CHAPTER III

REVIEW OF RELATED LITERATURE

Introduction:

The strength, structure and dimension of a building depend on the strength of the foundation laid underneath it. In any field of systematic study and experimentation an analytical review of the related literature forms the foundation and also provides the starting point for the study. A deep study of the related literature ignites the spark of inspiration and then paves the way for a full-fledged research.

While enumerating the criteria for a good research problem, Sidhu (1984) observes, "Good research problems stem from a clear understanding of the theoretical, empirical and practical aspects of the subject derived from personal experience and from a thorough review of the literature".1

3.1 The review work that was undertaken by the investigator may be broadly divided into two categories, namely:

(i) Conceptual literature
(ii) Research literature

The general observation is that there is no dearth of the former, namely various forms of literature dealing with the theoretical concepts of teaching English poetry, specially at
school level. They are mainly in the form of books, articles in periodicals and journals, reports of seminars and conferences.

In some books on teaching of English, there is just a mention of teaching of English poetry. This aspect of teaching is not given much importance in the books advocating the Structural Approach or Communicative Approach. Still the fact remains that this aspect has always been included in books primarily dealing with the teaching of the language. Obviously wherever English is taught as the Second Language, teaching of English poetry has been either ignored or neglected or treated as an integral part of teaching of the language.

There are some books exclusively dealing with teaching of English poetry. It is a common observation that they are generally written by English or American writers. There is very little literature available on teaching of English poetry in Indian Schools written by Indian authors and educationists who are familiar with the conditions of the Indian classrooms and the educational patterns and systems prevalent in India and the non-native model of English peculiar to the language ecology in India.

There hasn't been much work done in the field of teaching English poetry at the school level. Research literature directly dealing with the teaching of English poetry was very scarce. However the investigator could get valuable insight
from researches conducted in other related fields like Creativity, Creative Writing, Group Methods in teaching English, Developing Critical and Appreciative Reading Abilities in English, Pupil-oriented activities in Language classes, Studies on Adolescent interests and attitudes, Studies on Innovations in English Teaching, Critical Analysis of the Text Book in English etc.

The above mentioned works throw light on certain dimensions of teaching methods enhancing creative thinking and reading for appreciation and the investigator could relate them to the present study at various stages.

3.2. Fowler (1965) conceives the students' use of the language as a necessary means to his intellectual growth and reviews the problems, issues and trends in the teaching of English in the context of the society. Right in the preface the author spells out a desire to help young teachers work out a philosophy of teaching English literature which involves important psychological and sociological insights.

This author also stresses the value of "individualized reading", development of appreciation of literature and the ability to read intelligently and critically and the implications of adolescent needs and interests.

Fowler also emphasises that today's English teachers are in quest of new definitions of "excellence" and new ways of
identifying those who may achieve it. While discussing the allotment of time and traditionally used materials for language teaching, her views and criticisms reveal a new insight regarding the issue. However, some of the suggestions may not be accepted as suitable for the situations prevalent in the schools in India.

The investigator totally agrees with Fowler's view that only through challenging and pleasurable experience while reading poetry, lasting interest in reading poetry can be created.

Fowler insists that writing assignments in poetry lessons should aim at:

(i) stimulating independent reading
(ii) developing critical and aesthetic appreciation.

The investigator found these suggestions very valuable while evolving new techniques for teaching English poetry.

While stressing that the foundation of literary appreciation is built on the skills of comprehension, she strongly criticises the undue importance given to remembering facts like the author's name and their works. Appreciation and understanding of literature involve more than a mastery of names of authors and their works and the ability to sort them out into appropriate centuries. The investigator agrees with
her views and criticisms regarding the teaching practices and evaluation criteria prevalent in many schools.

Venkateswaran (1975)\(^3\) emphasises the importance of the socio-linguistic situation and strongly criticises the misconcept of literary criticism. Poetry need not be studied/taught from the point of view of pseudo-critical inquiry but of imaginative and logical comprehension and analysis.

The tests and tasks developed by the investigator are based on such a definition of critical/appreciative reading. Moreover, the investigator agrees with the author's definition of appreciation. According to him appreciation is to elicit a response to the contents of the poem. At this point, the investigator would like to add that eliciting a response is not just a measure of testing the comprehension, if handled with imagination, it can provide ample scope for individual differences which is essential in any kind of appreciation.

The section entitled "Suggested Classroom Procedures for Teaching Poems" has been found specially valuable at various stages of the study. Though he is very emphatic that appreciation cannot be taught, he believes that pupils can only be led to it by stages and the choice of poems is an important factor in stimulating appreciation. He also stresses the value of repeated listening to poetry being read aloud as it helps to get the rhythm of the verses into the consciousness of the pupils.
However, the investigator does not totally agree with his suggestion (P.13) "Get a few pupils to read the poem aloud—each reading a part of it." Poems are like individuals. They should be treated as a whole. Also, at the initial stages, the teacher should read the poem with proper pauses and intonation. Faulty pauses may distort the beauty, the rhythm and the meaning of the poem.

French (1962) also emphasises the importance of the choice of poems in order to enhance appreciation and interest for further reading.

Harmer (1990) very clearly spells out the theoretical basis of language learning on the basis of Skinner's Verbal Behaviour and Cognitivism as expounded by Chomsky. The author stresses the concept of deep experience, also expounded by E. Stevick (1976) and allowing the learners "to create" language. The investigator deeply appreciates these points.

Joyce and Banks (1971) say "We have always emphasised the talk between teacher and student rather than between student and student. Perhaps we should encourage more conversation among students by encouraging more group work. When we insist on silence (or passive listening) in a classroom, we destroy one of the most powerful instruments we have in education. Children learn from one another as well as from adults. Indeed research indicates that a child is more likely to accept the communication of a peer than that of an adult".
In this connection, it may be recalled that Riesman (1964) too proposes "structured, task-centred content" and more "informal" practices and condemns the prevalent concept of teaching. "Our concept of the act of teaching is still quite primitive because most teachers still see teaching as a process of transmitting some skill or some information or an act in which the teacher "pours in" information, skills and even appreciation".

Allwright (1977) very aptly remarks "If the language and teacher's management of activities are directed exclusively at involving the learners ......then the language learning will take care of itself." This applies to teaching of any form of literature as well.

"Krashen (1977) stresses the importance of a clear understanding of the distinction between acquiring a language and learning a language before one sets out to teach poetry in the second language. He emphasises the former is "a subconscious process which results in knowing and also more successful and longer lasting than learning".

Brumfit and Johnson (1979) condemn the teachers' attempt to explain. In their words explaining is "a teaching strategy that could be labelled "telling" with all the inefficiency the term can suggest."
In this context, it may be recalled that the teacher's explanation of a poem is indirectly viewed as the only right answer and this leaves no room for the individual pupil's direct interaction with the poem.

Woodward (1991) has also pointed out "A good deal of our classroom practice is built upon the question-answer. We discourage incorrect answers and we reward correct answers. Thus a certain amount of anxiety is built into a classroom learning situation when we over-emphasise the importance of the right answer". The author very emphatically pleads for the need to enable the learners "organise the conceptual content of a learning experience".

As Riesman (1964) has also said, "The learners are not called upon to reach out, to inquire and to explore for what they need to know simply because there is no real practical need to do so".

Pottle (1960) observes "The mind is like an ice-berg floating in the sea; most of it is submerged. The language of reason - the language which is analytic and logical - pertains solely to the mind's conscious portion. By far the greater part of our mental activity is affective or emotional. The unconscious mind has needs, urges and it seeks to gratify them. Hence, the learning activities in the poetry classes should include the students' emotional involvement in the process". He also warns against the danger of turning a class in literature into one in speculative psychology.
Pottle insists "It is very easy to shift attention from the poem as poem into its genesis, that is, to the events in the mind of the poet which would have induced him to write it." He also observes, "Words used in poetry have more meanings than can be found in our ordinary dictionaries". The investigator agrees with the views and observations of Pottle, specially regarding meaning of words used in poetry, place of psycho analysis while dealing with symbolic interpretations of poems and the different theories of explanations. It has to be remembered here that the observations summed up here have come from the actual practioners, namely teachers of English poetry at the Secondary Level.

Brooks (1960) observes, "Poetry—like all the arts— involves experiential knowledge .... The knowledge that poetry yields, is available to us only if we submit ourselves to the massive and subtle impact of the poem as a whole".

While discussing the significance of the form of poetry and the context of a poem, he emphasises three main points namely:

(i) Poems are written by human beings and the form of a poem is an individual's attempt to deal with a specific problem, poetic and personal.

(ii) Poems come out of a historical moment and since they are written in language the form is tied to a whole cultural context.
Poems are read by human beings, which means that the reader, unlike a robot, must be able to recognise the dramatic implications of the form.

The above observations constitute one of the major assumptions underlying the present study.

Gordon and Noyes (1960) justify the reading of poetry on the basis of "our own insatiable curiosity about other human beings and about ourselves" and believe "we follow the poet's mind throughout the very process of its pondering". They speak of the need for "actually experiencing the poem as something that speaks directly to us "and compares such experience to "the discovery of a new world, a new ocean of being."

Owen (1960) observes that though few people read poetry, many people obviously enjoy hearing poetry and "Because of its very nature, most poetry must be read aloud and read well. Poetry, like music, is an experience in listening and one of our jobs is to make attentive listeners out of students". The investigator agrees with the above view-point and the present study includes ample provision for the poem being read aloud and the students listening to the poem.

Herbert (1986) talks about the students of the present generation as a "group of passive readers" who are exposed to, influenced by and often corrupted by the language they face
dail y— advertisements, their jargons, endless radio and TV programmes to name only a few. He emphasises "Our attempt to make poetry readers out of these students must begin with awakening them to the endless power and implications of language".21

Moreover he focuses on a crucial point, the individual differences among the learners. The investigator agrees with this view and stresses the need to accommodate the individual differences during the learning process in the poetry class.

Gatenby (1967) observes, "A poem, like any structure in language, is a psychological experience: words cause reactions in the readers' mind. As a result much poetry is largely a subjective or personal experience. The same poem may be read by two individuals, both will understand it equally well, but because of their natural individual differences, their experiences derived from the poem may be quite different".22 The investigator totally agrees with this observation and hence the teaching-learning strategies have been developed in such a way as to provide for the readers individual, personal involvement as far as possible.

Riggs (1952) stresses the importance of reading the poems many times in order to enjoy poetry. According to him "Real poems can be enjoyed before you fully understand them, like real people. And like real people, they improve on
acquaintance". He also emphasises the relationship between sound and sense in poetry. According to him, "They (the sound and sense) reinforce and substantiate each other in ways which are special to poetry". He also warns against trying to force a meaning out of the poems in a hurry.

Quirk (1967) has a very valuable criticism against the technicalities which are brought into the language class but do not enhance the appreciation of poetry in any way. The investigator has found similar situations in the poetry classes in the secondary and higher secondary classes that she has observed. According to Quirk, "Too often the teaching of poetry becomes a process of collecting metrical terms, the names of sound relationships and the assimilation by the student of the names of several dozen figures of speech so that the student ends up with a monstrous collection of technical jargon with no awareness of what they contribute to meaning".

In this context, it may be recalled that Harold (1960) has very aptly remarked, "Not only do we find figures of speech blending into each other, but we believe it is important not to haggle over classification".

Zanher (1969) has very explicitly outlined the place of figures of speech and the definitions in the study of poetry. He observes, "such teaching centres upon a few arbitrary elements in language and views the living language from these
previously chosen standpoints...... The elements that are studied, such as figures of speech, are studied from a formally verbal and confining standpoint with more regard to the empty classification and definition than to the living use of the thing studied to express the full range of meanings in a fluid and organic language". 

Brooks (1947) discusses the significance of effective reading of a poem by the teacher. He insists the poem itself is a "whole experience" and says "Too often irony in a poem is missed completely by an unskilled reader." He has worked out detailed lesson plans for particular poems. His persistent advice to every teacher teaching English poetry is "Read the poem aloud four or five times before you come to class. Get off yourself and listen to your voice in different parts of the poem. Notice its tone quality and its rhythm". The investigator totally agrees with all these views.

Barnes et al (1971) analyse the function of any poetic writing in the school set-up. According to their observations, "The function of a piece of poetic writing is to be an object that pleases or satisfies the writer and the reader's response is to share that satisfaction".

Satin (1958) has also expressed similar views, but he has not specified any methods or worked out any strategy for achieving such a response from the students.
With the help of the pupil-centred techniques, the investigator has attempted to create learning situations wherein the readers (students) are motivated to share the satisfaction or the emotions of the writer.

Northrop (1962) identifies four basic modes in the study of poetry and emphasises the developmental dimension which concerns the role of poetry in providing personal delight and insight into human experiences.

Morrison (1981) emphasises the need for "emotional toning" while attempting to teach appreciation. According to him "In a very restricted sense, appreciation may be thought of as "the evaluation of the values which present themselves for our acceptance". Appreciation is a matter of emotion not essentially an intellectual procedure". He enumerates three major thrusts for teaching appreciation, namely:

(i) understanding
(ii) the power to attach in the solution of problem situations
(iii) emotional dynamics

These aspects constitute the basis for developing the teaching strategies and techniques for the present study.

Bagley (1977) also says that it is the emotion that not only colours the thinking process but to a large degree acts as a coordinator of values also.
Coffin (1983) asserts that the characteristic element of appreciation is affection - feeling rather than cognition.

Powers (1976) defines appreciation as the emotional disposition and says that both negative and positive factors combine to insure appreciation.

Based on the studies in Appreciation of Art conducted in the University of Oregon, Zane (1957) says that appreciation is the composite produced when one places sensory, feeling, emotional and intellectual evaluations upon any experience.

The investigator is also of the view that appreciation is not limited to sheer enjoyment. It is a combination of emotional and intellectual response to a given situation - at times one dominates over the other. The tasks assigned to the students, during the learning process as well as the evaluation are based on similar concepts.

Kilpatrick (1969) also says that training in appreciation is unusually difficult. The teacher cannot drive the student to experience pleasurable reactions to situations. He insists that it is a matter of "leadership that awakens these desirable responses." According to him "the teacher can set up the tests that determine mastery of the verbal repetition of the poem and to some degree the students understanding of the poem. The teacher cannot however determine the feeling-tone that envelops the activity." He also feels,
"wholesome enjoyment and pleasure may require but a minimum of the intellectual element and a maximum of the emotional".

He also observes "No devices are yet available by means of which this can be done adequately." The present study is an endeavour in this direction.

Williams (1975) discusses the issue of developing aesthetic appreciation among students. He identifies the beauty of poetry, the artistry of the composition of words, arrangement of words as the symbol of ideas and sequences of ideas in written or spoken forms. He also emphasises that aesthetic appreciation like ethical-social appreciation involves both emotional and intellectual qualities.

Bossing (1970) elaborates on the need to revise text books and practices of teaching so as to bring them into harmony with current developments. He analyses certain poignant questions like:

(i) How can appreciation be taught?
(ii) Why is education of emotions necessary?
(iii) What is the nature of appreciation?
(iv) How do emotions operate to provide integration and directive force?
(v) To what extent are mind-sets, attitudes, ideals and tastes determined or influenced by emotional or intellectual considerations?
(vi) What procedures seem most effective and feasible for the teacher to use to insure the development of desirable mind-sets, attitudes, ideals and appreciations?

He insists that no teacher is prepared to grapple with the education of the adolescent until he has some satisfactory answer to such questions.

He criticises the fact that "the curriculum remains heavily freighted with informational content, and only minor attention is given to the problem of the emotional adjustement of the individual to his world, though there are some educational writers who agree that the emotional nature of the adolescent is a more potent influence in the direction of his life than any accumulation of formal book knowledge or acquired skills". 42

Alexander (1972) 43 observes "No subject can be more bewildering to the advanced learner of English than "Literary Appreciation". While attempting to develop a method to ensure individual appreciation of a poem, he suggests that a poem is given to the whole class and then answers are compared.

He very clearly indicates that though a single poem may have different meanings for different people, some are quite wrong and even none of the right answers are exactly the same.

However, he warns against a misconceived notion that all poems can be interpreted in a wide variety of ways; quite often, a poem may have a meaning which is simple and obvious.
Wain (1963)\textsuperscript{44} deals with the conflict of forms in contemporary English literature and relates it with the use of language in poetry and teaching of poetry.

Rosenbloom (1964)\textsuperscript{45} criticises the analytical, step-by-step method with limited delineated goals and objectives. It is a more verbal didactic method. He advocates the holistic method which tends to be \textit{less verbal and more dependent on the "feel" and intuition}. In the teaching-learning process of arts, he recommends "self-discovery" for enhancing appreciative dimension.

Wiesner (1990)\textsuperscript{46} defines the term creativity as a departure from and advance beyond, what is conventionally attainable. He believes it is principally any activity resulting in contributions that have novelty and value in the intellectual sphere of human experiences.

Nasr (1975)\textsuperscript{47} has enumerated many valuable observations and suggestions regarding the teaching of grammar, reading, pronunciation, loud reading etc. He has correlated his experiences in Lebanon with the experiments carried out in Nigeria. These are of special interest to English teachers and researchers in India as the overall conditions are comparable to the Indian educational scenario. However, there is hardly any mention of teaching of poetry. Nevertheless his observation that the meaning of words is acquired only through experience
and association is true in any language learning, specially while learning English poetry.

Similarly Lee (1967) has discussed in detail various aspects related to teaching English. While discussing comprehension and appreciation, he describes an experiment carried out with a group of foreign students, candidates for the Cambridge Certificate of Proficiency in English wherein the class was made to compare three poems. He suggests that the class should be made responsible for its own progress by means of discussion or prepared papers followed by open comment and the eventual formation of a personal taste is the responsibility of each of its members.

The investigator does not totally agree with all the observations. Though appreciation is basically an individual, personal matter, presenting papers may tend to cram-feed with ready-made ideas. No doubt group discussion enhances appreciation.

Lee expresses his apprehension that teachers tend, even unconsciously, to influence taste, while attempting to stimulate critical appreciation.

Umans (1972) also observes that a problem of major concern in our schools is that of establishing a balance between the concept of mass education and the recognition of individual talent and creativity. Focussing on such
considerations, the present study aims at not treating the class as a homogeneous group expected to respond in an identical manner, but a group of individuals with divergent responses.

Coutts (1978) also emphasises that poetry appeals to the individual reader's imagination and emotions and focuses on the significance of rhythm of words and the danger of missing the sound effects while reading a poem silently. However, he has not given any suggestions nor guidelines in this context.

Jain (1985) traces the various trends underlying the general aims and objectives of teaching English in India. He believes that the literary aim should not be followed at the school stage. To aim at literature is to miss the way to language; to aim at language is to pave the way to literature.

To a certain extent, this view sounds true. Many teachers teaching English subscribe to this view. The investigator is of the opinion that literature is not taught at the cost of language. Teaching literature is teaching language as well.

Trivedi (1991) welcomes the change in the teaching of English in Indian schools, especially in Gujarat. The eighties saw a come-back of literature teaching. The fifties and the sixties had more or less shoved literature into the background, concentrating more on linguistic patterns......
While discussing the significance and the need the student to be the centre of teaching, he criticises that both at the school and university level, our classrooms have been dominated by teachers. He observes, "To encourage them (students) to register their reaction, immature though it may seem ..... is the main function of the teacher-the function of a facilitator".

While discussing the need to encourage students' reading and responding to a piece of literature, he quotes Brumfit "the process of reading is a process of meaning creation by integrating one's own needs, understanding and expectations with a written text".

He strongly recommends that this experience can be achieved only when teaching of literature is bilingual. The investigator feels that this is not possible for all teachers of English. Moreover, it is not always necessary and not practical.

Trivedi also insists that the teaching of English literature should have a graded relationship with the teaching of literature in the mother tongue. It may not be practical to incorporate this suggestion.

Gokak (1964)\(^5\) is emphatic that a study of English literature helped us to revitalise our creative literatures in the recent past and he is a staunch believer in the views and
visions of Sri Aurobindo regarding a future for Indo-English poetry.

Gokak criticises the teachers not being capable of inducing a love for English poetry and pleads for the need to bring in a revolution in the methodology of English taught in the training colleges.

Mitra (1977) views the controversy over the place of English in the scheme of studies for Higher Secondary students in India as a persistant problem. Scrutinising the text material of the CBSE Text Books at the Higher Secondary level with specific examples, he expresses the opinion that mother tongue should not be used while teaching English literature. He has not very specifically discussed the teaching of poetry at the Higher Secondary level.

Moses (1991) observes that quite often the prescribed course in English for the Higher Secondary classes includes prose, poetry and drama, but even short stories prescribed as text lessons are distorted from the examination point of view. Poetry too is no happy exception to the same stifling process of dissection. She says that it is not only the examination that is to be blamed but also the teachers who, knowingly or unknowingly narrow their aims and methods excessively.

Forrester (1968) has worked out a detailed lesson plan for teaching the poem "The Solitary Reaper". He firmly believes
in "direct contact between the poem and the students without intermediary explanations". The investigator found many of the suggestions and observations helpful while evolving the new techniques for the present study. Some of them that deserve special mention in this context are:

(i) Elucidation by questioning creates a more effective contact between the poem and the student than explanation and paraphrase.

(ii) In the teaching of poetry, reading aloud is essential. It must be done by the teacher not by a student, and it must be well done.

(iii) The teacher keeps in mind the need for the maximum amount of student activity and how he hopes to obtain it.

Squire and Britton (1975) stress the changes in the attitudes towards English and response to literary experiences. In the literature class, the students have the participants' role, distinct from the role of the spectators, and intense interests created through self-discovery. They also stress on the need for such activities that imply imaginative work and making each student an interpretative artist.

Tressler (1978) also insists on the need for valuing one's experience and to stimulate and entice pupils to attack with vitality and zest, in every poetry class.
Agnew and Mc Carthy (1973)\textsuperscript{60} are optimistic that students can be made to learn how to recognise the emotional and psychological impact of words. They give more importance to:

(i) the proper selection and a pleasing and careful balance of the poems in the text.

(ii) introduction that are carefully designed to direct the students' thought into desired channels.

Moses (1991)\textsuperscript{61} observes that unsuitable poems and unsuitable methods are responsible for the students' dislike for poetry. The teacher who takes poetry in hand will find that no subject taught in school makes such severe demands upon his knowledge and skill as poetry does.

Maley and Moulding (1985)\textsuperscript{62} justify the need to teach poetry to learn English. They say that students should not only be taught poetry, but also be encouraged to write poetry as part of the teaching-learning process. They also insist the warming up as an important phase in creating the right kind of atmosphere for teaching poetry.

The strategy of incorporating parallel passages and popular songs brings in variety and enhances the interest. Some of the methods suggested by them may work better in classes of small size. For each poem taken up for illustration, each step is given clearly and the questions are framed in such a way so as to make the students read the poem again and again.
Greenwood (1988)\textsuperscript{63} says that students are asked to read only as students, in other words, reading, be it a prose passage or a poem becomes a narrow language-based task which reinforces the role of the student and reduces the risk involved in imaginative response.

If the students are to be motivated, to respond imaginatively to the writing/poem, the teacher is no longer solely the teacher, but is also involved in the affective task rather than controlling a cognitive one.

Bottrall (1967)\textsuperscript{64} attributes the major difficulty in teaching English poetry to students whose mother tongue is not English, to the elusive English poetic rhythms, the sound patterns, cultural background and the unfamiliar names (of birds, animals, trees, flowers etc.). He condemns the prose translation of poetry and exposition by analysis. He emphasises that students should experience the poem as a whole and appreciate it as a totality.

Pattison (1972)\textsuperscript{65} also warns that enjoying literature specially poetry is not the same as enjoying puzzle-solving nor is it a means of learning a language. His views and the suggestion he offers to teachers of English poetry can be enumerated as follows:

(i) The attention should be on the artistic and imaginative qualities of the poem—the language is only a medium.
To hack a work into linguistic details is to destroy it.

Literature should never be used as sociological material, but its social and cultural assumptions have to be shared for proper understanding.

We should never do anything our pupils can do for themselves. Some works can be left entirely to them.

A total impression should be gained at the outset.

A good reader acts as an interpreter in much the same way as the actors in a broadcast play create characters talking together from the bare framework of the author's text.

The questions asked during the discussion are not testing questions, they are teaching questions intended to guide, direct and control.

Reeves (1975) analyses systematically such basic questions as What is Poetry, Poetry as Surprise, Kinds of Poems, varieties of lyrics, poetic techniques, the language of poetry etc. with striking illustrations. Though he does not directly address the teachers of English poetry, some of his observations will prove valuable to them. He too insists that poetry can never be fully explained it can be felt and it can be talked about with profit.

Teaching-learning-reading a poem is not just a mental exercise, to tease the brain, like a crossword puzzle; it is something which often seems to have more of a physical than an
intellectual effect. As mentioned earlier, though there are no direct guidelines for teaching of poetry the observations and viewpoints have been of great value during various stages of the present study.

Jones (1986)\textsuperscript{67} emphasises that we cannot read without judgement. By virtue of this every reader is a critic, even if the only expression of his judgement is ....... the gesture with which he closes the book on reaching the end. He also says that the rich and more rewarding beauty of a poem comes of "a full response to the whole poem." Although poetry is generally circulated in the form of printed words, it has to be "recreated" as spoken words by the readers.

He observes that the rhythm of a poem results from a responsive reading of the text which seeks to reconcile the natural movement of the speaking voice with the demands of the metre. The reader's discovery of the rhythms, in the process of speaking, is what makes the words more communicative than their dictionary meanings.

Roberts (1986)\textsuperscript{68} systematically enumerates and analyses the special features of poetry with various examples from the historical and social perspectives. This book is too technical and does not provide any specific guidelines for teaching English poetry in the classrooms, but will enhance the teacher's vision of poetry and teaching of poetry.
Hubbard et al (1986) have enumerated many practical suggestions for teachers of English as a foreign language. They insist on the teachers' familiarity with the English poetic rhythm and the need to read the poem several times so as to be thorough with the swing of the lines.

Jain (1992) observes that in order to meet the challenges and peculiar problems of teaching English in Western India, particularly in the state of Gujarat there arises an unprecedented need for innovative measures in teaching-learning English. The difficulties and remedies of teaching English poetry are dealt with in detail under a separate heading.* A step by step guideline has been provided to the teacher.

While pleading the need to provide opportunities to pupils to make first hand responses to literary works, the author cautions against the examinations which compel students to recall the contents of the poems or the danger of using poems as comprehension exercises.

With the help of some examples - Boats Sail on the Rivers by Christina Rossetti, The Beggar Maid by Lord Tennyson, and Music When Soft Voices Die by Shelley, the writer has worked out certain tasks for the learners.

*Cordeino Catherine – The Teaching of Poetry: Difficulties and Remedies P.12-23
Some of the initial observations regarding place of poetry teaching in the English course are based on Gujarati Medium Schools and the syllabus they follow. However, the concepts underlying the students' tasks and the activities suggested are very valuable and can be adapted to cater to the need and level of the English medium students.

Bright (1972) elaborates on the need to train teachers of English as a second language (in Africa) specially to teach and test the language skills different from imparting knowledge. He has overlooked the need to train them to teach poetry for appreciation.

Veidemanis (1961) insists that at any age people have a basic need to live life more fully than the boundaries of direct experience make possible. The investigator feels that this is not only the basis for teaching drama but also poetry. Not only does poetry mirror life but helps the adolescents to grow in sympathy, imagination and understanding.

Myers (1958) enumerates the fallacies in teaching poetry and warns against the tendency to go hunting for messages beneath the flowery language or to point out figures of speech and the technical aspects with a view to impress the students of the beauty of the poem. He stresses the "intellectual and emotional response" and observes: "Enjoyment of poetry is very closely associated with verbal awareness and the ability to read sensitivity".
He deals with the questions of formal study of poems, appeal of poetry and names the knowledge of prosody and the various line and stanza forms as "the most difficult and perhaps least important in the student's equipment for reading poetry". He too emphasises the total meaning of the poem.

According to Holbrook (1961) the language of poetry and the metaphors are the means by which we extend our awareness of experience into new realms and names "the analogical or comparative principle" fundamental to the enjoyment and appreciation of poetry. While evolving the new techniques for the present study specially Technique III namely, teaching a poem through parallel poems, the above observation was one of the basic considerations.

Ridout (1988) identifies three elements that are essential for understanding and appreciating poetry - rhyme, rhythm and content and illustrates with suitable examples. However, he has not discussed how to incorporate them while teaching poetry in classes in India. Also the type of exercises he has suggested like rewriting the given situation in verse scanning the given lines from different poems etc. may not be contributing to the appreciation or enjoyment of the poem, specially in Indian Schools wherein English is taught as the second language.

Gehlmann (1950) has discussed in detail, with illustrative examples the concept of literary appreciation and
his choice of poems is commendable. He identifies three levels of meaning, namely:

(i) General
(ii) Detailed
(iii) Intention

The investigator opines that his concept of literary appreciation may not be suitable for the secondary or Higher Secondary level. Distilling three levels of meaning as a conscious effort may be more of a literary exercise and would not enhance the spontaneous emotional response from the readers of the Higher Secondary level.

However, while preparing tests in poetry this concept is very useful. While framing the questions, the investigator took care to focus on all the three levels of meaning of the poem.

Roberts and Barter (1973) stress the need to have a method that will help the students to get straight to the heart of the author being studied, by removing all obstacles that stand between him and the author. Taking Shelley’s “Ode to the West Wind” as an illustration, they have outlined the teaching of the poem in eight steps. They stress the importance of the effective reading by the teacher.

After asking the class questions on the substance of the poem, the teacher should make "the class say what they think of the poem" (Step 2: Page 90).
This is a direct involvement of the individual students and also a definite step towards appreciation of the poem. This also provides for accepting individual differences in the appreciation of the poem.

However, the investigator wonders whether every student of the class, specially in the large classes prevalent in India/Gujarat can be successfully involved at this step. Some of the quiet students may not feel free to express their views.

They also suggest that the summary of the poem should be developed stanza by stanza. This may help in this comprehension of the poem, but may not enhance the appreciation of the poem by helping the individual students to respond to the poem as a whole.

The authors include comparision of the poem to other similar poems as one of the later steps. The investigator also feels that this leads to the appreciation of the poem that is being studied.

Fleming (1958) is quite positive about the noteworthy and distinctive changes in the methods of teaching in curricula, in equipment and in the attitude of pupils to teachers and of teachers to pupils. Yet he condemns the poor methods of instruction and over-emphasis on some particular skill and emphatically says that research in "the study of the concomitants of literary appreciation" is needed.
He observes, "success in learning is proportionate to the activity of the learner, it becomes important for the schools to extend its range of experiences". He also says "The first tasks of the teacher of expression are to put pupils into situations in which they have something to say and to provide them with a motive for desiring to say it. But he hasn't specified such situations nor how to create them in the class room. The investigator agrees with his views and the present study is an attempt "to extend the range of experiences" of students and "to provide a motive and the situation to express himself" in the English poetry classes.

Martz (1960)\textsuperscript{81} justifies the reading of poetry as "our own insatiable curiosity about other human beings and about ourselves", and emphasises "every reading of a poem is a unique experience both in rhythm and in total meaning, despite the "sameness" of the stanza form".

He observes, "The language of reason - the language which is analytic and logical - pertains solely to the mind's conscious portion. By far the greater part of our mind is affective or emotional. The unconscious mind has needs, urges and it seeks to gratify them". The investigator had this view point in mind while evolving the techniques for teaching poetry in the present study.

Walter (1977)\textsuperscript{82} discusses the various aspects of education for creativity. He stresses, "It is a characteristic
of "creative thought" to break out of predetermined guided thought directions and to discover and to formulate problems and suggest solutions independently, which in a later phase of the teaching situation, are examined for their possibilities of realisation by means of converging thought techniques.

While insisting such a lesson is completely "open ended", he says it is the willingness of the teacher that makes such a lesson successful. The investigator considers the divergent reactions, the divergent criticism, critical questions, some of them even "silly" or "completely irrelevant" generally viewed as possible distractions and treated as disturbing influences as the original responses of the individual students to the poem.

As Walter has rightly insisted it is the "willingness of the teacher" to encash on these divergent reactions that is instrumental in enhancing the appreciation of a poem.

Moody (1971) argues that an incidental advantage of study of poetry is the influence it may exercise upon the student's powers of self-expression and it can be very helpful in the development of effective speech. He cautions the teacher of English poetry that greater part of poetry written in English was not written for posterity, for use in school, let alone for students who use English as a second language.
The author has written with a deep awareness of teaching English poetry and the influence of non-European cultures, with special reference to developing countries. He has worked out six distinct stages of teaching a poem.

1. Preliminary assessment
2. Practical decisions
3. Introduction
4. Presentation
5. Discussion: a) General (first impression)  
              b) Particular (detail)  
              c) General (conclusion)
6. Reinforcement

The author names a "danger" that the teacher should avoid is the possible temptation to exploit a poem for extraneous reasons. However, an investigation of the language in a way that contributes to the understanding of the poem is permissible. He also insists that the written work and exercises should be "more of an imaginative kind". The investigator finds the observations, views and suggestions very practical and applicable to the Indian context.

Michael and Mascarenhas (1980) name the teacher teaching poetry as the catalyst enabling the student to judge for himself but leading him on his own steam to judge appropriately . . . . Like a coach, he is expected to remain on the sidelines and yet to develop the potential of those in his charge.
Regarding the selection of poems they explicitly say that they should not be expressively or blatantly didactic or moralistic. The poems should be of accepted literary merit, possess reading appeal for the general body of students and be provocative to the extent that they invite in-depth study and elicit discussion.

It is true poems were not written specifically for juvenile readers, even though some deal with the topics of interest to adolescents. They also stress the first reading of each poem is the most important step in teaching-learning any poem.

3.3.1 Testing English Poetry

Introduction:

Testing is an integral part of any teaching activity. It goes without saying that if English poetry is taught in the classes, be it Secondary or Higher Secondary, tests are also conducted in English Poetry. On many occasions teaching of poetry seems to have only one major objective, that is to prepare the students for the consequent test or examinations.

Some of the books dealing with the teaching of English as a second language, have also discussed the tests and examinations in English poetry, while some writers have not mentioned it at all.
The teachers of English have not been made aware of the need to treat teaching of poetry with a different approach nor are they trained to treat testing of poetry lessons differently.

In the field of research too, the need to critically evaluate the present testing procedures with special reference to English poetry and to study the process of testing in literature, specially poetry has not been realised on a large scale.

However, the fact remains; examinations have the most profound effect on the student's learning as well as the teachers' teaching.

West (1952) has rightly observed, "Departments of Education may issue syllabuses and suggestions to Teachers, but what the teacher actually does is always what the examination demands ......... he has no choice".\(^85\)

Heaton (1975)\(^86\) has viewed testing as a potentially powerful and progressive force in teaching and a door to a better appreciation of the nature of the language material being taught. Both teaching and testing are closely inter-related and tests can be constructed as devices to reinforce learning and to motivate the students.

He strongly advocates the objective tests and has given specific suggestions as to how to construct effective objective...
tests in literature. The investigator acknowledges that the multiple choice questions for the poems were constructed on the basis of the guidelines provided by Heaton.

He is of the opinion that it is a fallacy that objective testing does not appear to lend itself to the testing of literature. He is positive that sophisticated multiple choice items testing "the different degrees of sensitivity and literary appreciation can be constructed wherein each distractor can take the form of a particular interpretation of a certain section of a poem, which though not actually incorrect, is neither the fullest nor the most critical interpretation". Testing literary appreciation in this way is an excellent teaching device at advanced stages of teaching of literature, especially poetry.

Valette (1967) has criticised that quite often, the written tests given in the poetry classes are hastily prepared and are of dubious validity and reliability.

She says that even the curriculum guides and the research projects are still characterized by poor measurement instruments and procedures.

She recommends Objective Tests in advanced courses of literature, specially poetry because they:

i) test the analytical ability

ii) evaluate the student's critical reading (of a part of the poem)

iii) open to diverse interpretations
She also says that good comparison items constitute effective tests. However, questions based on Drawing Comparisons are not included in the test items of the present study.

Allen and Davies (1977) observe that a new technique merges the wealth of scientific expertise and practical experience and theoretical knowledge. The teacher must make his contribution by

(i) critically examining each new technique or method
(ii) constructing appropriate tests and evaluation techniques

The need to construct appropriate tests that enhance the appreciation of literature has been felt by some linguists and language teachers.

Allen and Pit Corder (1974) enumerate some useful suggestions to help the examiners to develop objective tests (multiple choice) that can successfully evaluate appreciation. The Barrett Taxonomy of skills recognizes five levels of comprehension, i.e.

(i) Literal
(ii) reorganisation
(iii) inferential
(iv) evaluative
(v) appreciate

One category blends into another and there is no water-tight compartmentalisation. In teaching and testing poetry, the
teacher should aim at the three latter levels of comprehension, inferential, evaluative and appreciative. Appreciative level of response to a text is a very advanced level and expects the student to be emotionally and aesthetically sensitive to what he is reading. It also involves some appreciation of literary techniques.

3.4 Ideas from other related fields

Taylor (1973)\textsuperscript{91} has mapped out the grounds for the development of a methodology for curriculum planning. Some of the aspects identified by the author are:

(i) Teacher's perceptions of pupils' interests
(ii) Pupils' interests and attitudes
(iii) Purpose of teaching the course
(iv) The learning situation
(v) The Teaching Context
(vi) Pupil's interest in the course
(vii) Criteria for judging a course
(viii) Evaluation of the course

Considerations of the above form the foundation for the learning situations to be created - the subject matter - its selection and sequencing. He insists the need to adjust the content and the level so as to enhance pupil's interests. *Eisner (1967) and Jackson (1968) have also pointed out that an important index of success for teachers is the extent to which

\textsuperscript{91}\textsuperscript{91} As quoted by Taylor Philip H. How Teachers plan their courses (P.117).
their teaching commands the pupils' attention, awakens his interests, involves his energies.... The investigator also totally agrees with the view that at least in part, a teaching strategy should be judged by the extent to which it seizes the attention of pupils and deepens their interest by involving them.

Koestler (1969) mentions that experience which connects previously unconnected frames of reference and a spontaneous flash of insight which shows a situation or event in a new light is a creative leap. While evolving the techniques for the present study, the investigator has taken up association of ideas as a creative step. This is one of the concepts underlying the technique of teaching a poem through parallel ideas.

Fowler (1965) emphasises that the skills of critical and interpretive reading are to be taught in the context of the study of literature. She observes that during adolescence the social group becomes the most important influence and adolescents prefer the authority of the group to that of teachers or administrators.

The adolescent years are those in which the young person, rightly challenged, will attempt prodigious feats of reading and learning to test his powers. The learning activities designed for the pupils attempt to challenge the adolescents and motivate them to read the poem.
Terman and Oden (1947) have rightly pointed out that many children maintain high academic ratings through conforming to teacher expectations, through agreeing rather than questioning and through their ability to perform many rote-learning tasks. Many students are governed by the desire for grades rather than by the thirst for learning. The investigator also feels that it is a universal phenomenon among students and it sounds justifiable from their point of view.

The authors spell out the responsibility of today's English teachers. "English programmes for today's youth must provide

(i) an intellectual challenge to the gifted
(ii) encourage individual responsibility for learning
(iii) motivate habits of inquiry
(iv) stimulate creativity

The activities should cater to highly individualistic students as well as to the more conventionally successful. Success in teaching is not requiring advanced college work from High School students but stimulating them to acquire a broad background of critical reading and thinking which will enrich their college experience in the years to come.

Andal and Krishnan (1995) say that creativity thinking has been for a long time a step child of education. While defining creative thinking and identifying creative thinking persons and the techniques and the factors influencing
creative thinking, they refer to the 50 components enumerated by Guilford (1950). Among them are flexibility, originality, redefinition, sensitivity and elaboration.

In the present study, the student activities or tasks during the teaching as well as the tests were programmed so as to incorporate the above mentioned components.

3.4.1. Observations from other related areas

Gagne (1967) remarks that quite often teachers go by their intuition or casual observations of students' social interactions. At the same time, there is a danger that teachers overdifferentiate. The writer stresses the need to adapt classroom instruction to cater to individual differences specially in teaching poetry wherein there is a lot of scope for subjectivity.

Jenson (1966) differentiates individual differences in learning and the effects of individual differences on learning. In other words, individual differences consists of inter subject variability in the learning process itself.

Kjeldergaard (1967) discusses the role of individual differences in learning process and observes that common language background or common language experience establishes certain language habits which may differ in strength from one individual to another.
Due to such considerations the investigator developed the activities that provide for free expression of individual difference, but objective tests to evaluate the outcome of the different techniques.

Allen (1966)\textsuperscript{100} quotes in his key findings of a survey of English teachers teaching non-English speakers in the United States that "33.8\% of all TENES teachers have had an English major programme at some stage in their academic preparation and only 15\% of all elementary teachers report having had an English major at any level.

He further adds, "Even in colleges and universities, English instructors without professional training in the field are still assigned to teach English to foreign students".

The investigator has found similar situations existing in the Higher Secondary Schools in Gujarat also. Due to certain administrative constraints, teachers who are not qualified and trained to teach English are assigned the work of teaching English, including poetry. The investigator is of the view that this is one of the major causes leading to the present state of teaching of English poetry at the Higher Secondary level.

Rusk (1960)\textsuperscript{101} affirms that any departure from traditional practice may be regarded as an experiment. He
analyses the different views regarding experiment in education, the ethics of experimental studies in education, measurement, psychological implications, planning the experiment, decision of experimental studies and many other related issues.

While classifying the experiments in education into three broad categories, he stresses that the classroom is undoubtedly the place par excellence for educational experiment, for it is here that it is intended to apply the results and it is advisable that the conditions of the investigation should approximate as closely as possible to the regular classroom situations.

Gulati (1992) deals in detail with the concept of understanding creativity. She identifies divergent thinking as an important aspect of creativity. Many of the test items are of convergent thinking type.

Bhaskara (1992) observes that writing of poems is a natural, creative writing and it provides the opportunity to freely and imaginatively express their individual thoughts, desires and feelings. As they grow up it is the inhibition that encumbers their writing poems as well as responding to poems. The older children care more for the conformity.

Barnes (1961) enumerates certain barriers to any experimentation at school level. Some of them are:
Some school administrators criticise the research that sets out to support a point of view rather than to find the truth. They also feel that experimentation puts a heavy burden on certain members of the staff.

The writer concludes that research demands change and administrators fear change and do not value it - they tend to shy away from the task of incorporating the results into their everyday practice.

Berronsky (1981) \(^{105}\) discusses the various aspects of adolescent development and their place in the curriculum. His observations on creativity and the process of creativity are useful for any researcher who tries to evolve methods and teaching strategies for nurturing creativity.

Based on their experiences of teaching English in Zambia, Uganda and Africa, Bright and McGregor (1978) \(^{106}\) have some valuable suggestions and observations regarding teaching poetry in English. These will be of particular interest to teachers of English in India because the conditions prevalent in India are similar to those of the countries mentioned above.
The major observations are

(i) Telling isn't teaching
(ii) There is no learning without exposure
(iii) One can never say "This is the way to teach poetry"
(iv) There are almost as many ways as there are poems
(v) Different classes demand different approaches too.

Billows (1961)\textsuperscript{107} insists that poetry teaching always begins with listening. When we begin by reading, we can see the whole poem in front of us at a glance and we normally begin our attack on the poem by worrying and puzzling over what is unfamiliar.

Lewis (1946)\textsuperscript{108} says that poetry is perpetually "recreating language". Two or three words may cause trouble but a teacher does not extract them beforehand and write them on the blackboard with definitions beside them because he understands how dangerous can be the notion that one word has one meaning. It is important that his pupils be guided towards an appreciation of how the language of the poet is related to the classroom and the street.

Auden and Garret (1958)\textsuperscript{109} renowned poets themselves agree with this view. They opine that vocabulary lists are not entirely irrelevant to poetry teaching, but they need to be used carefully.
French (1970) has analysed the teaching of English abroad, with special reference to the three senior years at school (comparable to the Higher Secondary level in India). He has focussed on:

- development of good speech habits
- accurate comprehension
- standard drills
- range of learning meanings
- grammar
- types of questions
- language exercises
- pupils' attitude to compulsory reading
- difficulties of composition
- illustrations and exercises.

Study of poetry is conspicuous by its absence. Presumably, like few other linguists, this author also holds the view that teaching of English poetry to foreign students need not be considered as a significant aspect of teaching English.

3.5 SUMMARY

Availability of Literature on Teaching of Poetry and Student-Centred Activities for teaching English Literature

It has been observed that books on Teaching of Appreciation, Teaching of Literature, Poetry for Understanding
etc. are available. Many of them are written by English or American writers. Many of them are based on the author's vast reading and first hand experiences as teachers of poetry or teacher educators. There are some books and reports based on the outcomes of seminars, symposiums and conferences. These observations have provided a better understanding of certain perspectives namely:

(i) an insight into the nature of teaching literature with special reference to poetry

(ii) a deeper understanding of teaching of appreciation with special reference to the teaching of English poetry.

(iii) an analytical view of certain aspects of teaching of English poetry (eg) choice of poems.

(iv) a better perspective of analysis of techniques, loud reading etc. in teaching-learning English poetry for the adolescents.

(v) the need for innovative measurers in developing poetry tests.

Also some inferences and observations from the work carried out in other countries like Egypt, Nigeria, Zambia, Singapore etc. have been taken into consideration. In these countries also, English is taught as the second language and the place of ELT/L in the curricular frame-work is similar to that of English in our country.
The questions and issues raised by these authors, the various views, opinions, theoretical concepts, outcomes of deliberations, experiments etc. have stirred up a lot of thinking and clarified many misconcepts. The insight provided by these works forms the basis for the present study.
In the Trend Report on Research in Teaching (Fourth Survey of Research in Education 1983-83) Passi and Sansanwal (1991) have discussed the trends in the research in Teaching Strategy/Learning outcome, Teaching Patterns, Instructional Strategy and Models of Teaching. The observations may be summarised in their own words as given below:

"The objectives to be achieved through the teaching-learning process are multi-dimensional in nature. It is also felt that a particular method or technique may not be appropriate for achieving the multi-dimensional objectives. This led researchers to explore the use of various methods and techniques in an integrated fashion which resulted in the development of new instructional strategies. The greatest emphasis was on development of the cognitive domain ..."¹¹¹

Pattnayak (1991)¹¹² has analysed the 77 studies in language education carried out in different Indian Universities during the period 1983-85. There is not even a mention of teaching of English poetry, though majority of the studies are in different areas of teaching-learning English.

Creativity Research in India is still in its infancy. The little that is done is centred around mostly the conceptual topics, such as correlation between creativity and
intelligence, creativity and academic achievement. Very little importance has been given to creativity as an essential ingredient of teaching-learning processes or teaching strategies/methods.

Studies in appreciation, different techniques of teaching English language, curriculum designs, methods of curriculum implementation, learner-centred activities, learner-autonomy in the classrooms etc. have thrown some light on various aspects of the classroom teaching. These observations, views and suggestions have contributed a great deal in conceptualising and conducting the present study.

The nature of the present study cuts across several other related areas, research works related to adolescents, teaching models, teacher attitudes, teacher behaviour, experimental studies in creative thinking/creative writing, classroom climate etc. have also been reviewed. Many of the research findings and observations have enabled the investigator to think afresh and eventually led to deeper thinking.

3.6 Studies in India

The research work done in India forms the major focus of the review. The reasons are obvious. The conditions in school, attitude towards English, place of language teaching in the curriculum and many other inter-related factors are comparable.
3.6.1. Studies conducted in different areas of Teaching of English

Natraj (1989) has investigated the efficiency of Group Method Techniques for English Language Instruction at the Intermediate level in Gujarat. She focusses on the shift from explicit instruction in rules for language "usage" to active participation by the learner in the use of the language.

She insists that the role of the teacher changes into an initiator, a co-participant rather than an all-knowing, governing authority in the classroom. GMTs (Group Method Techniques) emerged as novel and challenging experiences to students and the results were:

(i) group sessions helped in creating varied and interesting patterns of classroom interaction.
(ii) students exhibited enthusiasm to participate in group activities
(iii) the risk-taking attitude helped the students to cover a wide range of communicative tasks in pairs and groups
(iv) these activities improved the quality of both oral as well as written work of individual pupils.

Sharma (1985) has studied the various aspects of English Language Teaching (ELT) in India. This study has taken into consideration the objectives of teaching English as a foreign language, teaching language skills, teaching methods
(iii) Misconceptions regarding English language teaching, faulty teaching methods, unpalatable text books and their mishandling were the main problems at the high schools.

He is also critical about the teaching of English at the college level, wherein it is mistaken as teaching of English literature only. However, the investigator feels that this need not be viewed as a drawback.

Walia (1981) has undertaken an evaluative study of the teaching of English text material, examination system, relations with State Government policy, teachers' awareness about the preparation of the text books etc. It is significant he has viewed and studied certain aspects of English teaching from the point of view of students. For example, the objectives of his study include:

(i) finding out how the students viewed the teaching to which they were exposed

(ii) finding out how the students responded to the text books prescribed to them.

The researcher concludes that during observation of the lessons, it was noticed that teachers did not use motivational techniques. There was marked tension and passive compliance on the part of students. No student participated in the classes and teaching was only a one-way process.
The researcher had critically studied the question papers as well as the text books on the basis of vocabulary, structures, compositional skills and themative appeal. While criticising the type of questions (the range of items for testing) as being "severelly limited, he observes "questions likely to test implied meaning and opinion were generally missing".

As in many other studies on teaching of English, teaching of poetry and reading poetry for appreciation have not been studied in detail.

Koul (1981) has critically studied the curricular considerations pertaining to English Language Teaching/Learning (ELT/L) relevant specifically to the Indian situation with a view to suggest an alternative integrated English Language Teaching Curriculum.

The author hypothesized that the crisis in ELT/L remained unresolved because the solutions presented so far had not taken cognizance of the curricular considerations pertaining to ELT/L relevant specifically to the Indian situation.

He spells out a major issue, viz "What are the instructional constraints that hinder effective ELT/L in India". In an attempt to study the problem and arrive at a solution, he has drawn samples from the states of Rajasthan,
Andhra Pradesh and Kashmir (parents, pupils and teachers). The author categorically says that there is nothing like a curriculum for ELT in India and the components of curriculum at any particular stage stood in a disjointed relationship with one another.

The investigator also agrees with this observation and this is true of the state of Gujarat also.

While propagating a new paradigm which might be called a "utilitarian-curricular" paradigm, the researcher expresses his views regarding "isolated reforms in teaching materials, teaching methodology or syllabi as "hotch-potch patchwork of purposeless repairs and would not mitigate the crisis in ELT". However, the investigator is optimistic that the isolated reforms and innovations in teaching strategies, curricular implementation or selection of teaching materials will snowball to create a wave of new awareness and a fresh outlook.

Rama Devi (1992) pleads for more learner-autonomy in ESL classrooms in India. She has focussed mainly on the acquisition of communication skills in English.

She observes that experiences lead to tasks and end in experience outcomes. The activities that have been planned are learning experiences since students are directly involved in the process and the outcome is also an experience for the learner.
The investigator feels that more of learner autonomy and student-centred activities in the English Classes are not only helpful in acquiring communication skills but also in enhancing appreciation of poetry by responding to the poem creatively and individually.

Bhatt (1986)\textsuperscript{119} has investigated the various components of textbooks in English for Std. XI and XII of Gujarat State. He has studied the effect of the four independent variables, namely readability, interest, values and format on reading comprehension.

One of the major implications of the study is as follows - The different components of the reading material should be selected in such a manner as would elicit greater comprehension on the part of the pupils.

The literary aspect of language learning and reading for appreciation have not been taken into account.

Bhattacharjee (1984)\textsuperscript{120} has studied the teaching of English in the High School of East Khasi Hills District of Meghalaya in two phases. He has focussed mainly on the teachers' professional qualification, classroom teaching practices, inservice training facilities, awareness of the recent trends in language teaching etc.
He hasn't emphasised on the need for student participation and activities in the classroom. Rather he is more emphatic about giving assignments, remedial work in the English classes and evaluating students' progress.

Rajagopalan (1972)\textsuperscript{121} made a critical study of the English curriculum at the primary and secondary stages in Tamil Nadu. It is a comprehensive study taken up with a view to identify inadequacies with respect to objectives of teaching the language, existing syllabi, text-books, A.V Aids available, methods of instructions followed in schools, organisation of English curriculum, administrative barriers to implementation of curriculum and the evaluation procedures utilised.

Except for some general remarks and observations regarding the place of English poetry in the language curriculum and the weightage given in the text books, teaching of English poetry has not been studied or analysed in depth.

Mutali and Borude (1979)\textsuperscript{122} have studied the attitude of parents and students of Aurangabad to the learning of English and performance in English. Among the major findings are certain common features that are generally felt in Gujarat also. They are:

(i) concern for deteriorating standard of English
(ii) felt need for better expression
(iii) teachers (specially the male teachers) in favour of revising the policy of English language teaching.
Lionel (1982)\textsuperscript{123} has developed a psycho linguistic strategy for teaching reading English with comprehension to students of Std. XI. The exercises have been designed in line with the principles of linguistic elements, but reading of poetry has not been included due to certain procedural limitations.

Misra (1968)\textsuperscript{124} has studied the problems and difficulties of language teaching at secondary level. The study was confined to M.P. and 820 teachers responded to the questionnaire that had 29 dimensions of language teaching and 500 teachers were interviewed, classes were observed and records were studied. The following are the observations of the researcher regarding teaching of poetry.

1. More than 60\% of the teachers experienced difficulty particularly while developing appreciation.

2. About 10\% of the teachers found difficulty in teaching paraphrasing of poems, and the meaning of words from poems.

3. About 80\% felt the need for loud reading but only 60\% actually practised it.

4. Most teachers attached importance to rhythm, speed and proper volume while reading; some teachers attached importance only to pronunciation.

5. All teachers felt that selected pieces of prose and poetry should be memorised by students.

This study reveals certain aspects in the teacher-attitude.
Ponnuswami (1980)\textsuperscript{125} has studied the relation between programmed instruction and creativity in second language learning. Some of the objectives of the study are:

(i) to study the difference in language achievement of high creatives and low creatives when taught through the programmed instructional method and the regular conventional method.

(ii) to study the effects of three media of presentation - audio, visual and audio-visual on high and low creatives in the learning of second language.

The high creatives scored better than low creatives on comprehension and originality and the high intelligent group scored better on comprehension.

Menon (1980)\textsuperscript{126} has taken up a study of creativity in English language of students of the Higher Secondary level in some English medium schools in Delhi in relation to their intelligence, achievement, and language abilities. The researcher has spelt out three objectives:

(i) to examine the existence and extent of creativity in the English language
(ii) to study the differences in creative ability among boys
(iii) to see the creative expression in relation to intelligence, achievement and language ability of children.
The Creativity Test 2 was based on a poem "The Solitary Regper". The name of the author is wrongly given as William Shakespeare instead of William Wordsworth. Though the title very clearly specifies that the study is conducted at the higher secondary level, the sample of 301 are taken from Std. VII of six English medium schools. The researcher further justifies the selection of sample as students at that stage are more spontaneous, think more independently and less inhibited in expression.

During 1966 SIERT, Rajasthan took up a study of the students class VIII in poetry from the point of view of content, language and style. An interesting finding was that the students were interested in inspiring poems on great personalities, motherland, patriotism, acts of bravery etc, while they showed less interest in themes like hunger, famine, pain etc. Also, the students enjoyed reading poems published in magazines more than those included in the prescribed text books. 127

Singh (1984)128 critically evaluated the nationalized English Text Books for classes VI to X of Haryana. One of the objectives of the study was to analyse the English Poetry book prescribed for higher classes in terms of criteria of academic aspects and physical aspects with a view to suggest some general improvements in the text books.
The study indicates that the poetry book prescribed for higher classes had drawbacks like including difficult and lengthy poems.

Vimala Devi (1986)\textsuperscript{129} studied the strategies for developing critical reading abilities in English among Higher Secondary Students. A survey cum experimental design has been adopted. An important inference is that the four factors identified in the factor analysis revealed that critical reading skill was highly related to the four main abilities, namely, interpretative, inferential, evaluative and creative.

Cordeiro (1994)\textsuperscript{130} has conducted an experimental study at the Higher secondary level in Gujarat in an attempt to evolve and try out a set of strategies and techniques to teach English poetry effectively.

She has given a detailed account of a method she has adopted, namely "Patchwork listening of a poem". The poem is recorded and while playing it to the class every few seconds the teacher stops and winds forward a little. In this way, only random fragments of the text can be heard. Students are given time to take down notes (as much as they listen and remember).

At the end students are given time to exchange ideas/notes in pairs or groups. With the random gaps at different places, students hear different fragments and try to reconstruct the poem.
Then a written transcript of the poem is given and they listen to the recorded version of the poem without interruption.

Another technique the researcher has evolved is termed "Dictapoem" (P.222). Students are told that they will hear a short poem and they should reconstruct it from the notes they have taken and from a cloze-type outline, that includes all the nouns, all the verbs or the function words in the poem.

After a class discussion, a student is asked to write the suggested version on the black board. Then a copy of the poem is given to the students.

In yet another method, the tasks specified for the students include looking up the dictionary for words like "sonnet", Octave, sestet and also filling in words as per the Rhyme-Scheme.

The investigator does not agree with these because of the following contentions:-

(i) A poem should be treated as a whole - not as pieces of a puzzle to be assembled together to get the meaning out of it.

(ii) Such techniques may enhance active student participation because they are bound to be interesting for the young learners, but they defeat the very purpose of teaching poetry.
(iii) Giving undue importance to technical terms and being too analytical do not enhance appreciation, specially for the beginners.

However, the findings of the study reveal certain facts regarding the choice of material and methods of teaching poetry:

(i) The teachers' attitude can have a positive effect on the learning of the students.
(ii) If the approach was student-centred, students were interested and motivated.
(iii) Relevant, interesting, well-chosen, well-presented materials will stimulate the efforts required for appreciation.

Dave (1973)\textsuperscript{131} has studied the teaching of poetry in English and has the following suggestions regarding the selection of poems and methods:

- Easy poems depicting simple emotions should be selected.
- Chorus recitation and dramatization, more of questions enhance appreciation.
- No translation and no summarisation by the teacher
- Repetition of lines by the pupils should be encouraged.

The investigator endorses all these suggestions. However, dramatization should be very sparingly and judiciously used. Chorus recitation is more suitable for primary children.
Gupta (1972)\textsuperscript{132} has made an attempt to design a course in English poetry at level with Graded Selection on the basis of well-formed criteria. He discusses the difficulty in grading poems; however concludes that poems can be graded on the basis of length of the poems, language, images, vocabulary, structures, thoughts and contents.

Palia (1989)\textsuperscript{133} in his study of communication strategies and learner profiles in the context of English as a Second Language stresses that language learning is an outcome of individual's interactions with other individuals within the socio-cultural context and hence group work provides learners with more varied practice and greater opportunities for negotiation of meaning.

The researcher emphasises the importance of building rapport by means of significant activities to capitalize upon the compelling urges of the adolescents, namely a sense of competence and significance. Learner-learner interaction in the ESL classroom involves the management of learning by the learners and thus allows the individualisation of the learning. Of course with this approach the teacher is named "Facilitator".

Banerjee (1980)\textsuperscript{134} has taken up a study in the appreciation of prose and poetry in secondary school children. The objectives of the study were to know:
(i) how far and how the students at the last stage of secondary schools attained the ability of literary appreciation.

(ii) Whether there was any environmental effect in the appreciation of literature between rural and urban pupils.

(iii) Whether there was any environmental effect in the appreciation of literature among pupils of the same sex and of different sexes.

(iv) the nature of thinking involved in attaining literary appreciation by the pupils.

The Bengali literature prescribed for the school final students was chosen as the subject matter.

Tools used:

(i) A multiple choice type of objective test of appreciation and;

(ii) an open-ended questionnaire

Both were developed by the researcher. Though the researcher recognized both the approaches of literary appreciation namely subjective and objective, for the purpose of the present study the objective approach was used.

Literary appreciation was designed as the recognition of attributes of a good piece of literature.
The researcher concludes that the environmental factors (rural-urban) strongly influence the literary appreciation. The urban students were distinctly superior to the rural students with respect to the ability to appreciate literature.

3.6.2 STUDIES IN RELATED AREAS:

Research in any field of education should have the benefit of the studies conducted in other related areas. With this view some of the studies were analysed and reviewed by the investigator.

Buch (1991)\textsuperscript{135} criticises that "a typical researcher in a social science department hides in his shell .......... what is true of social science research is even more true of education." He firmly says that research is not a private activity but a social activity in order to ensure the application of its findings, to increase its efficiency and to improve its quality.

A survey and review of a few selected studies from other related fields helps in deciding on the direction of the enquiry and in providing the conceptual framework of the study.

Prabhavathamma (1987)\textsuperscript{136} has investigated into the creative writing process and identification of the creative writing ability in English in the inter-cultural connotation. The samples are from student-teachers from India and Nigeria, two different cultural background.
She defines the concept of creativity as adventurous thinking, a break through from the common tradition and discusses its relation to the language skills. She has identified five skills and Literary Appreciation is one of them. She further identifies two levels for each, namely:
(i) Basic Practical
(ii) High Creative

Her study shows "All the students irrespective of their ability are stopped at the basic level of these skills without any discrimination".

While discussing the findings of her study she observes "It seems creative-writing makes its early appearance in the adolescent period and gradually disappears with the burden of the classroom learning and academic achievement. The reasons for this might be either lack of encouragement or defect in the system of education, where the very goals, objectives, curriculum, methods and materials are knowledge-oriented and hence not suitable for the sustenance of the creative-writing ability in the students.

Individual ideas are submerged by concern for a poorly justified conformity. In any classroom the student is perceived as an object for intellectual and social nourishment rather than a thinker. He is treated as a member of the group, without reference to his unique and individual personality."
She stresses that many students are forced to hide their individuality and their individual response behind the views that confirm to the teachers'/institutions expectations.

Deshmukh (1984)\textsuperscript{137} observes that learning itself is viewed as a creative process and not simply an acquisition of what is already there and insists on the need to introduce appropriate methodological modifications. If we merely continue with the present practices we may seriously limit the students' creative potential and maintain an environment hostile to creative learning.

Saroja (1970)\textsuperscript{138} has investigated the art appreciation in school children with reference to some personality traits, viz. intelligence, imagination, extroversion and neuroticism.

The investigation was confirmed to visual arts only and the samples were from boys and girls at the secondary level. Some of the significant findings are:

(i) negligible correlation has been found between art appreciation and intelligence

(ii) the young adolescents are intolerant with artists' licence.

Desai (1987)\textsuperscript{139} has studied the trend of creative thinking ability of pupils of higher secondary schools of Gujarat State in relation to some psycho-socio factors. One of
the major findings was that the students with good reasoning ability were better in creative thinking than students with poor reasoning ability.

Singh (1984) has attempted to develop a Poetry-Appreciation-Differential to serve as a tool to be used for measuring the intensity of appreciation for Hindi poetry. This endeavour is to be appreciated. Yet scaling and establishing the hierarchy of the nine Rasas in old and new poetry seems to be the main feature of the appreciation according to this research.

Ramana (1995) has critically studied the efficiency of child-centred method over the traditional method, with reference to environmental science in Class III. He defines the teacher's role in this experimental piece of research, as:

(i) a facilitator and a guide, passing on more and more learning responsibilities to the pupil.
(ii) creating an atmosphere which should allow students to develop their potential through their own experiences.
(iii) making himself available only for individual guidance
(iv) not hampering the pupils' initiative with his own views.

The author concludes:

(i) activities that involve physical and mental actions help in the establishment of stimulating environment for creative expression
(ii) learning through child-centred methods leads to superior behavioural changes compared to learning through traditional methods among boys and girls.

Morrison (1995) pleads for the need to deviate from "the inherited models" and develop "a new educational design". He points out that the designs and methods adopted in the classrooms should be "autonomous", "self-reliant" and improve the capabilities of the empowered learners of today.

He recommends adaptive learning, a new concept of the design of learning - the innovation that centres not on the content transmitted but in the processes used. He views learning as an active process in which the learner constructs knowledge as well as receives it and in the process learns. Teaching-learning becomes a mode of thinking and accommodates the following participation goals.

(i) increased participation
(ii) broadened base of participation
(iii) targetted participation
(iv) successful participation

The techniques tried out in the present study focus on such participation of the students.

3.6.3. Summary:

All the studies reviewed in this section do not directly deal with the teaching of English poetry. These studies have not analysed the need to have a different approach for teaching English poetry for appreciation.
Nevertheless, each study in some way or the other, has shown a new concept or led to deeper understanding on various aspects of language/literature teaching at different levels and also underlined the practical issues and challenges to be confronted.

3.7 Review of the Trends in Research in Related Fields:

Pattanayak (1983) criticises that research in literature teaching is not benefitted from research in linguistics and other related fields. The investigator believes that an overall birds' eye-view of the trends in research in the inter-related aspects such as teaching, teaching methods, evaluation techniques, models of teaching etc. would be a worthwhile exercise to develop a better background for the present study and to assess the place and contribution of the study undertaken in the context of the educational research in India.

3.7.1 Studies in linguistic aspects vs. language teaching

During the period 1978-1983 there have been about 12 studies on various aspects of linguistics like linguistic analysis of vocabulary, sound systems, psycho-linguistic skills etc. and there were about 19 studies on various aspects of vocabulary acquisition and reading—methods of teaching reading in some regional languages. There was not a single study focussing on any aspects of teaching English poetry.
3.7.2 Research in Teaching Methods

Curriculum itself is viewed as a series of meaningful, guided experiences directed towards the attainment of specific objectives and it is brought into action only through appropriate methods of instruction.

Srinivasa Rao (1983) has rightly observed that with the impact of modern technology and also with rapid strides of development in educational psychology, sociology and other related disciplines, there is a strong urge to refine and improve our teaching strategies and instructional techniques with a view to realizing the fullest potentialities of the individual learner.

In a country like India, where the problem is to educate the teeming millions with a large number of first generation learners, methods and procedures suited to large classes with wide individual differences are also to be evolved by research.

3.7.3 Need for Interactional Approaches in Language Teaching:

Another note-worthy development is that more and more interactional approaches are incorporated into teaching methods specially at the secondary, higher secondary levels. Language teachers should encash on this. Studies have shown that for language teachers, the patterns of total teacher-talk or higher proportion of teacher talk to student-talk seem to be the norms.
3.7.4 Need for Future Research in Specific Areas of Teaching of Literature

Studies indicate that researchers have tried to arrive at a general description of teachers and teacher-behaviour and to identify the skills of teachers specific to subjects like physics, Mathematics. Attempts should be made to identify the teaching skills in the context of instructional objectives related to cognitive, affective and psychomotor domains.

These can be further crystallised into distinctive sub-areas like teaching of poetry.

It is also noticed that studies related to development of instruments and tools for measuring teacher efficiency and teaching effectiveness, focus on the secondary level while the other stages are yet to be explored from this angle.

Research should help to define creative-teaching. Though the past two decades have seen a steady increase in the number of studies in models of teaching, the greatest emphasis has been on development of the cognitive domain. The need to focus on the affective domain in addition to the cognitive has been felt.

3.8 Place of the present study in the context of the related literature reviewed

The present study is an endeavour to incorporate certain observations and theoretical concepts on teaching of English
poetry for appreciation specially to the adolescents of Higher Secondary classes of Gujarat. The strategies evolved are based on certain psychological and psycholinguistic considerations as well as dimensions of creativity.

The study aims at viewing the teaching of English poetry in the Higher Secondary classes as a novel experience in appreciation by enhancing direct pupil participation in creative tasks developed by the investigator.

The investigator is optimistic that the present study will motivate many practising teachers to redefine their role in teaching poetry.

Though several valuable views and observations regarding teaching of poetry and the need for student-centred techniques have been enumerated from time to time, they have remained maxims in print. They have not been experimented with, hence no empirical data based on research are available. The present study is a small, but sincere endeavour in this direction.

3.9 Summary:

Education in India has been characterised by rigidity in all aspects - not only organisational rigidity but also rigidity in the curriculum and teaching methods. With a centralised examination system and the rigidity in the style and pattern of questions, teachers in general and language teachers in particular are not motivated to be innovative in their approach.
Though poetry is treated as an integral part of language teaching, very few studies have been carried out in the field of poetry teaching, specially in ELT.

Traditionally Indian classrooms have been teacher-dominated and students are passive listeners. The need to include student-centred methods that involve active pupil participation is felt. The need of the hour is to motivate pupil participation in the classes, specially in poetry classes.

Looking into the psychological need for interaction among the students (student-student talk), such methods that have scope for active student participation should be evolved. Such methods may prove to have more potential for enhancing appreciation of poetry.

Some studies in appreciation have been taken up. Many of them study the nature of correlates between certain dependent, independent and intervening variables. There is a felt-need to evolve techniques and methods that can be practised in Indian classrooms.
CHAPTER - III - REVIEW OF RELATED LITERATURE


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