	17	38	55	0	0	0	0	0	0	0	0	1	1	1	3	1	3	2	2	8	19	11	3	0	0	0	0	0	0	0	0	0	0	2.78	3.805	
27	37607208	ANGAYU	18	27	45	0	0	0	0	0	0	0	0	1	1	1	2	0	1	2	2	7	16	7	4	0	1	0	0	0	0	0	0	0	0	2.78	3.222	
28	37607010	LUMAKANDA T/S	27	37	64	0	0	0	0	0	0	0	0	2	1	0	0	0	3	1	2	8	15	14	15	2	1	0	0	0	0	0	0	0	0	2.78	NEW	
29	37607009	ST FRANCIS MAJENGO	27	28	55	0	0	0	0	0	0	0	0	0	0	0	0	0	1	6	0	11	16	10	10	0	1	0	0	0	0	0	0	0	0	2.764	3.05	
30	37607114	MACHO NUR GIRLS	0	16	16	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	1	0	6	0	7	0	1	0	0	0	0	0	0	0	0	2.625	NEW	
31	37607111	S MBAGARA	35	40	75	0	0	0	0	0	0	0	0	0	0	1	0	0	1	2	2	12	13	17	21	4	2	0	0	0	0	0	0	0	0	2.45	3.109	
32	37607108	MUKONGE	33	28	61	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0	1	0	11	10	16	15	5	1	0	0	0	0	0	0	0	2.39	2.93	
34	37607115	MACHO MUSLIM	8	9	17	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	1	0	3	0	2	6	1	3	0	0	0	0	0	0	0	0	2.2	NEW
<b>TOTAL</b>			<b>1027</b>	<b>1337</b>	<b>2364</b>	<b>0</b>	<b>1</b>	<b>0</b>	<b>3</b>	<b>2</b>	<b>#</b>	<b>0</b>	<b>#</b>	<b>#</b>	<b>84</b>	<b>23</b>	<b>114</b>	<b>62</b>	<b>113</b>	<b>90</b>	<b>139</b>	<b>94</b>	<b>115</b>	<b>453</b>	<b>503</b>	<b>257</b>	<b>194</b>	<b>36</b>	<b>#</b>	<b>0</b>	<b>1</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>3.553</b>	<b>4.237</b>

Source: Lugari sub-county Education Office, 2018.

## APPENDIX III: QUESTIONNAIRE FOR TEACHERS OF KISWAHILI

### INTRODUCTION

Dear respondent, I am carrying out a research on influence of instructional methodology on students' performance in poetry in Kiswahili. This questionnaire has been prepared with the aim of improving the performance of poetry in Kiswahili (Ushairi). You have been sampled as a respondent to give your opinion in this. Your willingness to provide accurate and sincere responses will be of great value. Your responses will be treated as confidential and will be used for the sole purpose of this research.

### Section A: Background Information

**School**

**Code**

.....

**Zone**.....

### Section B: Respond by Putting a tick (✓) where appropriate

**1. Which aspect of literature in Kiswahili do you teach most?**

- a) The Play (Tamthilia)            [   ]
- b) The Novel (Riwaya)            [   ]
- c) Oral Literature (Tamthilia)    [   ]
- d) Poetry (Ushairi)                [   ]
- e) Short Story (Hadithi Fupi)    [   ]

**2. Give reason(s) for the answer(s) in 1 above.**

.....  
 .....  
 .....

**3. Respond by Putting a tick (✓) where appropriate.**

<b>Statement</b>	<b>Strongly Agree</b>	<b>Agree</b>	<b>Undecided</b>	<b>Disagree</b>	<b>Strongly Disagree</b>
I enjoy teaching the play					
I enjoy teaching the novel					
I enjoy teaching poetry					
I enjoy teaching short story					
I enjoy teaching oral literature					

**3. Have you heard of Dale's Cone of Experience?**

Yes [ ]

No [ ]

**4. Indicate by a tick (✓) the method you use to teach poetry in Kiswahili.**

<b>Teaching method</b>	<b>Less often</b>	<b>More often</b>	<b>Never</b>
Lecture			
Discussion			
Group work			
Oral questioning			
Dramatization			
Recitation			
Role-play			
Simulation			

**5. Give reason(s) for your preferred Method(s) of teaching poetry in Kiswahili in 4 above.**

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**6. Give reason(s) for the less preferred method(s) of teaching poetry in Kiswahili in 4 above.**

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**7. Do you use teaching resources in teaching poetry in Kiswahili lessons?**

**Yes**            [   ]

**No**             [   ]



8. Indicate by a tick (✓) the teaching resources you use to teach poetry in Kiswahili.

Teaching Resource	Less often	More often	Never
Kiswahili Course Book			
Past examination Papers			
Charts (Writings and Drawings on manila Paper)			
Newspapers special cut-outs e.g. Taifa Leo			
Moving Pictures			
Audio Devices (Radio)			
Audio-visuals (TV, Video Cassettes)			
Real Objects (animals, trees, fruits etc.)			
Workshops			
Resource Persons			
Field Trips			

9. Do you plan before teaching poetry in Kiswahili lesson?

Yes [ ]

No [ ]

If yes, indicate by a tick (✓) the tools you use as a planner.

<b>Tool/Document</b>	<b>More Frequent</b>	<b>Sometimes</b>	<b>Never Used</b>
Syllabus			
Schemes of Work			
Lesson Plan			
Lesson Notes			
Records of Work Covered			
Students' Progress Record			

**Thank you for your participation in this study**

## APPENDIX IV: QUESTIONNAIRE FOR STUDENTS

### INTRODUCTION

Dear respondent, I am carrying out a research on influence of instructional methodology on students' performance in poetry in Kiswahili. This questionnaire has been prepared with the aim of improving the performance of poetry in Kiswahili (Ushairi). You have been sampled as a respondent to give your opinion in this. Your willingness to provide accurate and sincere responses will be of great value to this research. Your responses will be treated as confidential and will be used for the sole purpose of this research.

### Section A: Background Information

**School**

**Code**

.....

**Zone**

.....

### Section B: Respond by Putting a tick (✓) where appropriate

#### 1. Respond by Putting a tick (✓) where appropriate.

Statement	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
I enjoy learning the play					
I enjoy learning the novel					
I enjoy learning poetry					
I enjoy learning short story					
I enjoy learning oral literature					

#### 2. How often are you taught poetry in Kiswahili (Ushairi)? Indicate with a tick (✓) in the appropriate box.

- a) Once in a week [ ]
- b) One to three times in a month [ ]
- c) Once in a month [ ]
- d) Once in a term [ ]
- e) After a long time [ ]

3. Indicate by a tick (✓) whether the following resources have been used during poetry in Kiswahili (Ushairi) lesson.

Teaching Resources	Often Used	Less Used	Never Used
Kiswahili Course Book			
Past examination Papers			
Charts (Writings and Drawings on manila Paper)			
Newspapers special cut-outs e.g. Taifa Leo			
Moving Pictures			
Audio Devices (Radio)			
Audio-visuals (TV, Video Cassettes)			
Real Objects (animals, trees, fruits etc.)			
Workshops			
Resource Persons			
Field Trips			

4. Indicate by a tick (✓) whether the following activities are involved in poetry in Kiswahili lessons.

ACTIVITY	INVOLVED	NOT INVOLVED
Listening		
Answering questions		
Reciting poems		
Composing poems		
Discussion		
Dramatization		

Thank you for your participation in this study

**APPENDIX V: CLASSROOM OBSERVATION CHECKLIST**

**School** **Code**  
 .....

**Zone**  
 .....

**Lesson** **number**  
 .....

**Date**  
 .....

**Class** **Observed** **Time**  
 .....

Indicate by either ticking (✓) each activity occurring or material used or indicate by cancelling (✗) each activity not occurring or materials not being used in class.

**All items marked Not Observed must be explained in Comments**

<b>Class Structure</b>	<b>could improve</b>	<b>acceptable</b>	<b>excellent</b>	<b>Not observed</b>
Reviews previous day's course content	[ ]	[ ]	[ ]	[ ]
Gives overview of day's course content	[ ]	[ ]	[ ]	[ ]
Summarizes course content covered	[ ]	[ ]	[ ]	[ ]
Directs student preparation for next class	[ ]	[ ]	[ ]	[ ]

**Comments**  
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<b>Teaching Methods</b>	<b>could improve</b>	<b>acceptable</b>	<b>excellent</b>	<b>Not observed</b>
Delivers well-planned lecture	[ ]	[ ]	[ ]	[ ]
Uses Discussion	[ ]	[ ]	[ ]	[ ]
Places learners in Group work	[ ]	[ ]	[ ]	[ ]
Oral questioning	[ ]	[ ]	[ ]	[ ]
Use of Dramatization	[ ]	[ ]	[ ]	[ ]
Recitation	[ ]	[ ]	[ ]	[ ]
Role-play	[ ]	[ ]	[ ]	[ ]
Simulation	[ ]	[ ]	[ ]	[ ]

### **Comments**

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<b>Teaching Resources</b>	<b>could improve</b>	<b>acceptable</b>	<b>excellent</b>	<b>Not observed</b>
Poetry in Kiswahili Course Book	[ ]	[ ]	[ ]	[ ]
Past examination Papers	[ ]	[ ]	[ ]	[ ]
Charts (Writings and Drawings)	[ ]	[ ]	[ ]	[ ]
Newspapers special cut-outs	[ ]	[ ]	[ ]	[ ]
Moving Pictures	[ ]	[ ]	[ ]	[ ]
Audio Devices (Radio)	[ ]	[ ]	[ ]	[ ]
Audio-visuals (TV, Video Cassettes)	[ ]	[ ]	[ ]	[ ]
Real Objects (animals, trees)	[ ]	[ ]	[ ]	[ ]
Workshops	[ ]	[ ]	[ ]	[ ]
Resource Persons	[ ]	[ ]	[ ]	[ ]
Field Trips	[ ]	[ ]	[ ]	[ ]

**Comments**

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<b>Content</b>	<b>could improve</b>	<b>acceptable</b>	<b>excellent</b>	<b>Not observed</b>
Appears knowledgeable	[ ]	[ ]	[ ]	[ ]
Appears well organized	[ ]	[ ]	[ ]	[ ]
Explains concepts clearly	[ ]	[ ]	[ ]	[ ]
Relates concepts to students' experience	[ ]	[ ]	[ ]	[ ]
Selects learning experiences appropriate to level of learning	[ ]	[ ]	[ ]	[ ]

**Comments**

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**Content taught in relation to tools of planning**

<b>Content taught in relation to tools of planning</b>	<b>could improve</b>	<b>acceptable</b>	<b>excellent</b>	<b>Not observed</b>
Syllabus	[ ]	[ ]	[ ]	[ ]
Schemes of Work	[ ]	[ ]	[ ]	[ ]
Lesson Plan	[ ]	[ ]	[ ]	[ ]
Lesson Notes	[ ]	[ ]	[ ]	[ ]
Records of Work Covered	[ ]	[ ]	[ ]	[ ]

**Comments**

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<b>Teacher-Student Interaction</b>	<b>could improve</b>	<b>acceptable</b>	<b>excellent</b>	<b>Not</b>
<b>observed</b>				
Solicits student input	[ ]	[ ]	[ ]	[ ]
Involves a variety of students	[ ]	[ ]	[ ]	[ ]
Demonstrates awareness of individual student learning needs	[ ]	[ ]	[ ]	[ ]

**Comments**

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**Other Comments**

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**Observer Signature**

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**Date**

**APPENDIX VI: DOCUMENT ANALYSIS GUIDE**

**SCHOOL CODE**

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**Zone**

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1. Tick (✓) where appropriate.

Indicate whether the teacher has the following documents.

- a. Syllabus in Kiswahili [ ]
- b. Scheme of Work [ ]
- c. Lesson Plan [ ]
- d. Lesson notes [ ]
- e. Records of Work Covered [ ]
- f. Students' Progress Record [ ]

**Comments**

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2. How do the documents used in planning the teaching and learning process relevantly reflect poetry in Kiswahili?

a. Syllabus

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b. Scheme of Work

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c. Lesson Plan

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d. Teaching Resources

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e. Lesson Notes

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f. Records of Work Covered

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g. Students' progress record

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## General Comments

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### 3. Availability of poetry in Kiswahili course books

Yes            [   ]

No             [   ]

#### Comment

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### 4. Disparity in documents

Inconsistence of the teacher            [   ]

Poor document preparation            [   ]

Biasness in the teaching methods      [   ]

### 5. Teaching methods in the schemes of work.

Delivers well-planned lecture            [   ]

Uses Discussion                            [   ]

Places learners in Group work            [   ]

Oral questioning                            [   ]

Use of Dramatization                      [   ]

Recitation	[ ]
Role-play	[ ]
Simulation	[ ]

#### 6. Teaching Resources in the Schemes of Work

Poetry in Kiswahili Course Book	[ ]
Past examination Papers	[ ]
Charts (Writings and Drawings)	[ ]
Newspapers special cut-outs	[ ]
Moving Pictures	[ ]
Audio Devices (Radio)	[ ]
Audio-visuals (TV, Video Cassettes)	[ ]
Real Objects (animals, trees)	[ ]
Workshops	[ ]
Resource Persons	[ ]
Field Trips	[ ]

**APPENDIX VII: LIST OF SECONDARY SCHOOLS IN LUGARI SUB-COUNTY**

**CENTRAL ZONE**

1. SA FORESTAL
2. ST. LUKES LUMAKANDA
3. BISHOP SULUMETI GIRLS
4. LUMAMA
5. MUNYUKI
6. MUGUNGA
7. MWAMBA
8. ST. FRANCIS MAJENGO
9. MBAYA
10. MANYONYI
11. LUMAKANDA T/S

**NORTH ZONE**

12. ST. CECILIA
13. ST. AUGUSTINE MLIMANI
14. MAUTUMA
15. IMMACULATE HEART
16. HANDOW
17. MUKUYU GIRLS
18. LWANDA LUGARI
19. SAVALA
20. EDEN FAITH
21. AIC SIPANDE
22. MUKONGE
23. MACHO NUR GIRLS
24. ST. BONIFACE MBAGARA
25. MACHO MUSLIM

**SOUTH ZONE**

26. ARCH BISHOP NJENGA
27. HOLY FAMILY MUSEMBE
28. MUFUTU
29. ST. PAULS LUGARI
30. KOROMAITI
31. ANGAYU
32. LUNYITO
33. CHEKALINI

**APPENDIX VIII: LETTER TO RESPONDENTS**

**AGONYA MAFOLI KEVIN,  
UNIVERSITY OF ELDORET,  
PO BOX 1125-30100,  
ELDORET, KENYA.**

**4<sup>th</sup> February 2019.**

**Dear Respondent,**

**REF: INFLUENCE OF INSTRUCTIONAL METHODOLOGY ON  
PERFORMANCE OF POETRY IN KISWAHILI IN KENYAN SECONDARY  
SCHOOLS' CASE OF LUGARI SUB-COUNTY**

I am a Post Graduate student at the University of Eldoret, Department of Curriculum Instruction & Educational Psychology. I intend to carry out a study on the mentioned topic in selected schools in Lugari Sub-county. Your school has been selected as part of the sample to participate in this study. Those involved in this study will be **form three** students with their respective **teachers of Kiswahili**. I humbly request for your cooperation to make this study a success. The information collected will be used for the sole purpose of this study. Confidentiality and anonymity will be upheld in line with ethics in research. Attached is a copy of my Research Permit and copies of letters from NACOSTI, the County Commissioner Kakamega and the County Director of Education, Kakamega County.

Thank you.

**Yours Faithfully,**

**AGONYA MAFOLI KEVIN**

**APPENDIX IX: LETTER FROM THE MINISTRY OF EDUCATION**



**MINISTRY OF EDUCATION**

**STATE DEPARTMENT OF EARLY LEARNING AND BASIC EDUCATION**

Telephone: 056 – 30411  
 Fax : 056 – 31307  
 E-mail : [wespropde@yahoo.com](mailto:wespropde@yahoo.com)  
 When replying please quote

COUNTY DIRECTOR OF EDUCATION  
 KAKAMEGA COUNTY  
 P. O. BOX 137 - 50100  
 KAKAMEGA

**REF: KAK/C/GA/29/17 IV/129**

**21<sup>st</sup> January, 2019**

Agonya Masfoli Kevin  
 University of Eldoret  
 P. O. Box 1125 – 30100  
**ELDORET**

**RE: RESEARCH AUTHORIZATION**

The above has been granted permission by National Commission for Science, Technology and Innovation vide their letter Ref: NACOSTI/P/19/74597/27605 dated 16<sup>th</sup> January, 2019, to carry out research on **"Influence of instructional methodology on students' performance in the teaching and learning of poetry in Kiswahili in Kenya Secondary Schools: A case of Lugari Sub County, Kakamega County, Kenya"**, for a period ending **15<sup>th</sup> January, 2020**.

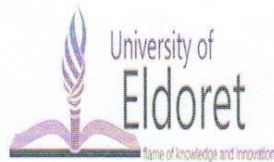
Please accord him any necessary assistance he may require.

*Dickson O. Ogonya*  
**DICKSON O. OGONYA**  
 COUNTY DIRECTOR OF EDUCATION  
 KAKAMEGA COUNTY

**COUNTY DIRECTOR OF EDUCATION**  
**KAKAMEGA COUNTY**



## APPENDIX X: AUTHORIZATION LETTER FROM THE UNIVERSITY



P O Box 1125-30100  
ELDORET, Kenya  
Tel: 053-2063111 Ext. 242  
Fax No. 20-2141257

**Our Ref: UoE/B/CIM/NCST/059**

3<sup>rd</sup> January, 2019.

The executive Secretary,  
National Council for Science Technology & Innovation  
P O Box 30623-00100,  
**NAIROBI.**

Dear Sir/Madam,

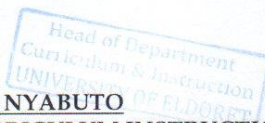
**SUBJECT: RESEARCH PERMIT FOR – AGONYA MAFOLI KEVIN ADM.**  
**SEDU/CIM/M/005/17**

This is to confirm that the above named Post Graduate Student has completed Course work of his Masters of Education in Kiswahili Education, in the Department of Curriculum Instruction & Educational Psychology.

He is currently preparing for a field research work on his thesis entitled: *“Influence of instructional methodology on students’ performance in the teaching and learning of poetry in Kiswahili in Kenyan Secondary Schools: A case of Lugari Sub-County”*. The proposal has been approved by this Institution.

Any assistance accorded him to facilitate successful conduct to the research and the publication will be highly appreciated.

Yours faithfully,



**DR. ESTHER M. NYABUTO**  
**AG. HEAD, CURRICULUM INSTRUCTION & EDUCATIONAL PSYCHOLOGY**  
Copy to: Permanent Secretary,  
Ministry of Higher Education, Science & Technology  
P O Box 9583-00200.

University of Eldoret is ISO 9001: 2015 Certified



**APPENDIX XI : AUTHORIZATION FROM THE MINISTRY OF INTERIOR  
AND CO-ORDINATION OF THE NATIONAL GOVERNMENT**

**REPUBLIC OF KENYA**



**THE PRESIDENCY  
MINISTRY OF INTERIOR & CO-ORDINATION OF  
NATIONAL GOVERNMENT**

Office Mobile No: 0707 085260  
Email-cckakamega12@yahoo.com

When replying please quote

Ref No: ED/12/1/VOL.IV/79


COUNTY COMMISSIONER  
KAKAMEGA COUNTY  
P O BOX 43-50100  
KAKAMEGA.

Date: 21/1/2019

**AGONYA MAFOLI KEVIN  
UNIVERSITY OF ELDORET  
P O BOX 1125-30100  
ELDORET**

**RE: RESEARCH AUTHORIZATION**

Following your authorization vide letter Ref: NACOSTI/P/19/74597/27605 dated 16<sup>th</sup> January, 2019 by NACOSTI to undertake research on *"Influence of instructional methodology on students' performance in the teaching and learning of poetry in Kiswahili in Kenyan Secondary Schools: A case of Lugari Sub-County"*. I am pleased to inform you that you have been authorized to carry out the research on the same.

  
**COUNTY COMMISSIONER  
KAKAMEGA COUNTY**  
**V. CHERONO  
FOR: COUNTY COMMISSIONER  
KAKAMEGA COUNTY**

### APPENDIX XII: NACOSTI RESEARCH PERMIT


**THE SCIENCE, TECHNOLOGY AND INNOVATION ACT, 2013**

The Grant of Research Licenses is guided by the Science, Technology and Innovation (Research Licensing) Regulations, 2014.


**CONDITIONS**

1. The License is valid for the proposed research, location and specified period.
2. The License and any rights thereunder are non-transferable.
3. The Licensee shall inform the County Governor before commencement of the research.
4. Excavation, filming and collection of specimens are subject to further necessary clearance from relevant Government Agencies.
5. The License does not give authority to transfer research materials.
6. NACOSTI may monitor and evaluate the licensed research project.
7. The Licensee shall submit one hard copy and upload a soft copy of their final report within one year of completion of the research.
8. NACOSTI reserves the right to modify the conditions of the License including cancellation without prior notice.

**National Commission for Science, Technology and Innovation**  
P.O. Box 30623 - 00100, Nairobi, Kenya  
TEL: 020 400 7000, 0713 788787, 0735 404245  
Email: dg@nacosti.go.ke, registry@nacosti.go.ke  
Website: www.nacosti.go.ke



**REPUBLIC OF KENYA**



**NACOSTI**  
**National Commission for Science, Technology and Innovation**

**RESEARCH LICENSE**


**Serial No.A 22705**

**CONDITIONS: see back page**

**THIS IS TO CERTIFY THAT:**

**MR. AGONYA MAFOLI KEVIN**  
of UNIVERSITY OF ELDORET, 0-30106  
**TURBO, has been permitted to conduct research in Kakamega County**  
**on the topic: INFLUENCE OF INSTRUCTIONAL METHODOLOGY ON STUDENTS' PERFORMANCE IN THE TEACHING AND LEARNING OF POETRY IN KISWAHILI IN KENYAN SECONDARY SCHOOLS: A CASE OF LUGARI SUB-COUNTY**  
**for the period ending: 15th January, 2020**

**Permit No : NACOSTI/P/19/74597/27605**  
**Date Of Issue : 16th January, 2019**  
**Fee Received :Ksh 1000**



**Director General**  
**National Commission for Science, Technology & Innovation**

Applicant's Signature

**APPENDIX XIII: LETTER FROM NACOSTI WITH STAMPS FROM  
MINISTRY OF EDUCATION AND COUNTY DIRECTOR**



**NATIONAL COMMISSION FOR SCIENCE,  
TECHNOLOGY AND INNOVATION**

Telephone: +254-20-2213471,  
2241349, 3310571, 2219420  
Fax: +254-20-318245, 318249  
Email: dg@nacosti.go.ke  
Website: www.nacosti.go.ke  
When replying please quote

NACOSTI, Upper Kabete  
Off Waiyaki Way  
P.O. Box 30623-00100  
NAIROBI-KENYA

Ref. No. **NACOSTI/P/19/74597/27605**

Date: **16<sup>th</sup> January, 2019**

Agonya Mafoli Kevin  
University of Eldoret  
P. O. Box 1125-30100  
**ELDORET.**

**RE: RESEARCH AUTHORIZATION**

Following your application for authority to carry out research on *“Influence of instructional methodology on students’ performance in the teaching and learning of poetry in kiswahili in Kenyan Secondary Schools: A case of Lugari Sub-County”* I am pleased to inform you that you have been authorized to undertake research in **Kakamega County** for the period ending **15<sup>th</sup> January, 2020**.

You are advised to report to **the County Commissioner and the County Director of Education, Kakamega County** before embarking on the research project.

Kindly note that, as an applicant who has been licensed under the Science, Technology and Innovation Act, 2013 to conduct research in Kenya, you shall deposit a **copy** of the final research report to the Commission within **one year** of completion. The soft copy of the same should be submitted through the Online Research Information System.

**GODFREY P. KALERWA MSc., MBA, MKIM  
FOR: DIRECTOR-GENERAL/CEO**

Copy to:

The County Commissioner  
Kakamega County.

The County Director of Education  
Kakamega County.

### APPENDIX XIV: SIMILARITY REPORT


Turnitin

https://www.turnitin.com/newreport\_classic.asp?lang=en\_us&o...

Document Viewer

## Turnitin Originality Report

Processed on: 14-Jan-2021 08:03 EAT  
 ID: 1487280812  
 Word Count: 17890  
 Submitted: 1



SEDU/CIM/M/005/17 By  
 Mafoli Agonya Kevin

Similarity Index <b>11%</b>	<b>Similarity by Source</b> Internet Sources: 10% Publications: 3% Student Papers: 6%
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include quoted   
  include bibliography   
  excluding matches < 5 words   
 mode:

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<1% match () <a href="https://digitalcommons.wayne.edu/oa_dissertations/1959">https://digitalcommons.wayne.edu/oa_dissertations/1959</a>	✖
<1% match (Internet from 16-Jul-2020) <a href="https://gerardcambon.net/parental-socio-economic-background-and-learners-academic-performance-in-public-secondary-schools-in-ikolomani-sub-county/">https://gerardcambon.net/parental-socio-economic-background-and-learners-academic-performance-in-public-secondary-schools-in-ikolomani-sub-county/</a>	✖
<1% match (student papers from 18-Apr-2013) Submitted to University of Northumbria at Newcastle on 2013-04-18	✖
<1% match (Internet from 25-Apr-2019) <a href="https://www.qscience.com/docserver/fulltext/qproc/2015/4/qproc.2015.elc2014.6.pdf?accname=guest&amp;checksum=BC946C52AA08471898BF3DF1DBBBAC4B&amp;expires=1556261179&amp;id=id">https://www.qscience.com/docserver/fulltext/qproc/2015/4/qproc.2015.elc2014.6.pdf?accname=guest&amp;checksum=BC946C52AA08471898BF3DF1DBBBAC4B&amp;expires=1556261179&amp;id=id</a>	✖
<1% match (Internet from 19-Jul-2020) <a href="https://files.eric.ed.gov/fulltext/EJ1097382.pdf">https://files.eric.ed.gov/fulltext/EJ1097382.pdf</a>	✖
<1% match (Internet from 16-Jul-2020) <a href="http://www.fp.utm.my">http://www.fp.utm.my</a>	✖
<1% match (Internet from 30-Dec-2019) <a href="http://www.iajournals.org">http://www.iajournals.org</a>	✖
<1% match (Internet from 17-Oct-2010)	✖