CHAPTER SIX
CONCLUSION

Introduction

This chapter offers a summary of the content and methodology of the study. It also presents its findings and a discussion of these findings. The presentation of the findings follows the thematic organization of the first two qualitative research instruments (the pre-tests), and the discussion of these findings brings together the findings of the pre-tests and the post-tests. The discussion of findings is followed by the conclusions of the study, which in fact provide answers to the fifteen research questions raised in Chapter One. The chapter also makes a number of suggestions for the non-native undergraduate poetry classroom instructors at Taiz University and similar contexts of tertiary education. This dissertation concludes with its own limitations and its recommendations for further research in the area.

Summary

This study had two parts and a dual aim. The aim of the first part of the study was to evaluate the English poetry teaching situation at the undergraduate program at the Faculty of Arts, Taiz University. Specifically, this study sought, through the use of qualitative research instruments, to elicit the poetry teachers’ criteria of text selection, teaching and assessment strategies. It also sought to investigate the third and fourth year students’ perception of their teachers’ pedagogical practices. In order to arrive at valid conclusions, the researcher sampled for ‘critical analysis’ 18 end-of-semester poetry exam papers administered between the years 2002 and 2007, as well as the ‘best’ 26 students’ answer books.

The second part of the study proposed a pedagogically oriented stylistic approach as an alternative to the existing ‘traditional’ poetic pedagogy. The approach was eclectic, drawing on theoretical arguments and practical suggestions garnered from literary stylistics, Iser’s theory of aesthetic response, and practical stylistics. The approach had two related, and necessarily successive, components. The first was the stylistic analysis component, which was informed by a combination of literary stylistics and the Iserian strand of reader response criticism. The second was a pedagogical component which specified criteria of text selection and a set of classroom and test tasks. The combination of literary stylistics and Iserian theory was
necessarily retained for the pedagogical component but synthesized with the more pedagogically oriented approach of practical stylistics. Two poetic texts, selected according to the suggested criteria, were first stylistically analyzed in accordance with the tenets of the first component of the proposed approach and then pedagogically ‘treated’ in accordance with the arguments of the second. One of these texts was actually taught by the researcher to a sample of third year Yemeni undergraduate students. The classroom sessions were attended by two teaching staff of the department acting as observers. At the end of the classroom trial of the proposed stylistic approach, the observers recorded their observations in a questionnaire prepared by the researcher, and helped the student participants fill in a post-test to record their reactions and comments on the approach.

Findings

Based on the analysis of the two pre-tests (Student Questionnaire A and the Teacher Questionnaire), the following findings were recorded:

1. Although the majority of the sampled students (80.61%) had the advantage of city-based schooling, only 15.31% of the sample believed they were “well prepared for college”. This finding was borne out by the teachers’ overall dissatisfaction with the students’ language proficiency.

2. More than 80% of the students indicated that their primary learning objective was the improvement of their English language skills. After college, about 70% of the students would seek employment.

3. Most of the teachers reported that their primary teaching objective was to introduce their students to literary movements and to the classics of English literature.

4. Most of the teachers indicated that they selected poetic texts which they found to be “representative” of literary schools and that the classics could not possibly be excluded. The teachers’ text selections were consistent with their own teaching objectives but obviously inconsistent with the students’ language needs and learning objectives.

5. About 60% of the students expressed dislike of the selected texts and ascribed their disapproval of the texts to two main reasons: the language of the texts (50.08%) and the unfamiliar cultural references (31.53%).
6. All the teachers reported that they presented background information before they introduced the selected texts. The use of background information was judged helpful by the majority of the students (92.86%).

7. Most of the teachers would spend more time on the content than on the language of the poems. The teachers expressed unwillingness to accommodate language-based approaches and reservations about the effectiveness of linguistics in their poetry classes.

8. About 65% of the students indicated that the poetry classes were “boring” and ascribed their boredom with the poetry classes to the irrelevance of the objectives of the poetic pedagogy to their own learning objectives.

9. The current poetry pedagogy did not involve the students as participants. Over 60% of the students “never” participated in the classroom and more than 84% never read the poems aloud. The students’ main reason for not participating was that the teachers did everything for them (39.79%).

10. The most popular teaching task among teachers was paraphrase, which is compatible with the teachers’ concern with the content of the poems.

11. About 70% of the students reported that they were not asked to take any part in the poetry classes, 31.63% indicated that they did not get any help when they did not understand something, while 32.65% relied on their teacher’s dictated comments.

12. All the teachers reported that they assessed students on the basis of how much ‘information’ they knew about the selected texts. The overwhelming majority of the students (over 90%) confirmed their teachers’ concern with the retrieval of information. The teachers’ assessment strategies are consistent with their teaching objectives and their pedagogical decisions.

13. The most popular question type among teachers was the critical appreciation question. More than 93% of the students found these questions “predictable and easy to prepare for by rote-learning”.

14. All the teachers expressed degrees of satisfaction with their students’ language and literary competence at the end of the courses. Judging by their students’ test performance, all the teachers reported that their teaching objectives were met. While one of them pointed out the need for changing the present pedagogy, the rest were satisfied and would not consider change.
15. The current pedagogy failed to satisfy the learning objectives of about 80% of the students. The majority of the students (76.53%) also reported that the pedagogy had a negative effect on them and that they did not read English poems which were not prescribed for classroom reading.

16. Over 76% of the students would like to see a change in the methodology, 10.20% wanted a change in the text selection and only 02.04% wanted a change in the exam questions.

The analysis of the 18 end-of-semester poetry exam papers also revealed the following findings:

17. The analysis revealed that the poems in the tests were the poems prescribed for classroom reading. There were no ‘unseen’ texts. Besides, only the titles of these poems were provided. There were no ‘seen’ texts.

18. The analysis of the exam papers also revealed that the “critical appreciation” question and the “explain with reference to the context” question were the most frequent question types. This finding bears out the teachers’ response to the relevant questionnaire item.

19. Analysis revealed a high percentage of questions which required the students to retrieve information about the “poetic achievements” of poets and to “list the poetic characteristics” of an era.

20. The only question that elicited personal response was not only very infrequent but also only seemingly a personal response question. The question pre-empted the students’ response by identifying a specific poetic quality or thematic concern and asking the students for their opinions on it.

21. The analysis of the exam papers also revealed that the question types were repeated in almost all the exam papers. This finding bears out the students’ remark on the predictability of the exam questions.

The analysis of the 26 ‘excellent’ students answer book revealed the following findings:

22. The analysis of the ‘excellent’ answer books revealed a high frequency of rote-learned answers and a wide dispersion of these repeated answers across the sampled answer books. This finding supports the students’ remark that the exams “can be easily prepared for by rote-learning”.

23. The analysis also revealed a remarkably high percentage of incorrect language uses and a wide dispersion of these incorrect uses.
The analysis of the post-tests (Student Questionnaire B) and of the Observers Questionnaire revealed the following findings:

24. The analysis of the students post-test revealed that the proposed stylistic approach was well received by the student participants.

25. Almost all student participants reported that the trialed approach helped them express their views and encouraged them to concentrate on the text.

26. About 90% of the student participants indicated that the approach made the learning of poetry more interesting and that it could improve their English language skills.

27. More than 85% of the students indicated that the proposed approach could help them read and appreciate poetry on their own. About 30% of the students, however, were skeptical about the long-term effects of the approach and reported that the approach did not succeed in encouraging them to read more poetry.

28. All the students positively welcomed the approach and wanted to see more poetry classes taught along similar lines.

29. The analysis of the Observers Questionnaire revealed that the approach was also well received by the two observers.

30. The observers reported that the selection of the text was appropriate and that it triggered the desired response.

31. The observers also indicated that the preliminary teaching tasks and the language focus of these activities were good “to an extent”. The observers were both satisfied with the choice and grading of the teaching tasks and with the response elicited from the students.

32. The observers also reported that the pedagogy involved most of the class and involved them actively in making meaning. They also reported that the activities returned the students all the time to the text and that all responses were valued only when they were backed up by textual evidence.

33. The observers agreed that the classes were largely student-centered and that the pedagogy related the learning of poetry to the learning of the English language.

34. The two observers expressed reservation about the capacity of the students to replicate similar analyses and recommended that teachers provide enough practice and guidance at the initial stages.
Discussion of Findings

The following is a discussion of the findings of the study with regard to the components of the traditional and stylistic pedagogies and the comparative effects of both on the students’ perceptions of and attitudes toward poetry.

First there is the issue of the selection of texts. The ‘traditional’ methodology has been more concerned with texts which represent literary movements and ‘age sensibilities’. The classics have always been thought irreplaceable. The teachers’ interest in the classics does not seem to have rubbed off on their students. With more than half the sampled students expressing dislike for the selected texts on the grounds of their difficult language and obscure cultural references, the teachers need to change, or at least adjust, their criteria of text selection. None of the teachers, however, considers change and all are satisfied, though in different degrees, with their students’ linguistic and literary competence.

The stylistic approach proposed in this study recommends the selection of texts whose content is acceptable to the students and with which they can identify, whose language is accessible but not necessarily easy, and whose structures exemplify in one way or another some genre structures the acquisition of which facilitates encounter with other texts. The text taught by the researcher, *Half an hour after*, was selected according to these criteria. Although the text was unfamiliar to the students, being both unseen and ‘Australian’, it was well received by the majority of the student participants. The observers shared the participants’ opinion about the text and reported that it triggered the desired response from the students.

The second issue is the teaching methodology. The current methodology, though liked and ‘protected’ against change by the teachers, is not so popular among students. The teachers’ exclusive interest in the content of the poems and disinterest in linguistic methods stands in marked contrast with the students’ ranking of linguistics as their second most enjoyed class. The teachers’ domination of the class is also frowned upon by the students. The majority of the student participants reported that they were not involved at all in the classroom and that their learning objectives were not attended to. Not unsurprisingly, more than 76% of the students wanted to see a change in the methodology.

Change is what the proposed stylistic approach offered. The methodology based on the proposed approach required that the students start from their knowledge of language and of the world in their attempt to make sense of the text. Besides
engaging the students’ schematic knowledge, the methodology engaged the students as active participants in the meaning-making process. The teaching tasks used referred the students back to the text all the time and any interpretive conclusion was entertained insofar as it was backed up by textual clues. This methodological change was well received by the student participants and by the observers. The students reported that it made the learning of poetry “more interesting” and wished to see the proposed pedagogy carried over to more poetry classes. The observers also reported that the pedagogy managed to involve the students as participants and to relate the learning of poetry to the learning of English. There was one aspect, it may be pointed out, which more than 92% of the students liked about the traditional methodology, namely, the use of background referential information. The proposed methodology does not exclude referential information but introduces only the information prompted by the text and introduces it when it is felt to be required.

The third issue to consider is the issue of testing. Traditional testing tasks have concentrated mainly on the retrieval of information ‘about’ poets, poems, and poetic movements. All the teachers acknowledged this exclusive concern with information and the students confirmed this finding. Analysis of the exam papers revealed that the ‘popular’ critical appreciation questions, indeed almost all questions, presented only the titles of the poems and the students were expected to have learnt either the lines of the poems or, more likely, the answers to the questions. This finding was borne out by more than 93% of the students who indicated that the exam questions were “predictable and easy to prepare for by rote-learning”. The predictability of questions was also supported by the fact that none of the poems in the 18 question papers was ‘new’. The Analysis of the answer books backed up the findings concerning predictability. Analysis has revealed a very high frequency of rote-learned answers and of incorrect language uses and a wide dispersion of these answers and errors across the ‘excellent’ sample. No wonder, therefore, that only about 2% of the students wanted a change in the exam questions.

The test tasks recommended by the approach are in three stages and require personal response as well as reference to the text at each stage. Their aim is to ensure that the students have acquired the skills promoted by the pedagogy and that they have achieved some degree of independence as readers. The difficulty of the tasks and the degree of demands they make on the students can always be regulated in response to the competence level of the students and the aims of the teacher. The texts selected
for the test papers are preferably ‘unseen’ but selected carefully in order to minimize fear of the unknown. The students should also be told what kind of tasks will be on the test, what is expected of them and how they will be assessed. It remains to be seen how successful this testing format is and how well it will be received by the students.

The last issue is the effect of the pedagogy on the students. Two central aims of any poetry pedagogy are: 1) to create interest in poetry, and 2) to create readers. The current pedagogy seems to have failed on both counts. Besides making the poetry classes “boring” to more than 64% of the students, the current pedagogy has also turned more than 76% of the students off the reading of poetry. The pedagogy based on the proposed approach seems to have fared fairly better. Although it did not convince many students to read more poetry, it did make the learning of poetry “more interesting”. The students’ resistance to poetry seems to have taken roots and will not be easily shaken off. The encouraging finding is that all the students wanted other poetry teachers to replicate the experiment carried out by the researcher.

Conclusions
The following conclusions were derived from the study:

1. The current criteria of text selection are more aesthetic or cultural than linguistic or stylistic. A text makes its way into the curriculum because of its position in the canon rather than its suitability or accessibility. Tradition, not the learner, is the determiner of course content.

2. The current methodology is more content-driven than skill-oriented.

3. The current assessment strategies are expectedly focused on the retrieval of information. The texts in the exam papers are familiar and the information required has already been provided. The students compete to make the most ‘faithful’ reproduction of the information they have rote-learned.

4. The current pedagogy has largely failed to satisfy the students’ learning objectives.

5. The students’ are chiefly concerned with the improvement of their English language skills but their teachers’ concerns are less linguistic. There is a gap between the students’ needs and their teachers’ teaching objectives.

6. The current pedagogy does not fare well among students. The students expressed a desire to have the text selections and the methodology changed so that their learning objectives get due recognition.
7. The teachers are satisfied with their pedagogical practices and decisions.
8. The current pedagogy has had a negative effect on the students’ learning motivation.
9. The pedagogy based on the proposed stylistic approach has encouraged ‘original’ readings and returned the students back to the ‘original’ text.
10. The pedagogy based on the proposed stylistic approach has involved the students as active participants in the act of reading and interpretation.
11. The pedagogy based on the proposed stylistic approach has succeeded in relating the learning of poetry to the learning of language. The language focus of the tasks and the requirement to adduce textual evidence in support of interpretive judgments have combined to effect this integration.
12. The pedagogy based on the proposed stylistic approach has made the learning of poetry interesting to the majority of the students (about 90%) but has encouraged only 70% of them to read more poetry.
13. The pedagogy based on the proposed approach allowed room for the expression of individual response and promoted independence of reading.
14. The pedagogy based on the proposed stylistic approach was judged “relevant” by around 89% of the students. It has the potential to help them improve their English language skills.
15. The pedagogy based on the proposed stylistic approach was welcomed by all the students, who also wanted it to be replicated in other poetry classes.

**Implications for the Poetry Classroom**

The following are implications for the poetry teachers at the undergraduate program at Taiz University and similar contexts of tertiary education:

1. Teachers should not focus only on texts by British poets. Exclusive concerns with British poetry could have the effect of limiting the students’ perspectives on life instead of widening it. Exclusive attention to British poetry is also incompatible with the students’ learning objectives. The students’ primary objective is linguistic rather than cultural. They join the department in order to improve their English language skills. The focus on British poetry and the chronological arrangement of the courses on the syllabus implies a concern with the culture, indeed cultural heritage, of Britain rather than with the English language. The present text selection is
not sensitive to the students’ learning objectives. A more compatible text selection would also include poetic texts by, for example, Australian, Canadian, Irish, South African, Indian, and Nigerian poets. Such a selection would reflect a more linguistic than cultural orientation.

2. The selected texts should present experiences which learners can identify with and accept to explore. They should also be written in accessible language and in artistic structures which can be adapted to the objectives of the teaching. These criteria have been detailed in the fourth chapter.

3. Teachers would be well advised to reverse the chronological arrangement of texts on the syllabus. Modern texts may well be taught first and more remote texts presented at later stages. The archaisms and unfamiliar cultural references of older texts multiply the demands on the students. Modern texts are more accessible in this respect, although some modern texts might present experiences very obliquely indeed. Careful selection of texts from all times is always advised.

4. Teachers’ methodologies should be sensitive to students’ needs. The fact that the students are non-native English learners in a country where English has no official status and that they are undergraduates meeting a foreign literature for the first time should dictate, or inform, the teaching methods. Widdowson’s distinctions between subjects and disciplines (1975) and between learning and study (1985) become relevant here. The methodology adopted should reflect a concern with poetry as a subject which is being learnt by the students.

5. Teachers’ methodologies should not presuppose independent ability to read poetry; they should instead aim at promoting it.

6. The methodology should involve students as active participants in the ‘making’ of poetic meanings and should aim at the creation of self-reliant readers who can take responsibility for their own interpretive judgments.

7. The methodology should start from, and build on, the students’ previous experiences of language, genre and the world. The students’ come to the text imbued with a host of different schematic expectations and experiences which cannot be overlooked and which can well enrich the texts being read.
8. Yemeni students come from a culture which respects authority and reveres the printed word. If the teacher ‘tells’ the students what ‘the’ interpretation of the text is, the students are very much likely to all copy their teacher’s reading. They will unavoidably be driven into conformity. Teachers are advised, therefore, not to ‘declare’ the meaning of the text right at the outset. Instead, they should give their students time to struggle with the text, aim to instill confidence in their abilities as readers, and encourage them to question all critical pronouncements and demand textual supporting evidence.

9. The methodology should present a balanced diet of attention to text, author and reader. None can be excluded or sidelined. It should also be flexible about moving from bottom-up to top-down approaches as demanded by the teaching situation. It should aim to address cognitive, affective and linguistic goals. Leaving theoretical arguments apart, methodologies should adopt eclecticism in order to widen the students’ life perspective. Like with the text selections, no set of methodological practices can be prescribed for all teaching situations. They cannot be sacrosanct either. They may be criticized and adjusted or improved upon accordingly.

10. The test tasks should be small and assess mastery of the abilities promoted by the methodology. The students should be told what type of tasks to expect, how they are expected to respond to them, and how they will be assessed. Like they should be involved in selecting poetic texts, students should also be involved in suggesting possible test tasks. This may be done through conducting written surveys on students’ expectations or through direct oral interaction in the classroom. Feedback from the students should inform pedagogic decisions.

11. The text selections, methodologies and assessment strategies need to be continually revised to stay in touch with the students’ needs and expectations. This dissertation has offered a revision of these three pedagogical components. The courses that comprise the program need also to be continually revised in order to remain relevant to the needs of the students and society. Instead of designing courses to fit the traditional orientation of the program, educators should instead continually revise the program to fit the needs of who it is supposed to be serving. In light of this
recommendation, this dissertation proposes a revision of the content of the English program at the Faculty of Arts, Taiz University. The revised program is offered in Appendix G.

12. The current choice of courses reflects Anglo-centricity. All the courses are on English, or better British, literature. The two courses on American Literature and the one course on World Literature serve only to highlight the concern with Anglo-centricity. The chronological arrangement of the courses on British literature further accentuates the concern with British literature, indeed the cultural heritage of Britain. The revised program disapproves of Anglo-centricity on the ground of its unsuitability for the context in which it is used. The revised program also disfavors the chronological arrangement of courses on the syllabus. The current program structure is more suitable with native-speaking students and does in fact seem to be borrowed from first language contexts.

13. The revised program has three poetry courses which are not labeled but rather numbered. The content of the courses could include any poem written in English, canonical or non-canonical, provided that it confirms to the proposed criteria of text selection. The revised program also suggests that the learning of poetry is introduced in the first semester of the third year. At this stage, the students are more likely to be well equipped to handle the deviant uses of poetry and the demands of stylistic-based pedagogies. They would have had enough language background and enough training in language analysis.

14. After having had sufficient training in stylistic analysis, the students may be introduced to other critical approaches to literary texts. The revised program suggests that a course on critical approaches is introduced prior to the final course on poetry. Stylistic-based pedagogies should not exclude other approaches to reading and interpretation. In this way, poetry is introduced as a subject but gradually prepares interested students for the study of poetry at later stages of education.

15. Another observation concerns the contact hours. Presently, teachers meet their students once a week for three hours. The total contact hours range between 36 to 48 hours. It is recommended here that teachers attempt to reduce the duration of each class to two hours and increase the contact
hours per week to four hours. This should aid the concentration spans of the students in the class, keep them more focused and more in touch with the subject. One consequence of the increase of contact hours, however, is that the teachers will have to re-work their timetables in order to accommodate the extra work load. It is hoped by the researcher that fellow teachers in the department would welcome this ‘unpaid’ extra work load for the good of their students. It is possible, however, to get around this extra work load problem by reducing the duration of each class session to only one and a half hours. This way the teachers’ work load is not increased and they will not have to re-structure their schedules.

16. Despite the current teachers’ resistance to linguistics, the proposed stylistic approach was well received by the students. This success points towards the need for poetry teachers to get ‘some’ training in linguistic analysis and employ stylistic-based pedagogies. In this respect, the researcher is in full agreement with Roman Jacobson (1960/1996) that,

… a linguist deaf to the poetic function of language and a literary scholar indifferent to linguistic problems and unconversant with linguistic methods are equally flagrant anachronisms. (p. 33)

Limitations of the Study

The present study has its own limitations. Below are the most salient ones:

1. The investigation was limited to the Yemeni context. It was also limited to the undergraduate students who were majoring in English at the Faculty of Arts, Taiz University.

2. The students sample was restricted to the junior and senior students of the department, and consisted of only 98 students (i.e., 50.78% of the potential student population). The reason for this ‘scanty’ sample is the bad timing. The field work was carried out two weeks prior to the end-of-semester exams and many students, understandably but regrettably, had little interest in anything which would not be on their exams.

3. The teachers sample consisted of only the four staff members who were teaching poetry classes at the time of the field work.
4. The sample of poetry exam papers analyzed consisted of the papers administered between the years 2002 and 2007. The papers of the years prior to 2002 could not be obtained because of the absence of an archiving system in the department, and the 18th-century Poetry & Drama papers of the years 2002 and 2003 were excluded because the examiners excluded poetry from their course content.

5. The sample size of the students’ answer books analyzed was restricted to only 26 answer books. These were the answer books of the best performers on the tests, i.e., students who secured the grade ‘excellent’. It was thought by the researcher that the ‘best’ answers would speak for the performance of the rest of the students and for the teachers’ performance too.

6. The practical demonstration of the proposed approach (chapter five) was restricted, due to space constraints, to two poetic texts.

7. Because of the ‘bad timing’ of the field work, the pedagogy based on the proposed approach was trialed only over two classroom sessions of three hours each. The bad timing also affected the participants’ response. The written assignment which was part of stage three of the pedagogy was not turned in by any of the students and so the success of this stage was left unassessed. The bad timing also made it impossible for the researcher to schedule extra classes, which would have given the students enough time to assimilate the proposed approach and the stylistician-teacher (the researcher) enough time to evaluate it thoroughly.

The limitations of context are understandable and justifiable. Any piece of research has to have a specified research problem and a delimited context of investigation. The limitation of sample size and the limitations resulting from bad timing would have been avoidable under different research circumstances. These limitations, however, did not jeopardize the validity or reliability of the data gathered and should not prevent generalizing from the findings and recommendations of this study to similar contexts of tertiary education where poetry is learnt as a subject.

**Recommendations for Further Research**

If the same evaluation through qualitative analysis were to be carried out again to arrive at perhaps more valid conclusions about the teaching of English poetry in the Yemeni tertiary context, the following recommendations need to be considered:
1. The timing of the field work should be changed. The ideal time would be midway through the semester. The students would have had enough exposure to the current pedagogy to allow them to form fresh reactions to it and the researcher would be able to meet a larger, and less nervous, sample of the students and spend more time them.

2. The students sample size should be increased. One benefit of changing the time of the field work is that it would become possible to get the views and reactions of all the poetry students of the department. It would also be interesting for future research to compare the responses and reactions of students from the two English departments at Taiz University. It would even be more interesting to make inter-university comparisons by including students from English departments at other government, or even private, Yemeni universities.

3. The teachers’ sample size should also be increased. This could be done by including all poetry teachers in the department and not necessarily those who are currently taking up poetry classes. If the scope of research increased to include other departments or other universities, the teachers’ sample size would naturally increase and be more representative.

4. The sample of poetry exam papers could also, in different research circumstances, be increased to include all 18th-century poetry exam papers. This should make the sample more comprehensive and representative.

5. A stratified sample of students’ answer books should be taken. This should allow the researcher to look at the test performance of different sections of the class and should make the conclusions even more valid.

If the same pedagogical experiment were to be replicated, the following recommendations should be incorporated in order to maximize the potential of the pedagogy based on the proposed approach:

1. The timing of the experiment should be changed. Carrying out the experiment close to the end of the semester cut down the number of participants and attracted a ‘demotivated’ sample. The ideal time would be the beginning of the semester.

2. A strong recommendation is to conduct the experiment over a longer period of time. Preferably, the experiment should be longitudinal, covering the whole semester. This should give the student participants enough time
to get familiar with the theoretical arguments of the approach and get used to being involved as active participants. Passiveness resulting from prolonged exposure to traditional, teacher-controlled methodologies needs time to be shaken off. After all, old habits of reading die hard. Performing the experiment over a semester would also make the students more involved and more serious. It would give the researcher time to trial more than one text and an opportunity to assess the testing component of the pedagogy. The evaluation of the approach after a four-month trial and after all components and all stages of the components have been experimented with would certainly make more valid the findings and conclusions of the pedagogical experiment.

3. The students post-test should include free response items (or open-ended questions). After a long enough exposure to the approach, the student would, indeed should, want to expand on the selection of the texts, the classroom tasks, the test tasks, the usefulness of the approach, the effect of the pedagogy on their poetry learning habits, the effect of the pedagogy on their learning motivation, and on the relevance of the pedagogy to their learning objectives.

The following are further recommendations for future research in the area in general:

1. A study should be conducted to develop, and trial, similar stylistic based approaches to the teaching of fiction and drama in foreign-language, undergraduate contexts of education.

2. A study may be conducted to investigate the effectiveness of the proposed stylistic approach in tertiary contexts where English is taught as a second and first language.