CHAPTER - IV

Design of the Study, Procedure and Data collection.

Introduction

There prevails a popular misconcept in the academic circles that the ultimate aim of all teaching-learning experiences is the transfer of knowledge, skill or information. Be it Geography, Civics or Biology the teaching strategies are adopted with the above mentioned objective in mind.

A set of techniques that prove to be very effective in teaching History lessons need not be effective in teaching Keats' "A Thing of Beauty is a joy Forever". Moreover with a predominantly teacher-dominated tradition in the classrooms wherein students are perceived as passive listeners, the need for appreciating individual's differences is not given any importance. Majority of the teachers do not explore the possibilities of creating such an environment in the classes wherein their presence and academic authority will not be in the forefront.

4.1. Vague idea of appreciation

Even among English teachers, there is a hazy view about the teaching of appreciation and the place of poetry in the scheme of English language teaching. Many of them agree that poetry should be primarily taught for appreciation, but they are not clear about how to evaluate it. In an attempt to enhance
appreciation, questions on appreciation are included in the tests and examinations and quite often such questions even do more harm than good.

4.2 Questions on appreciation of poems

As discussed earlier, almost all the questions test

(i) mastery of the content of the poem
(ii) ability to recall the facts
(iii) ability to express the facts
(iv) ability to organize ideas (as in description, narration, discussion)

Hence many questions are worded as shown below:-

(i) What was the result of the poet's decision? How has it made a difference?
(ii) How did the patriot enter and how did he leave the town?
(iii) How will the eternal summer of the poet's friend not fade?
(4) Describe the condition of the German Jews as described by the poet
(5) Discuss the central idea of "After Blenheim"

However, occasionally questions that are assumed to test the critical appreciation and judgment of the learners are also included in the tests or examinations. For example, some questions explicitly spell out the concept, as shown below.

A1 Write a critical appreciation of the poem "The Gift of India"

A2 Write a critical appreciation of the poem "Express".

Qn 1,2,3 & A1 are quoted from H.S.C English (HL)006 (E) Question paper March 1995 - (Gujarat Secondary Board).
Venkateswarn (1995)² says "These (prose and verse prescribed for the compulsory courses in English) will have to be studied, not from the point of view of pseudocritical or critical inquiry but of imaginative and logical comprehension". Moreover he is emphatic that "literary appreciation cannot be taught, students can only be led to it by stages, through familiarity with a large number of poems". This leads to a very pertinent question. Are we justified in expecting the pupils to write a critical appreciation of a poem by Sarojini Naidu, Stephan Spender or T.S. Eliot when their familiarity with the poet may be only one or two poems prescribed in the text? When they haven't read much of English poetry, are they competent to "appreciate critically" the work of a poetic genius?

4.3. Appreciation of poetry at School Level:

Roe Betty [email]tal (1978)³ identify "Thinking Skills at

(i) literal level
(ii) interpretive level
(iii) evaluative level
(iv) creative level

Some of the basic components at the "evaluative level" are enumerated as follows:
(a) alertness to author's choice and use of words
(b) recognizing fact and opinion
(c) following author's logic
(d) recognizing propaganda techniques
(e) evaluating author's techniques
(f) evaluating validity of content
(g) using knowledge and experience to think critically
(h) evaluating author's support for generalizations and conclusions.

Is it justifiable and fair enough to expect students at the higher secondary level to possess such a level of competency, while reading poetry in English?

4.3.1 Appreciation vs analysis and judgement:

The students may like or dislike a poem, find it interesting or uninteresting, but may not be in a position to analyse and pin-point the reason underlying that, more so when the poet's language itself is remote from the sphere of his immediate experience. As Fowler (1965) stresses "the ability to develop independent judgement about literature, to become sensitive to style and to tell the differences between the good, the poor and the mediocre grows slowly and it must be based on wise experiences in reading, judging and discussing with other readers. Otherwise, they tend to accept the judgement of teachers or literary critics."
There could be another possible danger when the teachers themselves are not clear about what is expected from the students when they are asked to write the critical appreciation of a poem. One of the Method Masters interviewed during this study feels picking out the figures of speech and stylistically special features is the appreciation of the poem.

Some teachers feel that the students are expected to write the summary and then comment on the suitability of the language, title and figures of speech. Some say that the students are expected to compare the given poem with other poems with similar ideas or opposite ideas.

Each of these views has an element of truth in it, but each expresses criterion for appreciation of poetry. In that case, it will be certainly misleading. For example, identifying the figures of speech in a poem can be a mechanical exercise that does not involve much appreciation. On the other hand, one may deeply appreciate a poem by responding emotionally without even thinking of the figures of speech or stylistic subtleties or the technical aspects of the poem. Hence, the investigator reiterates that appreciation is the individual's emotional response to the poem.
4.5 What is Appreciation?

Morrison (1981) defines appreciation as "recognition of values" and identifies three major thrusts namely

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

The investigator holds the view that "Appreciation is a matter of emotion" not essentially an intellectual procedure. While reading poetry, it is "the emotion that colours thinking and to a large degree acts as a co-ordinator of values".5

This view is supported by Bagley (1983)6 James (1985)78 and Coffin (1981).8 Coffin holds the view that the characteristic elements of appreciation is affection - the feeling tone rather than cognition.

Feeling is as basic a mental process as thinking and furnishes the motive not only for overt reaction but for all of the intellectual processes as well.

4.5.1. Different types of appreciation

It is narrow view to think that appreciation is limited to sheer enjoyment. Some writers classify appreciation as

(i) aesthetic
(ii) ethical and
(iii) intellectual
Some writers believe in a broad classification into two categories, namely technical and aesthetic. Yet, it cannot be known in a specific situation whether the appreciation is predominantly emotional or highly intellectual. The presence of both influences in some degree, is necessary for appreciation, because as Zane (1978) defines "an appreciation is the composite produced when one places sensory, feeling, emotional and intellectual evaluation upon any experience".\(^9\)

4.6. Development of appreciation

Value of appreciation development is not realized in some spheres. It is essential for efficient social participation and social interaction. Also, it is important for emotional conditioning that in turn leads to attitudes and ideas. Moreover, appreciational training paves the way for the young people "to develop worth-while interests and wholesome leisure-time activities".

4.7. Need for different techniques

Most educators recognize the need for different techniques to educate for appreciation. They have to be different from those techniques used to teach skills and knowledge. Unfortunately, educational practices adopted in the past have failed to distinguish appreciational learning from other types of learning; with the result the same methods which
were found to be very effective in the teaching of skills and factual knowledge were applied to teaching of appreciation. Teaching of language, literature and poetry have been no exception to this practice.

When schools are being blamed for having failed "to inculcate effectively a love for the beautiful or to develop favourable attitudes towards the most desirable forms of conduct" it is seldom realized that the root cause is the failure to adopt effective methods of teaching appreciation and emotional training. As Kilpatrick (1971) emphasizes "Appreciation is an affective state attached to a concrete experience. Appreciation can be developed principally as pleasant feeling-tones that are associated with the learning experience. Appreciation cannot be taught under threat or compulsion". Nor can appreciation be induced through formal instruction.

4.7.1. Training in Appreciation and the Teacher's Role

It is this fact that makes training in appreciation unusually difficult. The teacher cannot instruct, compel nor drive the student to experience pleasurable reactions to situations. It is a matter of leadership and the teacher's personal interest in the process that awaken these desirable responses.
4.8. Memorization by compulsion is not appreciation

The teacher can assign the memorization of a poem, force the students to master the assignment. The teacher can prepare 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 envelopes the activity. No devices are available by means of which this can be achieved.

4.8.1. Interplay of emotional and intellectual aspects

Wholesome enjoyment and pleasure may require but a minimum of the intellectual element and a maximum of the emotional. However, the incidental or indirect teaching of appreciation is of vital importance, specially while teaching poetry.

Aesthetic appreciation, like ethical-social appreciation involves both emotional and intellectual qualities. In some circumstances with one particular individual, it is the surge of emotion while the intellect is at the back, while in another situation with another person, the intellectual element in appreciation may predominate. However, the intellect element in appreciation should not be equated with cool, deliberate reasoning.

"Do not touch the rainbow with reason you may miss the colours".
4.8.2. Aesthetic appreciation and individual experience

The psychological nature of appreciation makes it difficult to establish tangible standards. Bossing (1965) describes experience, as a conditioning factor in appreciation and also explain many of the apparent contradictions among people as to the manifestations. A natural corollary would be the appreciational reaction, as the teacher endeavors to develop appreciation among the students.

The teaching of aesthetic appreciation is not greatly unlike the teaching of certain phases of ethical-social appreciation. Also, the teacher of poetry and aesthetic appreciation must intelligently face the fact that there is much divergence in the appreciative experience and psychological nature of the pupils.

Burton (1964) rightly points out "The principal motive of the adolescent in reading literature is to gain enjoyment now (for the present). The teacher's major motive too may be that the students enjoy literature but he may place the stress on the students' learning to enjoy it". He further emphasizes, "The teacher of literature needs to remain forever practical and idealistic at the same time. His practicality will enable him to understand the students and to deal with them realistically. Obviously, the teacher must know both adolescents and literature and his admixture of practicality and idealism will enable him to bring the two into consonance".
What can literature do for adolescents? How can the realities of the classroom be so manipulated that literature will have the best chance of doing these things? These are the constant and interlocking questions.

4.9. Expectations of the adolescents

What do adolescents want out of life, from the activities in the classroom? Some excitement and thrill perhaps, some challenge, something that appeals to their interests and emotions and something that excites their curiosity. Beside these, they also expect some opportunity to interact with the peer group, to discuss, to try, to convince one another, to explore and look forward to express their views.

Are there any poems written for the adolescents with a view to appeal to their interests and emotions? It is not practical. Grammar exercises or vocabulary exercises can be written for them, articles, stories and novels can be written keeping in mind the adolescents' interests. As for poetry, it is the teacher who, through proper choice and suitable methods and activities should make poetry alive and bring it closer to the adolescent world.

Taking all these into consideration, certain practical techniques were developed which can be adopted in Indian classrooms without much difficulty.
4.9.1 Students' Indifferent Attitude towards the study of English

Another point that has to be taken into consideration, as far as the study is concerned with the teaching of English at the Higher Secondary level in Gujarat is the indifferent attitude towards the study of English, though it is a compulsory subject.

Moses (1994) enumerates the following observations:

1. Std XI itself is viewed as a stop gap arrangement between S.S.C (Std X) and H.S.C.(Std.XII), the two milestones in pupil's career. Many students themselves admit they do not take their studies seriously in Std XI.

2. Promotion rules specified by the Gujarat Board are also very lenient and very rarely any student is detained in Std XI.

3. At the end of Std.XII, when the percentage is calculated for the purpose of admissions to professional courses, language marks are not counted. This adversely affects the student's attitudes and they show very little or no interest towards the study of all languages and English is yet another exception to this.

4. Even for the high scorers, the motivation in the form of prizes and awards is less compared to other subjects. In many schools, there are separate prizes for the science subjects and Mathematics but not for the languages.
Moreover, in order to save on the time for preparation for examinations, they resort to the summaries, paraphrases and ready-made question-answers given in the "Guides". These suffice, they argue, because many questions are repeated in the consecutive examinations and generally they are based on the content. Hence, the students in general and teachers also do not appreciate individual perception and interpretation, be it prose or poetry.

4.10. Backdrop of the Study

With a deep understanding and awareness of the present state of the English teaching at the Higher Secondary level in Gujarat, the investigator set out to make an indepth study and investigation of the teaching of English poetry and this formed the first phase of the study. In all, the study was conducted in five distinct phases. They are as under:

Phase I - A survey of the existing condition of the teaching of English Poetry in the Higher Secondary classes in English medium schools.

Phase II - Preparing a set of techniques for teaching English poetry in the Higher Secondary classes.

Phase III - Preparation of the Instructional Materials.

Phase IV - Implementation/Try out of the Techniques.

Phase V - Data Collection and Analysis.
Phase I - Survey of the Existing conditions of Teaching English Poetry.

This survey was undertaken with a view

(i) to understand the relative merits and demerits of the present situation.

(ii) to pin-point the inadequacies in the method of teaching English poetry.

(iii) to explore the possibilities of introducing innovative methods.

(iv) to assess the views and opinions of students, English teachers, other language teachers and English Method Masters from the Faculty of Education.

(v) to have a closer view of the teachers' interest and approach to literature in general and poetry in particular.

This phase had five dimensions as enumerated here...

(i) Observation of English poetry lessons in Secondary and Higher Secondary classes.

(ii) Observation of poetry lessons in Hindi and Gujarati.

(iii) Discussions with language teachers teaching in Higher Secondary classes.
(iv) Discussions with Method Masters of English
(v) Survey of students' view
a) through opinionnaire
b) through discussions

There were no serious administrative restraints as the teachers themselves were co-operative. Moreover, almost all of them were confident about their methods and approach and were prepared to answer any question without much inhibition or hesitation.

The observations of the poetry lessons and the discussions enable the investigator to have an idea of

(i) the attitude of the teachers towards teaching of poetry
(ii) teachers' expectation from the students.
(iii) the treatment given to poetry.
(iv) classroom interaction during poetry lessons.

4.10.1 Academic Qualifications of English Teachers:

Since Secondary level precedes the Higher Secondary level, some of the classes at the secondary level were also taken into consideration for the purpose of observation of poetry lessons. Also, teachers teaching English at the secondary level and their views, observations and practices are also given due consideration. In some schools the teachers at the
Higher Secondary level also teach at the secondary level. Similar conditions prevail in the poetry classes, be it at the secondary or higher secondary level.

It was quite surprising that many of the teachers teaching English have not specialized in English literature. Some are graduates or post-graduates in Arts subjects like Economics, History, some have specialized in commerce. Even in Higher Secondary classes, English poetry is being taught by teachers who have their specialization in other branches. Nevertheless they are very confident about their teaching and they say that they do not have any problem in teaching poetry. Though they do not read poetry otherwise, they do not find teaching of English poetry difficult. But they feel if poems are simple and easy to understand, their students like them better.

4.10.2 Introduction of the poem

There was no proper introduction at all. Almost all of them read out the introduction on the life of the poet given in the textbook and the brief summary also given in the textbook. They did not feel the need to create an appropriate climate for the poem; there was no warming up before the poem was introduced. However, in one or two rare cases the teachers elicited certain responses from the students leading to the theme or mood of the poem and this approach had a better impact on the class.
4.10.3. Reading of the poem

Some read the whole poem before discussing or explaining. Some teachers "fragmented" the poems into smaller sections; some took up stanza by stanza; some two or three lines at a time. Many ignored the punctuation and the pauses were not proper. Many paused at the end of each line ignoring the run-on lines. On the whole, many have not realized the importance of the initial reading of the poem. During the discussions this was confirmed because many teachers expressed their view that mere reading of the poem doesn't help in understanding and it is the explanation that enhances the understanding.

4.10.4 Appreciation of the poem

For many teachers, finding out the figures of speech in a poem is appreciating the beauty of the poem. Some feel as the poem is being explained the figures of speech should be pointed out, while some other teachers feel that figures of speech should be taken up only after the poem is completed. Many teachers discuss the questions given in the text book thoroughly.

4.10.5 Classroom Interaction during poetry lessons

On the whole, poetry classes in English, Hindi and Gujarati are teacher-dominated. The students are used to
this and are quite at ease to be passive listeners and take down notes. Some teachers dictate notes (paraphrasing three or four lines in the poem). Students are busy writing notes and meanings and hardly read the words of the poem. The pages of the textbooks are covered with notes, teacher's explanation, lines marked for "Reference to Context questions".

Sometimes the teachers themselves give specific instructions like "Underline the second line in the third stanza", "Mark the last two lines - they contain the central idea of the poem." "Mark the line beginning with....... for reference to context" etc.

4.10.6 Use of Blackboard during poetry classes

The Blackboard was sparingly used except for writing the meanings, key words for discussion or spellings (especially for figures of speech).

Menon and Patel (1963) have very emphatically criticised such an approach. According to them, "The teacher is largely concerned with a minute examination of words and phrases and sometimes with the historical details of the poet and the poem. This makes up the usual poetry lesson."
On the whole it was obvious very little was done to create interest in poetry and students were not motivated to interpret poems but had been trained to rely on the teacher's interpretations. In other words in the name of teaching English poetry, teachers have "replaced" poetry with paraphrase and have come in between the words of the poet and the readers, namely the students in this case.

4.10.7 Opinion of the students regarding poetry lessons:

The next dimension of this phase of study was collecting the opinions and views of the students studying in Higher Secondary classes in English medium schools. An opinionnaire was prepared by the investigator with a view to find out

(i) the pupil's preference
(ii) likes/dislikes regarding poetry and poetry classes.
(iii) the views of the pupils regarding the choice of poetry in the prescribed text books.
(iv) pupils concept of teaching-learning poetry.

Choice of Tool for Data Collection:

The opinionnaire is considered to be "the most flexible of tools in collecting both quantitative and qualitative information" (Sidhu 1984). In order to make the students...
feel at ease and express their views freely, systematically and without any undue hesitation or inhibition on their part this tool was selected. Taking into consideration the age and maturity level of the students, this was found to be the most practical tool to collect varied data.

4.10.8 The Components of the pupils' Opinionnaire

The opinionnaire consists of 14 statements, wherein the students will indicate their choice between two distinct alternatives.

(1) I agree (2) I do not agree. There are two open-ended questions at the end and the space is provided for the pupils' response.

Question III draws from the students' entire span of experience, regarding teaching of poetry. It reads as follows "In all these years you have been taught poetry by different teachers, has any teacher ever used a different method/technique other than explanation and discussion? If so, please describe briefly how poetry was taught". They were told that if they did not remember specific details about the title of the poem or the poet's name, that did not matter. There was no need to mention the name of the teacher, if they were hesitant to do so.
Also, the next section VI gives ample scope for students to express any of their views and impressions regarding the teaching of poetry (Appendix: I).

4.10.9 Samples:-

The opinionnaires were given to students of the Higher Secondary Section (Class XI and XII) studying in different English medium schools in Baroda at different times over a period of two years. In all there were seven different classes involved in this step. The details are as shown in Table 4.1 (a) and Table 4.1 (b).

Table 4.1.(a)

<table>
<thead>
<tr>
<th>Classes</th>
<th>No.of Students</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>43</td>
</tr>
<tr>
<td>2</td>
<td>35</td>
</tr>
<tr>
<td>3</td>
<td>32</td>
</tr>
<tr>
<td>4</td>
<td>35</td>
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<tr>
<td>5</td>
<td>36</td>
</tr>
<tr>
<td>6</td>
<td>28</td>
</tr>
<tr>
<td>7</td>
<td>39</td>
</tr>
<tr>
<td>Total</td>
<td>250</td>
</tr>
</tbody>
</table>

Table 4.1.(b)

<table>
<thead>
<tr>
<th>Sexwise</th>
<th>Break-up</th>
</tr>
</thead>
<tbody>
<tr>
<td>No.of Boys</td>
<td>139</td>
</tr>
<tr>
<td>No of Girls</td>
<td>111</td>
</tr>
<tr>
<td></td>
<td>250</td>
</tr>
</tbody>
</table>
The administration of the opinionnaire was a unique experience for the teachers and the students. The students were excited because for them it was the first time their views and opinions were given importance.

From the Data collected, the percentage was calculated.

Phase II - Preparing a set of Techniques for teaching English Poetry in the Higher Secondary Classes.

This is one of the crucial steps involved in the design of the study. Based on the survey of the views of the students and certain psychological considerations, some techniques were involved.

It was learnt through the opinionnaire, through the observations and through informal discussions with the students as well as the teachers, that poems were always explained by the teachers and there was very little scope for the individual students interpreting the poem not the teachers accepting and appreciating students interpretations when they are different from those of the teachers.

This observation was further confirmed by the students response to the opinionnaire.

Item No.9 & 10 of the Pupils' Opinionnaire read as follows:
9. Our teacher explains every line in the poem. A total of 235 students have agreed with the statement. This accounts for a sizable 94% (235/250) of the population involved. A meagre 6% (consisting of 15 students) have responded negatively (I don't agree).

10. If I interpret the poems differently, our teacher encourages/appreciates it. 20.4% (51 of the respondents) agree with the statement while 79.6% have not agreed with it.

4.11 Facilitating Imagination through Individual Perception

"The learner should be capable of independent and responsible judgement, creative not only in his chosen subject but also in his personal relationships.... so that he becomes an increasingly enriched and mature individual" observes Mock (1980). Through her practical experiments on the school children, she emphasizes that the arts have the direct and potential means to "rediscover and educate the imaginative faculties". By arts she refers to visual arts. Needless to say, literature, specially poetry has similar potentials.

While teaching any poem, this aspect has to be taken into consideration. As Vij (1986) stresses "Teachers should reinforce their faith in the immense creative potential of children".
If the teaching of poetry has to be creative, it has to take into consideration the individual differences in interest and attitudes. Creativity and individuality are two sides of the same coin. Is there any scope to cater to individual differences of the pupils, however little it may be, within the rigid set-up in our educational institutions?

Since "poetry is a fluid, dynamic and negotiable medium", there is immense scope for practical possibilities if there is some "creative readjustment". The present study is an attempt in this direction.

4.12. Psychological need for recognition among adolescents

Carroll (1966) criticizes that studies in language teaching do not take the support of other related fields. Studies in teaching—learning poetry must take the support of the theories and findings in fields like linguistics, arts and psychology. Psychologists compare adolescence to a mountain torrent and the immense youthful vigour should be channelised into healthy, creative productive activities. Hence, during the Higher Secondary Classes there is a great need for "more student-centered, autonomous" activities.

While propagating "The Minimal Teaching Strategy in Action," Brumfit and Johnson (1979) advocate "the development of learner independence from the teacher, but mutual inter-dependence among the learners."
The adolescent need to interact with the members of the peer group, to be allowed the freedom of expression in front of the peer group, to be able to gain the approval and recognition is very strongly felt by many sensitive teachers. But in large classes with a heavy syllabus to be completed within the stipulated time schedule, this strong need of the adolescents is not taken care of.

4.12.1 Poetry lessons and individual differences

Moreover a meaningful lesson in poetry must cater to the individual differences among the learners. (within permissible range) Hence the investigator strongly feels that by introducing certain preliminary guidance the students should be led to the poem, but not be fed on the teachers' interpretations. Rao (1985) analyses "the persistent dissatisfaction among learners" in spite of decades of research and stresses "Attention needs to be focused on the ways and means of adapting teaching to the specific needs of the learner". The focus should shift from the teacher and the teaching process to the learner and the factors facilitating learning in a meaningful way.

Taking into consideration all the observations enumerated here and the theoretical and basic concepts involved therein, a set of new techniques for teaching English poetry at the Higher Secondary level in the English medium schools of Gujarat were evolved.
Some of the basic concepts and considerations underlying the new techniques are discussed below.

1. Maslow (1974) has distinguished two types of creativity viz:
   (i) Special talent creativeness (possessed by few people - poets, artists, scientists)
   (ii) Self-actualizing creativeness (potentially attainable by virtually any persons)\textsuperscript{22}

   The techniques developed in the present study are based on the second type of creativity mentioned above. In other words, these methods accept and acknowledge the \textit{creative potential that is present in every student}.

2. Golann (1963)\textsuperscript{23} has very explicitly said that we identify creative individuals on the basis of the products that they create. An alternate task is to focus on the \textit{Process} by which creative ideas or artifacts are produced.

   The techniques used on the present study focus on the process that nurtures the creative potential of the learners. Traditionally teaching of almost all the school subjects, including literature, focus on the products not on the process of learning. In order to enhance creativity and creative thinking in the learners, the teaching-learning strategies are \textit{redesigned} and the \textit{process of learning is given} due importance.
3. Creativity involves the divergent production of innovative and imaginative responses. In non-evaluative, game-like, permissive settings, some pupils may respond creatively, while some may respond creatively when specific tasks are assigned to them. These tasks are designed so as to trigger off the creative potential in the individual.

The techniques used in the present study endeavor to enhance appreciation through divergent, innovative and imaginative responses of individuals. And the classroom climate provided a conducive, non-evaluative, game-like permissive atmosphere.

4. Klein (1963)\textsuperscript{24} observes that for successful learning in groups among adolescents, all members should have access to the resources and all should be able to contribute.

Klein also says that ideas have two aspects viz a fact aspect and a value aspect. Some ideas are concerned with easily verifiable matters of facts; the exchange of ideas is almost an exchange of items of fact (information exchange) Facts are impersonal. Discussions do not alter the given facts.

On the other hand, some ideas concern judgements of value or statements of preference or interpretation. There is
no way of verifying these ideas, one can only hope to persuade others. Values and preferences are personal. Hence these ideas are often more deeply felt and more tenaciously held than mere facts. These can lead to expressive, task-related interaction.

Technique C namely suggesting an alternate title (working in pairs) aims at task-related interaction among pupils wherein based on their individual judgements and personal preferences, each individual student arrives at a title (step 1) and tries to persuade the partner about the suitability of the title that he or she has selected.


As Taylor (1973) has pointed out "The teacher has to face the issue of how to pitch his material at the right level to interest pupils and make it appear relevant to their needs and to engage them in learning. Some adjustments of content and level may be necessary, as may the re-thinking of teaching methods so as to maximize the chance of pupils becoming caught up and carried along".26

It was also felt that "some ruthlessness may be needed perhaps ...... in discarding habitual methods and introducing more practical work to gain pupils' involvement".27. The following points of consideration formed the basis of the
development of methodology and the selection of the suitable instructional materials.

(i) Teacher's perceptions of pupils' interests.
(ii) Purpose of teaching the course.
(iii) The learning situation
(iv) Pupils interests and attitudes
(v) Criteria for judging and evaluation.

The learning situations to be created and the degree of pupils interest fostered will be determined by an interplay of all the above-mentioned factors as shown in the figure below.

Fig.4.1
As observed by Brumfit (1978) "Inadequate and superficial treatment, generally paid to English teaching is largely due to lack of learner-centered methodology and little sensitivity for learners freedom to " interact, interpret and produce".\textsuperscript{28}

Natraj (1989) through her experimental studies advocates the advantages of active pupil participation in group work where "learners meet and mutually compensate for one another's strong points and deficiencies as language learners".\textsuperscript{29} Similar psychological advantages can be gained when learners are given the freedom to work in pairs.

As visualized by Wills (1993) "The mixture of individual, pair and group should add variety as well as ensure maximum participation".\textsuperscript{30}

Thinking on these lines, the investigator developed certain techniques suitable for teaching English poetry in Higher Secondary Classes (English Medium) in Gujarat. These techniques have the following features.

(i) learner-centered.
(ii) motivate the learners to read the poem.
(iii) ensure minimum interpretation and explanation from the teachers.
(iv) ensure maximum pupil participation
(v) allow a great degree of individual freedom "to interact to interpret and to produce" (Brumfit)
(vi) creative and challenging.
(vii) have scope for interaction among pupils.
When the term technique is used in this context, it stands for "a procedure used in the classroom. A technique is the narrowest term, meaning one single procedure, while a method consists of a number of techniques probably arranged in a specific order" 31 as Hubbard et al (1987) define it.

Trivedi (1991) reminds the teachers of English poetry "the return of literature in the classroom required modification of some of the old concepts operating in the teaching methodologies and the introduction, in one sense, of some new concepts—not new in the teaching world but in the field of literature teaching—and suggestions about how to plan this teaching in a meaningful manner" 32.

4.14.1 Preparation and Selection of Techniques

Six techniques were enlisted and after the Pre-Pilot Study, three were selected, modified and adapted for the final experiment.

The six techniques that were tried out during the pilot study were:

1. Teaching through parallel poems.
2. Completing the poems.
3. Rewriting the last three or four lines (Changing the tone of the poem)
4. Left alone with the poems.
5. Suggesting a title to the poem (working in pairs)
6. Introducing poems through similar ideas.
Maley and Moulding (1985) strongly advocate the students writing poems. In the introductory note to the students they stress "The process of composing poems, especially if it is done in groups, leads to real discussion, about something that matters to you. It also allows you to try out different ways of saying the same thing. And to make different combinations of words and sentences. This process of "playing" with language is important in developing your confidence in using it". 33

However, during the pilot study, the investigator observed a lot of disparity in the level of the students, when they were made to complete the poem or rewrite the last lines of the poem altering the tone or the mood of the poem (Techniques 2 and 3)

Moreover, a poem is like an individual complete in itself. Adding a few lines as part of a classroom exercise or altering the tone or changing the mood under compulsion will not add to the beauty of the poem nor allow it to remain with its individuality and uniqueness intact.

It is true that every poem belongs to its reader, but the readers do not have the right to upset or distort the perfection of words, meanings and rhythm, put together to create a poem.
At school level, the students have the shortcomings namely limited vocabulary and inadequate grasp over the beauty of language and its intricate usage and the delicate balance of both. Every student may not have the flair for writing poetry. Hence, the investigator felt it wasn't fair to expect Higher Secondary students to write like Kamala Das, Robert Southey or Robert Frost not to expect them to alter the poems penned by such great poets.

Some of the students could write the lines, though the effect was that of a patchwork. Very few students could get the feel of the original poem and could successfully recapture it in their own lines. But for the majority of the students it was a painstaking effort, far from an enjoyable experience.

Writing poems may be a very effective way of learning to appreciate the language of poetry, but as the students have never been exposed to such an experience before, specially in the second language they are very apprehensive and ill at ease with that. Moreover the time taken by individual students differed so much that it was difficult to work out the next step for all at one time.

In other words, these techniques proved to be rather difficult for the present level of the students and were difficult to be administered. Similarly when students were
asked to suggest a title to the poem without letting them know the original title given by the poet, some found it too challenging to be accomplished within the short time allotted. Hence this technique was modified, i.e. the original title was given and the students had to suggest an alternate title and justify it, then discuss with the partner and finally decide on one.

Here again, students were free to modify the title, they had thought of in the light of the discussion with the partners or stick on to the same title.

After the modifications in the light of the pilot study, three techniques were finalized for the experiment. They are

A. Exploring the poem with the help of given questions
B. Introducing the poem through parallel ideas
C. Suggesting an alternate title (working in pairs)

This is in the order of the level of guidance given by the teacher. Technique A, namely Exploring the poem with the help of given questions, the path of exploration is mapped out by the teacher and the students follow the path (not blindly but as per their individual level of understanding) In other words, they are led to the poem in an attempt to find the answers to the given questions.
In Technique B, teachers' guidance is still less and the students' independent interaction is more and in Technique C namely Suggesting an alternate title, wherein "the students' interdependence" is enhanced and the "teacher - dependence " is minimized.

4.14.2 Steps involved in the administration of the techniques

Technique A: Exploring the poem with the help of given questions.

Step 1: Reading of the poem by the teacher (Students listen without following the written text)

Step 2:* Reading of the poem by the teacher (Students listen following the written script of the poem)

Step 3: Students read the poem (Individual silent reading)

Step 4: The sheets with the questions (prepared by the investigator) are given to the students and the time is specified.

Step 5: Students read the poem and answer the questions. The teacher moves around the class and offers help to individual students only when approached ** Also if students discuss with one another, it is ** The teacher may help the students in understanding the poem but does not give answers to the questions.

*This step (step-2) can be repeated at the discretion of the teacher.

** The teacher may help the students in understanding the poem but does not give answers to the questions.
Step 6: When the stipulated time limit is over or when more than half the class has completed the answers the "Test" sheets are distributed. While writing the test, the students are allowed to keep the sheets of question-answers as well as the copies of poem with them. If they refer to the poem or to the answers they had written or made any changes in the answers in the light of further reading, they are not discouraged.

Technique B: Introducing the poem through parallel ideas
(leading to the theme)

Step 1: Reading aloud by the teacher—the quotations or extracts expressing parallel ideas leading to the theme of the poem to be studied. Students follow the written words from the copies given to them.

Step 2: Teacher initiating the discussion, inviting comments similar observations, questions, different viewpoints, illustrations. (The teacher has to be cautious that the discussion does not side track nor dominated by any biased view).
Step 3:* Teacher reads the poem and students listen without looking at the printed words.

Step 4:* Teacher reads the poem and students listen and follow the printed words.

Step 5: Students read the poem silently

Step 6: Two or three students read [aloud] the poem.

Step 7: Test-sheets with the questions for the test are distributed and the students complete the test in stipulated time.

Technique C: Suggesting an alternate title to the poem (working in pairs).

Step 1: Teacher reads the poem twice while the students listen without referring to the printed words.

Step 2: Teacher reads the poem twice while the students follow the words in the printed sheets.

Step 3: Students read the poem individually

Step 4:** Each student suggests an alternate title to the poem and justifies it in two or three sentences (written work by individual students)

Step 5:** Students compare the titles with that of the partners and discuss, each trying to justify his or her own title.

*Step 3 and 4 can be repeated, if the teacher feels the need. Step 2 is very essential, it is the warming up. It creates the right kind of atmosphere when the poem gains deeper meaning and appeal. Also, if some students prefer to write down their comments, they are encouraged to do so.

** At times, during steps 4 and 5 some students would like to show the titles to the teacher for approval or suggestion. The teacher does not supply the title but discusses and eliciting the response from the students themselves.
Step 6: At the end of the discussion, each student decides on the title which he feels, is the most appropriate. He may

(i) Stick on to his, without any change
(ii) Modify his title after the discussion
(iii) Accept the title given by his partner
(iv) or both decide on a common title

Step 7: Test sheets are distributed and the students do the test. Even during this stage, if they make changes in the title, they are not discouraged.

4.15. Administration of the Tests

In each case, the test consists of five multiple choice questions that are framed so as to make the students read the poem again. In other words the test is not aimed at testing the memory but it tests the reading and comprehension for appreciation.

The administration of the tests differs from the traditional tests.

(i) The test is administered immediately after the teaching-learning of the poem.
(ii) The students are allowed to refer to the poem even while writing the tests.
(iii) There is no need to memorize the name of the poet, the title, sequence of events etc.
(iv) The test is an extension of learning process, hence, students are allowed to revert back to the earlier steps of the activities devised to facilitate learning. Students learn through the tests also.

(v) In order to answer certain questions, the students have to refer to the poem. In other words, it is almost impossible to do the test without having a copy of the poem.

(vi) At no stage is the need for paraphrasing the poem.

(vii) The question as well as the items of the options are very close to the words of the poem or they are the words, phrases or lines quoted from the poem.

4.16 Presence of the Teacher

The teacher had to be present in the class at all stages, whichever technique was implemented. The teacher was more of a facilitator because teaching itself is defined as "facilitation of learning" (Chapter I - Definition of the Terms).

The teacher reads the poem and it is very crucial in the comprehension and appreciation of the poem. This should not be entrusted to the students.
The teacher does not paraphrase or explain every line but offers help only when approached by individual students. He moves around in the class when the students are engaged in their activities. During the stages, the teacher does not discourage them if they discuss with one another. At times, the teacher himself joins in the discussions, as one of the participants. He directs the discussions, but at no stage would he dominate the discussion.

During the final step i.e. when the test is conducted, the students should be instructed not to discuss with their friends nor ask the teacher for any explanation.

4.17 Phase III - Preparation of the Instructional Materials

The instructional materials used in this study are from two sources:

(1) Some were selected by the investigator
(2) Some were prepared by the investigator

This step was a crucial step and it was also a challenging experience. What raw materials are to industry, instructional materials are to education. In order to be effective, care should be taken that the appropriate instructional materials should be used.
In the present study the instructional materials that were made use of were broadly of several types and hence this step involved.

(i) Selection of suitable poems

(ii) Preparation of guiding question (for Technique A)

(iii) Selection and compilation of quotations, extracts comprising the parallel ideas (for Technique B)

(iv) Preparation of tests

4.17.1 Selection of Poems

(i) Type of Poems

Poems are like individuals and they have to be approached intelligently and with the right kind of emotion. At the same time, it should be remembered "reading a poem is an experience", a combination of understanding, appreciation and enjoyment.

Taylor (1973) observes "The teaching context is constructed from considerations of subject matter—its selection and sequencing, the time to be devoted to teaching it, the methods to be employed and the general criteria both philosophical and psychological. These considerations will be limited by resources available, including the confidence teachers have in their proficiency with different methods of teaching".34
Travers (1989) talks about two levels of inputs in the language instruction. They are:

(i) roughly turned-in inputs
(ii) finely turned-in inputs

By roughly turned-in inputs he refers to the teaching material which is slightly above the level of the students and the finely turned-in inputs stand for the teaching materials that are at the same level as the students' learning experience.

Any text material to be used in a class should be a blend of both roughly-turned-in inputs and finely turned-in inputs — some aspects that are challenging and some aspects that are easy enough to be understood by the students without much efforts.

Thinking along these lines, the poems were selected. The difficulty level was determined on the basis of:

(i) vocabulary
(ii) ideas presented
(iii) style of presentation

The time factor was another important criterion. It was aimed at completing the whole procedure at one time (two consecutive periods were taken up for teaching longer poems). This determined the length of the poem and also the type of poem.
The poems selected provided for a fairly wide range in themes and style of writing. There were poems written in the traditional style as well as recent free verse. However, poems that have many reference, allusions, extracts or long narrative poems were not selected for the above mentioned reasons. One or two poems from the prescribed English (H.L) textbook Higher Secondary (Std.XI and XII) classes are also included.

(ii) Number of Poems

Since the rotation method was to be adopted and a set of three techniques were to be tried out, three sets of three poems each, had to be selected. Though the poems cannot be reduced to identical level of difficulty or interest, care was taken that the poems fall into a group (Set). However, the themes of the poems from the set have to be different in order to avoid repetition that lowers the interest on the part of the learner. The three sets of poems thus selected are as under:

Table 4.2

<table>
<thead>
<tr>
<th>Set I</th>
<th>Poem 1</th>
<th>The Right Kind of People</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Poem 2</td>
<td>The ways</td>
</tr>
<tr>
<td></td>
<td>Poem 3</td>
<td>The Road Not Taken*</td>
</tr>
<tr>
<td>Set II</td>
<td>Poem 1</td>
<td>After Blenheim*</td>
</tr>
<tr>
<td></td>
<td>Poem 2</td>
<td>My Wage</td>
</tr>
<tr>
<td></td>
<td>Poem 3</td>
<td>Punishment in kindergarten*</td>
</tr>
</tbody>
</table>
(iii) Poems for Parallel Ideas

In addition to these above-mentioned poems, three more have been selected to serve us the parallel ideas (Technique B) in Set III. They are as under:

<table>
<thead>
<tr>
<th>Poem to be taught</th>
<th>Parallel Poem</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The Wish</td>
<td>Character of a Happy Life</td>
</tr>
<tr>
<td>2. Expecting Someone</td>
<td>Pratiksha (Hindi)</td>
</tr>
<tr>
<td>3. Brighten up the</td>
<td>Just as I am</td>
</tr>
<tr>
<td>Corner where you are</td>
<td></td>
</tr>
</tbody>
</table>

Cyclostyled copies of all the poems were given to the students only after the initial reading by the teacher.

4.17.2 Instructional Materials Prepared by the Investigator

(a) Preparation of Guiding Questions (to be used for Technique A-Exploring the poem)

"To explore" is "to travel into or through, for purposes of (geographical) discovery". If a poem can be compared to an uncharted territory, each reader is an explorer in his or her
own capacity and the questions in his hand are like the guidelines prepared by an experienced traveller who has already travelled in that territory.

"To explore is not to be led by hand. These guiding questions serve as traffic directions that make sure that the explorers do not go off the track.

These questions are worded in such a way that the individual learner is made to read the poem and respond to the words of the poet and "create" meaning out of the lines of the poem and associate it with his own perception. Nothing comes between him and the poet and his words.

These questions are not mere comprehension questions. They are not always descriptive. More time is spent in reading the poem and not in writing the answers.

Providing clues and hints through questions

Some of the questions are comparable to the clues provided in the game of "Treasure-Hunt". They make the reader/explorer think on the lines given by the clues. This leads to a greater appreciation and deeper understanding of the poem.

(ii) Preparation of Materials for Parallel Ideas

This material was made use of while implementing Technique B, namely introducing the poem through parallel
ideas. These ideas have been mostly in the form of quotations and extracts taken from the books dealing with various themes from Psychology of Literature.

Nature of the questions

These were not conclusive statements, but ideas that are expressed in such a way as to spark off discussion among the students. Here again the teacher's resourcefulness plays a vital role in directing and co-ordinating the discussion.

It may be just one quotation or two or three on the same theme. There is no rigidity about the number nor the length of the quotations or extracts.

In Set III, the parallel ideas themselves are in the form of poems—one in Hindi and two in English (Appendix III).

Maley and Moulding (1985) refer to a similar process as "warming-up". The reading of the passage (leading to the theme) is followed by discussion in the class.

(iii) Preparation of the Tests

In general students have a negative attitude towards tests and examinations. They are "bitter forms of compulsion" which are inevitable in any student's life. Heaton (1975) says "Attitudes towards language testing have been too narrowly confined for too long. Not until recently has language testing been viewed in its proper light as a potentially powerful and
progressive force in teaching. Indeed the whole subject of testing language opens the door not only to a closer analysis of the testing and teaching methods involved but also to a better appreciation of the language being taught.

As Heaton (1975) observes "It is unfortunate that so many examinations in the past have led to a separation of testing from teaching. Both testing and teaching are so closely inter-related that it is virtually impossible to work in either field without being constantly concerned with the other". However, it is a fallacy to think

(i) teaching should be exclusively focused on testing
(ii) tests are only for the purpose of testing or evaluation

Testing of the effectiveness of the teaching-learning process is the main purpose of any test. Still it should be remembered "Tests may be considered as devices to reinforce learning and to motivate the students and as a means of assessing the students performance".

4.18 Objective Tests in Language Curriculum

The questions discussed in the English poetry class are invariably those types that are followed in the H.S.C. Board pattern and many teachers instruct the students to mark specific lines for "Reference to Context" questions or for
figures of speech. The students of Gujarat are not familiar with objective questions in literature; they associate objective questions only with subjects like Mathematics, Science and Social Studies.

However, tests in Hindi (L.L) and Gujarati (L.L) include Multiple Choice questions and one-line-answer questions from the prose section. In general they are based on factual information or correlating facts, not on appreciation or deeper comprehension.

As Heaton (1975) has observed "all test items, no matter, how they are devised, require candidates to exercise a subjective judgement......in a multiple choice test, a testee has to weigh carefully all the alternatives and select the best one". 38

4.18.1 Objective tests vs Subjective tests

The common criticism raised against objective tests in the study of literature is that they do not enhance nor test the students' ability to express. It is partially true, but if the questions are framed in such a way, that the students are made to read the questions and the options over and over and return to the original passage for further clarification, objective tests serve the objective of reading with a purpose and appreciative response.
Objective tests are frequently criticised on the grounds that they are simpler to answer than subjective examinations. "The fact that objective tests may generally look easier is no indication at all that they are easier" as Heaton (1975) indicates.

Encourage Guessing?

Another point of criticism that many educationists and laymen alike raise against objective tests is that they encourage guessing. It is proved that candidates very rarely make wild guesses; the majority base their guesses on partial knowledge. Also, if there are four or five alternatives for each item, it is sufficient to reduce the possibility of guessing.

4.18.2 Construction of tests

To overcome the possibility of guessing and to ensure independent thinking and comprehension, care was taken that "each distracter or incorrect option is reasonably attractive and plausible" and the stem should convey enough information and motivation to indicate the basis on which the correct option should be selected.

As far as possible, the words and phrases, sometimes even the lines from the poem were quoted in the stem of the question as well as the options. This is to ensure that the students are motivated to read the poem again and again.
Moreover, items were "constructed in such a way that students obtain the correct option by direct selection rather than by the elimination of obviously incorrect options and each distracter would "appear right to any testee who is unsure of the correct option".

Each test had five such carefully prepared items and the test was administered at the end of the period. As mentioned earlier, it is not necessary for the students to recall anything from memory. They were allowed to read the poem and refer to the lines of the poem as often as they like, while writing the test. In fact, such tests are more meaningful if the students are encouraged to have the copy of the poem before them. Testing is an integral part of teaching-learning as well as appreciation of the same. But students weren't allowed to discuss with one another at this point.

4.18.3 Evaluation

As clarified in Chapter I (Limitations of the study) a suitable methodology for evaluating the students' response during the learning process namely:

(i) Individual response to the questions for exploration (Technique A)

(ii) Oral and written response to the parallel ideas (Technique B)

(iii) The titles suggested the justification provided discussion with Partners (Technique C)

could not be developed.
However, the aim was to encourage maximum pupil participation in the English poetry classes and to enhance individual interaction with the poem and to minimise the intermediate source of interpretations and paraphrasing by the teacher. The students were encouraged to appreciate the poem without any fear or inhibition of wrong answers. Hence the individual student responses were diverse reflecting their originality in thinking and interpreting. This enhances their appreciation and fosters the individual differences within the classrooms and the rigid procedural norms. As Barnes (1971) stresses "The function of a piece of poetic writing is to be an object that pleases and satisfies the writer and the reader's response is to share the satisfaction". 40

If pupils are instructed by an adult and they are forced to be passive recipients with very little or no provision to interact with the poem individually, there is very little scope for "sharing the satisfaction" that was originally the poet's. Gagne (1967) points out "When we encourage a teacher to adapt in this way to individual differences (proceeding on the basis of the impression and adaptation too is intuitive without any explicit theory) we are asking him to function as a clinician". 41

The investigator had to function as a "clinician" drawing on her first hand personal experience of teaching English poetry at various levels and also that of other colleagues teaching poetry in English, Hindi, Gujarati or Sanskrit.
However, the very concept of answering the questions for test with the copy of the poem in front of them or multiple-choice items in a language test was new to the students.

4.18.4 Time allotted for the test

The students initially felt that it would be easy to write an objective test of multiple choice items, because they would not have to write long, descriptive answers. However, later on after taking up the tests, they said "Such tests look easy, but not so easy as we thought. We had to read the poem or some lines of the poem several times before we could arrive at the answer. Nevertheless, it was a novel experience for us and we enjoyed it".

The time allotted for the test ranged from 10-12 minutes.

There have been several instances wherein the learning and testing went hand in hand i.e. while answering the test items, the students referred not only to the poems, but the earlier exercise (Questions for Exploring the Poem, Alternate titles) and modified them in the light of the deeper understanding and appreciation that was brought in by the test itself.
4.19 Orientation of Teachers taking part in the experiment

Three teachers were selected and oriented in order to conduct the experiments. All the three teachers hold postgraduate degree (M.A) in English and they had opted for Teaching of English as one of the Special Methods during the B.Ed. training programme. All the three teachers have studied through English medium during their school and college courses and all the three have taught in English medium schools in the Secondary and Higher Secondary classes for a period of 10-12 years.

All the three teachers selected for carrying out the experiment are innovative and co-operative by nature. They were oriented by the investigator through a series of lectures and discussions based on the theoretical aspects that form the basis of the experimental study.

This phase was followed by a demonstration by the investigator. After observing the demonstration there was another session of detailed discussion. During all the discussions, the investigator and the teachers participated with great enthusiasm and the outcomes of the discussions were mutually enriching and enlightening.
4.19.1 Time allotted for the orientation

All the steps described above took nearly six hours on the whole. On an average each session of discussion lasted for 20-30 minutes.

4.19.2 Discussions after each class

During the actual experiment, after each technique was tried out, the respective teacher had a discussion with the investigator regarding the practical problems or issues in the actual classroom situation.

4.19.3 Observations by the Investigator

Whenever the investigator was present in the class, the observations by her formed the basis of the discussion and analysis. There were mutually beneficial to the teachers as well as the investigator. However, the investigator was not present in all the classes. The observations by the teacher involved in the experiment are discussed in a later section.

4.20 Selection of Samples

Three groups of students studying in Std.XI (SC Stream) in English medium schools in Baroda were selected for the experiment. They were matched on the following variables.

(i) Age
(ii) Sex
(iii) Total Score in SSC Examination
(iv) Score in English in SSC Examination
Since they had studied in English Medium Schools throughout their school career (right from K.G. classes) the formal exposure to the language and the learning experiences provided by the school are comparable.

Other factors like prescribed text material, library facilities, facilities available at home, co-curricular activities like debates, elocutions, essay writing competitions, recitation, school assembly are also of a comparable level in all the three groups.

The number of students in the three classes are as under:

Class A : 43  
Class B : 47  
Class C : 63

Due to administrative considerations, the entire class was involved in the experiment and the scores of 40 students selected at random were considered for the calculations.

4.21 Design of the Experiment

The Rotation Method was used for the experimentation. The detailed tables showing the techniques used and the poems used are given below. As mentioned earlier there were three sets of poems used in the study.
### Table 4.4 Groupwise Distribution of Techniques

<table>
<thead>
<tr>
<th>SET I</th>
<th>Poem 1</th>
<th>Group</th>
<th>Poem 2</th>
<th>Group</th>
<th>Poem 3</th>
<th>Group</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>A</td>
<td></td>
<td>B</td>
<td></td>
<td>C</td>
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<td>B</td>
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<td></td>
<td>A</td>
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<td></td>
<td></td>
<td>C</td>
<td></td>
<td>A</td>
<td></td>
<td>B</td>
</tr>
<tr>
<td>SET II</td>
<td>Poem 1</td>
<td>C</td>
<td></td>
<td>A</td>
<td></td>
<td>B</td>
</tr>
<tr>
<td></td>
<td>Poem 2</td>
<td>A</td>
<td></td>
<td>B</td>
<td></td>
<td>C</td>
</tr>
<tr>
<td></td>
<td>Poem 3</td>
<td>B</td>
<td></td>
<td>C</td>
<td></td>
<td>A</td>
</tr>
<tr>
<td>Set III</td>
<td>Poem 1</td>
<td>B</td>
<td></td>
<td>C</td>
<td></td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>Poem 2</td>
<td>C</td>
<td></td>
<td>A</td>
<td></td>
<td>B</td>
</tr>
<tr>
<td></td>
<td>Poem 3</td>
<td>A</td>
<td></td>
<td>B</td>
<td></td>
<td>C</td>
</tr>
</tbody>
</table>

4.2 Data Collection

The data collected were both quantitative and qualitative. The test scores were tabulated and analysed. The details are discussed in the next chapter.
CHAPTER IV - DESIGN OF THE STUDY, PROCEDURE 
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