CHAPTER ONE

INTRODUCTION

1.1   General Background

A widely accepted fact is that language is a means of communication. It is a unique identification of human civilization. To put it in simple way language has made it possible to change a wild human being to a civilized human being. Poetry has always helped to develop language of the language learner.

Poetry has been defined in a number of ways. Poetry is the art of producing pleasure by the just expression of imaginative thought and feeling in metrical language.

Following Wordsworth, poetry is the spontaneous overflow of powerful feelings. Apart from its aesthetic values poetry has proved to be a valuable aspect for language pedagogy. Poems offer a rich, varied repertoire and are a source of much enjoyment for teacher and learners alike. There is a good advantage of length-many poems are well-suited to a single class room lesson. Then again, they often explore themes of universal concern and embody life experiences, observations and feelings evoked by them.

Poetry may differ linguistically from more usual or standard form of English. It reorganizes syntax, invents its own vocabulary, freely mixes registers and creates its own intonation pattern. It draws creatively on a full range of archaism and dialects, and generates vivid new metaphors. It patterns sounds and orders rhythms. Most teachers agree that in addition to the standard forms of language it is pedagogically useful and necessary to provide students with deviant use of the language.

Does literature occupy an important place in language classroom? Should literature be a part of curriculum in the ESL or EFL ? These issues have been

matter of discussion from history to nowadays. The researchers, English language teachers, ELT experts have expressed their view/arguments for and against on whether there is a rational for including literature in the curriculum. Teaching language through literature or language through language' or teaching literature as a separate subject (literature for study) is a question, which is certainly in the forefront of debate, and, yet it remains controversial today. Some experts view that the role of literature is problematic in a new pattern of language teaching since the complex nature of literature that in some cases has been seen as earning an undesirable freight of connotations. Using literature in language teaching and learning, they say will contribute nothing to helping students meet their goals, Gautam, (2001, p. 20) consulting some text of literature mainly, poems from syllabus. English of Higher Secondary level raises the question on the use of teaching the lofty works of develop communicative competence in learners, when our students are unable to speak or write even simple English correctly.

Whatever views against the use of literature to language teaching and teaching has been expressed, it is generally accepted that literature could be a resource in language teaching. Since literary language is not completely different or separate from other kinds of language using literature to language teaching can help to improve students' overall knowledge of language. According to Povey "Literature is knowledge by giving evidence extensive and subtle vocabulary usage and complex and exact syntax" (as cited in Verghese, p. 114). As the learners often find themselves among the texts of literature (i.e. poems, songs, short, stories, plays) and associate with them, the interaction, in fact, facilitates the learners by availing of proper motivation to language learning. The useful supporting materials to develop in them the mostly of language skills (listening, speaking, reading, writing). This view is obviously expressed by Lazar (1993: p. 15), "Literature should be used with students because it is motivating, stimulus for long usage acquisition, students enjoy it and it is a fun, it is found in many   syllabuses

and the like. "Literature, a convenient source of content for a course in foreign language, provides motivating and communicating materials for language teaching. According to Carter and Long (1991, p. 48), "Literature is a legitimate and valuable resource for language teaching". Literary texts can be treated as if they are also written for language teaching.

Literature, which has dominated the teaching and learning of ESL as well as EFL almost everywhere in the world, has a long history as a source of teaching materials. It is equally significant at present day. We language teachers do not find any justification for ignoring the use of literature in the language class. We can say that literary texts are not made of ethereal matter through some might think, literary texts are made up of language. When we use literature language classroom, we are teaching language. "Literature is a high point of language usage, arguably it marks the greatest skills a language user can demonstrate. Language and literature are thus strongly related. Literature fosters/enriches language and it is language that helps to understand literature.

Teaching poetry of literature is similar to implementing any English as Foreign Language (EFL) activity in that teachers must consider the language level of students so that the materials selected is not too difficult. It is also important to stress that all students can and should freely express themselves when discussing poetry. This freedom of expression ensures a collaborative learner centered classroom that takes into account the EFL students' individual differences, learning goals and effective factors. Teaching poetry in the case of Nepal is a challenging and painstaking job. Most of the English language teachers who teach at B.Ed. level are not familiar with the type of language used in poetry. Poetry may differ linguistically from more usual or standard from of English. There are multiple techniques of teaching poetry suggested by various scholars. For instance warm -up - activities, form and meaning activities, response activities etc.

According to Lazar (1993, pp. 129-130), there are three types of activities to be done for teaching poetry. They are:

-      Pre-reading activities
-      While -reading activities
-      Post-reading activities

Likewise, Havlan Kellem suggests reader response approach, for meaning response approach and stylistic approach of teaching poetry.

1.1.1   Teaching of Literature

Literature occupies an important place in language classroom. A language teacher presents the literary texts from linguistic point of view. Literature, which accepts language as its raw materials, is not only the mode of expression, vehicle for thoughts but also a useful and effective resource of language teaching and helps the learners in fostering their language skills. Jha (1983, p. 46) writes, "There is no other way of acquiring a sophisticated command of language except through assiduous study of its literature.

A literary text is quite different from other sorts of texts. It is not because it uses totally different language but because it exploits figurative language that requires a great endeavor and creativity on the part of both teachers and learners to understand it well. In this connection Lazar (1993, p. 1) says "Literature is a world of Fantasy, horrors, feelings, thoughts vision etc. which are put into word. He has given the following reasons for using literature in the language classroom.

-      It is very motivating.
-      It is authentic materials.
-      It has general educational value.
-      If is found in many syllabuses.
-      It develops students' interpretive abilities.
-      It helps students to understand another culture.

- It is a stimulus for language acquisition
- Students enjoy it and it is a fun.
- It is highly valued and has a high status.
- It expands students' language awareness.
- It encourages students to talk about their opinions and feelings.

Likewise Collie and Slater (1990, p. 98) identified it as the record of human spirit and history of human race moreover, literature also provides context for teaching vocabulary, grammar and other aspects and skills of language. And literature stretches students' imaginations, widens their insights, deepens their experiences and creates awareness in them. A language learner is not regarded as a competent learner unless he/she knows the culture and literature of the native speakers. Therefore, a language learner must learn the target language literature. Teaching of literature, in fact, provides sample opportunities. For the learners to know about foreign culture and also to encourage them to carry out various communicative activities.

Regarding the importance of teaching literature in language classroom, Carter and Long (1991, p. 97) have highlighted the significant role of literature in language classroom through three different models.
a.   The cultural model
b.   The linguistics model
c.   The personal growth model

Lazar (1993) says, "Literature may provide a particular way of stimulating this acquisition as it provides meaningful and memorable contexts for processing and interpreting new language" (p. 17). He further says "Literature should be used with students because it is motivating, stimulus for language acquisition, students enjoy it and it is a fun" (p. 19). Collie and Slater (1987, p. 5) express the similar view saying ... literature provides a rich context in which individual lexical or syntactical items are made more memorable. The formation and function of

sentences, the variety of possible structures and different ways of connecting ideas ... a literary genere can serve as an excellent prompt for oral work.

1.1.2   Teaching Literature Why, What and How

Why ?

Firstly, why should a language teacher use literary texts with classes, especially if there is no specific examination requirement to do so and little extra time available ? (Lazar, 1993, p. 14).

a.   Valuable Authentic Material

Literature is 'authentic' material. By that we simply mean that most works of literature are not fashioned for the specific purpose of teaching a language. Recent course materials have quite rightly incorporated many 'authentic' samples of language. For example travel timetables, city plans, forms, forms, pamphlets, cartoons, advertisements, newspaper or magazine, articles. Learners are thus exposed to language that is as genuine and undistorted as can be managed in the classroom context. Literature is a valuable complement to such materials, especially once the initial 'survival' level has been passed.

b.   Cultural Enrichment

For many language learners, the ideal way to deepen their understanding of life in the country where that language is spoken - a visit or an extended stay - is just not possible. Some may start learning a language knowing that they are unlikely ever to set foot in an area where it is spoken by the majority of inhabitants. For all such learners more indirect routes to this form of understanding must be adopted so that they gain an understanding of the way of life of the country: radio programmes, language of the target country, films or videos, newspaper, and last but not least literary works.

c.   Language Enrichment

We have said that reading literary works exposes the student to many functions of the written language, but what about other linguistic advantages. Language enrichment is little doubt that extensive reading increases learner's receptive vocabulary and facilitates transfer to a more active form of knowledge, it is sometimes objectived that literature does not give learners the kind of vocabulary they really need. On the positive side, literature provides a rich context in which individual lexical or syntactical items are made more memorable (Lazar, 1993, p. 39).

d.   Personal Involvement

Above all, literature can be helpful in the language learning process because of the personal involvement it fosters in readers. Core language teaching material must concentrate on how a language operates both as a rule - based system and as a socio-semantic system. Very often, the process of learning is essentially analytic, piecemeal, and at the level of the personality, fairly superficial. Engaging imaginatively with literature enables learners to shift the focus of their attention beyond the more mechanical aspects of the foreign language system. When a novel, play or short story is explored over a period of time, the result is that the reader begins to "inhabit' the text he or she is drawn into the book.

What ?

What sort of literature is suitable for use with language learners ? The criteria of suitability clearly depend ultimately on each particular group of students, their needs, interests, cultural background and language level. It is important to choose books, therefore, which are relevant to the life experiences, emotions or dreams of the learner. Language difficulty has, of course to be considered as well. Because they have both a linguistic and cultural gap to bridge. If the language of the literary work is quite straightforward and simple, this may be helpful but is not in itself the most crucial yardstick. Interest, appeal and relevance are all more important. In order for us to justify the additional time and effort.

How ?

Once a novel or play has been chosen, how best can the teacher and students work with it ? In this section I should like to examine more general principles. First I shall describe some of the approaches that are often used when literature is taught.

Some commonly used approaches to teaching literature:
Sometimes the teacher falls back upon a more traditional classroom, role in which he or she seem him or herself as parting information about the author, the background of the work, the particular literary conventions that inform the text and so on. Learners are somehow expected to have the ability to take all this in and make it their own.

At more advanced level of work with literature, the teacher may resort to the metalanguage of criticism and this may both distance learners from their own response and cause them to undervalue it, whatever the gain in analytical terms. Even if the teacher hopes to do more to sharpen students' own response to the literary work, there is often little guidance on how to do so. The time -non honored technique of question and answer can provide some help. But, unless questions are genuinely open-ended, there is often a feeling on the part of the students that the teacher is slowly but surely edging them to particular answers that he or she has in mind. There is little room for either their own responses or their involvement during such sessions. In short, personal investment is minimal.

In conclusion, literature is a vital record of what men have seen in life, what they experienced of it, what they have thought and felt about those aspects of it which have the most immediate and enduring interest for all of us. It was thus fundamentally an expression of life through the medium of language. Literature could be said to be sort of disciplined technique for arousing certain emotions. It begins in the creative possibilities of human language and in the desire of human beings to use their language creatively. Literature enriches our lives because it increases our capacities for understanding and communications. It helps us to find

meanings in our world and to express it and share it with others. And this is the most human activity of our existence.

1.1.3 Generes of Literature

Generally, literature displays its two forms: poetry and prose, These two forms are different in subject matter and structure. They can be classified into different forms or genres:

(Adapted from : Regmi, 2003)

The above shown all forms come under literature. In other words, the above are not only the broader forms for literature but also literary texts. They are different fields under literary studies. But according to Scholes et al. (1997: p. 78), literature can be broadly divided into four genres or forms.

(Adapted from : Scholes, et al., 1997)

Fictions

Fiction is a work of prose narrative invented by the writer in which characters and events are imaginary. The description of event in a fiction is shaped by a narrator and the language is used in a highly self conscious way in order to convey particularly effect. Abrams (2004, p. 24) defines fiction as "fiction is any literary narrative whether in prose or verse, which is invited instead of being an account of events that infact happened".

Poetry

Poetry is essentially a game with artificial rule sand it takes two-a writer and a reader to play it. Poetry is based on the creativity and imaginative power of mind. In this connection Schools et al. (1997, p. 325) say "Poetry exercises a valuable though perhaps unsound side of the mind: imagination" poetry has its own linguistics rules or poetic diction.

Poetry employs the figurative use of language. Different sorts of figures of speech can be found in the language of poetry. The language of poetry is thus continuative and figurative. Poetry requires meditation on the part of the reader. So meditation is the essential quality of poetry. These qualities take a particular form of expression.

Drama

Drama is also one of the literary genres. It is different from the rest due to the fact that the actors perform the given roles on the stage. In this connection M;H. Abrams (2004, p. 69) says "The form of composition designed for performance in the theater in which actors take the roles of the characters, perform the indicated action and utter the written dialogue".

Essay

Essays are one of the genres of literature nearly always written in prose and which are moderate in length. In this connection, Abrams (2005, p. 87) says, an essay is

"any short composition in prose that undertakes to discuss a matter, express a point of view, persuade us to accept a thesis on any subject, or simply entertain." Francis Bacon is known as the father of modern English essays. But the origin of this literary gener detes back to the days of the ancient Greeks Bacon rightly says, "the word essay is late but the thing is ancient" (ibid.). The essential quality of essay is that of persuation.

After observing the above -mentioned genres of literature, we have come to know about the fact that any, literary text is composed either in the poetic or the prosaic form. Prose and poetry are thus the two sides of same coin, the coin being literature.

1.1.3.1 Poetry and Its Different Forms

Poetry is a kind of verbal art Different scholars have viewed poetry in different ways. Stevens Calls it "a revelation in words by means of the words" (ibid.). Poetry for Eliot, is "not the assertion that something is true, but the making of that truth more fully real to us" (ibid.). to quote Cunningham, "... the body of linguistic constructions that men usually refer to as poems " (ibid.) Poetry is, Auden says, "the clear expression of mixed feelings" (ibid). Similarly Wordworth calls poetry "the spontaneous over flow of powerful feelings ... recollected in tranquility".

Like, this different scholars have viewed poetry in different ways. It has again different forms. Form as a general idea, is the design of a thing as a whole, the configuration of all its parts. No poem can essape having somekind of form. In other word, if we were to listen to a poem read aloud in a language unknown to us, or if we saw the poem printed in that foreign language, whatever in the poem we could see or hear would be the forms of it (Kennedy, 1983, p. 557). Kennedy (1983) talks about two forms of poetry: closed form and open form writing in closed form, a poet follows some sort of pattern and on a page, poems in closed forms tend to look regular and symmetrical. Most poetry in the past is in closed

form. Writing in open form on the other hand, a poet usually seeks no final click. Nowadays, many poets prefer open form to closed. Poem in open form, therefore, has neither a rhyme scheme or a basic meter informing the whole of it. Poetry in open form are usually called free verse. The following are the most common forms of poetry which may fall under either of the above.

i.   The Epic

This is also called a heroic poem. It refers to "a long verse narrative on a serious subject told in a formal and elevated style, and centered on a heroic or quasi-divine figure on whose actions depends the fate of the tribe, a nation, or the human race" (Abrams, 2005, p. 81). There is a standard distinction between traditional (also called folk or primary) and literary epics. Williams (1986, p. 27) says, "Most epics- i.e., heroic poems -in English were written in iambic pentameter, so that all forms built on iambic pentameter are properly referred to as heroic. That is to say iampentameter is the heroic line".

ii.   The Lyric

This is another form of poetry which refers to "any fairly short poem, uttered by a single speaker, who expresses a state of mind or a process of perception thought and feeling" (Abrams, 2005, p. 153). As its Greek name suggests, a lyric originally was sung to the music of lyre. Often a lyric is written in the first person, but not always (Kennedy, 1983, p. 400). In a lyric, the poet is preoccupied with his own emotions. This personal poetry is unlimited in its range and variety. There are the lyrics of love, of patriotism and of religious emotion. It includes the sonnet, the ode, the carol, the elegy and the folk song (Bhattarai, 1998, p. 20).

iii.   The Elegy

The elegy is a poem or song of sorrow especially for the dead. It is "a formal and sustained lament in verse for the death of particular perosn, usually ending in a consultation" (Abrams, 2005, p. 77). In Greek and Roman times, "Elegy" denoted

any poem written in elegiac meter (ibid.). In this regard, Williams (1986, p. 28) states that the elegiac couplet refers to: ... two lines, traditionaly unrhymed .... the lines are heard as dactylic hexameter, with line 1 lacking the second unaccented syllable in the third and the sixth feet (i.e., with trochaic substitutions on those feet) and with the same feet in line 2 lacking both unaccented syllables. The second line is more properly described as pentameter composed of two dactils, a split spondee (i.e. with two syllables separated by a caesura), and two anapests.

iv.   The Ballad

The ballad "is traditionally a narrative form used to tell a story" (ibid). If is derived from the portugese 'balada' meaning a dancing song (Bhattarai, 1988, p. 21). The most common stanza form - called the ballad stanza is a quatrain in alternate four - and three stress lines, usually only the second and fourth lines rhyme. Williams (1986, p. 63) also says that the fourth line may contain four stresses. There are mainly three types of ballad : popular ballad (known also as the folk ballad or traditional ballad), broadside ballad and literary ballad (Abrams, 2005). Folk ballads are, to quote Kennedy (1983, p. 505), "anonnymous story songs transmitted orally before they were ever written down". A broad side ballad is a ballad that was printed on one side of a single sheet, dealt with a current event or person or issue, and was sung to a well known tune (Abrams, 2005, p. 19). Literary ballads are the deliberate imitation of the form, language and spirit of the traditional ballad (ibid.).

v.   The Ode

This is a long lyric poem. It is serious in subject and treatment, elevated in style and elaborate in its stanzaic structure (Abram, 2005, p. 206). the ode was originally a song in praise of gods, heroes, or forious athletes, and in the hands of the Greek poet Pindar (522-433 BC) is laid out in intricate stanzas, bound by formal rules Kennedy, 1985, p. 732).This is what we call the Pindaric ode. The Pindaric odes were modeled on the songs by the chorus in Greek drama. His

complex stanzas were patterned in sets of three: moving in a dance rhyth to the left, the chorus chanted the strophe, moving to the right, the antistrophe; then standing still, the epode (Abrams, 2005, p. 206). The Pindaric ode is also called the regular ode. For the nineteenth century English romantic poets - Keats, Wordsworth and Shelley - the ode is a less rule bound, more personal thing in general, a lyric poem of a page or more, with a serious, lofty tone, in which the poet sets forth a thoughtful meditation (Kennedy, 1983, p. 732). This type of ode, introduced in 1656 by Abraham Cowely, is called the irregular ode.

iv.   The Sonnet

The sonnet is a short, self-contained lyric poem of 14 iambic pentameter lines with a definite rhyme scheme. There are two major patterns of rhyme in sonnets written in English language. The Italian or petrarchan sonnet and in the English or Shakespearean sonnet. The Italian sonnet follows the rhyme scheme abba, abba in the first eight lines, the octative and then adds new rhyme sounds in the last six lines, the sestet. The sestet may rhyme cdcdcd, cdcdcd, cdecde or cdccdc. In the octave, the poet may state a problem, and then, in the sestet, may offer a resolution (Kennedy, 1983, p. 566). The English sonnet , developed in the sixteenth century, falls into three quatrains and a concluding couplet. : abab cdcd cfef gg (Abrams, 2005, p. 299). In this connection Kennedy (1983, p. 565) says, "Within its form, a poet may pursue one idea throughout the three quatrains and then in the couplet and with a surprise."

1.1.4   Poetry: A Genre of Literature

Generally, poetry is a collection of different sorts of poems. Poetry is a conventional form of art where one can find aesthetic pleasure and knowledge expressed in beautiful language, though, form, emotion and rhythm. Althrough poetry and meter are closely related. Meter is not an indispensable vehicle of poetic expression because there are many beautiful poems composed without

using metrical device. Like in other genres of literature, in poetry also there are some essential elements such as simile, metaphor, symbol, sound and form of poetry.

Poetry employs the figurative use of language. Different sorts of figures of speech can be found in the language, of poetry such as simile, metaphor, symbol, sound etc. The language, of poetry is thus connotative and figurative. There are different forms of poem like blank verse, free verse, ballad, sonnet, epic, lyric, elegy, ode. In conclusion poetry is a important genere of literature, which is essentially a game with artificial rules and it talks two players: a writer and a reader to play it.

1.1.5 A Brief Introduction of Approach, Method, Technique and Strategy

Although approach, method, technique and strategy seem to be synonymous to each other, they differ slightly from each other in terms of their core meanings. In an attempt to clarify the difference between Approach, Method and Technique, Anthony (1963) identified three levels of conceptualization and organization of them. An approach is a set of correlative assumptions dealing with nature of language teaching and learning. An approach is axiomatic. It describes the nature of the subject matter to be taught.

Method is an overall plan the orderly presentation of language material no part of which contradicts, and all of which is based upon, the selected approach.

An approach is axiomatic, a method is procedural. Within one approach, there can be many methods.

A technique is implementation - that which actually takes place in a classroom. It is a particular trick, stratagem, or contrivance used to accomplish an immediate objective. Technique must be consistent with a method, and therefore in harmony with an approach as well (as cited in Richards and Rodgers, 2001, p. 19).

According to Anthony's model approach is the level at which assumptions and beliefs about language and language learning are specified; method is the level at which theory is put into practice and at which choices are made about the particular skills to be taught, the content to be taught and the order in which the content will be presented, technique is the level at which classroom procedures are described (as cited in Richards and Rodgers, 2001, p. 19).

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Strategies are specified methods of approaching a problem or task, modes of operation for achieving a particular end, planned designs for controlling and manipulating certain information. They are contextualized "battle Plans" that might vary from moment to moment or day to day or year to year. Strategies vary intra-individuality, each of up has whole of possible way to solve a particular problem and we choose one or several of those in sequence for a given problem. Further, he say strategies are those specific attacks that we make or a given problem. They are moment by moment techniques that we employ to solve problems (Brown, 1994, p. 104-14).

The above information about strategies shows that strategies are personal and much more specific. they differ from individual to individual because they are individual tricks adopted to solve certain problems.

1.1.6 Approaches to Teaching Literature

Using literature in language classroom is very difficult job. It require a great skill on the part of the teachers who use literature in the language classroom. The teacher should be very much careful about the needs, interests, competence level and behaviours of the students. According to Collie and Slater (1987, p. 110) the following aims have provided a rational for the kind of activities so as to make the teaching of literature very interesting and fruitful.

- Maintaining interest and involvement by using a variety of student centered activities.
- supplementing the printed page.
- Tapping the resources of knowledge and experiences within the group.
- Helping students explore their own responses to literature. (p. 8-10)

Lazar (1993, p. 23) proposes the three approaches to using literature with the language learners they are:

a.   A language based approach

b.   Literature as content

c.   Literature for personal enrichment

Literature as a source of language learning and teaching materials has a long history. English literature has dominated the teaching and learning of English as a second Language (ESL) as well as of English as a Foreign Language (EFL) almost everywhere in the world for the last one and half centuries. A large number of reports and articles appeared world wide presenting apposition against the use of literature, which one governed language teaching methodology. There was a sharp rise in such an apposition in 1970s with the increasing number of English Language Teaching (ELT) textbooks, resource books and materials etc. published in keeping with the language-based approaches.

Nepal, where English is compulsory and is taught and learned as a foreign language right from the school level to the college level, could not remain untouched of the controversy. It has infact, generated a great dealt of debate and argument among the teachers of English which may be termed as the 'literature first' school and is usually led by the English teachers of the Faculty of Humanities and social sciences.

1.1.7 Teaching Strategies

Generally, strategy refers to a plan that is made to achieve some purpose. Oxford Advanced Learners Dictionary defines strategy is also a process of planning something or carrying out a plan in skilful way. Penny (1996, p. 307-310) has classified teaching strategies into two class. They are :

a.   Compulsory Plus Optional Teaching Strategies

The compulsory plus optional strategy means that the class is given material or a task and told that a certain minimal component of it has to be learned or done by everyone, the rest only by some. The basic attainment learned or done by everyone, the rest only by some. the basic attainment requested should be accessible to all, including the slowest, but provision should be made for more or more advanced, work by the for whom it is appropriate.

b.   Open-Ending Teaching Strategies

The strategy means the provision of cues or learning task which do not have single predetermined right answers, but potentially ultimate number of acceptable responses.

Marton talks about four overall teaching strategies. They are as follows (as cited in Cook, 1992, p. 131).

a.   Receptive Strategy

Receptive strategy relies primarily on listening.

b.   Communicative Strategy

It focuses that students learn by attempting to communicate.

c.   Reconstructive Strategy

In this strategy students participate in reconstructive activities based on a text.

d.   Electic Strategy

It combines two or more of others. All the above mentioned strategies suggested by Marton and Penny form a theoretical based for teaching language.

1.1.8   Common Strategies Used in Teaching Literature

In this modern period, the main objective of language teaching is to foster student's communicative ability. Modern approaches viewed language as a means of communication. Modern linguists viewed that the meaning of a text is determined by negotiation between readers and text like developing communicative competence: the ability to negotiating meaning, literature, like other forms of discourse, displays the language function: emotive connotative, poetic, metalingual phatic and referential. Using literature to language teaching facilitates moden approaches, methods and technique by providing useful resources to carry out communicative activities like discussion, communicative games, problem solving, talking about yourself, simulation, role play, etc which helps to perform different exercises: summarizing unscrambling, comprehending, completing, creative writing etc.

It is found that role play, creative writing, improvisation, questionnaires, visual aids, etc. can work as an stimulation for active participation of the students. Teachers should try to exploit the emotional dimension of the literature, which is very integral part. Group work is a means of increasing students confidence and

personalizing their contact with literature. Shared activities can help the students to find a way into authors' link or fill in an appropriate meaning of a crucial work. The students must be given maximum chance of entering the universe of any literary text.

1.1.9   Strategies of Teaching Poetry

There might be various strategies in teaching poetry, because strategies might be varied according to the individual. Poems offer a rich, varied repertoire and are a source of much enjoyment for teacher and learner alike. There is the initial advantage of length - many poems are well suited to a single classroom lesson. Then again, they often explore themes of universal concern and embody life experiences, observations and the feelings evoked by them. Poetry has been characterized as deviating from the norms of language (Widdowson, 1984, p. 146). It has been argued that poetry frequently breaks the 'rules' of language, but by so doing it communicates with us in a fresh, original way. Reading poetry enables the learner to experience the power of language outside the strait - jacket move standard written sentence structure and lexis. In the classroom, using poetry can lead naturally on to freer, creative written expression. indeed, poems are capable of producing strong response form the reader, and this memorable intensity motivates further reading of poetry in foreign language (Collie and Slater, p. 126).

Poetry has been defined differently by different scholars. Since poems are full of figurative language, a language teacher must be very careful for not misinforming the learners. Poetry is characterized as deviating from the norms of language in general. A Handbook to literature (1990) states the following features of poetry.
- Simile
- Metaphor
- Symbol
- The sound of poetry
- The form of poetry

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Lazer (1993) says "Teachers need to ensure that they choose poems suitably grade to the level of the students and that the students are given as much help as possible in understanding the language of the poem"

There are a number of ways which we can exploit poems in the classroom. Lazer (1993) gives the following activities and tasks for teaching poetry

a.   Pre-reading activities

b.   While reading activities

c.   Post reading activities

d.   Further follow-up activities

a.   Pre-reading activities

This is the first activity for teaching poetry. In this stage teacher stimulates students' interest saying to predict the theme of the poem from its title, discuss or describe pictures or photographs relevant to the theme of the poem etc. and provides the necessary historical or cultural background.

b.   While-reading activities

This is the second stage of teaching poetry. In this stage students are given a jumbled version of the poem and asked to put it together again, certain words are removed from the poem and students have to fill in the gaps, students answer comprehension questions about the meaning of certain words or phrases in the poem etc.

c.   Post-reading activities

This is the third stage of teaching poetry. In this stage students are given a series of statements about the possible underlying meaning of the poem, students are given two or three brief interpretations of poem and they decide which one they think is the most plausible or appropriate, very advanced students can be asked to compare a poem with two different translations of it in their own language,

students practice reading the poem aloud and decide what mime or gestures would accompany a choral reading.

d.   Further follow-up activities

This is the last activity of teaching poetry. In this stage, students rewrite the poem as a different form of discourse, they read and discuss other proems by the same author or other poems on the same theme, they write their own poem, using the original as a model, they do some language work based around any unusual language in the poem, students discuss the values and world-view which are either implicitly or explicitly expressed in the poem.

1.1.10 Problems of Teaching Poetry at the B.Ed Level

Poetry has been characterised as deviating from the norms of language (Widdowson, 14984, p. 146). It has been argued that poetry frequently breaks the 'rules' of language, but by so doing it communicates with us in a fresh, original way.

Poetry is the most difficult genre of literature according to the previous research or it is proved that from previous research poetry is the most difficult genera of literature. Students feel difficult to comprehend it in their class in comparison to other genre of literature. There may be different reasons behind it. The main problems/difficulties of teaching poetry of the B.Ed. level are as follows:

❖   Understanding individual words in the poem

❖   Understanding the metaphorical/symbolic meaning behind phrases or lines in the poem.

❖   Understanding the historical context which forms the back ground to the text.

❖   Understanding the poet's attitude to what he sees around him.

❖   Responding personally to the themes of the poem.

❖   Feeling threatened or intimidated by the apparent level of difficulty of the poem.

- ❖ Understanding the background of the poem.
- ❖ Understanding the language of the poem.
- ❖ Problem in motivating and involving students etc.

1.2 Review of the Related Literature

The research should draw knowledge from the previous studies since they provide foundation to the present studies. Very few research has been carried out about the use of strategies in teaching poetry at B.Ed. level. However, some researchers in the Department of English Education have made researches about techniques and strategies in language teaching and literature as well. Some of them are as follows.

Bhattarai (1999) carried out the research on "A survey of techniques and Participation in ELT in secondary Level of Kaski District" and found that more than seventy five percent teachers are using traditional way of teaching English.

Devkota (2003) and Bhatta (2006) carried out the researches on "Learning Strategies in Literary Text: An Attitudinal Study" and "A study on Grade ten students Ability to Understand Literary Text" respectively. Both research objectives were to find out the ability and learning strategies employed in studying and understand literary text and concluded that students were found better in prose then poetry.

Gyawali (2004) conducted a research study on title 'A Study of teaching poetry at secondary level.' His objective of the study was to explore the strategies and problems of teaching poetry in secondary level. He concluded that the majority of teacher were not acquainted with the learning strategies which create a lot of problems in teaching poetry.

Lamsal (2005) and Khadka (2005) carried out the researches on "A Study on the Strategies used in Teaching story at Secondary Level" and teaching Drama at

Secondary Level" respectively. Both research objectives were to find out the strategies used in teaching story and drama. The researchers found that there were not any fixed strategies and poor and faulty strategies being used. There were a lot of complexities and problems in teaching both story and drama. Further more they found that teaching story at secondary level is relevant to develop reading skill, grammar, creativity, moral lesson and cultural awareness to learn the literature.

Timsina (2007) carried out a research study on the title "A study on Teaching Poetry in Higher Secondary Level". His objective of the research was to analyze the strategies and complexities of teaching poetry in higher secondary level. He concluded that teaching learning process was completely teacher centered and most of teachers taught vocabularies, described the title and explained the pictures used in poem.

Adhikari (2007) has carried out a research study on the title "Language Deviation in Poetry: A case of the poems prescribed for the B.Ed. students." His objectives of his study was to describe the language in this poems with reference to the following three levels of language:

i. a.   Realization: phonological and graphological deviation
b.   Form : Lexical and grammatical deviation
Semantic: redundancy in poems, absurdity in poems, and transference of meaning in poems.
ii.   to suggest some pedagogical implications

Adhikari (2008) has carried out a research study on the title "Techniques used in teaching poetry." The objectives of his study were to find out the techniques used in teaching poetry in grade XII and to compare the teaching techniques used in urban and rural areas. He has concluded the difference between the techniques used by the teachers in urban area and rural area of the Panchthar district.

Pokharel (2008) has also carried out a new research on the topic 'Strategies Used in Teaching Fiction'. His objectives were to find out the strategies adopte din teaching fiction at Master level and to list some pedagogical implications for enhancing learning process of the fiction. He recommended that every teacher needs to brainstorm before going through the text and translations should be minimized as it decreases fluency and proficiency. And lecture should be used as a technique but not as a method.

Apart from these, I have consulted different books, journals and research reports carried out in the field of literature and language teaching. But I could not find exactly related researches done before to my research topic but many researches have been carried out on different aspects of language and literature, e.g. attitudes, problems, techniques and relevance of teaching poems, drama, short stories under Department of English Education, but research work has not been carried out on challenges of teaching poetry particularly in B.Ed. level. Most of the teachers and students of college level realized that poetry is the most difficult genre of literature for teaching. So I have selected to carry out a research work entitled "Challenges of Teaching Poetry in the B.Ed. compulsory English Course". Poetry is one of the genres of literature and is included in course of study in almost all levels and faculties either in compulsory courses or in specialization course.

1.3   An Overview of B.Ed Compulsory English Course

The compulsory English book of the three years Bachelor of English programme under Tribhuvan university is prescribed as New Generation English. This course carries 100 per cent full marks divide into three skills (i.e. vocabulary of 15 per cent Grammar for 15 per cent and writing for 70 per cent).

This textbook has been prepared by a team comprised of ten university teachers who have a long experience in the field of English language teaching.

New Generation English carries 70 per cent of the total weighting allocated to this course focusing mainly on two skills, reading and writing. This book is a response to the university decision taken last year in favor of the total overhaul of the extant curriculum in order to make it in consonance with new socio-political changes in Nepal.

As the title of the book suggests, it has captured the spirit and the contents that the new generation is most likely to encounter. It is because the time has changed and courses should also change to meet the demands of the changing time.

Althogether there are fifty-two authentic reading texts; a large number of them are descriptive, narrative and expository ones. Each reading text in New Generation English contains varieties of exercises. They are in the order of:

i.   Glossary

ii.   Vocabulary

iii.   Reading

iv.   Writing

The Glossary section draws a list of difficult words are presented in a alphabetical order. Secondly, vocabulary section has exercises on the vocabulary items in the passages. Thirdly, Reading stands for the intensive reading of texts for their full understanding. Fourthly, there is writing section.

This book included traditionally defined genres such as poems, short stories, novels, non-fiction texts. Among them the poems which are mentioned in books and its writers are as follows:

Poems   **Writers**

1.   Letter from Foreign Grave   (From Sleepwalk by D. B Gurung, 2001)

2.   Do not say   (Mohamad Bin Haji Sallesh, 1992)

3.   Mother to son   (Langston Hughes, 1902-1967)

4.   Stopping by woods on a snowy Evening (Robert Frost, 1874-1965)

5.	The Buddha's Wife	(Source Ferguson, M. Poems in your pocket by Ruth Silcock Pearson, Edinburgh: 1999)
6.	Composed Hpon Westminister Bridge	(William words Worth, 1770-1850)
7.	A mid-Summer Noon in the Australian - Charles Harpur (1813-1868)
8.	Gitanijali 22	Rabindranath Tagore.

In this book, there are altogether 8 poems are mentioned. Especially my research work was related to challenges of teaching poetry in B. Ed. Compulsory English course.

1.4   Objectives of the Study

The objectives of the study were as follows:

i.   To identify the challenges related to teaching poetry in B.Ed compulsory English course.

ii.   To suggest some remedial measures for the problems.

iii.   To list some pedagogical implications for enhancing the methods of teaching poetry.

1.5   Significance of the Study

Teaching poetry in language class is a difficult task because there are many obstacles to comprehended it. It requires too many teaching qualities of the teachers, strategies and techniques and so on. Some research works are carried out in the field of teaching literature. The present study will play a significant role in teaching poetry of B.Ed. level. In the compulsory English course this research will be beneficial to the teachers, students and the applied linguists. The findings and recommendations of this study will be beneficial to the syllabus designers, textbook writers, subject experts, language trainers and those related to teaching and learning English language and literature.

CHAPTER TWO
METHODOLOGY

To achieve the set of objectives of the study, the following methodology will adopted.

2.1 Sources of data

In this research, I used mainly the primary sources of data. However, secondary sources were also used.

2.1.1 Primary Source of Data

The primary sources of data were English teachers teaching poetry in the compulsory English at B.Ed. level of selected campuses and the students of the same level, who are studying in the same campus.

2.1.2 Secondary Sources of Data

The secondary sources of data collection for the present study were the related literature, books, textbooks, journals, articles, reference materials, course of study, informal interviews with the teachers, talk to the seniors and Slater (1987), Lazar (1993), Brumfit and Carter (1986), Kellem (2009), related thesis were consulted.

2.2 Sampling Population and Procedure

The total sampling population for this study were 30 English language teachers of selected colleges. The researcher will elicit data from both government colleges and private colleges. Questionnaires were given to the 60 teachers of different colleges and checklist were used while observing the class.

2.3   Tools for Data Collection

Questionnaire and class observation forms were used as the tools of data collection for this study. One set of questionnaire for the teachers was used and a check list was used while observing the class.

2.4   Process of Data Collection

The researcher will follow the following stepwise process of data collection.
- The researcher visited the field, i.e. the selected colleges.
- She sampled the colleges and teacher from those colleges.
- She visited each of the colleges and established the report to the college authority and subject teachers. She also explained the purpose of her study and requested the subject teachers for observing their classes.
- She identified the strategies adopted by the teacher and problems of teaching poetry and questionnaire were given to both teachers regarding the strategies.
- She also filled the check list while observing the classes of teachers.

2.6   Limitations of the Study

This study had the following limitations:
- The study was limited to B.Ed. level of only 10 selected poems.
- This study only cover the problems in teaching English poetry in B.Ed. level.
- This study was be limited to the questionnaires, checklist and classroom observation of the teacher.
- This study only limited to B.Ed. compulsory course.
- Only twenty thirty class lectures of ten teachers were observed using check list for.

CHAPTERTHREE
ANALYSIS AND INTERPRETATION

This chapter incorporates analysis and interpretation of the data which have been collected from different sources. Data were collected by using two tools, viz. questionnaire and check list. I mainly used descriptive approach to analyze and interpret the collected data. Decides, a statistical tool like percentage was used to analyze the data vividly. the data were presented analytically by using Para orthographic text such as tables. The data are analyzed under the following headings:

1.   Analysis and interpretation of collected data from the questionnaire of the teachers.

2.   Analysis and indentation of collected data from the class observation.

This chapter incorporates the analysis and interpretation of the collected data. For the study the data were collected by using the tools viz. questionnaire and checklist. I ma manly used the descriptive approach to analyze and interpret the collected data. Besides, statistical tool like percentage is also used to analyze the data.

Percentage (%)$= \dfrac{\sum v}{N} \times 100$

Percentage (%)$= \dfrac{\sum w}{N} \times 100$

Percentage (%)$= \dfrac{\sum y}{N} \times 100$

Percentage (%)$= \dfrac{\sum z}{N} \times 100$

Where,

Σ= Sum of

N= The total number of participated teachers

v, w, x, y, z= Responses

The data are presentd analytically by using para-orthograplue text i.e. tables. The data are analyzed under the following l headings:

1.   Analysis and interpretation of collected data from the teachers.

2.   Analysis and interpretation of data obtained from the class observation.

3.1   Analysis and Interpretations of Collected Data from the Teachers

This section deals with the analysis and interpretations of the collected data from the questionnaire of teachers in terms of problems difficulties teaching poetry in ELT classroom at the B.Ed. level. The researcher distributed the questionnaire to the teacher and collected the required data. Close-ended and open-ended responses (See Appendix-A). The close ended questions have been   analyzed using simple statistic tool viz. percentage and open-ended questions have been analyzed by mentioning the worthy responses.

In order to know what types of problems the teachers face difficulty while teaching poetry. The following table presented responses on its regard.

Table No. 1

The following table presents the data response related to the difficulty in Teaching Poetry.

No (x)	20	Σx=20, N= 80
Yes, in comparison to other genera of literature (y)	60	Σy=60, N= 80

The above table shows that 20 (25 per cent) teachers do not feel difficult to teach poetry where as 60 (75 percent) teachers feel difficult to teach poetry on comparison to other genre of literature.

Table No. 2

This table shows whether the teachers presents background information of the text and the writer while teaching poem

Always (x)	35	Σx=35, N= 80
Sometimes (y)	60	Σy=40, N= 80
Never (z)	5	Σz=5, N= 80

The above table manifests that 25 (43.75 percent) teacher always give back ground information of the text and the write while teaching poem, 40 (50 percent) teachers sometimes do where 5 (6.25 percent) teachers never give such information's to the learners.

Table No. 3

Regarding the question related to brainstrom about the title before teaching the poem, the responses are as follows:

Always (x)	70	Σx=70, N= 80
Sometimes (y)	10	Σy=10, N= 80
Never (z)	-	Σz=0, N= 80

The above table represents that 70 (87.5 per cent) teachers always do brainstorm about the title before teaching the poem while 10 (12.5 per cent) teachers sometimes do where as there is zero number of teachers who do not do so.

Table No. 4

In order to know whether the teachers explained the whole text in Nepali or not, the data are as follows:

Always (x)	40	Σx=40, N= 80
Sometimes (y)	30	Σy=30, N= 80
Never (z)	10	Σz=10, N= 80

The above table presents that 10 (50 percent) teacher always read the whole text and explain in Nepali while, 30 (37.5 percent) teachers sometimes do so where as 10 (12.5 percent) teacher never read and explain the whole text in Nepali.

Table No. 5

The following table presents the data related to the question "how the teachers start their poetry class ?

By Eliciting opinion (w)	10	Σw=10, N= 80
Directly starting the text (x)	-	Σx=0, N= 80
Giving background of the writer and the text (y)	40	Σy=40, N= 80
Explaining the title of the poem (z)	30	Σz=30, N= 80

The above table explains that 10 (12.5 percent) teachers start the poetry class by eliciting opinion, no any teachers starts the text directly where as 10 (50 percent) teachers starts teaching poem by giving background of the writer and the text and 30 (37.5 percent) teachers start by explaining the title of the poem.

Table No. 6

Regarding the question related to 'which of the genre of literature enjoy must ? the data are as follows

Poetry (w)	5	Σw=5, N= 80
Fiction (x)	20	Σx=20, N= 80
Drama (y)	30	Σy=30, N= 80
Essay (z)	25	Σz=25, N= 80

The above table represent that only 5 (6.25 percent) teachers enjoy teaching poetry, 20 (25 percent) teachers enjoy teaching fiction, 30 (37.5 percent) teachers enjoy teaching drama where as 25 (31.25 percent) teachers enjoy teaching essay most.

Table No. 7

In order to find out most used technique/method apply by teachers while teaching poetry, the data are as follows

Lecture (w)	20	Σw=20, N= 80
Audio-lingual (x)	10	Σx=10, N= 80
Communicative (y)	20	Σy=20, N= 80
translation (z)	30	Σz=30, N= 80

The above table shows that 20 (25 percent) teachers use lecture as a method/technique while teaching poetry, 10 (12.5 percent) teachers use audio-lingual method, 20 (25 percent) teachers use communicative method while 30 (37.5 percent) teachers use translation method while teaching poetry.

Table No. 8

In order to know teacher's opinion activity which is the most important before starting their poetry class, the data are as follows:

Explaining the title of the poem (w)	10	Σw=10, N= 80
Describing the pictures of poem (x)	10	Σx=10, N= 80
Giving background of the poetry and the text (y)	25	Σy=25, N= 80
Vocabulary teaching (z)	35	Σz=35, N= 80

The above table manifests that 10 (12.5 percent) teachers opine that the title of the poem should be explained before starting poetry teaching. 10 (13.5 percent) teachers view the teachers should describe the picture of poem, 25 (31.25 percent) teachers believes students should be given the back ground of the post and the text whereas35 (43.75 per cent) teachers believes that the teachers should teaches vocabulary item before teaching poetry.

In order to find out the major difficult factor while teaching poetry,

the data are as follows

Complicated vocabulary (w)	20	Σw=20, N= 80
Complicated structure (x)	15	Σx=15, N= 80
Use of figurative language (y)	30	Σy=30, N= 80
Lack of motivation and interest of the students (z)	15	Σz=15, N= 80

The above table shows that 20 (25 percent) teachers felt difficult in complicated vocabulary during teaching poetry, 15 (18.75 percent) teachers feel difficult in complicated structure, 30 (37.5 per cent) teachers feel difficult in use of figurative language where as 15 (18.75 percent) teachers feel difficult in lack of motivation and interest of the students.

Table No. 10

The following table presents the data related to the difficulties fell for

advance students while teaching poetry, the data are as follows:

Understanding individual words in the poem (w)	20	Σw=20, N= 80
Understanding the metaphorical/symbolic meaning (x)	15	Σx=15, N= 80
Understanding the historical context (y)	30	Σy=30, N= 80
Understanding the poet's attitude to what he seen around him (z)	15	Σz=15, N= 80

The above table presents that 10 (12.5 percent) teachers found the difficulties in understanding the individual words in the poem, 40 (50 percent) teachers feel difficulties to understand metaphorical/symbolic meanings, 20 (25 percent) teachers feel difficulties in understanding of historical context where as 10 (12.5 percent) teachers feel difficulties in understanding the poet's attitude to what she/he sees ground her/him.

In order to know the challenges faced by teachers while teaching poetry, the responses as follows:

This question is asked to find out the challenges while teaching poetry. The common challenges exist in teaching poetry mentioned by the teachers are summarized in the following points:

- difficult vocabulary, unusual syntax, associated context etc.
- historical background, information of the poet is lacking in the text.
- difficult to find out the actual circumstances /context of the poem.
- Difficult to contextualize the symbolism and other figurative use of language.
- Content and context are no mentioned in the text and poetry are just extracted from the books without understanding anything.
- Yes, no enough materials to know the historical background of the poem/poet.
- Scene and setting.
- It is challenging to maintain coherence among the authors' intention, the contexts and the various interpretations or response of the readers.
- Yes, unfamiliar words and contexts.

In order to find out how the teacher familiarize their students with figurative use of language, the responses are as follows:

The question is asked to find out the techniques of the teachers to familiarize their students with figurative use of language while teaching poetry. Regarding this the techniques are mentioned as follows after summarizing their views.

- Giving knowledge and examples of different components of poetry e.g. simile, metaphor, onomatopoeia, etc.
- Especially by contextualization
- With the help of examples of their own language, culture and society
- By contextualization and illustration.
- Explain the explicitly

- Borrowing the examples of the figurative use of language from familiar contexts/poets.
- Explaining them the difference between figurative language and everyday language.
- Composing verses for them using figurative language.

In order to know the responses about the ways to check whether the students understood the sense of theme of the poem or not.

The question was asked to find out the studying of the students regarding sense of theme of the poem. The techniques obtained from the teachers are mentioned below with summarize them.

- Asking questions and their opinions.
- Telling them to explain the lines.
- Through their facial expression.
- Asking the students to write the summary of the poem.
- Give the options and ask them to analyze on their own.
- Asking them to interpret the poem.
- Checking the exercise they've given in the text.
- Asking questions during while-teaching stage and provoking and checking the written task at the end of the poem.

Regarding the question related to supplementary materials which are suggest by teachers for their students while teaching poetry, the responses are as follows:

This question was asked to find out the supplementary materials that the teachers suggest to use during teaching poetry. the suggestions given try the teachers are summarized as follows:

- Reading poetry books found in the library.
- Encouraging them to write poems in English.
- No any separate/distinct materials.
- Related pictures and the context in which the poem was composed.

- Philosophy behind it.
- Supporting books and articles of the some writers and some similar poems of their own country in thus own language.
- Criticism in the text and the another.
- Reference books.
- Use of internet.
- Elements of poetry, materials that deal with the use of figurative language, the background information and the biographies of the poets, historical contexts etc.

Regarding the question related to the responses whether the teacher motivate their students before starting their poetry class.

This question was asked to find out the ways to motivate the students during teaching poetry. The obtained data from the teachers are as follows.

- Giving poet's introduction.
- Picture description if given.
- Any suitable picture found, using it.
- Ask them to guess about poems, if picture is given and also encourage to ask than to guess what may be in poem, only giving its title.
- Taking out the title and asking students given the title.
- Asking about the background of the poet and poem
- Discribing the topic.
- Non-textual approach.
- Figurative language use.
- If picture is given, an explanation about it.
- Back ground information about poem.
- Showing the picture.
- Buy defining to previous poetries.
- By telling some jokes.
- By telling some heal poetries.

- Mentioning something interesting or surprising or socking or exciting about the poet or poetry.
- Discussing the contributions/greatness/typical features etc. of the poet at hand.

Regarding the question related to responses whether the teacher assess the interpretive skills, critical thinking of their student

This question was asked to find out the strategies those are applied by the teachers to assess the interpretive skills, critical thinking of the students.

The obtained of data are summarized and mentioned as follows:
- Written assignment on different aspects.
- Asking questions during while-teaching stage and providing and checking the written task at the end of the poem.
- Asking them to write.
- Give question and ask them to interpret on their own. Then, discuss yourselves in the classroom in group.
- Graph discuss and presentation.
- Making them read, think and write as much as possible.
- Letting them interpret the text anyway they like.
- Asking them to find the drawbacks of the author or the text, if any.

Table No. 11
In order to know in which activities the teacher involve their students in the poetry class, the data are as follows:

Group discussion (x)	30	Σx=30, N= 80
Pair work (y)	40	Σy=40, N= 80
Individual work (z)	10	Σz=10, N= 80

The above table depicts that 30 (15.5 per cent) teachers involve the students in group discussion while 40 (50 per cent) teachers involve the students in pair work where as 10 (1.25 per cent) teachers involve the students in individual work.

Table No. 12

In order to know the teacher's opinion, if students are not motivated while teaching poetry in classroom, which one is the most bearing factor for this ?

The following table present the data

Difficulty on simile and metaphor (v)	15	Σv=15, N= 80
Structural difficulty (w)	15	Σw=15, N= 80
Lack of interest (x)	20	Σx=20, N= 80
Language difficulty (y)	40	Σy=40, N= 80
Any other factors (z)	10	Σz=10, N= 80

The above table manifests that 165 (18.75 per cent) teachers feel difficulty on simile and metaphor is the cause which doesn't motivate the students. 15 (18.75 per cent) teachers feel structural difficulty is came, 40 (50 per cent) teachers feel language difficulty is the cause and 10 (12.5 per cent) teachers feel there are the other factors that hampers on the motivation of the students during teaching poetry.

Regarding the question related to responses about other difficulties which are faced by teachers while teaching poetry are as follows:

This scenario deals with the issue that the teachers face other difficulties in the classroom. The views obtained from the teachers are mentioned on follows:

- Lack of materials about foreign writer and also about literature.
- Sometimes, lack of students' interest, lack of motivation.
- Use of old language forms.
- Tool lengthy in some of the cases.
- Randomly selected and collected poetries.
- No background information and clues.
- Lack of reference materials, writer
- Lack of language about foreign literature.

- Limitation of time.

- Crowed classrooms.

- Students are more exam oriented then creative and critical learning.

Table No. 13

This table present the data about in which stage the teacher spend long time while teaching poetry in the class

Pre-teaching activities (w)	0	Σw=0, N= 80
Whole teaching activities (x)	60	Σx=60, N= 80
Post teaching activities (y)	20	Σy=20, N= 80
Follow up activities (z)	0	Σz=0, N= 80

The above table depicts that 20 (97.5 per cent) teachers spend long time in whole teaching during poetry teaching whole 20 (12.5 per cent) teachers spend long time in post teaching activities during teaching poetry.

3.2   Analysis and Interpretation of Data Obtained from the Class Observation

This section deals with the activities done by the teachers during teaching poetry at bachelor level. I observed 30 class of 30 teachers in several composes. On the basis of observation I filled up the classroom observation checklist (See Appendix B) and also did the informal interaction with the teachers and students as well related to the difficulties and challenges in poetry teaching and learning. That observation checklist was aimed to check out the motivation level, letting the students to guess, group work activities etc. done in ELT. Classroom esp. in poetry teaching. The observed data have been analyzed and interpreted using some statistical tool of percentage and preserved in the following table.

Strategies adopted by the teachers on the basis of classroom observation is percentage.

Teaching Items:

S.N.	Criteria of Evaluation	Excellent	Good	Average	Remarks
1.	'Motivation' Maintain interest in the poem	16.66	6.66	16.66	
2.	teachers' clarify of expression in presenting	16.66	4.16	41.66	
3.	Background information o the text (Historical, Political, Social etc.)	8.33	8.33	83.33	
4.	Prediction: guessing subject matter from the title	16.6	6.66	6.66	
5.	Pre-teaching vocabulary figures of speech, symbols, metaphors, etc.	6.66	3.33	50	
6.	Helping students to understand the plot, home, rhyme, scheme, etc.	6.66	50	33.33	
7.	Linguistic guidance: Style, register, structures, grammar etc.	6.66	6.66	66.66	
8.	Students' participation in comprehensive exercises on the text.	33.33	33.33	33.33	
9.	Explaining the cultural terms, figurative aspects in Nepali	16.66	41.66	41.66	
10.	Giving critical appreciation and summary of the poem.	17	50	33	
11.	Discussion, and debate on the theme, plot, characters, settings, etc.	25	25	50	
12.	Interpretation of the themes, world view of values, narrative point of view, etc.	16.66	33.33	50	
13.	Writing activities on stylistic features point of view, central idea and paraphrasing.	8	25	66.66	
14.	Follow-up activities: Review of the poem	-	30	50	
0	Overall evaluation: Techniques and strategies (group works. Pair work, role play, discussion, elicitation, explanation, predication, etc.	17	50	33	

The above table presents that regarding motivating the students in the poetry teaching classroom 10 (16.66 per cent) teachers are excellent, 40 (66.66 per cent teachers are good where as 10 (16.66 per cent) teachers are average. regarding teachers' clarify of expression in presenting 10 (16.66 per cent) teachers are excellent, 25 (4.166 percent) teachers are good while 25 (41.66 per cent) teachers are average.

Regarding background information of the text viz. historical, political, social etc. a very few teachers have been found giving the students such information. The table depicts that 5 (8.33 per cent teachers are excellent in giving background information of the text, 5 (8.33 per cent are good and 50 (83.33 per cent) teachers are average in such activity.

In letting the students predict or guess from the title, 10 (16.66 per cent) teachers are excellent, 40 (66.66 per cent) teachers are good whereas 10 (6.66 per cent) are teacher average. regarding pre-teaching vocabulary, figures of space, symbols, metaphors, etc. 10 (6.66 per cent) teachers are excellent, 20 (33.33 per cent) teachers are good and 30 (50 per cent) teachers are average.

Regarding helping students to understand the plot, theme, rhyme, scheme, etc. 10 (6.66 per cent) teachers are excellent, 30 (50 per cent) teachers are good and 20 (33.33 per cent) teacher are average. in linguistic guidance i.e. style, register, structures, grammar etc. 10 (6.66 per cent) teachers are excellent, 10 (6.66 per cent) teachers are good whereas 40 (66.66 per cent) teachers are average.

Twenty (33.33 per cent) teachers are excellent making participate the students, 20, (33.33 per cent) are good and 20 (33.33 per cent) are average. Regarding explaining the cultural terms, figurative aspects in Nepal 10 (16.66 per cent) teachers are excellent, 25 (41.66 per cent) are good where 25 (41.66 per cent) are average.

The about table manifests that 10 (16.66 per cent) teachers are excellent in giving critical appreciation and summary of the poem 30 (50 per cent) teacher are good and 20 (33.33 per cent) teachers are average. In the other hand, regarding discussion, and debate on the theme, plot, characters, setting etc. 15 (25 per cent) teachers are excellent, 15 (25 per cent) teacher are good and 30 (50 per cent) teachers are average.

Regarding interpretation of the themes, word new of values, narrative point of view, etc. 10 (16.66 per cent) teachers are excellent, 20 (33.33 per cent) teachers are good and 30 (50 per cent) teachers are average in writing activities on stylistic teachers point of view, central idea and paraphrasing 5 (8.33 per cent teachers are excellent 15 (25 percent) teachers are good and 40 (66.66 per cent) teachers are good.

The above table shows that in follow-up activities: Review of the poem 30 (50 per cent) teachers are good and 30 (50 per cent) teacher are average. Regarding overall evaluation techniques and strategies (group works, pair work, role play, discussion, elicitation, explanation, predication, etc.) 10 (16.66 per cent) teacher are excellent, 30 (50 per cent teachers are average. In thus way, the overall evaluation on the basis of teaching and strategies adopted by the teachers in technique poetry have been found teacher-entered rather than student centered

CHAPTER FOUR
FINDINGS AND RECOMMENDATIONS

This chapter deals with the major findings of the research on the basis of analysis and interpretation of the data. It also incorporates some recommendations for pedagogical implications on the basis of the findings of the study.

4.1   Findings

Having done the analysis and interpretation of the data collected from the teachers and analysis and interpretation of the data obtained from the class observation via. checklist and questionnaire, the following have been found:

4.1.1   Findings derived from the Responses of the Teachers

1. During teaching poetry 20 (25%) teacher do not feel difficulty in teaching poetry whereas 60 (75%) teachers feel difficulty in teaching poetry in comparison to other geure of literature.

2. Regarding background information 35 (43.75%) teachers always give background information of the text and the writer while teaching poetry whereas 40 (50%) teachers do sometimes but 5 (6.25) teachers never give the background information.

3. Seventy (87.5%) teachers do brainstorm about the title before teaching the poetry while 10 (12.5%) teachers sometimes do brainstorm.

4. Regarding reading the whole text and explaining in Nepali 40 (50%) teachers always read and explain in Nepali, 30 (37.5%) teachers sometime do so whereas 10 (12.5%) teachers never read and explain the whole text in Nepali.

5. Ten (12.5%) teachers start the poetry class by eliciting opinion, 40 (50%) teachers start giving background of the writer and the text, whereas 30 (37.5%) teachers start by explaining the title of the poem.

6. Five (6.25%) teachers enjoy teaching poetry, 20 (25%) teachers enjoy teaching fiction, 30 (37.5%) teachers enjoy teaching drama whereas 25 (31.25%) teachers enjoy teaching essay most.

7. Regarding technique/method that teacher apply most often while teaching poetry, 20 (25%) teachers apply lecture, 10 (12.5%) teachers apply audio lingual, 20 (25%) teachers apply communicative whole 30 (37.5%) apply translation while teaching poetry.

8. Ten (12.5%) teachers think explaining the title of the poem is most important before starting the poetry class, 10 (12.5%) teachers think describing the pictures of poem, 25 (31.25%) teachers think giving background of the poetry and the text and 35 (43.75%) teachers think vocabulary teaching is most important before teaching poetry.

9. Regarding major difficult factor while teaching poetry 20 (25%) teachers feel difficulty in complicated vocabulary, 15 (18.75%) teachers feel difficulty in complicated structure, 30 (37.5%) teacher feel difficult in use of figurative language but 15 (18.75%) teachers feel difficult in lack of motivation and interest of the students.

10. Twenty (12.5%) teachers found the difficulties in understanding the individual words in the poem, 40 (50%) teachers feel difficulties to understand metaphorical /symbolic meanings, 20 (25%) teachers feel difficulties in understanding of historical context whereas 10 (12.5%) teachers feel difficulties in understanding the poets attitude to what s/he sees around her/him.

11. Twenty (15.5%) teachers involve the students in group discussion while 40 (50%) teachers involve the students in pair work whereas 10 (12.5%) teachers involve the students in individual work while teaching poetry.

12. Regarding demotivation, 15 (18.75%) teachers feel difficulty on simile and metaphor in the cause which does not motivate the students, 15 (18.75%) teachers feel structural difficulty is the cause, 40 (50%) teachers feel

language difficulty is the cause and 10 (12.5%) teachers feel there are the other factors that hampers on the motivation of the students during teaching poetry.

13. Seventy (87.5%) teachers spend long time in whole teacher during teaching poetry teaching whole 10 (12.5%) teachers spend long time in post teaching activities during teaching poetry.

14. Regarding challenges white teaching poetry are as follows:

- Difficult vocabulary, unusual syntax, associated context, etc.
- Historical background, information of the poet is lacking in the text.
- Difficult to find out the actual circumstances/context of the poem.
- Difficult to contextualize the symbolism and other figurative use of language.
- Content and context are not mentioned in the text and poetry are just extracted from the books without understanding anything.

15. Strategies very often used in familarizing students with figurative use of language are as follows:

- Giving knowledge and examples of different compoments of poetry. e.g. simile, metaphor, onomatopoeia, etc.
- Especially by contextualization.
- With the help of examples of their own language, culture and society.
- Explain them explicitly.
- Composing verses for them using figurative languages.

16. Regarding to check the students' understanding of seuse of them to the poem, some common ways are listed below:

- Asking questions and their opinions.
- Telling them to explain the lines.
- Through their facial expression.
- Asking them to explain the theme.
- Asking the students to write the summary of the poem.

17. Common strategies adopted in using supplementary materials while teaching poetry are as follows:

- Reading poetry books found in the library.
- Encouraging them to write poems in English.
- No any separate/distinct materials.
- Related pictures and the context in which the poem was composed.
- Philosophy behind it.

18. Strategies to motivate the students before starting the poetry class are as follows:

- Giving poet's introduction.
- Picture description if given.
- Any suitable picture found, using it.
- Describing the topic.
- Taking out the title and asking students given the title.

19. Common ways of assessing the students' interpretive skills, critical thinking, etc.

- Written assignment on different aspects.
- Asking questions during while-teaching stage and providing and checking the written task at the end of the poem.
- Asking them to write.
- Group discuss and presentation.
- Letting them interpret the text anyway they like.

20. Regarding the difficulties level, common difficulties are as follows:

- Lack of materials about foreign writer and also about literature.
- Sometimes, lack of students' interest, lack of motivation.
- Use of old language forms.
- No background information and clues.
- Lack of language about foreign literature.
- Limitation of time.

4.1.2 Findings Based on Classroom Observation

1. Most of the teachers were found motivating the students while teaching poetry. Similarly, majority of the teachers were found clarifying the expressing while teaching poetry.

2. Most of the teachers were found poor in encouraging students to predict possible happening in the poem.

3. Almost all the teachers were found trying their best to present the poem clearly and vividly.

4. Only few teachers were found giving background information of the poem. Viz. historical, political, social, etc.

5. Most of the teachers let the students predict or guess from the title. Whereas regarding preteaching vocabularies, figures of speech, symbols, metaphors, etc, the results were found an average.

6. Most of the teachers were found helping the students to understand the plot, theme, rhyme, scheme, etc. whereas, most of the teachers were found poor in linguistic guidance i.e. style, reginter, structure, grammar etc.

7. Almost all the teachers were found making participate the students in activities whereas regarding explaining the figurative aspects in Nepali were found an average result.

8. Most of the teachers were found good in giving critical appreciation and summary of the poem. On the other hand, regarding discussion and debate on the theme, plot, characters, setting etc. were found an average result.

9. Regarding interpretation of the themes, word view of values, narrative point of view etc., the results were found an average whereas in writing activities on stylistic features point of view, cultural idea and paraphrasing most of the teachers were found poor.

10. Regarding in follow-up activities : Review of the poem, the result was an average. But in over all evaluation: techniques and strategies the result was found good but not the best.

4.1.3 Recommendations

On the basis of the findings obtained from the analysis and interpretation of the collected data, some recommendations for pedagogical implications are listed below:

1. Teachers should /consult the websites and can consult different books for teaching materials and background.
2. Teachers should encourage the students to participate in activities.
3. Different teaching reference suitable to the text should be used in teaching poetry.
4. Students should be well motivated even if they are supposed to be self-motivated.
5. Translation should be minimized as it decreases fluency and proficiency.
6. Only brainstorm about title with students is fruitful, it should be conceived effectively.
7. Explaining the whole text in Nepali should be minimized because it decreases the fluency of students.
8. Relating the teaching method teachers should also use apart from lecture method. It should be used as technique.
9. Teacher should give the background information of the poem, writer, setting etc. to the students.
10. The teachers aught to apply different updated and recently developed techniques and methods instead of using translation and lecture method all the time.
11. Different teaching references should be used in teaching poetry.
12. The teachers should arouse the interest in students about poetry by crenting such environment giving them about poetry by creating such environment, giving them related examples, asking about poets etc.
13. The teachers should apply mainly communicative technique while teaching the poetry.

14. Teachers need to encourage the students to participate in classroom activities.

15. The figurative meaning must be provided as per the need of the students.

16. The class must be interactive and communicative to break down the monotony.

17. Students should develop the study culture among themselves.

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