Chapter II: Review of Related Literature

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REVIEW OF RELATED LITERATURE
Chapter - II

Review of Related Literature

2.0 This chapter begins with the review of books on poetry teaching. The books have been reviewed under the following heads:

1. Place of literature/poetry in the curriculum
2. History of literature teaching in Britain and India
3. Approaches/techniques/strategies : old and new
4. Grading and selection of material.

Not all books reviewed are on poetry teaching. Some books are specifically meant for teachers, to understand what poetry really is about. Some books are practical, task oriented, which help the learner to understand language and literature. This is followed by implications for the study.

The next section reviews journals and magazines. These have been reviewed with a view to be familiar with the present trends in poetry teaching all over the world. This has helped draw implication for the study.

The last section of the chapter reviews a UGC sponsored short term research project on poetry teaching. The investigator tried, but was not able to lay hands on any full length research work on poetry teaching. This has helped to draw implication for the study.
The investigator wanted to review some more works, but the constraints of time prevented her from doing so.

The Place of Poetry:

Poetry is one area which is quite often neglected in English teaching, and yet poetry does matter. Stephen Tunnicliffe in his book tries to restore the poetry experience to its rightful place in the teaching of English.

Teachers feel uneasy, bewildered or even embarrassed at the idea of teaching poetry, as it is full of pitfalls. Many teachers of English are not aware of the proper place and function of poetry. Even these who are ready to teach poetry are very often discouraged, "first by their more experienced colleagues - some of whom have comfortably settled themselves into the exam 'rat-race' where poetry has no significant place, and secondly by the lack of practical guidance on how to set about the task".

Poetry has no place in this age of technology. Many people wonder what has the esoteric, solitary, bookish stuff to do with communication. TV newscasters and information technology.

"In an age, of consumer goods and 'value of money', poetry is a refreshing reminder of the existence of different, more truly human values. It also shows us, in an age of conformity, consumer attitudes and mass media, that our full humanity derives from mass responses or the submission of individuality, but from our uniqueness".
"In an age when instant communication is regarded as desirable, and teams of clever people are engaged on the design of translation machines, poetry celebrates the richness of language and the uniqueness of each of its constituent parts".

This uniqueness is under attack in our age "The machine's ability to make thousand of or millions of identical products has beguiled us into behaving as though man also comes off an assembly line in his millions"....." we persist in trying to annihilate distance, whether in space or between human cultures and societies and to pretend that instant accessibility means instant understanding. Poetry well taught, which means shared with our pupils, can help to restore the differences and make us newly aware of the rich diversity of the world we inhabit" (Tunnicliffe, 1984).

According to Raymond O'Malley poetry occupies a very tiny slot in the curriculum. The time-table covers the mental disciplines in the narrow sense of the term. Yet, the substance of living is, as it always was, love, pity, fear, joy, grief, awe. "It is with these and through these, that children have to learn to live. Merely mental activity cannot take their place; it can and will interact with them, but the interaction may be utterly sterile in its effect, as life in a university quickly shows. In a good poetry lesson,......children learn to live in the only way there is of learning to live; by living". This is not how it is
In his book, 'English for Meaning', Holbrook says, that despite all publications about the teaching of English in the last fifteen years, and despite the ever changing flood of new-books for use in the classroom, teachers can still write to say, "we have lost our way". This lack of confidence is felt from university to primary school. This is because we have retreated to utilitarianism. Holbrook further stresses that the most effective way of training children to use English is through imaginative discipline. "Teaching English art, to do with the pursuit of meaning, and in this abstract rules and theories are of minimal use".

"The failure of confidence in English is part of a widespread demoralization in our society. This goes with the pervasive loss of a sense of meaning and values.....".

The Humanities are no longer important in the universities, technology and other practical substance are gaining predominance.

"The school, in fact, is today often the one center of humanness in many children's lives, perhaps their one experience of care and and the gentleness of human value in action .....The best schools display a delight in the 'subtle essences', as by the imaginative paintings and poetry pinned up all round the building".
Holbrook, further says that if a child's imagination is inspired, he will produce remarkable writing, painting, and poetry, dances, mines and music. Once this flow is established, the teacher has of course to improve it, edit it, make the punctuations good, and train articulateness of a 'practical' kind. But if the imagination is stifled or neglected children will grow up to be ineffective in whole human terms, enable to realize their potentialities, or to understand others as a basis for their ethical living.

In 'Teaching Literature: Nine to Fourteen' the writers Benton and Fox have this to say to about poetry. "Poetry' they say" have unique qualities, and if children are reading and sharing poems regularly; they will be experiencing language at its most condensed and imaginative; they will be impelled to look at the world the poets describe with a 'new effort of attention' and they will gain a sense of how feelings are not only expressed in words but how they can be shaped and made comprehensible in aesthetic forms".

Traditionally, English as a subject was a amalgam of reading, composition and language work. These were the main components : The teaching of literature was divided into poetry, prose and drama. They were there for purely academic pursuits which had little connection with the personal development of the pupil.
Literature, then is seen as an optional extra or as an important by ancillary form of aesthetic education. The writer feels that literature should be recognized as the central core of English. It is not only a source of language study for the teachers, but it is most importantly, a discipline in its own right, the most effective means of training pupils' minds in clear thinking, forming independent judgments, and responding sensitively to the ideas and feelings of other people.

"Literature gives experience of life: as active spectators of that experience the pupils can study human values, and by so doing develop the ability to discriminate and absorb values for themselves. In such uses of literature teachers will concentrate on helping pupils to derive personal life enhancing experience from this study. 'Literary competence' - the skills of reading, understanding, interpreting, and so on - is not an end in itself, but a means towards aesthetic, cultural and psychological benefits" (Handbook of Educational Ideas and Practices, 1990).
From the thought the remembrance,  
From the remembrance the consciousness, the desire,  
The Word became fruitful....

(From: 'Cosmogony', Maori Chant).

The divine 'Word' conceives and brings forth all creation, all meaning, is to be found not only in the Maori Chant, but in many other cultures throughout the world. "The power of mankind to generate meaning through the living breath of the speaker is called poetic power".

Poets have been considered as seers, prophets, revealers of truth concerning the past, the present and the future. Their words have been misunderstood, or reviled as seditious, or mocked as the products of madness - Shakespeare himself has said that the lunatic, lover and the poet are of imagination all compact.

"The poets eye, in a fine frenzy rolling,  
Doth glance from heaven to earth, from earth to heaven;  
And as imagination bodies forth  
The forms of things unknown, the poet's pen  
Turns them to shapes and gives to airy nothing  
A local habitation and a name".

(A Midsummer Night's Dream)

In our own age the poets are praised and publicised; they are also neglected or condemned for being boring or effete, or needlessly obscure, or perhaps even worse they may be regarded as entertainers... with these extravagant claims, both for and...
against poetry, one wonders if poetry stands much chance in our schools?

Due to the utilitarian education in our schools, one can be disappointed.

As far as language teaching is concerned, literature over the years has no place in the programme on the grounds that it makes no contribution to the purpose or the process of learning the language for practical purpose. It is supposed that people do not learn English for cultural enrichment, as a means of access to the aesthetic or verbal art.

Literature with regard to the process of learning a language would be disqualified on two counts.

1. Its obscurity introduces undesirable difficulty, and it disrupts the gradual cumulative process of language learning.

2. The obscurity is frequently associated with the eccentric uses of language which learners are required to accept in their receptive understanding but to reject as models their own productive performance.
2.1.2 English Teaching in Perspective
(Ken Watson, 1987)

"Good poetry does undoubtedly tend to form the soul and character, it tends to beget a love of beauty and of truth in alliance together, it suggests, however indirectly high and noble principles of action, and it inspires the emotion so helpful in making principles operatives".

"The inclusion of literature has also been justified on the grounds that it provides access to vicarious experiences; that it provides an antidote to rampant consumerism, the trivialising effect of the mass media and other ills of modern civilization; that it is a powerful means of language enrichment".

Stephen Tunnicliffe says more or less the same thing in his book 'Peppery Experience'. "Poetry matters. At the deepest level poetic modes of apprehension form an essential part of our grasp of reality, and any systematic denial or attempted suppression of the poetic side of our nature can have dire consequences".
2.1.3. Teaching Literature

Design for Cognitive Development
By: Deborah Elkins

Elkins in her book says that poetry is the first literary form children adapt as an integral part of the development of their communication process. "Poetry offers experiences of sheer delight, for the child responds to its elements naturally.

But, why then do adolescents reject poetry? This is a wide world phenomena. The answer to this question is provided by the students themselves.

- It's a sissy stuff
- It is all about love and things
- You have to memorise it and put in all commas and periods in the right place
- I do not understand it
- It's too hard
- Nobody talks like that
- What good does it do anyway
- The poet makes many more suggestions for direct statements

Poetry suggests and implies by means of the action within it. It is the process of suggesting what makes poetry a stumbling block for so many adolescents. It's compression and word order added to the difficulty.

This has happened because somewhere along the line the teachers have lost track of the chief purpose of introducing poetry the joy of response of rhythm, repetition and rhyme, the sense of order, the imaginative elements".
2.1.4. New Directions in English Language and Literature Teaching in India

Ajanta Publications, Delhi, 1988
By: S.C. Sood

This book is an attempt to give new directions to 'English Teaching in an 'English as a Second Language' (ESL) situation with particular reference to India in the light of recent researches into the nature of language and language learning.

The status of English as a world language gives it an important place in the teaching programmes of developing countries. In our country it assumes added significance for the masses, specially the disadvantaged sections, for whom it can be an effective instrument of economic and social development.

The standard of English teaching in India has deteriorated with the introduction of the vernacular mediums, (free education), accessibility to the disadvantaged class of society and lack of resources to meet the new situation. Though the standard has fallen, the status, function and role of English teaching has remained the same as in pre-Independence India. English is still a passport for national opportunities in Education, employment and business at higher levels. This generates demand, and this is met by a few elite schools and others, such as aided, model and central schools.

A vast majority is left out or remain devoid of this medium of communication which can help them to communicate. They
have to take their education in a vernacular medium schools. It is in such schools that the teaching of English needs to be improved.

This book is also useful to the teachers and learners in English medium schools and colleges. It offers useful hints for effective classroom strategy, particularly in English literature teaching and higher level communication skills. The book is also a useful guide for teachers and learners engaged in teaching and learning L-1 literature, Indian literature or Indian literature written / translated into English. The teaching and learning of literature in our schools and colleges needs to be improved. The strategies suggested in this book for teaching foreign literature can equally be applicable to native literature teaching as well.

In his chapter 'English Literature Teaching' Sood goes on to say that his discussion of 'new directions in English teaching' would be incomplete if he did not include a chapter on English literature teaching that is its place in the curriculum and the direction it ought to take. He starts by asking the question:

Why Teach English Literature?

It is not English language teaching that is questioned but the teaching of English literature. What purpose does it serve?
In India, English literature is equated with British literature or all foreign literature.

Making a case for Indian literature, he goes on to say that literature does have a place in the teaching programme, but only L-1 or Indian literature written or translated into English. Such literature has the capacity to produce pleasure and enjoyment and contributes to cultural identity, national pride and social aims in developing societies.

It is an accepted fact "that literature is the best means for providing training in critical sensibility and scholarly analysis and for fostering moral and aesthetic values".

As Dr. Radhakrishnan puts it, "literature has the supreme function of raising the quality of human beings. When we read great classics, our mind become dyed to their thoughts.

They induce in us largeness of mind and normative vision and thus elevate our nature. It is also agreed that literature is the repository of our culture and the best of men’s thoughts and the best way of being in communion with great minds of thousands of years ago is to read their work".

Teaching our own literature can provide the training in critical sensibility and scholarly analysis. It is easier to teach our own literature rooted in the culture and traditions familiar to our learners.

English literature has relevance for only two reasons:
(1) to provide our learners an opportunity for comparative study, and (2) to each English language.
Raymond O'Malley in his chapter 'Poetry' (Directions in the Teaching of English: ed by Denys Thompson, 1969) traces the history of poetry teaching in Britain. He says that poetry occupies a very little space in the curriculum. A representative time-table covers a considerable area, and the work it stands for is concerned with facts, principles, habits of thought — mental disciplines in a narrow sense of the word. Yet the substance of living is, as it always was, love, pity, fear, joy, grief, awe. It is with these, and through these, that children have to learn to live. Merely mental activity cannot take their place; it can, will interact with them, but the interaction may be utterly sterile in its effect, as life in a university quickly shows.

Poetry is not the study of joy, grief and awe: it is these, disciplined and made accessible by the most sensitive use of the subtlest medium, the native language. In a good poetry lesson, as in few other parts of their school day, children learn to live in the only way there is of learning to live: by living.

Talking of the older methods he says that the best in pre-war teaching of poetry was derived, ultimately, from Matthew Arnold's work a good deal earlier, and specially from his advocacy of "the formative influence of really good literature, really good poetry". He says "Good poetry does undoubtedly tend to form the soul and character; it tends to beget a love of beauty and truth,
in alliance together, it suggest, however indirectly, high and noble principles of action, and it inspires the emotion so helpful in making principles operative".

Arnold quoted Wordsworth, "To be incapable of a feeling for poetry in my sense of the word, is to be without love of human nature and reverence for God".

Two publications: the official 'Report on the Teaching of English' and the subsequent 'Suggestions' did much to shape English Teaching in Britain between the wars. These developed Arnold's theme.

English literature was offered as a substitute for Classics, "a means of contact with great minds, a channel by which to draw on their experience with profit and delight, and a bond of sympathy between the members of human society". These are admirable words, but its limitations can be seen when one looks at the material to be taught and the manner of the teaching.

The material was always the classics, and the manner of teaching was to pay attention to the words and phrases, figures of speech, sentence construction, scansion and structure. Noteworthy lines were to be memorised.

Dr. Richards, "offered one kind of evidence that poetry teaching based on large gestures together with the assiduous point-by-point attention to great works was often effectual. "A second kind of evidence came from pupils' own attempts to write
poetry. The writers of the 'Report on the Teaching of English' were guarded about such attempts: "Verse writing can only be a special tool in the hands of a limited number of teachers, and the danger is great that principles of prosody, only half understood, or perhaps entirely erroneous, may be enforced in such a manner as to reduce the lesson to a mere mechanical drill".

Outstanding Influences / Trends on School Study of Poetry

The writer has confined himself to three or four outstanding influences or trends that have helped to make the school study of poetry more profitable.

1. **The impact of folk-song on the schools**: "The value of folk-poetry to the teacher is that it cuts across or spans all the usual classifications. It stretches from nursery rhymes to 'The Unquiet Grave', from the infant school to the university, and at every stage it is vital, passionate and impersonal".

   Folk-song also provides a further way in to the study of the greatest poetry.

2. **F.R. Leavis's influence**: Leavis's influence has been of a special order. In the early nineteen-thirties, English as a discipline did not have much importance. "yet there is in the very nature of the study of literature, a potential centrality, and seriousness, and fecundity that would support a higher claim. Leavis, more than any other critic,
brought about this shift of values through the centrality, seriousness and fecundity of his own teaching. "This met with an opposition which brought about a new kind of controversy - and controversy is the essential of good teaching.

3. **Integrated approach** : English teaching for the most part was done in stripes. That arrangement is no longer defensible. "A child's command of his native language is, the key to his whole development; and the interaction between what is said and what is heard, what is read and what is written, between fact and imagination, between poetry and prose, between all the components of linguistic growth, is both complex and unceasing. English teaching has to adjust itself to this situation.

Many teachers, to meet this need, base their work on a series of carefully chosen themes.
This book is an attempt to set out some of the methods of teaching that have been profitably demonstrated at the Summer Institutes in India.

This book is mostly for the college/university teachers.

The writer says that for many years to come students will need to read with ease and understanding standard books and periodicals available only in English; and in view of this English teaching will remain important.

In the chapter 'Teaching Poetry' the writer says that poetry should be taught for enjoyment; for the sake of rhythm, sound, word pictures, and ideas. But the problem is: How much can be put across to students who have limited language? How does poetry remain poetry when it has to be explained to the students?

For poetry to remain poetry there must be some direct contact between the poem and the students without any intermediary explanations. How does one bring about this?

Some suggestions:

1. The general idea of the poem as a whole is more important than details (as vocabulary, allusions etc.) the general idea should be made clear before any difficulties are dealt with.
2. The key vocabulary should be taught before they see the poem.

3. Most difficult lines should be studied last, as far as possible. Their significance is understood easily once the main theme has been grasped.

4. Questioning is a better technique than explanation and paraphrasing for elucidation.

The writer recommends reading aloud for poetry and silent reading for prose.

Plan for Teaching Poetry

The writer gives the following plan for teaching poetry in classrooms. This can be modified and used in schools too. The plan is divided into Teacher's activity and Student's activity.

<table>
<thead>
<tr>
<th>Teacher's activity</th>
<th>Student's activity</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Vocabulary</strong></td>
<td></td>
</tr>
<tr>
<td>is written on the blackboard</td>
<td>Look up words in the dictionary and write the meanings</td>
</tr>
<tr>
<td><strong>Questions on meanings</strong></td>
<td></td>
</tr>
<tr>
<td>Expands where necessary, but not at length</td>
<td>Give meanings - need not illustrate in sentences</td>
</tr>
<tr>
<td><strong>Reading</strong></td>
<td></td>
</tr>
<tr>
<td>Reads the poem twice</td>
<td>Listen with books closed, trying to find out the main idea</td>
</tr>
<tr>
<td>Teacher's activity</td>
<td>Student's activity</td>
</tr>
<tr>
<td>----------------------------------------------------------------------------------</td>
<td>-----------------------------------------------------------------------------------</td>
</tr>
<tr>
<td><strong>General Questions</strong></td>
<td></td>
</tr>
<tr>
<td>Writes questions on the black board, reads the poem (omitting the difficult stanza)</td>
<td>Follow in their books, write short answers to the questions</td>
</tr>
<tr>
<td><strong>Detailed study</strong></td>
<td></td>
</tr>
<tr>
<td>Done as far as possible by questioning Questions either asked orally or written on the black board</td>
<td>Answer questions</td>
</tr>
<tr>
<td><strong>Comment</strong></td>
<td></td>
</tr>
<tr>
<td>On a line or phrase. Question based on the comment</td>
<td>They answer</td>
</tr>
<tr>
<td><strong>Explain</strong></td>
<td></td>
</tr>
<tr>
<td>Some difficult part/s of the poem</td>
<td>Students answer</td>
</tr>
<tr>
<td><strong>Study verse (difficult verse)</strong></td>
<td></td>
</tr>
<tr>
<td>Teacher puts up difficult words on the blackboard.</td>
<td>The students look up words in the dictionary</td>
</tr>
<tr>
<td><strong>Questions on meanings</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Answering</td>
</tr>
<tr>
<td><strong>Chorus reading</strong></td>
<td></td>
</tr>
<tr>
<td>Teacher reads the poem line by line according to punctuation</td>
<td>The students read the poem after the teacher</td>
</tr>
</tbody>
</table>

**Writer's note**: There is no guarantee that students will be able to answer all the questions. The plan has been designed to get the students in contact with the poem as much as possible. The teacher should offer brief explanation where students are not able to understand.
Reading a loud: the writer recommends reading aloud of the poem, after the poem has been studied. This reinforces understanding. It provides good practice in rhythm and intonation.

Chorus reading in groups is recommended for large classes. While one group reads, the other groups listen and offer comments for improvements.

Reading aloud has a great deal to do with the emotional content of the poem.
2.1.7 **Directions in the Teaching of English**

Ed: Deny’s Thompson  
Cambridge University Press, 1969

This book is a survey of the present state of the teaching of English in English schools, summarizing the advances made in the last thirty years, and outlining the best current practices.

The stress is on aims and practical detail, so the book will provide teachers, with guidelines and many suggestions for their own work.

The teacher in training will find much guidance in it. The practiced teacher will compare his own experience with that of the writer.

The basis for teaching must be adding, enriching and encouraging - not deleting, criticising, inhibiting. The writer also outlines the role of the teacher.

**The teacher as a performer**

Reading aloud to the group is a continual activity. The dramatic reader animates the words on the page. Such reading has its place even in the secondary range. It is not a means of filling in time, or of bringing in literature.

"If the reading is sufficiently vivid, using pace, gesture, vocal inflection, and the performer's eyes, reading is a
central teaching activity because it is both a sharing and at the same time a demonstration because the voice enacts and points".

The teacher as a questioner

One of the crucial tasks of the teacher is to ask the right questions at the right time. Questioning is not simply a method of 'testing', but a way of 'teaching'. Questioning is not for 'check up', but to help the pupils grope towards ideas, and to prompt reactions, and remarks that are essentially his but perhaps would not have been formulated otherwise.

The teacher as a questioner is a difficult role, "requiring sensitivity to both the pupil and the area of questioning, but it is perhaps the most effective part of the teaching,..." (Michael Marland: Ch.4, Mainstream in Directions in the Teaching of English, 1969).
Approach to Poetry Teaching

A quality essential to the teacher of poetry is a developed readiness of response to the magical power of words. "In many poetry lessons there is, I feel, too much vacuous investigation, too much handling; too little listening. It is one of the main responsibilities of the teacher to impart this ability to listen". Attention to the actual words of the poetry should always form a large part of a poetry lesson.....

Any poetry lesson should begin with a reading of the poem, the most expressive reading attainable. According to the writer, the ability to reach each poem as what it is and not as another poem is the teacher's greatest asset.

The writer suggests several courses that a lesson can take.

1. **Choral speaking**: the class returns to the words quite often, without getting bored, and have memorised the lines.

2. **Rehearsed reading**: is returning to the words in a meaningful way but in a different way. For this kind of reading, some kind of goal is generally needed, such as prospective performance to an audience. The simplest form is the tape-recorder. And this gadget should find a place in every class...
room. Before a satisfactory version is arrived at, there has to be a number of practices and criticism within the group, and by the teacher. This is one of the best ways to get the feel of the poem.

3. Attempt to write poetry in imitation of the originals: This can be tried out with fifteen and sixteen year olds. This is another way of getting inside the poem. This technique is a subject of much controversy, for there is a danger that the students may imitate only the mannerisms, and may decline into mere burlesque.

4. Group work: for the oldest pupils (17 and 18 years old). They are lectured to, very often. They pick up opinions about authors and their works without having read them. "All high-pressure, fast moving teaching of poetry is self-defeating, and that is as true at university level as at any other. Poetry exists to change people, to bring about a new awareness, an enlarged sympathy, and this takes time".

To achieve this, they should be made to work in groups, as often as possible, and preferably round a table: the writer says that a table surface has a remarkable influence on the nature of discussion. The teacher's role at these discussions is to watch out for the developing needs of the groups, and supply materials - poems duplicated on sheets, comparisons, contrasts, book references. As the person in chair keep the discussion on the track and good tempered, but himself keep silent.
Prescribed books, will come into the discussion, but they will not determine the agenda. The group should follow this advice taken from a book "Look for what your mind can feed on, and use the commentators as aids only, not as repositories of truth".

The writer ends the chapter by saying that the newer approach to the teaching of poetry, is not just a means to the personal and social development of their pupils. "Poetry is that, but it is above all things an elevation and a delight in itself; it is as such that it must be studied. The best poetry teaching of today has not forgotten Arnold's high ideals, or the high intentions of the twenties and thirties, what is happening is simply that it is learning to make them effective for a larger portion of the children in the schools".
2.1.9 The Teaching of Literature in Developing Countries

By: H.L. Moody
Longman’s Handbook for Language Teachers, 1971

In the chapter 'The Study of Poetry', Moody considers problems for classroom work in detail, first in general outline and then considering some poems as examples.

Stages of a Poetry Lesson

He gives six stages for a poetry lesson plan. They are as follows:

i. Preliminary assessment
ii. Practical decisions
iii. Introduction
iv. Presentation
v. Discussion
vi. Reinforcement: oral and practical

Preliminary assessment

This is teacher's own study of the poem, before introducing it to the students. The teacher checks on any facts which need special attention and explanations.

The teacher also decides on the 'approach' of the poem. Who is the speaker? To whom is it addressed? Does the poem have more than one meaning and so on.

Practical assessment

The teacher decides whether it can be done in a period or more. What should be presented to the class for understanding
the poem, what can be discussed in the class and at what point should they see the poem in printed form.

The teacher works at home on the two above mentioned stages.

Introduction

Introduction is never the same for all teachers doing the same poem. It is an individual matter, and is dependent on the teacher's own knowledge and features of each poem. It may also be influenced by the class.

Presentation

Students first get acquainted with the poem by listening to the teacher's reading the poem. Poetry, predominantly is an oral art form. Its true effect comes from being read or recited aloud by an individual to a group. Only in this way can its dramatic and rhythmic qualities be satisfactorily demonstrated and appreciated.

The author also discusses the place of recording of poetry spoken by professionals. The best use of recording is to help the teacher prepare his own readings, unless the poem requires the special dialects or other effects, beyond the resource of the teacher.

The class could hear the recording for added interest at a later stage. The recording could be in the teacher's own voice.
Using a recording gives the teacher more opportunity of observing the reaction of the class.

The teacher may read the poem a second time, if the poem presents material which will not be easily grasped at a single reading, another repeat reading may be done when the poem has given obvious enjoyment.

Discussion

The sequence that the teacher will follow depends very much on the teacher's imagination, the particular poem, and the responsiveness of the class. In general the sequence of question and answer will follow this pattern:

General--------> Particular---------> General
(First impression) (detail) (conclusions)

Discussion (General) will first of all be concerned with matter such as:

- who is speaking in this poem?
- who is being addressed?
- what is the situation?
- what is he thinking about?
- is he pleased / happy / frightened / anxious etc.?

Particular (detail): Once the class has understood the general idea of the poem, the teacher deals with the details of the poem. The teacher makes an effort to see that each item is considered in relation to the whole.

Generalization: The generalization is more of the evaluative kind. For e.g. Why did the poet choose to treat this
subject? Do many people experience the same thing/thoughts/feelings? How can the problem be illustrated in our own country? From your own experience? Does this poem remind you of any other poem/s or stories?

The writer warns the teachers of the dangers of exploiting the poem for language learning. He, of course, allows them the investigation of the language, if it contributes to the understanding of the poem.

Reinforcement

All poems may not lend themselves for further work, but if the poem has produced a favourable reaction, the teacher then might want to establish it more permanently in the students stock of 'experience' by means of either oral or practical activities.

A. Oral activities

The students should as far as possible have the chance of reading a poem aloud in order to get the real 'feel' of it. The students should do this activity after an opportunity for preparation. For more student participation it could be done as a group activity.

The reading should show the intelligent grasp of the linguistic organisation of the poem, should also bring out the rhythmic and dramatic qualities.
Students will make a special effort, if their voices are recorded. The writer suggests that every teacher of literature should make use of the tape recorder.

Dealing with the question of memorisation, the writer says, "But nothing can be soul-destroying, and destructive of the interest of a poem, and of all poetry, as the kind of occasion on which students in turn stand up and recite mechanically a number of lines which they have learned - or worse still, which they have failed to learn, so that the class hears nothing but an assortment of stumbling, disjointed fragments".

He further says that teachers can do much to rescue reciting from becoming just a dreary routine. Each student should feel that the task is important. One way of doing it is by having competitions.

B. Practical

Various kinds of written work can be associated with poetry, for e.g.

- students should be encouraged to build up their own personal 'books' or collections of poems they wish to treasure. They can embellish it in any way they want.

- at times written work can take the form of providing an account or outline of a poem, if it has a suitable theme and structure.
other activities can be of a more imaginative kind in which students are invited to write accounts, stories or description suggested by particular characters, episodes, or even phrases from poems.
2.1.10. Understanding Figurative Language

Irwin L. Joffe
Wadsworth Publishing Company, Inc.
Belmont California 1971, pg.1-27.

The writer in this book stresses the importance to recognize figurative language to understand a point that an author tries to make, or a mood that he tries to express, when he compares that point or that mood to something that is familiar to the reader.

Explaining what figurative language is he says that figurative language is language that makes comparisons between things so that readers can understand these things better or visualize them more vividly.

The students will be able to enjoy and understand poetry if they recognize and understand figurative language. Recognition and understanding are important factors if one is fully to understand reading material in which figurative language appears.

The writer shows ways and means to recognize figurative language. To recognize figurative language one must look for language that does not make sense if taken literally, there is a possibility that it is a figurative language.

Common ways in which figurative language is used

a. Direct comparison : with 'like' or 'as'
   e.g. The grass was like a green carpet.
   The room was as quiet as a graveyard.

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b. Indirect comparison: compares two things indirectly. At first glance, these two things may not seem to be comparable.

e.g. His home was an antique shop.

c. Exaggerated comparisons: when he does this, he intensifies the thought, making it more vivid.

e.g. I was so thirsty that I drank an ocean.

Method to understand figurative language

1. Decide what things are compared.

2. Think of the qualities that are characteristic of the figurative language.

3. Decide which of these qualities is appropriate to the content in which the figurative language is used. This will help you to understand what the author is trying to say.

Practice exercises

I. In each of the following statements there is a figurative expression. Decide for each one, from among the choices given.

a. What things are being compared and

b. What likeness is being emphasized.

Circle the letter before the answer you choose.

1) Some women are like echoes. They always seem to have the last word.

a. Some women and the last word.

b. Some women and their habits.

c. Some women and echoes.

d. Echoes and the last word.
II. Practice Exercise - Set II.

In each of the following statements there is a figurative expression. Decide for each one.

a. What things are being compared.
b. Which of the qualities of the figurative language is appropriate to the content in which the figurative language is being used and

c. The meaning of the figurative language.

Write your answer in the space provided.

1) His body reacted to the music as if it were a pendulum.

In this expression the way in which the man's body reacted to the music is being compared to a pendulum. The appropriate characteristic of a pendulum is that it sways back and forth rhythmically. Thus, the sentence means that his body swayed back and forth in rhythm to the music.

Comparison play a role in the aesthetic pleasure poetry offers. In the view of Brooks and Warren, "A comparison may do more than wake up our imagination to the vividness of an image, it may make the imagination seize on certain ideas, and additional comparison implied by the original comparison".

The wealth of comparison offered by poetry is, in Kenner's view related to the development of taste in literature. "Taste is comparison performed with the certainty of habit.

(Teaching Literature : Designs for Cognitive Development, Ohio, Chap, VI. (pgs. 189-221).
The author of this book says that poetry can be exciting and the attitude that the teacher has towards teaching of poetry will be evident to the students.

The first step in poetry teaching will be to read poems to the students and have them read poems to the teacher and the class.

The approaches that he gives are mostly for writing poems.

**Shape poems**

Poems may be of all size and shapes. One e.g. is the square poem, written on the sides of a square or rectangle.

Another example is the triangular poem. One may read the poem from any side of a triangle.

Poems may also be written in the shape of a circle, a parallelogram, or a spiral. It may also be made in outlines of animals, trees, or people.

**Noise Poems**

In these poems 'noises' or the lack of noises is the
theme. The class picks a noise from inside, outside, or around and tries to write a few lines describing the noise or sound.

**Colourful Poems**

Poems may be written with a colour in each line. A simplified pattern is:

Red is ________________
Green is ________________
When I think of blue, I see ________________.

The poems can be related to expressions in the English Language.

**Haiku**

Students may be encouraged to write a haiku. Haiku has its origin in Japan. It is a three-lined poem of seventeen syllables. Line 1 contains five, line 2, contains 7, and line 3 five syllables. 'Nature', usually is the theme of a haiku.

**Diamante**

It is a diamond-shaped poem. the format for diamante is:

Line 1 - noun

Line 2 - 2 adjectives describing line 1

Line 3 - 3 words ending in '-ing' about line 1

Line 4 - 4 nouns about line 1 or line 7

Line 5 - 3 words ending in '-ing' about line 7

Line 6 - 2 adjectives about line 7

Line 7 - noun (can be the opposite of line 1).
To make it more attractive, it can be written on a diamond shaped piece of paper or on a kite.

Other suggestions

1. Use words from songs to write poems.
2. Take a famous poem and change the words.
3. Write poems with names of students as titles.
4. Use nursery rhymes and have the students modernize the rhymes.
5. Set up a poetry center in the classroom.
6. Set up a bulletin board, "A Poet - You Know It".

Some of these were tried out by the investigator at a seminar for ELT teachers at the Institute. At first, most of them were reluctant, but when urged to work in pairs / groups they came out with powerful pieces. The teacher were quite excited about the fact, that they were able to create something.

The investigator is of the opinion, that with a little adaption, higher secondary students too with minimum language can create something exciting. This is a nice way to get students interested in poetry.
The traditional way of dealing with figures of speech and literary tropes is by asking questions like these:

- What figures do you find in the following, and
- What is your opinion of their respective merits?

The investigator remembers doing such exercises in school. Much time was spent memorising the technical terms. The class was expected to remember and understand all the terms in a very short time. The same process is followed today.

The writers do not recommend this approach, either for teaching or testing. It is first and foremost a labelling task, and for the most part mechanical. They tend to be odd and laboured. When taken out of context and asked to give their opinion. This approach makes the figures of speech more important than the text.

The problem is not the presence of figurative language, but how to deal with it in teaching (in a teacher-centered classroom situation) and how to establish learner-centered strategies for dealing with such language.

At the outset the writers suggest / recommend the use of the word 'trope'. The teacher should tell the class that the word trope has no value outside the classroom. Its use is to avoid unnecessary nomenclature. The teacher says, "There's a trope
here. In What way is the word/phrase....special" ? It is only a focusing device.

A good starting point is to analyse a non-literary text. Instead of "What is your opinion of their respective merits" ? ask, simply and informally, "How did the... get into the text" ? "When learners are ready to evaluate any trope allow them to do so with such questions as 'What is a .....? Have you ever seen a......?
Poetry is a natural expression of children. From their earliest listening experience they delight in the rhythmic flow of lines. They enjoy the sound of poetry long before the words have meaning. When children learn to speak, chants and catchy phrases readily become a part of their linguistic experience. Taunts, jump rope rhythm and tongue twisters fascinate them.

Somewhere along the way many children get turned off to poetry. It no longer charms them. Something happens to disrobe it of its vitality and appeal. This is sad, for to miss out on poetry is to miss out on language in its most appealing and expressive form. Poetry captures the essence of life's special moments, couching them in words that prose cannot match.

Ways to make Poetry Experience Enjoyable

The writer suggests the following to teachers to make poetry experience enjoyable.

1. Poetry is meant to be read aloud

Children ought to have many experience in hearing poems read aloud. They will derive pleasure from reading poetry silently, when they become competent readers and are able to 'hear' poetry in their minds.
2. **Present poetry in small doses**

Instead of doing a poetry unit at a stretch it is better to slip in a special poem now and then. Tantalize children with interesting poems too great to miss. Too many poems should not be read at any one time, nor should any one poem be discussed for too long. This will tire the children. The teacher should stop while the interest is high, this will make them look forward to the next poetry experience.

3. **The teacher should not hurry through the reading of poems or rush into discussing them**

The children should be given time to form images and let the poem settle in their minds, before the teacher talks to them. They may even want to hear the poem again before they give their comments.

4. **The poem should not be over analysed**

"Enhance it, don’t kill it”.

5. **Don’t insist that children memorize it**

Let them memorize poems they consider to be their favourites. Forcing them to memorize, makes it a drudgery.

6. **When the situation is appropriate, share choice phrases from poetry that you remember.**
7. Don't expect every child to like every poem

One should remember that poetry is very personal, and one should learn to respect children's right to their own opinion. One should be objective.

8. Provide a warm and rich environment that encourages children to read and write poetry

The classroom library should have many colourful and interesting poetry books. At times use a poem or poetry theme in a bulletin board display. Develop an appreciation of language by developing sensory awareness – see, hear, feel, smell, and taste – and searching out precise, image-eliciting words to describe experience.

9. Encourage the children to move out beyond themselves

They should be helped to get inside someone or something else and see and feel from that vantage point. Or they should be helped to stretch their imagination, to soar beyond reality and peer into other worlds of thoughts.

Teaching poetry or putting it across to the class is not an easy task, but one has to admit that it is a challenging and really a satisfying experience. Students do like poetry, but many of them are not aware that they like it. It is the teacher's task "to reaquaint them with the delights of poetic expression".

She further goes on to say that studying poetry is not really 'studying' at all, it is 'experiencing'. "Poetry
'suggests' rather than 'tells'. The language of the poet has the power to evoke, in a few well chosen words, countless images and associations that go beyond the actual words spoken. Thus the enjoyment and interpretation of poetry is a very private affair. It is never quite the same for any two people. And there in lines, much of its charm. To probe too deeply into that private experience may destroy it. Let children enjoy poetry - in their own way".

"Teaching poetry involves a delicate balance between leaving children to their own interpretation of poems and guiding them toward knowledge that enhances their poetry experiences. Poems are meant to be enjoyed. Nothing done in the name of teaching should be allowed to destroy that".

Ways to look at a Poems

There are many ways to look at a poem, to enhance understanding and enjoying of the poem by them. She offers a list of questions on different aspects of the poem, saying they should be used selectively. "The poem you choose, the children you have, and the situation all determine which, if any, of the techniques are appropriate. Teaching a poem should be simply helping children think about a poem".
1. The content of the poem
   - What is the poem about?
   - What did the poet want to tell you?
   - What did you find out about the characters in the poem?

2. The situation in the poem
   - Where did the poem take place?
   - What time of year (day) was it?
   - What was happening?
   - What was (the situation) like? Can you describe the setting?

3. The mood and feeling expressed in the poem?
   - How does the poem make you feel?
   - What mood is expressed in the poem?
   - Do you think the poet wanted you to feel happy or sad?
   - If you were making the poem into a movie, what kind of background music would you use?

4. The speaker in the poem
   (the narrator, or reporter, who tells the poem is not necessarily the same person as the poet).
   - Who seems to be telling the poem?
   - Is (the speaker) talking out loud or just thinking to himself?
   - What do you know about (the speaker)?
   - How old do you think he/she is?
   - What does he/she like? (or like to do)?

5. The words of the poem (word choice and metaphors)
   - What word/or group of words makes a picture in your mind?
   - What is ________ a particular word?
   - When you hear ________, what does it make you think of?
   - Why do you think the poet used the word/s instead of ________?
   - What other 'just right' words did the poet use?
   - What does ________ mean? What else can it mean?
   - What is associated with it?
   - What comparison helps you (see, feel, hear) something better?
   - Find two or more words right together that begin with the same sound?
6. Rhythm of the poem
   - How should this poem be read? Fast or slow?
   - Should any part of it go faster or slower?
   - What words (or syllables) in (line - ) or stressed?
   - How many stressed syllables are there in that line?

7. Rhyming words in the poem
   - Which words rhyme?
   - Can you find a pattern to the words that rhyme?
   - Do you think the rhythm is more important in the poem than what (the speaker) is saying?
   - Would you like the poem better if it (or didn’t) rhyme?

8. Personal responses to the poem
   - Do you like the poem?
   - What part of the poem do you like the best?
   - Does the poem remind you of an experience you have had? Someone you know?
   - How do you think the poet might have described (a local setting, object or character)?
   - Who do you think might enjoy this poem?

Posing questions helps children to think. Encourage them to talk about their ideas and share their feelings about the poem.

Choral Reading

DeHaven also speaks of choral reading as a means to interpret and share prose and poetry. It has many values. She says, "when they plan and read a selection expressively together, they must think about its meaning and how they can use their voices as an artist’s tool. They must think about the rhythm and sound of each line or sentence, intuiting the grammatical structures and noting which words they need to stress and where pauses most naturally fall. Choral reading help children learn to
enunciate clearly and to vary the volume, tempo and quality of their voices for special effects".

Choral reading is a creative and enjoyable activity, it helps them to learn to plan and work together. It is of great help to children who are shy; such children tend to lose their shyness and speak out in the safety of groups. They also learn the importance of co-operation. Choral reading also gives poorer readers opportunity to practice sight vocabulary in the reading and re-reading of the selection.

She mentions different types of choral reading, such as:
refrain, line-a-child, antiphonal, unison and combination of types.

**Refrain**
It involves a narrator, reading the story line with the group joining in on the refrain.

**Lineachild:**
Individuals or groups are assigned to read lines or sentences.

**Antiphonal:**
Children are divided into two groups. Each takes turn to reading parts. Traditionally this type of choral reading was used with two groups of voices, one heavy and one light. Groupings can be done in other ways too. They can be divided into girls and boys or into geographic locations in the room.

**Unison :**
This is the most difficult type of choral reading, because it requires children to stay together for longer periods, any selection lends itself to this type of reading.

**A combination:**
More than one type of choral reading may be used in the same selection for interesting and dramatic interpretations. Sound effects for additional accent or atmosphere may be added to vocal interpretations.
Here we find a different approach to teaching 'response' to literature. In a literature class, there is much that one wants to teach or share with students. "...one teacher discovered that in order to teach the most about poetry he had to share literary disasters. Analyzing poems of questionable merit sharpened students' skills in criticism and promoted an appreciation of great literature".

"Teaching literature can be very satisfying when you see students begin to analyze, criticize, and appreciate works of arts".

Supporting the above point Fred Gilliard in 'Uncloistered is Beautiful' says, "The resounding principle appears to be that students clearly learn more from lesser works. Unfortunately, continuous reading of and writing about established poems may hamper students' development in that their critical responses become devoid of originality and concreteness.... two qualities basic to successful writing".
His departure from the cloistered literature is founded on the premise that students can develop critical skills as readily by negative experience with literature as by positive ones.

There are a number of ways for utilizing literary disasters as part of the teaching-learning process. Literary disasters will not replace the study of masterpieces. "Yet acquaintance with lesser works cannot help but stimulate an appreciation of what is great literature .... thereby giving students yardsticks with which to measure their cultural heritage and their own work".

The book also throws light on what really goes on in the classes. The classes are rather humdrum. The accent is on order rather than learning. The content and the procedures are not very exciting. Teaching is text based. There are no existing activities or interesting readings to break the boredom. The lessons take the form of lectures, recitation, questioning, work-book or detailed exercises. The quizzes, tests, and examination are given to test facts and information. "The students do not have much to think, act, recite, or enjoy. There is very little group work or audio-visual aids, demonstrations, discussions, hand-on activities, problem solving or other pupil participatory learning activities".
Talking of teachers the book says that they too are quite impersonal. "They do not spend much time praising or correcting their mistakes, or instructing them in how to do their assignment".

This state of affairs is to be found at all levels in the school: elementary, middle, and high school. The classes get worse as the students get older.

Experience has shown that students respond best when the classes are interesting, teachers are friendly, democratic and interested in them. "When one considers the nature of so many classes, the wonder is not that schools have so many discipline problems, but that the boys and girls are so tractable".

The methods used in our classrooms are very terribly limited. Very often they are dull. "They do not develop ability to think, instill moral values or promote social welfare".

These methods are hypocritical, "for although they claim to foster students' their actual impact is limited to reproducing facts on tests".

This should change. New horizons should be opened up for the students. This can happen "only if the teaching procedures focus on learning processes that will foster the
academic competencies”. "These teaching methods should be more demanding. To bolster better development of the higher mental processes and skills, teaching methods should stress inquiry, self-expression, socratic teaching, individual coaching, student participation in their own learning and personalized instruction".

Teaching is exciting and rewarding work, but like all other professions it is demanding. It demands that the practitioners clearly understand what should be done to bring about this learning. It also demands that the practitioners be highly proficient in the skills necessary to carry out these tasks.

"These skills and understanding make up teaching method which includes a sound knowledge of the strategies and techniques available, the ability to select and use subject matter, familiarity with the nature of the learner, and an understanding of learning theory and its application".

Teaching methods can be described thus

"Teaching methods are the means by which the teacher attempts to bring about the deserved learning. Basically, method in teaching concerns the way teachers organize and use techniques of teaching subject matter, teaching tools, and teaching materials to meet teaching objectives. It consists of formulating the goods and objectives for teaching, selecting the subject matter and the
teaching procedures that will best achieve the objectives carrying out the procedures, evaluating the success of learning activities, and following up their successes and failures. Because teaching methods include selecting content and instructional materials as well as teaching procedures, it determines to a large extent what students actually learn.

What then are strategies and tactics?

"Methods are made of strategies and techniques. A strategy is really a plan of attack. It outlines the approach you intend to take in order to achieve your objective".

The important thing that a teacher should remember is that:

1. the strategies must be aimed at the objective and must be appropriate for achieving it and

2. the techniques used must be suitable to the strategy ...

otherwise the teaching will result in a fiasco.

Teaching - Learning Activities

The things that students do, or are supposed to do in their lessons are learning activities. Any activity that a teacher incorporates into a lesson is a part of that teacher's
strategy, learning activates are never general. They are always specific for specific teaching-learning situation.

Teaching is not a matter of presenting one's message. "It is a complicated communication problem". It has to take the Receiver, the Media, the Group Dynamics and the Competition factors into account.

Who are the Receivers?

Receivers are the students in the class, and each receiver presents a different problem. A professional teacher has to teach these whether they like it or not. The teacher has the knowledge and the resources to undertake this task.

Teaching is complicated by a number of media used in presenting this message. The media means the spoken word, (lectures, talks, discussions) the written word, (in books, magazines, pamphlets, and the newspaper) dramatic media (films, television, pictorial or graphic media, maps and so on).

"With such variety of media available, deciding just which approach will be best in any given teaching situation, becomes difficult. Unfortunately some of the sensitive teachers are unaware of this problem".
The Message

The other complicating factor in teaching is the number of different messages that the teacher has to transmit to her students. Information, concepts, intellectual skills, physical skills, habits, attitudes, appreciation and ideals ... all require different teaching strategies and techniques" and some of which will not highly valued by the potential receiver".

The Group Dynamics

Each class develops its own dynamics. "It has its own leaders and followers, its own tensions and friendship, and even its own goal and aspiration that are not always compatible with those of the teacher".

The Competition

The teachers have to compete not only with the inducements (attractions, incentives) of radio, television, and social life, for the attention and time of our students, they have also to compete with highly skilled media personalities who are selling messages quite different from those we want our students to accept. The real challenge is to win students attention in a world filled with so many competing attractions.
The teachers should also be aware of the complex learning process. Not every learner learns in the same way, nor does any individual learn in the same way all the time.

"Teachers must learn to teach in ways compatible with individual learning styles and to adopt teaching strategies and techniques suitable to our different teaching objectives and the groups being taught".

Teaching a complex problem

Teaching is a complex problem, and there are so many different strategies and techniques that one can use. Not every teaching strategy is suitable for every teaching/learning situation.

Teachers should adopt the approaches of the social engineer. The steps adapted for teaching are as follows:

- Define your objectives
- Study the students
- Modify the objectives in view of the study of the students
- Decide on the strategy
- Set up a motivational machinery
- Organize your plan
- Carry out the plan
Classroom Management

"Teaching is not just a communicative problem. For classes to be productive, they must be smoothly running, distraction-free, efficient operations in which students can learn effectively. This calls for classroom management".

Just organizing learning activities is not classroom management. It involves organizing the physical elements of the classroom logistics, the materials and tools of instruction, classroom interpersonal relationship, and instruction itself.

"It includes building students' knowledge; creating and sustaining their enthusiasm; enriching their abilities to think and reason; helping students meet their need for belonging, self-esteem and fulfillment; and developing wholesome interpersonal relationship among the students".

Nature of the Tasks

Time and task also play their role in learning! Students tend to learn more if they are actively doing real learning tasks.
(e.g. listening actively, paying attention and the like). It is therefore the duty of the teacher to see "that all students are working at profitable learning activities"...."the most productive classes are ones in which students actually work on academic learning tasks which are organized; free from interruption, misbehavior, time-killing dead spots, and other interferences; and focused on teaching-learning objectives".

Teaching is an art

Teaching is an art. The teacher's task is to bring about learning in students. To succeed at the job the teacher must know:

1. what the students ought to learn and
2. how to bring about this learning.

To carry out these requirements, needs artistry. "Teaching ought to be an art, rather than science. It requires a large stock of skills, but more, it requires teachers to be able to put these skills as new situations arise. All good teacher improvise; they must. Classes do not fall into set patterns. No one educational environment or approach serves all students equally well".

"To be effective, the teaching must be adjusted to the nature of the task. "Good strategies become counter productive
when they are over used. The teacher must select old tactics and create new tactics, that are right for the teaching-learning task. "Improvise a comment when the students answer questions, improvise a feedback when he solves a problem, or improvise a corrective procedure when he misbehaves. Through these improvisations, teachers create teaching strategies that are most scientific but works of art".

Formal and Traditional Teaching Practices

The book also throws light on the Formal and Traditional teaching practices. Lectures and teacher talks, recitation, questioning, practice and review are some of the strategies that teachers use in the class.

Teachers should try and think how they would use the techniques for teaching purpose. In traditional teaching practice the teacher tells everything to the students. P.J. Philips (Uni. of Texas, Industrial Education Department) says "experience seem to show the pupils generally remember:

10 % of what they read
20 % of what they hear
20 % of what they see
30 % of what they hear and see
70 % of what they say
90 % of what they say as they do a thing.
This does not speak much for the effectiveness of the lecture and teacher talks as teaching strategies! This does not mean that one has to do away with these strategies. Teachers will always have to tell somethings to the students. Teaching is not telling, but telling is an important part of teaching.

The writer also gives the interaction criteria. Teachers should not be, too much, nor be too dominating, or the classes may tend to be stifling.

"Although in any particular lesson the objective and design of the lesson plan plus other factors in the specific situation determine what types and amounts of interaction are desirable, certain criteria apply to most lessons in general".

(i) students should be actively participating at least half of the time

(ii) as far as possible, every student should participate in some ways

(iii) a good share of the class time should be given to thoughtful creative activity rather than to mere recitation of information by either teacher or students.
Speaking about lectures and teacher talks he says that there are three basic types of telling activities:

- a — the formal
- b — the short informal talk
- c — teacher comments and reaction

In the formal lecture the teacher presents the lesson by way of a speech. There is very little give and take. It is a very old method and it has become a fashion now a days to downgrade it. One should remember that this method was used in the past, it is being used in the present and it will be used in future.

Lectures should be used for:
- to introduce activities or units
- to sum up
- to explain difficult points
- to bring gaps between units or topics
- to establish general point of view
- to point out a different point of view
- to provide information not easily available
- to provide additional information
- to propose a theory

This is not an effective method of teaching at the middle or secondary level. The learning here is passive, students do not get an opportunity to explore, to think or to interact.
This method can cause discipline problems. The attention span for the typical lecture is rather short. To make it exciting week after week is beyond the capabilities of most teachers, "Adolescents have a less tolerance for boredom". It is a poor technique for use in middle, secondary and higher secondary schools.
In his introduction to the book *English Studies 11-18*, Harrison says "This book is addressed to all teachers of English, in particular it has been compiled on behalf of those English teachers who are unwilling to submit their classes merely to a prison diet of course texts and exercises. "His aim has been to include well-tried and practical advice from colleagues in the field, and which could be adapted to the local needs and individual choices, to enhance the quality of school English studies.

The writer further goes on to say that a well constructed plan of English work, should include all the language activities like talking, listening, reading, writing, and drama. And a good English teacher should promote all these.

Speaking about the children in the class, he says that a vast number of children, even those whom the teacher consider to have no language at all, come to school with their own authentic reflections of their own varied individualities, their own locale, their own emergent views of living. "Their individual idioms, tones, and speech rhythms will reveal many subtle interactions..."
between themselves and the world from which they receive, and to which they contribute. Our task as teachers lies in ensuring that this already vigorous exchange be further enriched and extended in the classroom.

The use of language can be enhanced, if the pupils are engaged "through enjoyment and through challenge - in the most interesting sources that are possible". To echo Dr. Johnson on the subject of books, "the English lesson is best justified according to how far it enables the better enjoying and how far it enables the better enduring, of life's circumstances".

In the chapter, 'Poetry in the Secondary School': The Divining of Words, Harrison discusses the criteria for choosing / selection of poems and presenting the poems.

Under presenting poetry

In the classroom the writer has focused on six aspects:

1. What kinds of advance planning are needed to ensure good variety of presenting?

This question has to be faced well before the teaching year begins, so that the most obvious method i.e. of handling out a poem, reading it out and then asking questions does not become an inescapable rut for teachers and class alike.
The writer says that as a first step in planning for varied modes of presentation one should look at the layout of classrooms; and availability of poetry books in the classrooms.

- Are poetry books available in class libraries in small sets, for the students to browse and make their choices.
- Are there wall displays of poems and poets linked possibly with pictures, with topics, with news items?
- Is the room suitable for choral and/or musical activity, and can space be made or found for dramatic and dance performances?
- Can furniture be arranged conveniently for small group discussions?
- Are there enough supplies of scissors, paste, pencils, paint brushes for personal anthologies and poem-poster work?
- Are a tape recorder, record player, radio, television and a slide projector available to aid different kinds of performances?
- Can the department arrange to invite a poet into the school, to talk to and work with poetry classes?

Such collaborative advance planning would be guided by a view of poetry that acknowledges its links, as an oral
and literary art, with the visual, aural, plastic and kinetic arts.

How should poetry be performed?

Answering the above questions he says that poetry has its roots in oral traditions. This should alert us to seek out the potent energy of these traditions through performance. The teacher's own capacity to read aloud well, is the most important influence. This needs careful rehearsal; teachers and student-teachers need to learn the art of really slow, deliberate reading which makes full use of pauses and silences; or how to draw the rhythm of a poem; or how to exploit shifts of movement, contrast of mood and dramatic elements in a poem.

The teacher who can play a musical instrument or who is willing to sing starts with a great advantage in the poetry class.

The teacher's reading/performance is only one mode; the class too should be involved, specially if the poem has speaking parts. Pupils can be made to work in pairs/groups for reading poems by the same writer, or a group of poems which illuminate or contrast with each other for presenting to the class, or for a taped 'radio' presentation. The class can work together at a choral performance of a poem (with sound effects).
Poets can be given a chance — on record through the media, as visitors — to present their own poems.

What questions should be put and how?

Poetry first has to be communicated and experienced before a more focal understanding can be achieved. How can we move towards more focal exploration when the occasion demands?

If the presentation/performance has been successful — the initial stages of questioning need to be handled tactfully.

Sometimes it is best to wait for someone in the class to put the first question, instead of asking questions like: Did you enjoy that, then? or Do you like snakes/lions/acrobat/rabbits and so on?

When given the chance, pupils can often be depended on to put the questions of closest concern to themselves. The teacher can refine and extend these; but it is important to set tasks that are within the reach of pupils.

Instead of always depending on formal questioning for the meaning, the writer suggests that the class be asked to select the most important sentence or phrase’s in a poem, or to underline the six or more most important words.
Titles, last verses, final lines of each verse can be removed, and the class be asked to give their own version.

The teacher can use the 'predicting' tactics too. The first verse is given and the class is asked to speculate how the poem might develop before giving the rest of the poem. The 'cloze' procedure too can be useful in moderation.

All these tactics are directed to keep the class engaged for closer textual attention. There is closer textual attention, if there is a sense of problem.

What further activities are possible?

a. The writer suggests the following:

- Conduct a 'before' and 'after' survey of class attitude to poetry. Ask questions like:
  - Can you name five poets?
  - Do you have favourite poem/poet?
  - Do you think a poem should have rhyme?
  - Do you read poetry by choice, for pleasure?
  - Can you quote one/two/three four lines of poetry? If so show in the space below.

  Before and after results might be collected, compared and discussed.

b. Arrange a 'Desert Island Poems' programme in small groups with a tape recorder, to present favourite
Another opportunity for further work is by asking the class to memorize the poem. The only thing is that this task should not be given as punishment. If the task is given as a preparation for performance, or an exchange of recitation in small groups, it can be a valuable, enjoyable activity, which implants words that may be savoured into adult life.

How should we teach the formal terms?

In response to this question, the writer says that terms like: diction, syntax, rhythm, assonance, imagery, tone, rhyme, scanning etc. are some of the terms that we use and it is off-putting. The teachers therefore put off mentioning these terms, in a poetry lesson. They fear that the pupils will lose their interest. They deal with these terms only during the examination time.

The writer says that these terms cannot be ignored. These terms make up the substance of the poem. The teacher should not start the poetry lesson with these terms. The class should be given tasks that will help them to handle the terms.
The way to deal with imagery is to find a poem where the images are drawn from the whole range of sense experience - touch, smell, hearing, taste, vision. this will show them how the terms draw on all imagining activity not just visual 'images'.

How should we encourage pupils' own writing of poetry?

The writer says that once the pattern of reading and enjoying poetry is achieved, there is no doubt that one activity will enhance the other. The act of writing a poem is the most private, personal undertaking of pupil's whole classroom experience.

Pupils should be given considerable help in the process of emotional clarifying.

It isn't a must that every poetry lesson should end with a writing task; though it can be claimed that a successful poetry lesson provides possibly the best of all possible groundwork for good personal writing.
2.1.16 Poetry experience

Teaching and Writing Poetry in Secondary Schools
By: Stephen Tunnicliffe
Methuen Co. Ltd., London, 1984

The writer in this book says that in an age of consumer goods and 'value for money', poetry is a refreshing reminder of the existence of different, more truly human values.

He further goes on to say that "our teaching of poetry should be directed toward lifting it out of its academic niche or literary featherbed into the world of our pupils' and our own experience. Thus the teaching of poetry becomes poetry experience". "...... the teacher should try to break the romantic myth of the poet as more or less willing aesthetic outcast from society".

"Poetry like all other art, is concerned with the actual stuff and substance of the world around us... its 'thereness'".

"One particularly pernicious effect of the exponent rate of technological change .... and the improvements in our material standard of living, is the growing tendency either to devalue tradition or to discredit it by presenting it to children as something separate from today's world, a museum of curiosities".

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The writer is of the opinion that it may be the Leavestic critical analysis that might have contributed to this by encouraging English Teachers to see poetry as dissection material.

"Poetry in school share common features that are common to all aspects of the educational process involving language as a key element".

"Like all other process it is untidy and does not readily lend itself to rational analysis, or to formalization into the step-by-step 'progressive course', treatment beloved of traditionalists".

This does not mean that teaching of poetry is a hopeless task. "It does mean, however, that in teaching poetry one needs to be adaptable, opportunistic, flexible, open to suggestions, alert to possibilities for change".

It is in teaching of poetry that the teacher is strongly made aware of the potential diversity of classroom full of pupils, and it's here more than in any field that diversity contributes more to the learning process, if the teacher will allow.

Language teaching verses poetry teaching

Tunnicliffe compares and contrasts the language teaching process with poetry teaching.
Learning a foreign language begins these days before any formal lesson, by picking up chance words, overhearing native speakers, or from the TV, or films. English language teachers start with oral practice, naming things, actions, gradually building up knowledge and confidence, but in a piecemeal fashion. The process is listening with understanding then begins to talk, to read and last to write.

At every point the pupil is encouraged to relate the new language to his own, to translate the unfamiliar into the familiar. The teacher, from his acquired store of language experience, controls and directs the learning of his pupils at every new stage.

The similarities and differences can be seen when poetry teaching is compared to language teaching. The most important difference is, that the initial stages will have taken place long before our pupils reach us, so that they will already have considerable experience of poetry even though they themselves may not realize it.

Our students have been taught to view 'poetry' as something different from experience. We need to show them that they are poetic.
As with language learning, "the teacher's first task is to help his pupils recognize what they already know, to identify and share such use and enjoyment as they have already experienced from poetic modes of language".

Poetry, involves translation. "When we make poetry we are translating experience into words, translating our recognition of order and pattern in our world into an ordering and patterning of language". We translate what we read and hear in terms of what we know and what we have. Imagery in particular works through a form of translation.

The second big difference between teaching poetry and teaching language is: "Poetry works from within and develops from a familiar language environment, the teacher cannot rely on or take refuge in superior knowledge in the way a modern language teacher can".

The teacher has always to recognize the vital - and - in individual contribution that each pupil make to poetry learning process 'by virtue of his or her unique background of language and feeling". Poetry involves both the student and teacher alike in creative responses.

In his chapter 'Putting it into Practice' he goes on to say that one cannot systematize poetry into graded series of
lesson making set 'stages' in the pupils understanding of knowledge. "Instead of conceiving the process of poetry teaching as a linear one .... a path with stages along it, we can do better to think of it as developing in concentric circles like water ripples from a thrown pebble. Each new step includes, expands on and is informed by what has gone before, but is also new and unique".

Poetry teaching has to be organized and planned in the light of this. "We have to learn to be opportunists, to recognize the potential for poetry teaching in particular circumstances / special events or happenings, team teaching experiments, topical or local news items, vivid personal experiences".
Reading between the lines

Integrated Language and Literature Activities
By John McRae and Roy Boardman
Cambridge University Press, 1984

This book does exactly what the title and sub-title suggest. It helps the reader to see below the surface (between the lines) of what the readers read in English, and improve your ability in the language by offering many wide ranging opportunities to practice. To this end, it introduces the reader to English Literature. The literary texts deepen and enrich the thinking and feeling and this results in more effective expression.

The reader begins to read English poetry and prose with pleasure and understanding. This book does all it can to bring literature not only within the readers grasp, but also into direct relation with the things the reader most cares about.
Poem into Poem: Reading and writing Poems with students of English

By Alan Maley and Sandra Moulding
Cambridge University Press, 1985

The aim of this book is to make poetry in English accessible to upper-intermediate and more advanced students. There are strong arguments for using poetry as both input and output in the language learning process; poems are often highly memorable; they can enhance a learner's feel for the language; and they can offer a powerful stimulus for reflection and discussion. The activities in this book are designed to aid understanding and lead students towards producing their own poems in English.

Poem into Poem

- is organized around themes relating to common areas of human experience, e.g. love, childhood memories, old age, loneliness, pain.

- it presents each theme in two parallel poems, in order to increase students' awareness of stylistic variation

- encourages students to share understanding, opinions and language in group and pair work, in order to 'defuse' their fears and worries about poetry
provides writing activities which allow for both fluency and accuracy, by combining involvement in a process and concern for a product.

Addressing the students the writers try to answer questions that come to their mind.

Why use poetry to learn English?

The answer is 'why not?'

Poetry is a special type of English. It deserves to be studied, because the language there touches our personal feelings most closely. And personal feelings are as important in a foreign language as they are in our own language.

Poetry can also help to assimilate the typical rhythms of a language.

Poems are often very easy to remember. One reason for this is that they frequently repeat patterns of sounds or words.

Poems talk of interesting topics. Poetry offers significant things to think and talk about.
Why should we write, as well as read, poems?

- The process of composing poems, especially if it is done in groups, leads to real discussion, about something that matters to you.

- It allows one to try out saying the same thing in different ways. To make different combinations of words and sentences. This process of 'playing' with language is important in developing confidence in using it.

- It gives one a purpose for writing and therefore allows one to express one's own feelings and ideas.

But won't it be too difficult for me?

The objective of this book is to make it as easy as possible. It is done in the following ways:

- Even before the students start to read the poems, there are activities which help them to 'tune in' to or become familiar with the topic of the unit.

- 'Difficult' vocabulary in the poems is either explained or given special attention. Use of dictionary is encouraged.
The aim of the activities is to help students understand the overall meaning of the poems. One need not be a literature specialist.

There will be pair/group work.

So what does a 'unit' look like?

The unit begins with a warming up. It prepares the students for the theme of the poem which follows. Activities may take the form of: making notes on a recorded conversation, read brief prose passage, or activities connected with a picture. All these activities are done in either pairs or groups.

They will then listen to the poem as they read it. This is followed by activities aimed at helping the student to understand it.

The same procedure is followed for the second poem (and in Unit I for the third and fourth poems).

A section on writing usually follows. This contains activities leading to produce poems, usually in groups. This also involves discussion of your own and other groups' work.

In the end there is a poem for reading and listening — simply for enjoyment.
Types of activities

The units do not have a uniform structure. Certain types of activities recur throughout the book, and these are described in outline below:

Warming up

Students are engaged in activities that deal with the theme of the poems they will be reading; and getting them to relate their personal experience to it. Any of the following types of activity may be used.

- Listening to recorded interviews, taking detailed notes
- Brainstorming associations with the theme
- Writing definitions of words and checking against a dictionary or thesaurus;
- Comparing traditional English rhymes with those of one's own culture
- Reading and discussing prose extracts on the same theme
- Interpreting pictures
- Drawing pictures, e.g. of early memories
- Writing out and discussing personal experience related to the theme.
Reading Poems

The aim here is to clear away difficulties of vocabulary and of interpretations, and to draw attention, where it is relevant to special features such as metre and rhyme. Any of the following activities may be used:

- giving a glass of the meaning of culturally obscure or difficult vocabulary or expression;
- deducing meaning from the context;
- completing a paraphrase of a poem (close-style);
- choosing the best of two or three paraphrases;
- improving on a given paraphrase;
- noting the sequence of event in a poem;
- drawing attention to recurring linguistic patterns, rhyme schemes, rhythm, etc.;
- finding major similarities / differences between poems;
- framing questions to the poet or 'I' of the poem;
- deducing the identity of the speaker in a poem;
- deducing the attitudes of the poet or 'I' in a poem;
- transformation of a poem into 'everyday' style;
- answering questions which arise from 'problem lines' in a poem;
- searching for associated groups of words;
- discussing preferences for poems.
Writing

The object here is to relieve students of some of the strain of writing by offering models, reducing the quantity to be written, and offering the support of peer discussion. Any of the following activities may be used:

- writing group poems on a given theme - one sentence per group member;

- guided writing with opening / closing lines, incomplete lines, etc.;

- using a model to imitate, e.g. limerick, parody;

- writing a theme word vertically - each line of the poem begins with a word which starts with a letter of the vertical word;

- a theme word written vertically; for each letter a word is chosen; each word must then occur somewhere in the corresponding line of the poem;

- using interview snippets to arrange into a poem;

- using interrogative / relative pronouns as the first word of each line, e.g. how, who, why, etc.
using mixed similes / metaphors to build a poem.

The writer's suggestions for use of this book

- Each unit, if done thoroughly takes about three class periods. The whole book would need about 45 periods.

- Many teachers will prefer to use it selectively. Several options are open for this:

  - only use those units which have a special appeal to the class concerned
  
  - only use the warming up and reading, leave out the writing section.
  
  - within each section, select only one or two activities.
  
  - set parts of each unit to be done outside the classroom.
The writer in this book says that the quality of instruction results from a teacher's skill at creating both intellectual excitement and positive rapport in students. He says that the two skills are independent, and excellence in either can ensure effective teaching with some students and certain kinds of classes.

Taking of intellectual excitement he further says that skill are creating intellectual excitement has two excitements.

1. The clarity of an instructor's communications and
2. Their positive emotional impact on students.

Clarity is related to what one presents and positive emotional impact results from the way in which the material is presented.

Knowing the method and being able to present it clearly are two different things. Knowing the material is not just accumulation of isolated facts and figures. "It involves a deeper understanding, an ability to 'walk around' facts and see them from different angles".
Bloom, in his classic taxonomy of educational goals, argues that knowledge includes the ability to analyze and integrate facts to apply them to new situations, and to evaluate them critically within the broad context available to the educated person (Bloom, Madaus and Hastings, 1981).

The teacher therefore has to do much more than simply presenting the facts/details of a subject and students seem to know this.

Again understanding is not just the same as intellectual excitement. It is not just presenting the material clearly. "Clarity is necessary but not sufficient".

College classrooms (for that matter any classroom) are stages where the teacher is the 'focal point'. "Teaching is undeniably a performing art. Excellent teachers use their voices, gestures, and movements to elicit and maintain attention and to stimulate students' emotions".

Some teachers achieve this "by being overly enthusiastic, animated or witty, while others accomplish the same with a quieter, more serious and intense style".

"This ability to stimulate strong positive emotions in students separates the competent (able, skillful, properly
qualified) from the outstanding college teachers” (excellent, remarkable).

"In theory the college classroom (or even the school classroom) is strictly and intellectual and rational arena (reasonable sensible, capable of thinking, reasoning). In reality, a classroom is a highly emotional interpersonal arena in which a wide range of psychological phenomena occur”.

Students will be less motivated to work if they feel they are being rejected or disliked, or are being controlled in heavy handed or autocratic ways.

Teachers should remember that all students are vulnerable to this and some students are very sensitive to this. Teachers should also remember that like anyone else, they can react emotionally when challenged and evaluated in group settings.

Keeping this in mind the teacher with his/her skill should communicate with students in ways that increase motivation, enjoyment and independent learning.

This can be done in two ways:

1. To avoid stimulation of negative emotions notably excessive anxiety and anger toward the teacher.
2. To promote positive emotion, such as the feeling that the instructor respects the students as individuals and sees them as capable of performing well.

"These sets of emotions strongly affect students motivation to complete their assignments and learn material, whether their motivation is a desire for approval from the teacher or an attempt to meet their own personal standards".

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In this book the writers say that poems work in a different way in creating effects and evoking responses.

Current methodology very often implies that poems are riddles with single solutions, which only the teacher knows!

" Basically, the reader of a story wants to know what will happen next and how it will end. The reader of a poem wants to move about within it, discovering what it means to him and enjoying the way it makes the meaning."

Poems embody the following qualities: language, form, observation, and feeling. They are the key concepts in understanding the indirect approach to a poem.

If we want our students to get into the poem then the line by line approach is inappropriate and one that inhibits. It is better for them to explore a poem or respond to bits that interest them than to explain the poem to them. The teacher's job is not to explain the text but to cultivate individual and shared response.
To get the children interested in poems the teacher could start with 'starter questions'. These are open general questions inviting the readers both to attend to the words and to frame and value the individuality of his own response.

The teacher could ask question on:

**Language**: What words, phrases or lines stood out -- for whatever reason -- when you were reading or listening?

**Form**: Can you say something about the shape of the poem, how the words are laid out on the page?

- Do you notice any patterns?
- What effects does such a shape have on you?

**Observation**: What is the writer really looking at, either outside or inside himself?

**Feeling**: What feelings are conveyed during the poem at different points?

- Do they change?
- Do you share them?

These questions should be asked in a language that is easily understood by students.

"In our comprehension of a poem, meaning is made as much from the readers response to the sound, rhythm and formal ordering of the language as it is to its line or thought, syntax and lexical definition".
These characteristics of the art of poetry, provide the challenge to the art of teaching and also the source of uncertainties for the pupils.

Words as sounds, words as rhythm, words as pictures and words as story, are the four elements of the imaginative experience of responding to a poem. All these contribute to the meaning. The importance of any one element will vary from reader to reader, and reading to reading. Every teacher should remember this.

"The singular nature of poems and the unique way that they convey meaning demand that the teacher of poetry must ask:

- What is my knowledge of poetry written for an accessible to children?
- What time do I give to poetry?
- When the voices of poet, children and teacher are talking about a poem in my classroom, is the discussion based on the primacy of the individual child's response?

Knowledge: We cannot become teachers of poems if we do not read poems. The corrective for this is to read as many slim volumes of individual poets work. Such reading should be done with one or two colleagues. When done in this way, there can be a lot of give and take.
Time: is an important factor in the teaching of poetry. Much time should be given to poetry. Every teacher of poetry should examine their practice. If this aspect of English is to be taken seriously, then all students should have the chance to hear, and when appropriate talk about poems.

How is this time utilized in the class?

If the time is used only to read, then discuss and then write, then the time used is not worthwhile. It is not surprising that students don't take interest in poetry. "Poems are unpredictable, we should try to emulate this quality in the patterns of our lessons". This means that our teaching has to be flexible in the ways we work.

Responses: The children should be allowed to explore the poems and talk about their response. For this a variety of differently structured tasks should be given.

Groups should be given a clear goal to achieve, physical arrangement conducive to discussion and the urgency of time limit. ".....free speech demands a firm framework".

A class should be trained before giving them pair/group work. If over used the class may not take it seriously.
The pair/group work has its good points too. The students willingness to tolerate uncertainty; misunderstanding and ignorance; the sense that whatever they make of the poem it will uniquely be theirs.

The nature of the poems plus small group discussions are helpful in bringing out the individual responses.

Group work does not mean finding out the figures of speech. Performance is important; even though it may mean copying out and illustrating a favourable piece for display purposes, public readings, dramatization and so on.

**Studying**: Close study of a poem can be justified only as an occasional activity. Close study is not formal criticism of the poem.

Three questions may provide a useful framework within which to plan detailed work.

- what does the poem say to you?
- how does it do it?
- does it work?

"The first requires the reader to hold on to his own response (for e.g. by jotting down his reaction prior to
discussion) and to articulate his thoughts and feelings about the poem.

"The second question, too, will produce a scatter of reactions and the teacher may well end up with a black-board full of all the things the class has noticed about the shape of the poem, its sounds, rhythms, individual words and images .... again details which are to be collected for fun 'to see what we can find', not worried over for judgment".

"The third question must remain until last. It invites the reader to say whether a poem succeeds for him and to offer a judgment of personal value about his sense of the whole piece. If the question is put prematurely it may invite the rejection of poetry that comes from ill-considered and inaccurate reading, or insufficient opportunity for reflection".

Preparing the way

The planning of the poetry lesson should not only take the text into account but also the audience. While planning the poetry lesson the teacher should ask the following questions:

a. Where would I like my pupils to be_______ emotionally, mentally and even physically____when they first meet the poem?
b. What can I do to prepare a receptive mood for this particular poem?

c. When and how will the poem first be heard? seen? and heard?

"Time spent here is well invested; preparation cannot be hurried".

Those poems which ask to move around inside them more reflectively, looking from this angle or that are the ones which may gain from a carefully considered preparation of their audience.

Poem can be brought to life in various ways.

(i) The poems should be read more than once. Students come to dislike poetry may be due to inappropriate mode of reading imposed on them. Therefore poems need to be read more than once. Some thought should be given to the first reading. How and when are they going to see the poem. Some poems can be presented on the overhead projector. This will help draw the response of the class physically together.

(ii) Dramatic presentation can be effective. This way the poem comes to life. Dramatizing a poem does not mean acting out', this way it does not help release the impact of the language upon the imagination.
Dramatizing means "use of voices to lend strength to an interpretation by readers in significant physical relationship to each other, or by groups deciding how to prepare their listeners to hear a poem".

(iii) Tape recorder is also useful in presenting poems. It is also helpful in helping groups to judge how they are getting on in their work. It is a stimulus in itself, it acts as a control for classes which has little or no supervision at all.

(iv) Setting a time limit and the pressure to perform makes them more creative and also provides a framework.

The class itself can be the audience at the beginning. Later they can perform for other classes, for assemblies, for parent teacher, parent teacher meetings, for visits to younger classes in other schools. Local radio stations should broadcast poetry recitation.

The students while working for the presentation should be able to talk about their selection, interpretation of words, lines and verses. This a better way to getting the response from the class.

Three suggested approaches for pupils to hear the poems.
1. Pairs/groups are presented with the poem with particular words missing. The students are asked to guess the words. Instead of leaving out every seventh word as in standard cloze procedure, it is better to leave out carefully chosen words. This way one concentrate on specific aspects of the poem, such as imagery, rhyme, or rhythm or diction.

2. Pairs/groups are given a poem cut into segments. They have to put it in proper order.

3. Some wrong words are included in the poem. The pair/group decide which they are and suggest alternatives.

The class can then come together and discuss their versions. These exercises can be preliminary to one or more readings of the poem in its entirety. The poem may be read once, before they do the exercise. This may give the impression that the exercise are mechanical but in reality it is not so.

Other ways to discover what he thinks and feels before opening the response to the ideas of the teacher or the class:

Pupils are encouraged to write about the poem in an headlong way. Time limit should be set for this kind of an activity. According to Ted Hughes in "Poetry in the Making"
(Paper: 1967) says, "These artificial limits create crisis, which raises the brain's resources: the compulsion towards haste overthrow the ordinary precautions, flings everything to top gear, and many things that are usually hidden find themselves rushes into the open. Barriers break down, prisoners come out of their cells".

**Questioning:**

Framing questions means identifying difficulties and finding the answers. It is better if the students are asked to frame their own questions about a poem. These questions can be listed on the blackboard as reference points to discussions. The rationale underlying this activity is, "that a reader should develop the habit of enjoying in a questioning conversation with a text".

**Picturing:**

Students find poetry difficult. It is their inability to "make pictures in the (mind) head". This is one reason for not understanding poetry. Teachers often ask them to make literal picture.

The exercise suggested here doesn't need the skill to draw well. What is needed here is the skill to sketch well.
Pupils select three or four 'word picture', and make quick sketches about them.

The group then selects any one, to work on it further. Finally, they integrate the appropriate words into the sketch. The sketches could be shown to the whole class. This generates a lot of discussion.

Collages:

Pupils select a number of ideas from a poem and with the help of pictures from magazines, organizes a collage about the poem.

A variation on this is to give students poems having the same theme, and ask them to compose a collage which brings out the elements common in them.

This activity is time absorbing, but it is likely to prove memorable. It is an enjoyable activity and also develops a positive attitude to poetry.

First Impressions:

Pairs are asked to write short 'instant reactions' and then exchanged. Each, comments on the others, before contributing to a larger group.
Another variation is to have an immediate discussion on the poem in pairs and then pass on to the larger group.

**Missing Titles:**

The title is withheld. Individuals or pairs are asked to give a little, after the poem has been read two or three times.

This task requires a concentrated comprehension. Later they should be able to justify their title, decide upon the best title. At the end, show them the poet's title. They compare and evaluate.
Poetry is for the joy of response to the surprises in the juxtaposition of seemingly undulated things in a metaphor, the pace of the poem, the revelations that unfold the melody, the harmony, the ambiguities, and the multiple meaning.

Somewhere along the line teachers have lost track of the chief purpose of introducing poetry: "the joy of response of rhythm, repetitive and rhyme, the sense of order, the imaginative elements".

The teachers must help students recapture that joy; all the experience teachers make possible must reinforce this goal.

Teachers should devise procedures that will guide them into the study of poems without forcing them to accept the teachers interpretation of the poet's meanings.

The methods described here encourage the teachers to avoid rigid analysis and to establish an atmosphere of freedom and enjoyment. Such atmosphere is especially important for young people whose previous experiences may have caused them to shy away from the reading of poetry.
Avoiding a rigid analysis does not mean it is eliminated. On the contrary, more exciting and more creative analysis is achieved.

The writer describes five or six methods which can be used profitably in the classes.

**Interpretative Reading**

Oral interpretation is specially important to poetry because "poetry reaches its ultimate objective only when it is read aloud". The emphasis here is on the creative nature of the interpretative act, for, oral interpretation is the act of recreating and communicating to others a literary work.

Teachers may object to this by saying that these are two different interpretations. Geiger has this to say: "One good reading does not preclude another, even a strikingly different one, of the same poem. But each of these readings will be ‘good’ in so far as it reveals aspects of the poem...."

Oral performance presupposes careful study and a deeper understanding of the work. This process is highly motivating; and it provides the reason for analysis. "It is the basis for pleasurable study."
The chief objective of oral interpretation is not putting up a polished performance but to gain "a quickened and deep response to, and appreciation of literature". (Campbell) "Oral interpretation is oralizing literature during which process the reader goes beyond analysis and creates the work anew" (Campbell).

No audience is required for this recreation. Only the reader himself is required. Oral performance demands full participation of the reader in the literary text than the demand by silent reading. It needs to be experienced.

Beginning steps

The students when first confronted with the act of oral interpretation are not able to differentiate between the speaker in the poem and the reader of the poem. The oral reader should know who is the speaker in the poem and to whom he does the speaking.

It is important at the outset for the reader to approach the poem as a kind of drama; which has character/s and setting. The speaker in the poem may be the poet talking to himself. He addresses an audience of one or more persons, who may or may not speak in the poem.
Presenting the poem as a piece of drama is invaluable. Rarely does one find a teacher who demonstrates a grasp of this notion of a poem. In a way all poetry has the dramatic element. The poet is directly or indirectly addressing someone else.

Once the students are made to understand this dramatic element, the teacher should help them determine who the speaker is. The speaker has personality. By reading the poem they should find out things about his personality. They should also find out to whom he is speaking? What is he saying? Where is he saying? and when?

To find out all these answers the students will have to read the poem quite a number of times. But before the students read the poem the teacher will have to read the poem more than one in its entirety. It will be the teacher’s reading which will make it possible for the students to overcome major obscurities.

This is followed by a brief discussion for exploring the dramatic situation of the poem. Oral interpretation sets the stage for finding out the meanings. This method, “builds insight, interests, and mastery”. "... students have informally touched upon a number of poetic elements and have engaged in a variety of cognitive skills. They have transformed ideas from the printed page to oral performance. A range of inferences are verbalized as students interpret the poem and compare interpretations; the
specific events of the poem are transformed to the universalized ideas suggested by the poet.

Choral Reading

The writer considers choral readings a variation on the interpretative reading process. The whole class can be involved in this. He goes on to say that the end product is not of central importance. What is important, is the performance. "Performance is the motivating means toward the end result.... enjoyment and deeper understanding".

The teacher starts by reading the poem to the class, this is followed by a brief discussion on the dramatic situation and the dramatic movement of the poem. Different groups then work on the interpretation of particular portions.

The teacher's role is to encourage students to explore specific contents of the poem which give them clues.

Dramatizing the Ballad

Many teachers would like to begin oral interpretation with the dramatization of a ballad. It is easy for the students to perceive the ballad as drama, because there is a lot of similarity between the two. It is better to lead the students from concrete to abstract; and ballads are concrete.
Ballads use memory-aiding devices such as rhyme. Rhyme also emphasizes the meaning. Repetition and rhyme make it easier for the teachers to guide the learning process in sequential steps. Man naturally responds to rhythmical expression of emotions. Ballads help students to "respond imaginatively to things outside ourselves".

Problem in Dramatizing a ballad

Are the students to take the role of actors in this situation? Or

Are they to be readers?

According to Aggert, there is a basic difference between these two roles. Interpretative reading is not acting. The actor, impersonates the characters and gives the impression that he actually is the character. The actor tries to make the audience see the character in him; while the reader tries to make his listeners see the character in their own imaginations.

Role - playing as a technique for Introducing oral reading of ballad

The purpose of this technique is to present the idea of universality of emotion.
Why dramatization is suitable for ballad?

It is suitable for two reasons:

1. The dialogue is dramatic.
2. It requires reading between the lines to discover motivation for each character behavior.

Dramatization helps the students to relieve the ballad experience and to create their own imaginary situation which occur behind the scenes.
English in the World

Teaching and Learning the Language and Literature
Cambridge University Press, 1985

H.G. Widdowson in his paper (article) talks of English literature teaching overseas. The picture here is quite different. "There is no dynamism, no interest in innovation, no quest for underlying principles". Things go on in much the same way.

"Literary teaching cannot be matter of re-creating the literary work by duplicating its effect. It can only set up conditions whereby people can feel this effect for themselves. If the teacher inclines to a literary critical approach he will speak to create these conditions by focusing on the message expressed; if he is linguistically inclined, he will focus on the language to express it. Neither approach can capture the essence of the original all that either can do is to provide access to it. A study of the language of literature is no more alien or inimical to the spirit of literature than is literary criticism. The issue is how far either of them can help in making the spirit accessible".

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Study versus Learning

In language teaching the pedagogic objective is to develop proficiency; the focus is on learning, not study.

By study the writer means inquiry without implication of performance, the pursuit of knowledge about something by some kind of rational or intuitive inquiry, something, therefore, which is given separate third-person status. By learning, he means getting to know how to do something as an involved first-person performer.

"Study, in this sense, is action which leads to knowledge and extends awareness, whereas learning is knowledge which leads to action and develops proficiency".

With regard to literature, there seems to be no such recognition. "The most common assumption appears to be that literature teaching is concerned exclusively with study so that students are expected to make critical observations about literary works, on the supposition that they have already learned how to read them".

One obvious solution (one might think) is to teach them how to read literature as a necessary preparation for studying it. But this is not the preferred solution. The usual procedure is to give the students the required material or criticism about the
significant aspects of the work, without their having to read it. This approach has given rise to guides / booklets which the students can use without having any personal contact with the actual texts. These guides or booklets have become a part of the study of literature, and it helps them to make comments as if they had read the books (texts). So in a sense they learn to perform without competence. In this approach the pronouncements of critics is more important.

Learning as defined by Widdowson is acquiring the ability to carry out a first person activity in which one plays the role of a participant performer. There is place for second hand response. How can one learn literature in this sense? What can literary performance mean?

Literary performance usually is taken to mean creative writing. But it can also mean creative reading. Performance does not always mean production. It can also mean the interpretative processing of what other people say or write. One can perform by being covertly engaged without being overtly active as a participant. This is what happens when one reads. It is in this sense that literature is performed by the reader.

The task for literature teaching, then is "to develop a pedagogy which will guide learners towards an independent ability to read literature for themselves, as a precondition for
subsequent study. "This will help learners" to evaluate the critical judgments of others against their own experience of literature and make criticism on extension of their own interpretation rather than a replacement for it".

This way there is a chance that literature teaching might achieve its educational purpose "to develop a capacity for the understanding and appreciation of literature as a mode of meaning, rather than the accumulation of information and ideas about particular literary works.

Literature at present is confined within the classroom and it is equated with texts taught in the school / colleges. This is so because, they have never learned how to read it.

Literature Reading and Ordinary Reading

What is involved in learning how to read? This question can be approached by contrasting literature reading from ordinary reading.

Ordinary Reading: here language is used as a means to recognition in two senses.

- to bring what is referred to within the bounds of what is familiar and
at the same time to acknowledge the legitimacy of the conventions upon which familiarity is based.

Reading in a way is an act of conformity.

**Literary Reading:** Class for a much closer attention to the actual language. Here the reader "cannot treat the language in quite so casual a way because it is not just a collection of clues; it is the only evidence we have".

**Learning to Read Poems**

This is specially true when one has to read poetry. How can students learn to read poetry? One way, that the writer provides is by providing the students with alternative linguistic expressions within the context of the poem. They have to choose the ones they prefer, and give reasons for their choice.

This a simple procedure, but it helps draw the attention of students to the way the meanings depend on the particularities of linguistic choice ---

Widdowson gives the example:

'Considering the Snail'

A moves through a green
The snail
This pushes
night, for the grass is heavy
sodden
weighty
with water and meets over
The bright path it makes, where rain....

Summary: The writer has argued that the task for literature teaching is to develop in students the ability to perform literature as readers, to interpret it as a use of language as a precondition of studying it. It does not mean that literary study as Widdowson has defined it has no place and importance, it only means that our students should be "prepared properly, to engage in it as a genuine critical inquiry leading to personal appreciation, and not just as a trafficking in fine phrases and packaged judgments". "Literature learning, preludes not precludes literary study". This is true of all literatures.

The writer is of the view that English literature teaching overseas, can only have meaning and purpose if it is integrated with the teaching of English language.
2.1.23 Literature and Language Teaching

Ed: C.J. Burmfit and R.A. Carter
Oxford University Press, 1986

This book is a collection of papers by well known authors. It examines the relationship between the teaching of language and the teaching of literature to non-native students. It has covered subjects like literature and the learners' literature and language use; applied linguistics and the teaching of literature; and the place of literature and cultural understanding in the curriculum.

The book attempts to identify key theoretical issues and principles as basis for further discussion and debate, though many practical problems and activities are also dealt with. This book is also relevant to those teaching English to native speakers.

Teaching of Literature

Teaching of literature, is more than using the textbook in the classroom. Reading of literature is not just understanding the meanings of the utterances, it is more than this. How does one achieve this?

The traditional practice was to have a discussion and analysis of literary texts in the classroom. The teachers assumed that the students would 'catch' the ability to read appropriately
by the process of discussion and analysis. This activity was frequently unplanned and random.

This may lead (or has lead) students to dislike a book. The reasons for dislike may be the conventions used, language difficulty or cultural differences.

Teachers can help students avoid disliking a book by being as systematic as possible about the principles with which they operate.

"None of us teaches anything worthwhile directly to students: we simply create the conditions for successful learning".

The writer goes on to say that the literary demands made of the students should suit their stage of development. There should be grading of activities. "Unlike language teaching literature teaching does not seem to have had much serious discussion of the need to grade, or the nature of appropriate grading". Many literature teachers resent this idea, "But all that is expected is that some principles should be established for sorting out priorities in teaching, to enable teachers and learners to work together more effectively".

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Response

Response cannot be given by the teacher to the students. It can come only by reading of a text. "The problem, for both native and non-native speaking readers, is that a literary response only really starts when fluent reading has already been established".

The first stage, then is the minimum language competence. A person who doesn’t have the reading or comprehension fluency is not in a position to respond to the literiness of the text.

Michael N. Long in his paper 'A Feeling for Language' says, "Both literature and Language teaching involves the development of a feeling for language, of responses to 'texts'..."

Examining the histories of language and literature teaching he point out that some approaches in the past approximately between 1960-1980 did not always serve to develop responses to language or to isolate the different kinds of responses involved.

The writer makes two basic points:

1. The structural approach to language learning laid emphasis on discrete point teaching, 'correctness' in grammatical form, repetition of a range of graded
structures, restricted lexis etc. This method was not suitable for literature teaching, it could not accommodate literary texts.

2. The second point that he makes is, that the teaching of literature did not have a consistent methodology for presentation to non-native speakers. The texts are presented in the same way as if to native speakers. The result was that the students were busy writing translations of unfamiliar words, instead of responding to the text. Teaching of literature to non-native speakers should seek to develop responses.

Criticism cannot be equated with response. Quoting Carter he says that response in relation to non-native speakers means, "classroom interaction between teacher and learners".

‘Response’, to a native speaker, meant asking students to isolate figures of speech. This was (it is still done today) similar to structural teaching practice. It focussed on part at the expense of the whole, and it could be neatly set up in the textbook for the teachers. This was ruinous for motivation, though it had one advantage that it could be tested in written examinations.
Response again is not dependent on a series of questions. Questions are an aid to response. It helps the students to get an insight into the text which might not be possible otherwise.
The writer in this chapter makes this remark, "Literature is currently enjoying a welcome revival in TEFL at the upper-intermediate and advanced levels". Teachers have to realize the importance of teaching their students the subleties of English idiom and register. Literature is a rich source for all this.

Dorothy Heathcote, one of the world's leading authorities on drama in education, believes that teachers spend too much time on critical analysis of literature, and not nearly enough on the 'universality of all human experience'.

Students, never really enter into the text or believe in the characters' lives and motivations. This is because they are taught to view the text as something abstract, flat piece of printed matter, which has nothing to do with their lives.

This again does not mean that text analysis is not important, it is important to understand to make clear the writer's use of language. The teacher's task will be simplified if they allow their students to identify with the characters in the book, having their own problems. In other words, the teacher
needs to make the text, "stand up and walk about".

"This is where drama comes in, not simply in dramatized reading of some sections of the book, but also as a means of helping the students to 'see beyond the printed page'.

The key notion underlying the approach to the four works of literature are:

- creating a need for action
- infusing dramatic tension
- steeping into role
- seeing beyond the immediate
- slowing down the experience
- encouraging students to take decisions.

Teaching Poetry Through Drama

The writer offers some suggestions to teach poetry through drama.

1. Choose a number of poems around a central theme (for e.g. the seasons, work, war, relationship, childhood). Each group selects, or is given, one poem to prepare as a choral reading. They have to decide on the most suitable presentation of the reading : The number of solo parts, the arrangements of male and female voices,
changes in pace and volume, etc. Set a time limit on their preparation. When they are ready, they should read the poem to the class. The class then offers constructive criticism of their interpretation. This should make it possible for them to improve their second reading.

2. Choose a narrative poem. After reading and discussion, let the students dramatize the story in groups. Instead of acting out the story in words, the group can present it as a mine, while one or more members of the same group read out the poem.

3. Poems rich in onomatopoeic words, lend themselves particularly well for dramatization (for e.g. The Listeners) The students can build up the sound picture of the poem, by imitating the various sounds in the poem. The students can be asked to listen with their eyes closed to the teacher's reading. They can then discuss what they have heard or what images formed in their minds while they were listening to the poem. More adventurous classes can also interpret the poem through movement and dance and-drama.

4. Cut out a number of pictures that could represent a non-narrative poem. In groups or pairs, the students
discuss which picture best captures the feelings of the poem. Alternatively they could try to draw a picture to represent the poem themselves.

5. Get the class to prepare (in groups/pairs) imaginary interviews with the poet on the subject of the poem, or with the characters in the poem.

6. Ask the class to imagine the background/context of a particular poem.

7. Silent reading, followed by an interpretation of the mood of the poem, e.g. light hearted, cynical, solemn, bitter, etc. Groups then try to capture the mood in their reading of the poem.

8. Present the class with the first part of a narrative poem. Ask them to improvise continuations (can be attempted either in verse or prose). They can then compare their improvisations with the original poem.

**Ways to Teach Rythm**

Students may a time are not able to read poems rhythmically. The writer shows the way to teach rhythm.
a. Nursery rhymes or fairly simple poems could be taken to introduce the class to rhythm.

b. Pop songs could be used too.

c. Sometimes individual sentences arise that create particular difficulty in terms of rhythm. Let the students say these sentences to a beat tapped or clapped out by the teacher.

These methods by themselves cannot be of much use if the students do not get the opportunity to listen to good models for them to imitate.

The above mentioned methods plus an opportunity for listening can help to sensitize the students to rhythm.

"Students need plenty of opportunity for reading aloud, and listening to their own voices on tape. The biggest problem is not the pronunciation of individual words, but intonation, stress, and rhythm - problems that they are often not even aware of".

The write offers a few warm-ups and poetry extracts for this purpose.
For e.g.

Great rats, small rats, brawny rats,
Brown rats, black rats, grey rats, tawny rats,
Grave old plodders, grey young friskers,
Fathers, mothers, uncles, cousins,
Cocking tails and pricking whiskers,
Families by tens and dozens,
Brothers, sister’s husbands, wives,
Followed the piper for their lives.

(Pied Piper of Hamlyn)
Robert Browning
2.1.25 New Directions in English Language and Literature Teaching in India

By: S.C. Sood
Ajanta Publications, Delhi, 1988

In his chapter English Literature Teaching he speaks of two approaches to literature teaching.

1. Traditional Literature - Teaching

British or Indian Literature has never been taught for training in critical sensibility and scholarly analysis in our country. Literature teaching has remained confined to giving information, not for imparting skills or changing attitudes. "Giving information" mode of teaching is prevalent also in other countries. "The usual procedure is to instruct students in a sort of simplified version of literary criticism so that they may be given access to significant aspects of the work they are studying without having to go through the bother of learning to read it for themselves. So it is that over recent years in this country, there has been a proliferation of little booklets of patted critical judgments which students can use as an effective prophylactic against any personal contact with the actual text (Widdowson, 1984).

Limitations of Transmission Mode of Teaching Literature

a. It presupposes that students are in command of high-level reading skills in English language.
b. "The most immediate source of reference and inspiration is not poetry or fiction but the pronouncements of critics" (Widdowson, 1984). This does not give him competence in language or literature.

2. Linguistic Approach

This approach was born out of a reaction to the subjective and imprecision of literary studies. This approach takes the text as its starting point, and constant point of reference to analyse it.

Limitation of the approach

One cannot interpret literature before the medium in which it is expressed is described. "If such exchanges are to be more than the mere airing of surmises and prejudices, they must focuses consistently as possible on the only objective factor. The precise linguistic form of the author’s text, which establishes both the scope and the limits of its potential significance'.

The literary critic sees the content, the message being communicated, while the linguist on the other hand sees the linguistic properties of the language. The literary critic arrives at literary judgments through some process which is not
arbitrary. They have developed, a sharpness of response which functions subconsciously. How does the teacher impart this skill to her students?

Alex Rodger gives one of the best statements of an ideal for literary studies.

"I take it an axiomatic that our task (as teacher of literature) is not to hand over predigested meanings, but to teach our students how to read and interpret for themselves... not to indoctrinate them with an academically hallmarked and guaranteed set of received opinions... but to be reasonably skilled and sensitive reader, able to feel and judge for themselves, with fidelity to the textual facts, in response to any work of literature they may choose to read".

The 'transmission' mode has continued because it is easier to pass on information than to give 'skill'.

The traditional lecture method and the controversy about the issues in literature teaching have helped to perpetuate the system. But more than anything else it the shortcomings of the alternative linguistic approach which is responsible.

Widdowson (1975) makes distinction between literature as a subject and literature as discipline. He also distinguishes 'learning' from 'studying' literature as follows:

"By study I mean inquiry without implication of performance, the pursuit of knowledge about something by some kind
of rational or intuitive inquiry, something, therefore, which is
given separate third person status. By learning I mean getting to
know how to do something as an involved first person performer.
Study, in this sense, it action which leads to knowledge and
extends awareness, whereas learning is knowledge which leads to
action and develops proficiency" (Widdowson, 1984).

Both Rodger and Widdowson suggest that the teacher's
task is to teach his learners 'learning' of literature, "how to
read and interpret for themselves".

Learners need to be trained in two very important skills
in reading literary works.

1. Practice in comparison and contrast
2. Development of analytic activity

These skills cannot be developed through lecture mode.
This mode of teaching must be replaced by group method. Students
must be kept away from critical works in the initial stages, he
must be taught to focus on the language before them so as to learn
to discover literary significance in the very act of reading. As
a result of this they should be able to carry over and apply the
interpretative principles and procedures learned in reading one
set of works to the interpretation of other unfamiliar works.

Teaching strategies

a. Students are given three or four short poems, both
literary and non-literary. In paris/groups they are to
find out which are literary and which non-literary.

b. They try to rewrite the poems in sentences. In groups they discuss how these sentences differ from normal English sentences.

c. Students are given a poem with gaps. They have to fill in the gaps with plausible words; are alternatives possible.

d. Different versions of a poem are given in groups they have to find the original - Give reasons for it.

e. Students are given lines of a poem in a random form. They have to reassemble it?

These strategies are not exhaustive. They only indicate the direction that the teacher has to take. The teacher can devise their own or adapt these to suit their purpose. The author has taken many of these from Alan Haley (1985).

These tactics / strategies are to help undergraduate students to approach works of literature so that he does not have to depend on guides and bazaar notes.
2.1.26 Handbook of Educational Ideas and Practices
General Editor: Noel Entwistle

Introduction

Changing conceptions of Learning and Teaching (6.0) considers the learning environment provided for students, and how it influences the quality of the learning which takes place within it. The section is divided into two parts. The first looks at learning and teaching in general at different stages of education and from different perspectives. The second part takes a more practical path by considering the particular nature of learning in selected subject areas and looking at ways in which teaching can be made to facilitate learning in those areas.

In the chapter 'Teaching of Literature: Principles and Practices (6.8) W.A. Gatherer says that although the general principles underlying literature teaching are valid for all the developmental stages in educational process, there will be different emphasis and approaches appropriate to the age and capacity of the pupils. Appreciation of literature does not develop naturally; "it must be taught, in the sense that the teacher must provide the most effective means of stimulating interest and promoting understanding. Learning to read literature with intelligence and sympathy is inevitably the result of
prolonged experience and training”.

At the earliest primary stage - teacher's principal objective is to help pupils to develop a love of reading imaginative writing. Activities like: story telling, role-playing, creative writing, the re-creation of the experience through the expressive arts, and all such teaching methods employed to make literature enjoyable and fulfilling. This is the beginning of literary training.

There should be growing understanding of literature as artifact in its many forms, throughout the primary and early secondary stages. The pupils will become more skilled at probing the meanings of words and catching the subtler meanings, as their literate reading develops, "Books will then become familiar, pleasure giving objects, their contents open to discussion, criticism, and evaluation".

Learning

In the past, learning was generally considered from the point of view of the teacher or researcher. Nowadays, there is an emphasis on looking at learning from the learners' point of view.

Learning for many teachers and examiners, still involves presenting information to be reproduced accurately and in the same
form. "A 'good knowledge' of a subject area then become equated with the quantity of information which can be reproduced to order".

Research in cognitive psychology suggests that knowledge stored in this way is not of use for any purpose but for answering specific factual questions.

"In real life, knowledge has to be put to use to solve problems or to deal with new situations and for that purpose it is more important to stress the interrelationship between ideas, and between ideas and evidence. With that emphasis, knowledge is stored in ways which make it usable in a variety of ways in the future : it is building in the potentiality for transfer, which has always been one of the concerns of both psychologists and teachers".

This means that it is important to put more emphasis on meaning.

"Students develop meaning in relation to bodies of knowledge, not by rote learning facts and procedures, but by building up effective and appropriate conceptualizations which help to understand aspects of everyday experience". From this point of view, a sound grasp of a subject area depends on an active process of learning, and on what is already known, both
from previous academic study and from personal experience. Learnt knowledge can be related to real world only if teaching is designed specifically to encourage such ways of learning.

In 'Approaches to Learning and Perceptions of Teaching' Entwistle (Handbook of Educational Ideas and Practices, 1990) argues that emphasis on meaning can be looked at from another point of view. He asks questions like: What do the task set by teachers mean to students?

- How do they interpret the requirements?
- Do they know what level of performance the teacher expects from them?
- What influence does that have on their learning strategies and on their actual level of performance?

There is a lots of evidence that show that the student's perceptions of the teachers' expectations have profound effects on how effectively a student will learn.

Teachers' expectations are generally communicated to students in indirect ways, by incidental comments, through facial expressions and body language, but it is very clear, when it leads to feelings of demoralization in the student.

The emphasis on the learning and examining of factual material influence students' approaches to learning. This also
determines whether students bother to look for meaning.

Learning should be seen as an active process of making sense of the world around "by engaging with the subject matter in ways which develop both interest and a deeper level of understanding". For this to happen the student has to be at the center.

In another chapter 'Teaching For Desired Learning Outcomes' John Biggs says that the Russians have a word, 'Obuchenie' which means 'learning, 'teaching' or both. This implies that the processes of teaching and learning are complementary. This conception of learning and teaching have often been overlooked. For a greater part of this century, it was never seen like this.

The teachers' lesson plan was planned in terms of their own actions - not in terms of what the students were supposed to learn or do. It is only of late that "research has focused significantly on relationships between teacher classroom behavior and student achievement.

In this chapter the writer introduces the 3P Model which stresses the interdependence of learning and teaching. This model shows how to answer three questions of particular relevance for educators.
What learning activities are likely to result in desirable outcome?

How can teachers engage those activities and not others?

What learning outcomes do we in fact see as desirable?

The model draws attention to three stages, presage – process – product, hence the 3P.

**Presage**: Refers to those factors which are established before the learning event takes place.

These factors set the scene for learning. They are of two kinds:

- those brought in by the student and
- those brought in by the teacher.

Student characteristics that are likely to affect the learning process and the outcome of learning are:

- general ability, such as is measured by IQ tests;
- special abilities and competencies;
- prior knowledge relating to the present topic or problems;
- interest in the particular topic or subject matter;
- age and experience;
- general conception of learning;
- usual approach to learning.
Teaching factors: Teaching factors are those that determine student learning activities are:

a. Curriculum content;
b. Course structure;
c. Scheduled and appropriate time for learning;
d. Teaching methods;
e. Classroom climate;
f. Source of stress (for e.g. workload)

Process

Process factors are those learning processes that teacher and student collectively set in train. They are based on three prototypical approaches to learning: surface, deep and achieving. How each relates to the particular set of processes involved during any learning episode varies according to the nature of the task, the learner's predilections for any particular approach to learning and on the context set up by the teacher.

Product

Product is the outcome of learning, which can be described and evaluated in various ways: quantitatively, or how much was learned; qualitatively, or how well it was learned; and institutionally, or what grades or public recognition it earns.

Another kind of outcome is whether the student feels that the learning experience was fulfilling or not.

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In the chapter 'Literature and Experience' the writer tells us that the reading of literary text is enhanced and enriched, if it can be related to our own experience of the world. Does this happen with our students?

"It is probably the case that the less the literature is directly relevant to the students, the more the teacher has to find ways of linking the two...."

What are ways of doing it

They focus on ways of motivating students to read literature and they also explore the role of student-centered, activity based processes in developing the students' interest in and experiences of different literary texts.

Before doing this, they go on to describe the process of reading. Reading is not a passive process. It involves us in several ways.

1. Sharing in the world the writer has created.
2. Relating the experiences of the text with ones own experience undergone.
3. Interpreting what the texts mean.

Reading is much more active process than we think. Teaching approaches that reinforce the activity of reading and which activate the reader in different ways may be appropriate approaches. "Students need to see a point to reading, particularly to reading extended texts. Many school pupils have grown up in a world dominated by television, magazines, comics, and pulp romantic or adventure stories. These media tend to provide short-term satisfaction, they switch topic or scene rapidly and do not demand sustained concentration; they are invariably of a short time span".

Reading literary texts requires concentration over a period of time, it requires hard work from the reader, and it requires considerable patience. The task of making students to read literature is a difficult and a demanding one.

Students will be motivated to read, if the process of reading is related to them as individuals. One activity especially useful is 'vote a quote'.

Vote a quote (a description)

The class is given a list of quotations from established literary authors or proverbs or well known sayings. They choose any two they would like to frame in their homes.
The aim is to show students that literature is something they can relate to as individuals.

**Pyramid Discussion** (Another pre-reading task)

The students are invited to select from a list of statements on a particular theme, those with which they most agree. These should be related to the themes of the text (prose/poems). They work in pairs first, then in groups of five or six. They have to agree on one quotation for each topic. The whole class then votes on one statement for each topic. This vote will probably involve class discussion of pros and cons. The 'pyramid' idea reflects the move from a broad base to a single point at the top.

The main principle that has emerged is that "students will be better motivated to read a literary text if they can relate it to themselves as individuals; that is to their own ideas, feeling opinions and perceptions; then they should be able to relate it to their own experience of the world and, in particular, of the society in which they live".

"Students need to be prepared for reading a literary text. The initial preparation should be as concrete and specific as possible, to help students to use their own actual experiences".
Teacher-centered approach

Literature in many parts of the world has been a teacher-centered process. In this approach the teacher takes up a lot of time talking to learners. This approach has worked to some extent. But, at the other extreme it has been responsible for taking away the students from literature. The manner of presentation and the selection of material, failed to arouse the interest and motivation of the students.

A common variation of the teacher-centered literature class is 'working through' the text. A long series of questions, related to the meaning of words or phrases and song is asked. This is broadly associated with 'explaining the text. There is a kind of dialogue between the teacher and the learner, yet it has its dangers.

1. It constantly focuses on the small unit.
2. It can be as teacher-centered as the lecture. All decision-taking is in the hands of the teacher. The questioning is seldom related to the learners' wider experience outside the class.
3. If this process is the regular mode of presentation, then it is designed for the short term pay off' than the
longer term growth of the literary text as a 'treasured object'.

It is better that the text stay with the learner for a long period, this seldom happens. "Over detailed explanation in the interests of an instant pay-off may obscure the more lengthy process by which a hard earned text is remembered and enjoyed well after the learner has finished his or her literature classes".

**Student-centered Approach**

A student-centered literature class is one which allows more exploration of the literary text by the learners, and invites learners to develop their own responses and sensitivities. It helps them to form their own judgments and to refine and develop their techniques for doing this so that they can apply them to a wider range of texts for their own benefit.

The big difference here, is that learners have been able to make judgments on their own. They have not just accepted the teachers' judgment. This does not mean that the teacher's viewpoint is wrong. But the danger is that the teacher's judgment becomes more important. If the learners develop their viewpoint it only means, that they have read the text.

The writer gives this example. In 1987, Inspectors of Schools in England issued a report which criticized the present
'superficial' approach to poetry teaching and urged that pupils should be encouraged to 'read and experience' poetry for themselves. This was reported by the press as follows:

"Schools, the inspectors say, should be encouraging children to explore their own 'feel' for poems. Instead, there is a continual effort to fill them with paraphrasable chunks that are intended to help them pass exams. Too many school libraries are crammed with exam-oriented 'crib' booklets. What children need is a good range of anthologies that they can discover and peruse independently. Poetry can be reviewed, the inspectors say, and they spell out how: abolish rote-learning or selected stanzas; bring in group discussions".

Student-centered literature class should be exploratory, simple, text-based using limited range of technical terms.

The discussion should be unstructured. This way one avoid any silences caused by the open endedness of the task on the limitation of the learners' language competence.

The writer concludes by saying that although the approaches are different, they are not mutually exclusive. The writer wants us to remember that the acceptability of teacher-centered and student-centered presentation of literature varies from one culture to another. In some countries, for e.g.,
teachers and students may feel that the teacher loses respect and authority if student-centered teaching becomes a norm.

Most important of all, such methods of presentation have to be related to the purpose of the literature classes. The short-term needs of passing examinations which may require knowledge about literature in the form of facts, dates, or an ability to name literary tropes may have to conflict with the longer-term pay-off for students in the form of personal engagement with literature and a lasting enjoyment in reading and interpreting for oneself.

1. Teacher-centered and student-centered approaches are convenient description of particular pedagogic orientations. they are not necessarily incompatible.

2. There are occasions where such approaches should be combined; and there are cultures and situations where such combinations are necessary.

3. Students-centered approaches appropriately controlled and monitored by the teacher, are more likely to deliver a lasting enjoyment of literature and a competence to read literature for oneself.
4. However, in the literature class one component underlies successful engagement with the literature: this is a teacher's enthusiasm for literature and his or her ability to convey this enthusiasm to the students and to help them respond with the same enjoyment and pleasure.

5. It is also important to stress that teacher-centeredness should not be confused with occasional teacher intervention. There are many occasions in the literature class where the teacher needs to intervene relevantly and creatively in order to augment the student's experience and to help them to respond appropriately to a text.
The book speaks of Semantic Webbing as an instructional strategy, which the teachers can use daily in their classroom for a variety of purposes with a myriad of outcomes.

The writer describes 'a web' as network of fine threads that a spider weaves. This network forms a complicated structure that is the means by which the spider snares its prey. A web is also a complicated work of the mind that represents objects or concepts and the relationship a person perceives among them.

A semantic web is a graphic representation or visual display of categories of information and their relationship.

Webbing, according to the writer promotes comprehension, enhances learning, links reading and writing and promotes enjoyment. It is an excellent strategy to use when one wants to foster enjoyment and appreciation of literature and can help students become involved with literature as they interact with each other to learn.
Poetry and Webbing

"Poetry is an expression of a writer’s inner thoughts and feelings and his or her relationship to the worlds and to others. Poets, perhaps more often than other writers, build sensory images through the use of simile, metaphor, alliteration, onomatopoeia or other techniques to produce a particular thought or feeling in the reader".

Poetry appeals to the emotions and intellects by using sensuous and concise language.

Poems very often contain rhyme, rhythm and repetition; these enhance the meaning and impact of the poem. Therefore the poems should be read aloud to be fully enjoyed.

Poetry like other genres has the elements like: setting character/s, a theme, a point of view or speaker, a special style or tone, creation of visual and/or sensory images, use of rhyme, rhythm, and/or repetition.

"Poetry allows children to experience the world in the new and different ways. It provides opportunities to hear, see and live in the everyday world of the unknown and exercise their imaginations while learning about and appreciating the rhyme and rhythm of language" (2.6 webbing).
Responses

Responses to literature are highly personal and grow from interaction with the print. These interactions take place when a child brings his experiences and background knowledge to print as he creates a new personal experience from reading. Responses range from the efferent to the aesthetic and to some extent is dependent upon the level of comprehension.

The teacher can promote fuller and richer responses by encouraging children to use webs to interact with each other.

Webbing can be used to create a literate environment, practice interactive story reading and involve children in a variety of dramatic forms.
The writer in this book talks about teaching and teacher. Talking about teaching they have this to say. Teaching is exciting, rewarding and demanding. Teaching is an attempt to help someone acquire or change, some skill some attitude, knowledge, ideal or appreciation.

The goal of teaching is to bring about the desired learning in the pupils.

The teacher has to base his practice - on firm knowledge of the nature of the learner, nature of the teaching process, and on the nature of the subject matter.

To be proficient the teacher must have a vast reservoir of skills and knowledge. The teacher must know what learning is desirable of this pupils and how to bring about this learning.

Talking of our present day classes they say that there is too much verbalism in the classes; and this has little meaning. Teaching should be aimed at building concepts, skills, attitudes, ideals or appreciation.

To build concepts: the pupils should be given opportunities to learn specifics, and then encourage them to build the desired
To build skills: skills must be learned directly by actually performing the skill by practice.

To build attitudes, appreciation and ideals: These can be developed by purposeful approaches. They cannot be developed by giving theories. The teachers must provide an atmosphere to have the right attitudes; also provide opportunities to practice the desired attitudes or behavior.

For good teaching the teacher should diagnose the teaching learning situation, should find out the needs of the pupils so that he can plan experiences that will help them satisfy their needs.

Learning does not take place in a vacuum. It is based on previous learning. Learning is not accumulating new concepts, skills, ideals, attitudes and appreciation. It is an integration of all these.

The teacher can help students achieve the goal by showing them how to do things, by presenting new facts and concepts and by explaining and expanding old ones through various methods and by using audio-visual aids.

Teachers have multitude of teaching tactics or
operations at his disposal. It require considerable skill to choose the right tactic for any given situation, and to bring about teaching.

Educational technology has grown with astonishing rapidity. The obvious implication is that teachers should not waste their time doing jobs that can be better done by machines. This can make teaching both effective and efficient.

Subject matter is not the same and cannot be taught in the same way. Teaching approach should vary according to the subject matter.
2.1.30 Language Arts in Elementary Schools
By: Wilmer K. Trauger

Speaking of selections of poem in the chapter 'Poetry', the writer says that anthologies have listed poems according to several grades, but any list can only be suggestive because the children in a grade are not at the same stage of maturity. Neither are the pupils in the same mood at any given time of day.

A poem's suitability depends on how imaginative or fanciful it is, whether it has a story, whether it is humorous, gay or serious and so on.

The writer goes on to say 'poets' cannot be assigned to grades. Many writers who wrote poems for adult composed a few for children. Again, there are poets who are not renowned for high literary quality, but wrote poems that are popular with children.

A teacher's acquaintance with many poems and sensitivity to children's point of view are the best criteria for selecting poetry. A teacher may not be able to foretell when a particular poem will be suitable, but she can be ready with a promising selection, sometimes introducing it causally, slyly even, as Robert Frost has remarked, bring it in "Waywardly" or "Wantonly".
2.1.31 Teaching Without Lecturing

Jean Forrester
Oxford University Press, 1968

Forrester speaking of selection says, "Generally speaking the amount of explanation necessary is a good guide to the suitability of poem for the level of a student. If more than 10% of the poem has to be explained, that is the meaning cannot be elicited by questioning, the poem should not be set for the class".

There is no point in explaining poetry. It must make its own appeal or be left alone. Students can be made to pay attention by carefully planned questions.
Thompson, in chapter I, 'Introduction' says that the aim of the book is to review the changes in the teaching of English in British schools in the past thirty years or so, to survey the present position, and to indicate promising developments.

British education has been shaped by vocational needs ever since attendance at school became compulsory. Primary schools aimed at producing clerks, and the independent ('public') secondary schools; administrators and leaders. "Eventually vocational pressures were organized into a nation-wide public examination machine that influenced the curriculum of virtually all schools".

At eleven, children were sifted by tests to decide their fitness for the grammar school education. They were again tested at sixteen by an examination to gain entry to careers or to a further course of education leading to the university and college level. Finally, examination at eighteen regulated admission to universities and some careers. These tests, could not admit all who sought entry, therefore many were left out.
English suffered more than any other subjects from this process, as it was conceived as an essential 'tool'. Some sort of content had to be invented to test English. As a result a language paper having obsolete grammar was taken by thousands of students. Teachers taught what was examined, and a means of testing became a method of teaching.

Some schools were less dominated by examinations. The new non-academic secondary school were free to teach what the teachers thought best for their pupils, but many were swayed by the old vocational needs, some others imitated the academic curriculum of grammar schools.

The best of the independent schools were free from outside influence, but the teaching of English was often controlled by the classics staff.

There have been teachers doing excellent work, but that work was vitiated by the compartmentalizing of English, both horizontally and vertically. There was little communication between the primary and secondary stages, between types of secondary schools, between school and university. Again there was division within the subject: poetry, prose, reading, writing, language, literature.
The picture is different today and the teacher can pursue the subject as one and indivisible, with clear and important aims.

According to the writer three main influences have brought about the change.

1. Our increased knowledge of children and how they learn and grow;
2. Fresh insights into the nature of language; and
3. Shifts in our view on literature

The work of literary critics is the third factor that has brought the teaching of English to its present position. In the past the Romantic poets and their successors were the established values in literature in schools of all kinds. T.S. Eliot and F.R. Leavis were the greater influence for the shift in our view of literature. The publication of 'The Poet's Tongue' in 1935 had a great impact on schools. Through I.A. Richards the attention was directed to the words on the page and to disregard anectodage and information about the work being read".

F.R. Leavis not only helped to remake the map of literature that has affected the choice of what children read in schools, but has had a powerful impact on education in other ways too. "He has contended ceaselessly and vigorously for literature as something that matters to us and our civilization"......
He has made his deepest impression on teachers in two ways:

1. "He has been an outstanding teacher himself, setting an example of patience and encouragement".

2. "He has embodied the belief that literature is a vital pursuit, and has offered the means to those who wish to become more competent followers of that pursuits".

The other features that have influenced the teaching of English are:

- B.B.C. broadcasts to school
- The Department of Education and Science and
- The Publishers.

"English has the great task of showing us not merely a way of thinking, but a way of feeling, this gives it a place by itself in the school, and involves us in some high responsibilities" (George Sampson). The teacher should therefore think of a number of activities for the pupils keeping their needs in mind.

Finally, Thompson goes on to say that the contributors have written on different aspects, and yet they share the unified view, that English cannot be split vertically into literature, skills and so on, or horizontally between primary and later stages of education. This has done much for the English teacher.
"It has given him the conviction that his is pre-
eminently the 'growth' subject and a confidence that his work can be valuable and widely relevant; "one of the virtues of literary studies is that they lead constantly outside themselves" (F.R. Leavis).

Literature is a means of preserving human centrality, so inside the school it is the core of English.
Way back in 1969, the writer in 'Directions in the Teaching of English' said more or less the same thing of questioning as a technique to get the response from students.

One of the roles that the teachers have to play is that of a 'questioner'. It is one of the crucial tasks. The teacher must be able to ask the right question at the right time.

"Questioning is not a method of 'testing', but it is away of teaching. Teachers, question to help pupils groppe towards ideas and to prompt reactions, and remarks that are essentially his but perhaps would not have formulated otherwise".
Alfred North Whitehead launched an attack on the lack of vitality in the modern curriculum in this way:

"Algebra, from which nothing follows, Geometry, from which nothing follows, science, from which nothing follows; History, from which nothing follows; a couple of Languages, never mastered; and lastly most dreary of all, Literature, represented by plays of Shakespeare with philological notes and short analyses of plot and character to be in substance committed to memory..." (Aims of Education, 1929).

Whitehead has touched a very important point: any subject or study which has no application to life outside the classroom is obviously a failure. He says that here is only one subject for education, and that is LIFE in all, its manifestations. It is good for the teachers to keep this in mind.

How can this be applicable to the teaching of Literature?

The essential educational principle is that "work must always be related to student's capacity" at any stage. Learning should proceed from the known to the unknown, from the simple to
the complex, and involves the necessity for grading. Just as students' capacities can be graded, as also the works of literature could be graded in terms of their simplicity, complexity, remoteness or their accessibility; no great success is achieved unless the two are observed.

A poem which gives delight to children of 8/9 years will seem childish to those of 11/12... No student can be forced to experience enjoyment of a literary experience beyond his range, no matter how great or popular the author is.

**Selection of Literature**

In actual situations, teachers are not free agents. Their ability to select books will be limited by various factors like: what is available in the book-store, syllabuses imposed by higher authority and examination system.

Graded selection must be based on:

(a) language (b) psychology (c) background

**Language**

Any individual gains mastery of language in recognizable stages. In the same way works of literature have shades of language complexity and sophistication. This is based on the subject matter, his own grasp of the subject the literary conventions prevailing at the time of his writing and the readers for whom he is writing.
When making a selection, if it is a teacher, develops an alert sensitiveness to the language capacity of any group of students. The selector should not only pay attention to vocabulary, and structures but also to the concepts and references.

Psychology

Every teacher should know the importance of psychology. Children are quite different in their psychological make-up from adults, and they develop in distinct stages. While choosing works of literature it is essential to be familiar with these stages, "for they affect such things as students' interest, enthusiasms and aversions; and these in turn affect such things as readiness to co-operate, powers of memory, willingness to make an effort asked for by the teacher, and the possibility of finding significance in what they are invited to read".

Stages suggested should be regarded with some caution, "for the psychologists have not established exactly how it applies to children with various cultural backgrounds; nor at what age particular individuals will pass for one stage to another". The boundaries suggested are not hard and fast. Excluding the years of infancy, the principal stages are as follows:
1. The autistic stage (to 8 or 9 years of age)
   At this stage the children's imaginations are not yet initiated into the world of reality. They delight in fantasy.

2. The romantic stage (about 10-12 years of age)
   This develops out of the first, and it represents a move towards the grasp of reality, but they see the world in highly simplified categories. They love stories of heroic exploits, daring adventures, dastardly villains and so on.

3. The realistic stage (about 13-16 years of age).
   They have moved out of the stage of fantasy, and are keenly interested in what really happens.

4. The generalizing stage (from 16 onwards).
   Students are not only interested in practical details, but are prepared to abstract, to generalize, to search for the underlying causes of phenomena, to make moral judgments and generally to 'philosophize'.

   "Works of literature selected should make their appeal at the stage of psychological development which a particular class has reached."
It should be remembered that not all members in any class will be at precisely the same stage of development, but at least the text selected will appeal to the majority or average taste.

Background

Background here refers to the culture. It is used "to signify what is peculiarly characteristic of a particular community, including its organization, institutions, laws, customs, work, play, art, religion and so on - its 'totality'."

Students will be attracted to works of literature "in which they recognize a familiar background...." The principle to be followed is 'from known to the unknown.'

Works of literature having a complete different cultural framework may create aversion for literature altogether. Demand for works with local background is a healthy one, "firstly because it expresses the expectation that works of literature should relate to life as the student knows it, and secondly, because a student should first of all have some appreciation of his own culture before attempting to make contact with other peoples".

But, one should remember "that education in its fullest sense is not concerned with one's own culture, it is concerned with" opening windows upon the world, and literature offers one of
the best possible ways for people living in one environment to learn something of the lives and problems of people in other parts of the world".

"The teacher of literature therefore needs to be, 'a man of the world', in its fullest sense. It is his responsibility to acquire knowledge and insight to guide his students through all the changing scenes of life' in the works of literature".

It is assumed that older classics are difficult to put across, because of its difficult expression and allusions; therefore they go in for modern literature, but this is not true, modern works can be as puzzling as the classics. There are no short cuts in the process of selection.

Provided other factors of selection are followed, literature courses should be worldwide in scope.

Very soon the teachers and students will realize "that the apparent difference in 'backgrounds' is often only very superficial, a large range of human problems are in fact almost universal".

"Through the great writers you will inherit more fully the spirit, not of white men, or brown men, or black men, but the spirit that has no colour, the spirit of man" (Alan Warner:
If poems are selected according to the criteria, then the students will realize that there is something in them of special value. They will realize that poetry is language which has been chosen and organized with great skill. When the subject matter and the language of the poem are in harmony, "the student will find himself dealing with notable and memorable instances of the language he is studying in actual use". Later on these may influence his power of self-expression. Incidentally it may also be very helpful in the development of effective speech.
Exploration in Language Study

Brian Harrison
English as ‘A second and Foreign Language’, 1974

The writer in the chapter 'Language and Literature' says that in the context of teaching English as a Second Language, the question to be asked is "Having taught some language, shall we begin the teaching of literature, and what kind of literature should it be"?

Teaching of literature is a very difficult task, and including it too early in the curriculum can be disastrous, inevitably forcing them to use cribs and bazaar notes.

According to the writer, the literature in the English curriculum, must reflect pupils' present achievement in language, and not, as too often, be several years ahead of it, the content of the literature must reflect the pupils' knowledge of and sophistication about English or American Society. One way to deal with such problems would be to make more use of literature written in English by native authors.

The writer is not against and indeed favours the teaching of English literature to non-native speakers of the language, but he believes that before literary texts are prescribed in a piecemeal fashion, thought should be given to
curriculum design, definition of the aims and objectives of the English course. Language and Literature should not be kept in separate compartments.

The reason for this dichotomy is that very often the syllabus designers, do not have classroom contact with the children and the students, and the teachers are not consulted.

He makes his stand clear, by citing the poem 'Spring' by Thomas Nashe. This, of course, is an extreme example. The analysis of its inherent difficulties as teaching material is the kind of analysis which should be carried through before any literary text is prescribed for study.

The first point about this poem is that it is culturally alien to Asian school children. There is no such thing as Spring in these parts.

English poetry is a product of English culture, and if people from other cultures are going to appreciate it in a meaningful way they must be sufficiently mature and experienced to extrapolate from the norms of their own literature and society to the norms of different literatures and other societies.

Another point that he wishes to make is that until a degree of active mastery in a language has been achieved by students, it is futile to teach literature....
Criteria for the Inclusion of Literature in the English Syllabus

The writer's criteria for the inclusion of any piece of literature the English syllabus are these:

1. There should be no discontinuity between the lexis, structure and style of the literature and the lexis, structure and style already mastered by the student.

2. The settings, the experiences, described and the emotional and physical behaviour in the literature should not be totally alien to the students; and if they are partially alien, it should be bridged by good teaching and the power of the students' imagination.

3. Literature chosen should be good literature, not the fossilized droppings of another age, included for some vague reasons.

4. Adopting the first criteria means having a lot of twentieth century work in schools at the early years at the university. The world demand is for English for twentieth century purposes, including literary purposes.
Many would argue that by having twentieth century collection, one would be cutting off students from the roots of English culture. But the answer to this as given by the writer is, "although English culture may be unique it is not of unique importance at all; people have their own cultures to worry about".
2.1.36 *World Music and Word Magic*

Children's Literature Methods
By: James A. Smith and Dorothy M. Park
Allyn and Bacon, Inc., Boston, 1977

This book deals directly with developing an understanding of children's literature of the student in training and for the classroom teacher. It promotes the idea that literature in the space age can rightfully be the core of the elementary school curriculum (the investigator too, feels that it can be the core of school curriculum at all levels).

The book is written with a specific philosophy that literature must be experienced as well as 'heard' in order to be enjoyed.

Appreciation and taste for literature are elusive qualities, but they can be developed in children through strategies presented in this book; it can also be developed through certain types of adventuring. For this the teacher must respect the child's values, and will try to understand what is relevant to each child,........

This book is also about creative teachers in action, teachers who have been inspired by the concepts promoted in this book. These teachers "do not rely on manuals of predetermined
strategies, nodules, systems or gimmicks". They invent their own

- techniques. Their methodology tried-and-proven is based on the
- principles of child development, learning and creativity, which
- produce different, unusual and unique results.

- Without going into much details about the book, the
- investigator would like to give the criteria for selecting poetry
- as given in the chapter 'Adventuring with Poetry'. Though this
- criteria is for children's poetry it can be applied to literature
- in secondary and higher levels.

Criteria for Selecting Poetry

- Children must enjoy poetry. It is difficult to tell
- whether the children will enjoy a poem. But there are certain
- factors that will help the teacher (selector) to be sure the poems
- selected will be enjoyed.

- consider the tastes of the children
- know the background of the children, his home life
- and his interests
- poems outside his realm of experience mean little
- to him - this may confuse, frustrate, bore and make
- him rebellious.
- consider the emotional content. Poems that will
- upset him, should not be selected.
poems selected should be based on a direct or vicarious experience in order to be understood. "This does not mean that they cannot read about experiences they have not had; it means that a backlog of experience must be build up within them so that they are able to transfer their feelings and understandings to unknown experiences and thereby live vicariously.

the grade and the age of the children should be considered.

Timeliness and motivation are the other factors that should be considered. "Timeliness means introducing the right poem at the right time, so that they literally get the total essence and flavour of the poem with little preparation or motivation.

select poems that are universal, poems that appeal to children everywhere, and to all ages, even adults.

The poem must be sincere and honest

This means that the poem is real, not phony. Lots of trash is available in the market, which make no real contribution to literature. Artificial and contrived poems do not appeal to
children. "A sincere poem presents a clear image or series of image in a logical manner. The main intent of the author is to tell a story, paint an image, provide enjoyment, create music. He aims to reach children and employs all the resources at hand to do so".

It will be unique

The poem selected should have something that will set it aside from all other poems in its category. Uniqueness may be in the form of study, in the narrative, in the form, in the description, or in a combination of all these.

The poem appeals to the feelings as well as to the Intellect

A good poem has a strong sensory element. The reader responds to it with a chuckle, a guffaw, a smile, a tear, a frown—something must happen inside him. "Lack of sensitivity to emotional passaes may well mean that the children may have been deprived of many sensory experiences, and the school should consider providing these experiences as part of the curriculum".

Narrative poems in particular possess those qualities necessary for a good story

- theme
- a lively plot
- memorable characters
- and a distinctive study
Poems capture the music and rhythm of language

The rhythm of the piece should be marked, so that each child shows in some way that the poem makes him feel its music (this may not happen with poems selected for higher level).

The writing must be rich in vigorous description, using clear, precise, imagery-filled words

"The words must create pictures in the mind, feelings in the heart, chuckles in the throat, and ideas in the head".

One quality of good writing is that it gives new importance to the common everyday experience of life.
In the chapter 'Poetry in the Secondary School': The Divining of words, Harrison discusses the criteria for choosing / selection of poems. Under selection he makes the following points.

1. What poems should we choose, in order to give pleasure? Giving an answer to this question he says that most of the time, we say that poetry is for pleasure, though in practice we don't consider it. Poetry teachers know that more than in any area of English teaching, the teacher depends on the willing, unembrassed engagement of the class for a successful lesson.

Poetry as an enjoyable experience slowly disappears as the learners advance through the school system. Every teacher of poetry should ask the question 'Why does this happen'? "We need to ask what choices of poetry, if any, can reverse this process, to restore a sense of fun, even delight, in the experience of a poem".

Again enjoyable poetry does not always mean nonsense poems, limericks, jingles, or parodies. Thought provoking poetry can also give pleasure.
2. Is there a body of 'children' poetry', as there is of children's fictions?

The writer says that the study of children's poetry has been neglected in schools, at the expense of children's fiction. But, it is doubtful if one classifies children's poetry as early as children's fiction.

Michael Benton (Poetry for children: 1982) made an initial attempt to collect sources of poetry specially written for children, but there was a far greater overlap between children's and adult's interests in poetry than in fiction.

While making a selection one needs to pay attention to the needs of particular age and attainment-groups, but a wide range and variety of choice are essential for all classes; inflexible categorizing is not likely to be helpful, since so much depends on the poetic experience, the quality of relations, and the whole cultural climatic of a particular classroom. While making a selection, one should respect their levels of sophistication and areas of interest.
He goes on to say that sensitive choices of poems can contribute much towards the young readers' verbal realizing of experiences, actual and imagined. "On the whole all poetry which is truly 'simple, sensuous and passionate' is likely to have value for children, as much as for adults".

3. Is it best to keep to Modern English Poetry?
The answer to the above question is 'No'. Poetry before 16+ and 18+ should have much of modern poetry, but it should not be the general 'rule'. By doing so, a great abundance of past poetry and overseas poetry would be neglected, and we would be poorer for this.

"Selection needs to be judicious and sensitive to the experience of the class; but on the grounds merely of accessibility, there is much to choose from".

Selections can be made from West Indian, Australian, American, African and Asian Sources too. Such extensions of English speaking literary traditions should be welcomed and exploited for the enrichment of our poetry classes.

The writer also feels that poetry in translation too should not be neglected. The heritage of so many groups
and cultures are now made available in collections. In these we find creation myths, songs of birth, war, love, child-bearing, fends and death; tales of family life, of hauntings of animals; celebrations of the seasons, of the universe, of the spirit of place.

Poems can be selected from Yevtushenko (U.S.S.R.), Rabindranath Tagore (India), Lao Tzu (Ancient China) or Miroslav Holub (Czechoslovakia). Poems can be taken from the Holy works of various religions: The Bible, the Koran, the Bhagavadgita, the Sacred Songs of the Navajo and many others.

All these should be within the range of choice, to extend awareness of the infinite richness and flexibility of poetic metaphor.

4. Should poetry be serious, as well as enjoyable?
Light entertaining poetry does not always give enjoyment. Teachers and students should realise that deeper levels of enjoyment depend eventually on the inherent seriousness of the poem, and on the seriousness of the reader's involvement.

This is how seriousness is explained by the author. "To be serious need not mean to be over-earnest or solemn,
it does not exclude joy, frivolity, nor verbal equivalents of Charlie Chaplin. To be serious is not to imply that all our chosen poems are to be on war, or peace or topical issues such as community or sex relations. But it does imply that we are guided inevitably by a concern for the quality of poems, even though our standards of choice may well shift from time to time. In choosing poetry for the classroom, 'anything' will not do. We seek poems which will disturb consciences, awake yearnings, provoke us to laughter in spite of ourselves, evoke passionate agreement and disagreement, refresh imagination. Above all, we seek poems which will remove the smudges of past imprints from our vision, which will coerce us into first hand response. Whatever the choice the aim will always be to remove accretions of old dust from our vision. Seriousness, then resides in a quality of attention, rather than in any particular gravity of tone; it is a capacity to endow all events, however slight, with import.

5. Should poetry be 'taught'? The writer discussing this question offers this argument: Most of the time selection is made on the principle of 'teachability'. Only poems that can be
analysed for their strenuous language or meaning are thought to deserve academic attention. This notion is embedded in 'English Literature' examination patterns.

Poems should not be selected with a view to 'comprehension' or other kinds of work, spoken or written. The only aim of introducing poetry into the classroom is to engage the sincere attention of the children.

There are many poems that cannot be 'taught' in the classroom, in the usual sense of the term, they can only be read, heard, shared, pondered on and performed and read again.

The teacher should not discourage natural conventional dialogue in classroom on any poem. "The teacher's ingenuity will still be taxed well enough when direct teaching is dropped, if proper attention is to be given to the sense of occasion and quality of performance in the classroom. To choose 'unteachable' poems is not to evade 'difficulty in the poetry class; on the contrary, it is to acknowledge, that difficulty can only be confronted through personal engagement, and that it is sometimes best achieved without another's intervention".
Without response there can be no ordering of response, no matter how impatient the teacher may be. Once a degree of personal connection has been achieved on student's terms, the teacher then can intervene and help. This should not happen with every poem that is introduced in the class. 'Forced feeding may produce rich examines' livers, but at the cost of an impoverished experience of poetry.

How far should we reply on anthologies?
Individual anthologies can range from good to abysmal. Even the best are piecemeal. Even thematic anthologies are not proper, because in them we find poems of quite disparate quality and interest put together, under some unlikely connecting theme.

Anthologies can provide valuable classroom resources, yet they should not be used exclusively. Teachers, the writer says should themselves be active anthologisers, and they ought to encourage their students to compile personal anthologies of favourite and important poems.
2.1.38 Teaching Literature

Nine to Fourteen
By: Michael Benton, Geoff Fox
Oxford Uni. Press, 1985

Children enjoy poems up to the age of twelve, but they lose interest in poetry, even become hostile to it, as they move towards adolescence. The writers give two reasons for this:

1. Choice of material
2. Presentation of the material

Choice of material

The idea of journey is the commonest feature of adolescent writing. It may take the literal or metaphorical form. Journeys have a symbolic importance in the minds of the young people. The journey movement is appealing to the young readers, who are living their lives forward, at the same time are aware that they too have to reach adulthood.

Teachers of this age group need little reminder that these journeys are not "a smooth forward progression". Literally and figuratively, the pupils thrash about under the pressure of new experience. They are wary of anything which invades vulnerable feelings. Poetry, for such pupils must begin to take account of the personal journeys that they are making through their early teens and to match them with poems, that feed their slowly acquired abilities to empathize with others' feelings, to
cope with abstract ideas, to understand the complexity of moral judgments and to develop a sense of pleasure in the ways in which language operates.

Children do not grow in the same way, nor do they take the same time to develop and therefore it becomes difficult to match the right poetry to the right child at the right time.

Two guidelines are offered for the choice of poems.

1. Go for material of real imaginative power where the language and feeling compel a response;

2. Do not underestimate the pupils' capacities — err on the side of difficulty.
2.1.39 Literature and Language Teaching

Ed : C.J. Burmefit and R.A. Carter
Oxford University Press, 1986

Speaking of selection of texts the writer says that the selection is determined more by tradition or the interest of the teachers then by a deliberate choice of those texts which are most suitable for the needs of the learners.

Texts should be selected "to which students can respond immediately, without the mediation of the teacher". While selecting the text, the selectors should be conscious of the intellectual level, the social and political expectations, the cultural presuppositions, and the previous literary / aesthetic experience, as well as the linguistic level of each class of students.
Dealing with 'Factors in the Selection of Material for study,' the writer says that it is important to remember that our aim in teaching literature is not to introduce students to great names of English literature, nor is it our aim to introduce them to the history of English Literature. Our aim is to give them training in reading literary writings, and in the process to improve their language. "Our aim is to give them 'communicative awareness' and language consciousness' outside the scope of conventional language" (Rodger, 1983).

Hence the selection of material for study should be made on (i) linguistic rather than aesthetic grounds, and (ii) teachability of the material.

The material initially should be stylistically simple, culturally bridgeable, compatible with genuine literary utterance and likely to develop sensitivity of response effectively.

The selections must not be too long nor too difficult in style. Simplified and abridged pieces ought to be avoided, for the sake of authenticity of language use.
W.A. Gatherer while speaking about approaches to literature says that teachers are faced with a number of serious difficulties. To appreciate and understand literature the students must be able to read intelligently. Many students fail to develop sufficient proficiency to be able to enjoy good literature.

"Teachers can overcome this obstacle to some extent by choosing simpler reading matter, or by supplementing the pupils' experience by using films and their audio-visual material. Material chosen for study should be interesting, relevant and accessible to them. Well chosen, well presented imaginative writing will stimulate the effort required for appreciation. The teacher should always be able to connect it with real life interests and pleasures.

The writer goes on to say, that all this is very easy to say but difficult to put it into practice. There are "perennial difficulties that cannot be dismissed: the reluctance of pupils whose cultural values are not readily catered for, the shortage of time and resource, the demands of an examination syllabus which may constrain the teacher's choices and approaches."
These difficulties, indicate the major requirements for effective literature in the modern educational world. One must broaden one's perception of 'literature. Literature should include all imaginative experience that relies upon language for its impact, and the school must have an ample variety of resources for this purpose.

Literature teaching should be freed "from the old restrictive bonds — the set lessons, the rigid rule-bound prescription, the prescribed text, the great-book theory — and allow it to provoke and release the energies of thought and imagination which all pupils possess".

The writer is of the opinion that literature should be used at all stages, "as a prime source of vicarious experience, so that it forms an intrinsic part of the pupils' growing up".

Above all else, devise a curriculum for literature teaching which gives the central place to training pupils to read it with understanding and responsive feeling, so that they get from it that growth of taste, judgment, and vitality of imagination which literature uniquely provides".

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In the chapter 'The Literature Curriculum' the writers deal with general issues that affect the teaching of literature. The main issues explored here are selection of texts, establishing criteria of difficulty and deciding on how to evaluate students' performance.

Criteria for selection

The writers feel that studying unsuitable text should not be the reason for students leaving the subject.

Issues important for text selection are as follows:

1. General availability of the text: In many countries where English literature is taught, only a limited range of books in English is available. It becomes a problem when the teacher has a copy of a text which is long. The teacher might like to use text written by the local writer, but again there is the problem of non-availability. Or the book may be too expensive.
2. The texts provide a representative selection, however, small of the literature as a whole. It would not be a good idea for the non native speakers to have all the selected texts taken from any one period. A selection narrowly based may not appeal to the students and may discourage them to read further.

3. Familiar/established/"canonical" text versus unfamiliar/not widely-known text: A non-native student studying literature needs to know the names of established writers, but this does not mean, less well known text cannot be explored. Canonical text may be extremely boring to the learners, and this may be a strong reason for not including it.

4. Selection restricted by syllabus or examining body versus free selection of whatever the teacher decides is appropriate: In theory this is not contentious. Free selection is desirable, and the teacher then chooses items which are appealing to the student. On the other hand we have conservative examining bodies who select established classics which they think are deserving the attention of all learners.

In practice it is not always so. The teachers themselves hold on to classics. What is better is that
fairly frequent change or rotation of texts, and the inclusion of some non-canonical text is recommended.

5. Related to the country or culture of the reader versus unrelated to the culture of the reader: requiring background knowledge of an English-speaking country.

If one has the literature related to the reader's country and culture then one avoids many of the cultural difficulties of text, which are real and numerous. Kachru has made a case for much wider recognition of a 'specialized body of English literature which is written by non-native user of English'. (underlined is Kachrus' Braj B. Kachru: 'Non-native Literatures in English as a Resource for Language Teaching' in Brumfit. C.J. and carter R.A. (eds.) 1986 Literature and Language Teaching OUP). This argument is specially interconnected with language teaching. Kachru does make his position clear as regards the selection of such text for students of literature: "I don't mean that we should teach exclusively the non-native variety; this would be an extreme position. One has to establish a balance and introduce appropriate proportions (and varieties of both types)."
He is concerned with the appeal and accessibility of the text which has a known, home background. The problem is how to 'balance' the local work with literature in English from elsewhere, though it should be possible to do this through common themes or subject matter.

The reader/learner, needs to be aware that the text he or she has studied may also be totally unknown to students of English literature in other countries.

6. 'Contemporary / 'modern' in terms of literary classification

a) not modern, but with no textual difficulties
b) not modern; feature of language markedly different from present day English.

The alternatives here are intended as warning, to avoid unnecessary difficulties. The implication is that modern literature is closer to the patterns, idiom and discourse style of the language which the student has acquired as language learner. This is not always true. It is more likely to be true for novels, short stories and dramas than for poetry. Even for poetry the difficulty is with 'message' rather than language.
At the same time there is quite a lot of literature which is not modern, but which has few difficulties of language.

On the other hand, literature of much earlier period, though appealing, may be unsuitable because of the language. Such literature then should not be selected for study.

7. Conceptually (as opposed to linguistically) easy for readers versus conceptually difficult for readers

This is corollary of 6 (above), and is also a warning against 'overload' especially in the earlier part of any literature course, where text selection is of greater importance.

8. Lengthy text versus short text

Very careful consideration would be needed before asking non-native students of literature to read George Eliot's Middlemarch, simply because it is very long and many students would take a very long time to read it. It is also true that Shakespeare's Macbeth is taught to non-native speakers more frequently than other tragedies because it is much shorter. In considering the selection of extended prose one must decide whether to include.
9. Complete work versus extract

A complete work though set for study can rarely be completely 'taught', that is every part cannot be read through and commented upon, in the classroom.

The advantages of this are that the non-native learner is presented with a far wider range of texts than would otherwise be possible, and may read several of them in complete form because he or she wants to (availability) while at the same time he or she is not required to accept a series of approved judgments and comments which frequently accompany a complete work, taught over a period of time and used for essays and written assignments.

Extracts from longer poems and drama are also possible. In general, the more extracts the better, though extracts alone are not the objective of literature teaching. This raises the further point of whether the text is.

10. Taught for its own sake without overt connection with other texts versus part of a series of an author or period, with an implied progression from easy to difficult
With the first of these alternatives greater experimentation is possible, with a wider range of techniques.

With the second, part has to be related to part and more details of background introduced if the necessary links with other works are to be properly established.

Selected for theme or subject matter (e.g., youth/death, etc.) versus selected for genres poem, sonnet, etc., novel, short story, or for period

In the matter of text selection, one cannot reconcile all of the above points. Where choice is possible, the teacher is advised to take into account the potential appeal of the text to the learner. Choice of texts for study will also express a particular philosophy, either on the part of the teacher or an examining body, concerning the extent to which literary competence is better fostered by reading a few texts intensively or more texts extensively.
2.1.43 An Invitation to Poetry

By Jay Parini

The other books that the investigator has reviewed are not directly relevant to the research but they are useful for teachers teaching poetry.

'An Invitation to Poetry' by Jay Parini presents a fresh approach to the study of poetry. It is aimed at the introductory college level. It describes the elements of poetry in straightforward, accessible language. "The author, who is a poet too, has included the latest developments in criticism, at the same time stimulating an appreciation for poetry.

The book offers a systematic approach to reading poems, emphasizing close reading. It also gives study questions and commentary that reflects feminist and post-structuralist critical ideas.

The book has a number of poems of the highest quality, some of which never before anthologized.

Literature and Awareness. An Introduction to the Close Reading of Prose and Verse

"Literature and Awareness: An Introduction to the Close Reading of Prose and Verse" I think is a book that every teacher, teaching poetry should read. The aim of this book is to enhance the readers' experience of literature. The book helps the reader to read literature with heightened awareness and sensitivity, so that he is capable to respond more fully and accurately to the literary writing.
2.2 Implications for study

From the sixties onwards there seems to be some unrest about the way poetry was taught in schools. The teaching of poetry was teacher-centered. The teacher explained the poem line-by-line, the students were asked to find out the figures of speech and finally were supposed to memorise the poems. The teacher's word was final. The students were not the center.

This method or mode of teaching took the students away from poetry. Poetry got associated with all that was unpleasant. Concerned teachers/educators took note of this. They realized, that the approach or the way the poems were presented were not proper. They experimented and tried to make it learner centered, task oriented. The students need to be prepared to engage in it as a genuine critical inquiry leading to personal appreciation.

Teachers in our schools rarely pay attention or do reading aloud of the poem. Reading aloud of the poem is a prerequisite to understand poems. If a poem is read correctly, the students are motivated to listen. Recitation is not singing. Our teachers should pay attention to this.

Another reason responsible for taking away the students from poetry is the choice of material. The essential educational principle is that work must always be related to students' capacity at any stage. Graded selection must be based on language, psychology and background.
Students will be attracted to works of literature in which they recognize a familiar background. One way of dealing with this problem is to select poems with universal themes.

Poems should not be selected for its teachability. Poems selected should evoke a response in the readers. And while making a selection, the students’ capacities should not be underestimated. The selectors should follow what Jean Forrester (Teaching without Lecturing, 1988) said about selection. If more than 10% of the poem has to be explained... the poem should not be selected for the class.

As for the place of poetry in the curriculum, the investigator is of the opinion that poetry should be a part of the syllabus. Life without poetry has no value. Poetry is feelings and emotions, and man is not a man if he is not able to respond to it. The consumer society has taken away young boys and girls away from the beautiful things of life. At a time where money is everything, poetry reminds us that it stands for something quite different, it stands for truly human values.

Literature gives experience of life, and every teacher of literature should help students to get this experience. Our students lack sensibility, it is for this purpose that poetry should be an important part of the curriculum. It will help sensitize them, as a result the world will be a better place to live in.
Our teachers shy away from poetry, may be because they do not know enough about poetry. The teacher herself should be well read, and therefore it is important that she refer books of on poetry. This will go a long way to make her a better teacher of poetry.
2.3 Articles.....

2.3.1 The Enjoyment of Literature
By: Alan Duff

This article is about some personal reflections on the experience gained on approaches to the study of literature.

The writer visited several places in India, and the main topics for the workshops and lectures were:

i) Can poetry be taught?
ii) Practical Criticism: Survey or slaughter;
iii) Defining standard;
iv) Register;
v) Approaches to criticism; and
vii) Literature and Languages: Enemies or Allies?

The writer in this paper has chosen to refer the exercises themselves, rather than to the titles under which they were performed. Several of the ideas were tried out in different ways, giving different result in different centers.

The writer worked mainly with university and college teachers, but he also had several opportunities to meet the secondary school teachers and students of English. These three groups had different interests and problems, but the difference, he felt was that of degree not kind.
Another question that he came across his tour was, "To what extent should the Indian context (i.e., constraints of syllabus, examination pressures, diversity of students' background, and other problems) be taken into account in the discussion?

Activities

The activities were tried out, and each activity is presented under two headings:

Description and Comment

Description: Under this heading Alan Duff gives the outline of what was done with the material presented. Task samples of material is given.

Comment: Under this she gives a brief explanation of the aim of the exercise, and remarks on the groups; responses.

1. The Linking of Texts and Pairing of Contrast A thematic linking

Description: The group is presented with a poem and asked to think of any other texts, either prose or verse, which might serve for contrast or comparison.

Comment: The purpose of such comparative exercises is three fold.

1. They serve to give the student a sense of perspective. The student is encouraged to roam freely over the great
continent of literature. He doesn't see the text in isolation.

2. It helps to test the students understanding of the text in a way which the questioning technique is not able to do. It is easier to comment on poems when there is another poem.

3. Such exercise in contrast and comparison help to give fresh life to material which may have lost its vitality through being too often read, too often taught.

2. Approaches to unfamiliar works

"One of the main purposes of these workshops was to suggest ways in which students might be encouraged to develop that independence of spirit that would enable them to approach unfamiliar poetry without fear.

Description

A poem, is read aloud to the entire group, who simply have to listen. At the end of the first reading, the participants are asked to note down any words or phrases they could recall. Nothing more. The poem is then read once again. This time the group has to reconstruct - orally, not in writing - as many lines as could be remembered. Finally, the text of the poem is given. The participants are divided into groups of four, and asked to think of anything that was not mentioned in the poem but might
have seen. They are then asked to add a new verse of their own, based on these ideas. At the end, the new verses are read aloud.

Comment

The main aims of this exercise are:

1. To remind teachers of the difference between the way a poem is received when read aloud and when read silently.

2. To explore the way in which we come gradually to a poem. Why is it that our attention is caught by certain words and phrases? Several readings? Do we really understand what we recall?

3. To 'Study' the poem not through line-by-line analysis but by developing the material itself.

Poems out of prose/prose out of poems

Descriptions: The participants are given several passages, some of which were poems written in the form of prose, other extracts of prose written in poetic form.

Participants are asked simply to decide which is the 'original.'

Participants are asked to listen to two different readings of the same passage/poem, and decide which they preferred.
Comment: The intention is not to prove that prose can be turned into poetry, or vice versa, but it is to suggest, that we are influenced by the way in which a text is presented to us, at least to some degree. This includes not only the physical appearance of the text, but also the context in which it is read.

"This exercise, then, is intended primarily to stir up thought around the awkward questions of" What do we judge to be "good" writing? How objective can our judgment be? To what extent are we influenced by expectations, both our own and those of others"?

Open verdict: A number of short poems are presented without any introduction and without mention of the author's name. The groups are asked merely to comment on their reaction.

Comment: Does our understanding of these poems change if we know who the poets are.

Teaching English in India?

Questions related to specific issues raised by the participants, and certain open questions from the writers side are also a part of the article.

a. Difficulties, obstacles, problems....

1. At the university level, students come from mixed background. Students from English-medium schools are considered more proficient in language than those who have English as a second language.
2. Lack of motivation: Students opt for English because they have no other option. It is a necessary evil - a degree in English is essential for a good job. As a consequence, teachers teach their students how to pass exams rather than how to study literature.

3. Innovations and experiment are difficult, as the teacher is pressed on one side by student demands to 'stick to the syllabus', and on the other by the syllabus designers.

4. The classes are over crowded. Therefore the teachers are not able to cope adequately.

5. Availability of books. Books are expensive. Very few of the major British EFL and ELT publications are readily available.

6. Other issues:
   - The status of English in India. Mixed reaction. Its relative importance with respect to mother tongue is open to debate.
   - Cultural differences. Too much time is spent on helping students to understand the cultural background to works of literature.
   - Study time: students have to read too much, too superficially. As a result they spend too much time knowing the answers to a particular text, and too little to think for themselves.
   - Bazaar guides: help them to reproduce standard answers.

The investigator has touched only those portions which are relevant to her study.
2.3.2 Focus

It Works.

Alan Maley talks of techniques that work in the classroom.

1. Patchwork Listening of a poem:

This can be done either with a cassette/tape-recorder in a classroom or in a language laboratory.

Any piece of recorded speech or a poem will do.

Students are told that they will hear a spoken-text, with holes. What they must do is to note down as much of it as they can recognize/remember.

The cassette/tape is then played. Every few seconds, the teacher stops it and winds forward a little. In this way, only random fragments of the text can be heard.

Students are given time to make notes and to exchange ideas in pairs or groups.

The tape is then played again, using the same procedure. This time the random gaps will be in different places, so students will hear different fragments of the text. They are again time to make, and compare, notes.

The procedure is then followed again.
By the end of the third playing, it will usually be possible, through class discussion, to re-constitute the salient features of the recorded text.

The final stage is to give students a written transcript and to play the tape through without interruption.

2. Dictapoem:

Students are told that they will hear a short poem. They will then be asked to re-construct it from notes they have made and from a cloze-type outline.

The cloze outline might include all the nouns, all the verbs, or all the function words in the poem.

When the poem is read aloud, students take notes individually, then compare notes in groups or pairs.

It should be sufficient to read the poem only initially.

In a class discussion ask a student to write suggested version on the black-board.

Finally, give out a copy of the poem.

Mini-language

Students are asked individually to write down 10 most useful words in English ("most useful" = most useful for communicating orally to another person).
They then work in groups of four, trying to use their words to have simple conversation. Each student may, only use his own 10 words.

Students are then asked to add a further 10 words to their lists. They may also discard and replace up to 5 of the original 10 words. Each student will therefore have a list of 20 words.

They again attempt to have conversations using only the 20 words in their list.

Finally each student (or, if prefer, pairs of students) uses the words in his list to make a short poem.
This article explores new ways of approaching a literary text. The ideas presented in this article are applicable to any literary medium, ranging from short fiction and speeches to poetry and drama.

The writer goes on to say that literary text, especially with the help of a typewriter can be manipulated in such a way as to make them (students) sensitive to various literary and linguistic characteristics of the text. Such treatments lead them to focus on certain aspects of the text and analyze them and realize them, and try to get at the meanings of the text through the author's linguistic choices. The teacher should be very careful in choosing his/her strategies of text manipulation.

"Literature should always remain a highly personal experience, and the teacher's interpretation of a literary piece should not get in the way of learning or of the students" exploration of the piece in his own right".

This article briefly outlines the four basic text-manipulation strategies and discusses a few pedagogical advantages of each, from a linguistic perspective. The strategies are as follows:
1. Reordering
2. Deletion
3. Insertion and
4. Substitution

1. Reordering

It can start with the smallest linguistic unit, the letter, and work all the way up to full chapters from books.

Choosing which words to jumble is a delicate task for the teacher. Various criteria can be followed. If the words are from a particular poem, the teacher may wish to concentrate an rhyme, tone, content categories, or pivotal words that might reveal the meaning of the poem as a whole.

On the sentence level, students will concentrate on the word-order.

Using such techniques with poetry, where normal English word-order rules are often broken can be a very beneficial exercise. In such cases, students must analyze why the author is breaking the word-order rules.

At the paragraph level, students can be asked to memorize a single line of a poem and then put the memorized lines in the proper order. Short poems can be used for this purpose. The teacher should see that the students do not write down the lines. This is most effective as an oral exercise.
Reordering, on the paragraph / stanza level introduces students to various integral language areas. In such task cohesion plays a big role. Students must become sensitive to various reference items within a text and see how such reference items work to hold the text together.

2. Deletion

It is simply learning out parts of the text. Deletion, like reordering can start off on the letter level and then work its way up. Each deletion task has its own pedagogical advantages from the linguistic point of view. Letter deletion is primarily a spelling and phonic exercise.

Word deletion can be carried out in different ways. The standard cloze passage where every nth word is deleted.

The other alternatives are:

Choice - Cloze: In this the teacher presents two very possible alternative choices rather than just a blank. The words that are being choice clozed should be selected carefully, and with the literary aspect of the text in mind.

Paragraph level: Texts can be deleted on the paragraph / stanza level as well. With poetry, one could leave out a stanza and ask the students to fit it into the rest of the poem.

From a literary point of view, this strategy can be
quite helpful, in leading the student to using the inferential skills as a reader. The teacher can also create alternative endings for the students to choose from and then ask the student to use the text itself to support his choice.

A re-reading of the text is necessary for the students to make their choice and justify it by using the text itself.

3. Insertion

It is not a widely used strategy. It can be defined as adding something to a text, which is exactly opposite of deletion. Everything said about deletion can be worked in reverse.

With poetry the teacher can merge two similar poems and then ask the students to disentangle them. The students must be able to justify their solutions.

4. Substitution

This strategy is probably the least widely used. Here the teacher deletes a part of the text, and substitutes something else for what has been deleted. There are many different options for substitution, and text can be manipulated in the word, phrase, sentence, paragraph or selection level.
The writer is a co-ordinator in an in-service Regional Diploma in English Language Teaching for University Teachers of English in the Southeast region of Mexico. The course participants would have to do at least one semester of literature teaching. She was asked by the trainees to help them devise activities related to poetry, as they were having problems and wanted solutions.

Their Problems

1. The teachers are expected to teach literature and language i.e. while improving their language skills, they are also expected to increase their knowledge of British and American Literature.

2. The students' language is often too low to deal with poetry selected, as a result they had to spend a lot of time translating and working on detailed comprehension rather than looking at the poem as a whole.

3. Students have negative attitudes towards poetry. This may be because of the way literature is taught in schools, it may also be because the students are at an early stage dealing with poems that are challenging linguistically, and they are obliged to go through them line-by-line, word-by-word.
Poems are often selected from the 'classics' or writers they themselves studied.

The teachers may also be required by the university to select certain writers who are considered the most representative of style of poetry or a certain era. In both these cases the interest of the students are not taken into account.

The teachers want to use their classes not only for language improvement but to stimulate an interest in poetry itself. This is an aim difficult to achieve.

Types of activities

In order to achieve the aim of equipping students with the ability and the desire to read poems, the writer decided first to make the teachers aware not only of the variety of activities that could be used with poetry but also the different aspects of the poem that could be exploited. She started by brainstorming activity types and came up with the following list.

1. Language types
   - reordering (words, lines, verses)
   - putting lines in the correct place
   - matching
   - translation
   - cloze (remove all verbs, adjectives, etc.)
   - substitute other words.
2. **Analytical / content type**

- looking at the title
- discussing points that attract attention (words, phrases, punctuation, layout)
- grouping words thematically
- answering questions (who is speaking? to whom? what is the attitude / mood? etc.)
- comparing and contrasting two or more poems
- commenting on likes / dislikes

3. **Creative types**

- changing words
- writing own lines or verses
- writing in another form (e.g. as a letter, dialogue)
- translating
- performing

It is important to remember with all these activities that some are more suited to a poem than others. Some poems can be approached in a variety of ways, with perhaps, an activity of each type.

There is always the danger of over exploitation of a poem - which will result in discouraging students. It is therefore very important to really look at the poem and think, 'What is the best thing to do with this poem to make it accessible and enjoyable for my students without destroying the 'poetry'?"
Activities stimulating students' awareness

It is important to encourage students to respond personally to poetry in general before starting on other types of activity. The following activities are designed to make students aware of the different ways in which poetry can appeal to the senses.

Task I: (Whetting the appetite)

Look at the following extracts from poems. Read them quietly to yourself, decide (a) whether they appeal to you or not and (b) what is their appeal? Is it because of:

1. the rhythm
2. the imagery
3. the sounds
4. the atmosphere created
5. the mood of the writer
6. the vocabulary
7. a reminder of something personal
8. the humour
9. something else

Sometimes there can be more than one reason, 'Why a poem or lines from a poem appeal. Put one or more numbers by each extract.
Task II: Rehearse one of the extracts and be prepared to read it to your group / colleagues.

Task III: Get into groups of three and discuss your answers in task I above. Which of the extracts make you feel you would like to read more of the poem. Put them in order of priority - i.e. your favourite first.

II. Activities of focus on points of appeal

Aspects like the rhythm, the atmosphere created, the vocabulary, the humour can be focused through these activities.

Activity II your choice

This activity is taken from Duff and Moley (1990:36), it focuses on the atmosphere created, the mood of the writers, perhaps a reminder of something personal to the reader. The students are given a chance to clarify points that are not clear - but the aim of the activity is to make associations and interpretations.

The teacher should choose three or four poems with a common theme.

Students should do the following:

1. If you had to translate one of the poems, which would it be? Which line(s) would you find most difficult.
2. If you were asked to illustrate one of the poems with a photograph or sketch, which would you choose? Which line(s) would provide the focus for your illustration?

3. If somebody wanted to set one of the poems to music, which would you suggest. Are there any lines that could be repeated as a refrain.

4. If you had the chance of talking to all three poets, which would you most like to meet? Which line(s) would you like here/him to explain?

III Activity III: Sound and Rhythm

This activity is based on the vocabulary, rhythm and humor of the text. It is also a good poem to be read aloud. Time for rehearsal should be given.

Task 1 Here are the words of the title. Can you put them in correct order? Old when you are gray.

Task 2 This is the first verse, but the last word of each line is missing. Look at the list at the end of the verse and choose the right word for the right place.

Since I still appreciate
Let’s find love while we
Because I know I’ll hate
When you are old and
Say you love me here and

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I'll make the most of _______
Say you love and trust _______
For I know you'll disgust _______
When you're old and getting _______
(re fat now may you gray that me you)

Task 3: This is the second verse. Practice saying it to get the sounds and the rhythm right. Mark where the main stresses fall. The first line is done for you.

An awful debility, a lessened utility,
A loss of mobility is a strong possibility,
In all probability I'll lose my virility,
And and your fertility and desirability,
And this liability of total sterility
Will lead to hostility and a sense of futility
So let's act with agility while we still have facility
For we'll soon reach senility and lose the ability.

Task 4: This is the last verse, but the line are in wrong order.
Can you put them in the right order.

In twenty years or so, dear
I'll never love you then at all
So please remember, when I leave in December,
Your teeth will start to go dear.
I'll wish that you were dead
I told you so in May
Your waist will start to spread
The way I do today.

Activity 4. Be Creative

"Warning", by Jenny Joseph

This activity allows students to be creative and respond in a personal way. Students are often deterred by being asked to write a verse or a poem and they like to have some form of guidance. In this activity, they are given some specific questions, the answers to which must fit into a line of the poem. Task 1 also asks them to react to certain eccentricities. If done in pairs, this activity will lead to quite a lot of discussion as to what constitutes 'good' and 'bad' behavior.

Questions (Lead-in)

1. What does eccentric mean? Define an eccentric person?
2. What kind of things might an eccentric person do?
3. Do you know anybody who is eccentric?
   (the teacher might want to pre-teach some of the vocabulary)

Task 1 Read this poem called 'Warning'. List the things you consider, 'pleasant' or 'funny' - and the other column for 'less attractive' activities.
Task 2 Questions

Task 3 Look at the first two verses again, but this time complete them with your own ideas:

- When I am an old woman/man I shall wear purple ...
  (What else will you wear?)
- And I shall spend my pension on brandy and summer gloves
  And .... (What will you spend your pension on?)

Activity 5 Poem to Perform

Select another 'mood' poem, but one that has a strong rhythm and sound that can be exploited for performance. A good one to use is 'The Listerns' by Walter de la More.

Pre-Reading Activity

a. Tell the students to close their eyes.
b. The teacher sets the scene by describing the situation. Read the poem (students still have their eyes closed).

Post-Reading Activity

a. Tell students to open their eyes and to give you any phrases / sentences they remember from what they heard. The teacher or volunteer student writes these words on the blackboard.
b. Ask students to find adjectives to describe the mood of the poem. Individually first, then with another, compare their lists and add any new ones.

Performance Activity

Tell the students to do the following:

a. In groups, they examine one section in detail.

b. Mark the main stresses and circle any words or phrases that can be spoken in a way that helps get across the meaning of the mood.

c. Drum the stress pattern of the verse until all drummers are in time.

d. Read your verse quietly, in your group, discuss possible improvements, pauses etc. and rehears until the performance suits all (check).

Activity 6 The teacher hands out a copy of the poem translated into the following worksheet (Works best in a monolingual group)

Task 1 Read through this poem carefully, and then in pairs, work together on translating it into English. The teacher checks it on completion for any mistakes in grammar, spelling etc.

Task 2 Write it out neatly and pin it on the wall. Walk around and look at the versions of your colleagues. Make a note of any phrases or words you like or don't agree with. Be prepared to explain.


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Explication Without Tears
By: Don Vogel (Michlalah - Jerusalem College

"This essay directed at teachers, who find themselves floundering when confronted by a poem to teach, is a first course in explicating a poem.

Before a teacher is able to teach a poem, he must understand it. And because poetry is communication by verbal compression, he must expand upon the text, he must try to perceive the embedded meanings of words and lines - in other words, he must explicate it for himself, before he works up a lesson plan for his class. This article deals with reading the poem aloud as an aid to explication and with the implications of imagery”.

Our students fail to enjoy or take interest in poems because the teacher does not consider teaching poetry important, or rather they are inhibited, they do not have enough language or means to appreciate poems. Teaching a poem for them means explaining the poems line by line in L-1, giving the summary and dictating the answers keeping the examination in mind. They hardly ever recite the poem for themselves or for the class. Reciting very often means singing the poems. The refrain from reciting, saying they do not have a good voice, or they do not know how to sing. This notion has crept in because the poems in L1 and Hindi are most often sung!
Reading the poem aloud correctly is more than half the task done. The writer of this article has very rightly stressed the importance of reading the poem aloud.

He has made use of four poems to illustrate specific points. They have been chosen to represent older poetry, modern poetry, metered and rhymed verse, free verse, thematic interest, and linguistic appropriateness to respective grades.

At the outset he says, "First, read the poem aloud — TWICE !". He says that a poem should be read like anything else in English, neither worshipfully nor potently, in the normal tempo. He asks the reader to pay attention to the spacing of the poem on the page. "Every space and comma is living part of the poem and has its function, just as every muscle and pore of the body has its function. And the way the lines are broken is a functioning part essential to the poem's life" (Denise Levertor, 1973).

While reading the poem aloud, the reader, will realize that 99% of the time the good poet will use normal English word order, syntax and syllable stress to achieve his effects of rhythm and rhyme. A good poet does not claim "poetic license" to misuse the syntax you're breaking your head to teach to your pupils.

1. **Advantages**: Reading aloud gives the reader sense of rhythm. All poems have rhythm. As far as rhyme is concerned, the poet fits the rhymes as neatly into normative English expression.
2. Give the reader a perception of plot. Every line is a plot—i.e. characters, setting, rising action visual to the reader's mind's eye, and climax (the character may be the poet, or an invented character). A character does something and the reader has to deduce from the text.

3. A superficial insight into the theme of the poem is gained. But the depth of understanding can be reached only by explication, the mental mining of embedded meanings. Answering the question, how do I know that my interpretation is right? he says, that there is no way to know it. But this should not discourage the reader.

The truth is that all readers are equal before the text of the poem. No one is born with a sure knowledge of the embedded levels of meanings of a poem, not even a professor of literature. "There is no 'right' or 'wrong' in the interpretation of literature. Only validity" (E.d. Hirsch, 1976).

Reader this here:

For the interpretation to be valid and convincing, it must be confined within the parameters of the text and answer all questions. "Why" the poet did this and so. "The best craftsmanship, always leaves holes and gaps in the works of the
poem, so that something that is not in the poem can creep, crawl, flash or thunder in" That 'something' is explication (Dylan Thomas, 1965).

**Imagery** In a poem, the source of explication of embedded meanings is the imagery in it. "Imagery is the essence of the poem and the inescapable central material for discovering its embedded meanings".

Image has its origin in an object - a thing or an action that can be seen or heard in the imagination. The image may remain a part of the physical setting or of the narration. Or it may become a symbol.

Symbol may be defined as a physical object that "Stands for" an abstraction - an idea or emotion.

**First law of explication**

Symbolism is in the eye of the reader. the physical object mentioned by the poet has a symbolic meaning only when the reader perceives it as symbolic.

The reader can perceives it in the following situations:

1. The poet says it directly.
2. When the image acquires a generally accepted meaning through the common experience of readers over a period of time.
By evolving a pattern in the poem. Explicating takes practice. It will deepen the readers' insight, strengthen self confidence as a result the enjoyment will increase.

- (Hirsch, Jr. E.D. 1976 Validity in Interpretation
  New Haven. Conn : Yale University Press

- Levertov, Denise, 1973. Editor's Introduction In
  Norton Anthology of Modern poetry. ed. Richard Ellman &
  Robert O’Clair, New York : W.W. Norton & Col

- Thomas Dylan, 1965. Note on the art of poetry. In

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  teaching of literature. Journal of Aesthetic Education,
  15 January, pp.5-16.
2.4 Implications for study

This review of journals and magazines has given the investigator a larger stock of strategies to help students deal with poems on their own with very little help from the teacher.

It has also opened up a way for further research. It has given better insights to work with the teachers and students. Some of the strategies have been tried out by the investigator in her studies. The investigator feels, that had she come across these strategies a bit earlier, she could have included some, and some could have been modified for better results.

The strategies are not difficult for implementation, with a little effort and willingness they can be used in the class fruitfully. These strategies will also help the students and teacher to look at poetry in a different way. It will give them the confidence needed. It will also bring about a change in their attitude to poetry teaching.
This project deals with poetry teaching at higher secondary level in the state of Gujarat. The researcher is of the opinion that there are no specific techniques for teaching and evaluation. It is intuitive.

The major problem the teachers face today is the problem of motivating the learner. The reason for this that the poems fail to appeal to the average learner. He therefore finds the need to grade the programme. The researcher also draws attention to the cultural context. Without proper cultural background the student can neither understand nor appreciate a poem properly.

The investigator proposes to examine the part played by poetry in the teaching of a foreign language on the basis of his observations.

The investigator’s data findings revealed that most teachers were not clear about the teaching of poetry, though they are aware of the fact that a poetry lesson should develop 'a sense of appreciation' in the students.

Appreciation should include:

1. The literary expression
2. The rhythm
3. The image

4. The rhyming scheme and

5. the total effect of the poem as a whole

For this he outlines the following teaching process of a poetry lesson.

First stage: teacher revises the vocabulary and the structures occurring in the poem.

Second stage: actual presentation of the poem
- no paraphrase or translation
- model recitation of the poem (pre-recorded cassettes)
- group recitation

Third stage
- discuss the points that leads to the theme of the poem
- content part explained briefly

Fourth stage
- discuss points like literary expression and images occurring in the poem.

Fifth stage
- evaluation in the form of individual recitation
- questions based on sounds, images and literary expression
- at the close of the lesson the teacher mentions similar poems, in the same language or the mother tongue.

All this leads to appreciation of a poem.
2.6 Implication for the study

The research is a survey of English poetry teaching at higher secondary level in all the schools registered with Gujarat Higher Secondary Education Board, Gujarat State.

The actual teaching process described is very teacher centered. Group work is mentioned but only for chorus reading.

The investigator agrees with the researcher that a good recitation is a must, and therefore care should be taken to provide a good recitation model.