

**TECHNIQUES OF TEACHING POETRY AT SECONDARY
LEVEL**

**A Thesis Submitted to the Department of English Education in
Partial Fulfillment for the Master of Education in English**

Submitted by

NABIN KARKI

Faculty of Education

Trubhuvan University

Janta Multiple Campus

Itahari, Sunsari, Nepal

2021

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DECLARATION

I hereby declare that this Master Thesis entitled **TECHNIQUES OF TEACHING POETRY AT SECONDARY LEVEL** submitted to the Department of English Education, Janta Multiple Campus is entirely my original work. Any information and result presented in this thesis have not ever been published or used for the award of any degree or for any other purpose. Sources of data and information used to prepare this work are duly acknowledged. I am solely responsible if any evidence is found against my declaration.

NABIN KARKI

Date: 28 Feb. 2021

DEDICATION

Dedicated

To

My Parents

Who have devoted their whole life

To make me what

I am today

ACKNOWLEDGEMENTS

First of all, I would like to express my deepest sense of gratitude to my honorable thesis guide **Mr. Tirtha Raj Acharya**, Lecturer ,Department of English Education, Janta Multiple Campus for his incredible amount of assistance and inspiring words. Therefore, I feel myself very lucky and proud to have worked under his supervision. I would also like to express my sincere gratitude to **Mr. Kamal Raj Dahal** Reader and Head of Department of English Education, Janta Multiple Campus, for his support and guidance providing me with an opportunity to conduct this research study.

I would also like to express my sincere gratitude to all the Gurus who taught me and made me able to stand at this position. I would also like to thank my friends for their co-operation to work with this thesis. I would like to express my gratitude to Baraha Desktop Chhapakhana for printing.

I am most humbly thankful to all the teachers and the administrative members of the different secondary schools of Itahari for providing me the true data and information to make this thesis to come in this place.

And, finally my parents who helped me at every footstep of my life are heartily thanked.

Date: 28 Feb. 2021

Nabin Karki

ABSTRACT

This study entitled "Techniques of Teaching Poetry at Secondary Level" is an attempt to find out the techniques employed in teaching poetry. This research aims to identify the factors affecting the selection of the techniques. The researcher collected the data from both primary and secondary sources. Twenty classes of 20 English language teachers teaching poetry at secondary level schools of Itahari sub metropolitan city were selected using a non-random judgmental sampling procedure and observed by using class observation checklist. Likewise a set of questions were asked to the secondary level English teachers who have been teaching at different 20 schools in Itahari sub-metropolitan city. Through the research it was found that the teachers teaching at secondary level in Itahari sub metropolitan city used teacher centered techniques more than student centered techniques. It was also found that description, drawing background, reading aloud, translation, recitation, memorization, demonstration, summarization, discussion, comprehension, lecturing, investigation, integrating Ed. Tech, group work, pair work, etc are the techniques used by the teachers teaching at secondary level in Itahari sub-metropolitan city. The research found that description technique was used by most of the teachers while thematic description, memorization, drawing background, and summarization techniques were used by least number of the teachers. Similarly different factors such as format of the question asked in examination, classroom setting, students' background knowledge and cultural background, time, material, resources and the nature of the poem are responsible to select the techniques while teaching poetry at secondary level.

This study consists of five chapters. Chapter one deals with the general background, problems, objectives, research questions, significance, and operational definition of the key terms and delimitations of the study. Chapter two deals with the review of

theoretical and empirical literature, implications of the review and conceptual framework. Chapter three includes methods and procedures including design, population and sample and data collection tools. Chapter four entails results and discussion of the data and chapter five includes summary, Conclusion, recommendations and pedagogical implications of the study followed by references and appendices.

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LIST OF ABBREVIATIONS AND SYMBOLS

EFL	:	English as foreign language
i.e.	:	id est. (Latin), that is
M.P.	:	Most Preferred
L.P.	:	Least Preferred
ELT	:	English Language Teacher
L ₁	:	First Language
L ₂	:	Second Language
TL	:	Target Language
MIT	:	Massachusetts Institute of Technology
St.	:	Saint
OTG	:	USB On-The-Go
et. al.	:	and others
VIZ	:	Namely
MOOCs	:	Massive Open Online Courses
AV	:	Audio-visual
Ed Tech	:	Education Technology
NELTA	:	Nepal English Language Teachers' Association
ELTIN	:	Journal of English Language in Indonesia
IJEL	:	International Journal of English and Literature
CUP	:	Cambridge University Press
OUP	:	Oxford University Press



जनता बहुमुखी क्याम्पस

☎ ०२५-५८१३००

FAX: ०२५-५८००६४

Janta Multiple Campus

इटहरी, सुनसरी, नेपाल

Itahari, Sunsari, Nepal

स्थापित : २०४५

Estd. 2045

(त्रिभुवन विश्वविद्यालय व्यवस्थापन, मानविकी तथा शिक्षाशास्त्र सङ्काय सम्बन्धन प्राप्त)

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प.सं.

Ref:

मिति- २०७७/११/२१

Date: 5th March 2021

RECOMMENDATION FOR ACCEPTANCE

This is to certify that **Nabin Karki** has completed this thesis entitled **Techniques of Teaching Poetry at Secondary Level** under my guidance and supervision.

I recommend the thesis for acceptance and evaluation.

Tirtha Raj Acharya (Supervisor)

Lecturer

Department of English Education



जनता बहुमुखी क्याम्पस

☎ ०२५-५८१३००

FAX: ०२५-५८००६४

Janta Multiple Campus

इटहरी, सुनसरी, नेपाल

Itahari, Sunsari, Nepal

स्थापित : २०४५

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RECOMMENDATION FOR EVALUATION

The thesis entitled **Techniques of Teaching Poetry at Secondary Level** by **Nabin Karki** has been recommended for evaluation by the following Research Guidance Committee.

Mr. Kamal Raj Dahal

Reader and Head

Department of English Education

Chairperson

Mr. Tirtha Raj Acharya (Supervisor)

Lecturer

Department of English Education

Member

Mr. Gobinda Puri

Asst. Lecturer

Department of English Education

Member

CHAPTER - I INTRODUCTION

1. Introduction

A poem is an artistic work of a poet which expresses inner feelings and experiences employing mellifluous words. It encompasses a rich and varied repertoire of emotions and feelings, offering its readers a source of enjoyment. Meanwhile, teachers can teach vocabulary, structure and language functions through a piece of poetry. The language that poetry implies is often deviated due to the use of various figures of speech and connotative expressions. It is pedagogically enjoyable, employable and inevitable to enrich the learners with unusual patterns and forms of language.

Unlike other genres of literature, poetry is the most difficult one because of the deviant use of language. It also includes the metaphorical and ironical meaning of language. Being a creative enterprise, it inculcates multiple aspects of language, requiring various activities and techniques on the part of teachers. The knowledge of such techniques can assist language teachers in presenting the content of poem effectively. Consequently, language learning becomes more meaningful, relevant to the context and enthusiastic for the learners.

In the present context, if we view the classroom practices, we find teachers not blindly depending on a particular technique of teaching prescribed, but the ELT practitioners often practice the eclectic or more than one techniques of teaching. A case in point is while teaching vocabulary component of a poem; teachers may employ a diverse range of techniques. Some teachers may teach by drilling until the students learn to produce flawlessly. Likewise, some may prefer engaging students in

a set of activities such as pair or group work to derive the meaning from context.

While others may use flashcards or provide them with a jumbled version of answers and ask them to match up.

1.1 Background of the Study

Literature is a full-fledged discipline of language. It is complete in itself with its many genres. Literature, mainly, displays its two forms: prose and poetry. The genres of literature are poetry, story, drama, essay and novel.

The word 'Poetry' comes from the Greek verb "poiein" which means 'to make'. Poetry is an art of language. It is essentially a game with artificial rules, and it takes two - a writer and a reader to play. Poetry is based on the creativity and imaginative power of mind. In this context, Scholes et al. (1997 cited in Regmi, 2015, p. 3) say "Poetry exercises a valuable though perhaps unsound side of mind: imagination."

Poetry is one of the genres of literature which possess a great source of pleasure. It is a piece of creative writing composed both in verse and non-verse forms and style. Emotions and imaginations are the essential qualities of poetry which reflect the excitement, moral lesson, knowledge and share experience to readers. It is taken as a form of art where one can find aesthetic pleasure and knowledge expressed in beautiful language, thought, form, emotion and rhythm. Poetry has been defined in many ways by different scholars.

According to Mitchell (2003), "poetry is more than its 'meaning' ". It is

distilled language using metaphors and images to touch the imagination, memory, and emotions (cited in Han, 2006, p. 11).

Poetry is indeed something divine. It is at once the centre and circumstances of knowledge. It is that which comprehends all science, and that to which all science must be referred (P. B. Shelley, cited in Kunta, 2017, p. 102).

Another British Poet Andrew Motion (2001, cited in Showalter, 2003, p.63) mentions "Poetry is the form we turn to instinctively at moments of intensity whether it is to celebrate or grieve."

Thus, it is clear that poetry means different things to different people. Poetry is not like any ordinary speech simply because of its compressions and distillations, its different perspectives, its meditative pace and amongst all of its link with our emotions and power to console. It is an artistic creation of the poet that offers meditative capsule to one's mind.

In this scenario, poetry is an important genre for teaching English language, that is why, various techniques are employed in teaching poetry at different level. various factors influence ELT practitioners in the selection of diverse range of techniques. Some of them are teachers' maxims, their idiosyncratic nature, the composition of the class, availability of resources and materials, environment and so on. Moreover, there have been emerged various trends in the field of ELT that contribute teachers not confined to single school of thought as they are moving from simplicity to complexity, from uniformity to diversity, from prescriptivism to eclecticism, from oneness to pluralism, from customary to embryonic ways of doing

things, and more towards practicality.

Thus, exploring teachers' preferences over various techniques assist us in identifying other variables or factors that constitute language learning while teaching in EFL classrooms.

1.2 Statement of the Problem

In the education system of Nepal, educators, researchers and students often lack appropriate techniques for teaching and learning poetry. As a result, the comprehension and delivery of literary texts often become subjective. In such contexts, intuitions are more trusted than modern practices of teaching. A subjective interpretation of literary texts is not often supported by inputs/evidence from the texts.

In the classroom context of Nepal, the absence of appropriate techniques of acceptable literary interpretation often places the teacher in an awkward confrontation with challenging secondary level (grade 11 and 12) students. Selection of appropriate technique in teaching different aspects of language is a complex task. More over the selection of an appropriate technique in teaching poetry is another difficult task. Different underlying factors are affecting behind the selection of an appropriate technique. Hence, this study is an attempt to explore the techniques with underlying factors contributing to the selection of such techniques in teaching poetry.

1.3 Objectives of the Study

The study had the following objectives:

- i. To explore the techniques of teaching poetry at secondary level.
- ii. To identify the factors that affect in the selection of the techniques.
- iii. To recommend some pedagogical implications based on the results and findings of the study.

1.4 Research Questions

This study was oriented to find out the answer of the following questions:

- a) What are the frequently used techniques in teaching poetry?
- b) What are the factors that affect in the selection of such techniques?
- c) What is the trend of using techniques in teaching poetry at secondary level by the teachers?

1.5 Significance of the Study

This study is oriented towards teaching poems in EFL classrooms. It has its significance on research, pedagogy and formulating language policy. The findings and data collected can be used as some preliminary information for schools and colleges. They can use it to devise and conduct some practical courses as well as workshops in order to assist the teachers in teaching poetry at secondary level. Similarly, the study is helpful to the curriculum designers, textbook writers and policymakers who realise the importance of incorporating poems in the EFL curriculum. The study is equally fruitful for methodologists, subject experts, language teachers, and instructors who enjoy teaching poems and aim to develop language skills and critical thinking.

In the same way, the study is valuable to the prospective researchers who want to carry out research works in teaching English language and literature, especially poetry. The study can be helpful to those who want to develop themselves professionally as teachers and trainers.

This work is remarkable to the area of teaching techniques by utilising the findings and recommendations of the study.

Above all, the study is significant, especially for those who are keenly interested in teaching poetry.

1.6 Delimitations of the Study

This research had the following delimitations

- a. The study was limited to twenty teachers at secondary (11 and 12 grade)) level in teaching poetry in Itahari Sub- Metropolitan City.
- b. The study was limited to identify the techniques used in teaching poetry by the teachers of secondary (11 and 12 grade) level.
- c. The study was limited to questionnaires and class observation of twenty teachers to gather data during this study.

1.8 Operational Definitions of Key Terms

Techniques: A well-planned set of task(s) and activities for realising immediate lesson objectives.

Pre-Teaching Activities: Pre-teaching is the stage the teacher can prepare and

motivate the students for learning.

While Teaching Activities: In while teaching stage, students understand the text from different perspectives.

Post Teaching Activities: In this stage, students are engaged in a higher level of cognition and awareness.

L₁: L₁ stands for first language – i.e. the language that a speaker acquired naturally as a child. It is also often referred to as the speaker's mother tongue or native language.

L₂: Any second (or further) language which is not acquired by natural exposure during childhood, but which the person learns/acquires at a later stage.

CHAPTER - II

REVIEW OF RELATED LITERATURE AND CONCEPTUAL FRAMEWORK

Poetry is an integral part of any academic curriculum, and English teachers have an essential role in encouraging its value and use in the classroom. The educators' maxims and experiences with the pedagogy of poetry are often diverse; therefore, warranting a study on the phenomenon is arduous. One must look into the available literature to understand the scope of work and research that has been completed on the topic.

2.1 Review of Theoretical Literature

Different useful books, articles and journals related to the techniques of teaching poetry are consulted to build up the theoretical background of this study.

2.1.1 Poetry: A Genre of Literature

Literature is a full-fledged discipline of language. It is complete in itself with its many genres. Literature, mainly, displays its two forms: prose and poetry. The genres of literature are poetry, story, drama, essay and novel.

The word 'Poetry' comes from the Greek verb "poiein" which means 'to make'. Poetry is an art of language. It is essentially a game with artificial rules, and it takes two - a writer and a reader to play. Poetry is based on the creativity and imaginative power of mind. In this context, Scholes et al. (1997 cited in Regmi, 2015, p. 3) say "Poetry exercises a valuable thought perhaps unsound side of mind:

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According to Mitchell (2003), "poetry is more than its 'meaning' ". It is distilled language using metaphors and images to touch the imagination, memory, and emotions (cited in Han, 2006, p. 11).

Poetry is indeed something divine. It is at once the centre and circumstances of knowledge. It is that which comprehends all science, and that to which all science must be referred (P. B. Shelley, cited in Kunta, 2017, p. 102).

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Thus, it is clear that poetry means different things to different people. Poetry is not like any ordinary speech simply because of its compressions and distillations, its different perspectives, its meditative pace and amongst all of its link with our emotions and power to console. It is an artistic creation of the poet that offers meditative capsule to one's mind.

2.1.1.1 The Language of Poetry

Poetry is expressed in stanza form. A poem can have a metrical or free verse and can have a unique mode of communication. It is the creation of imagination, experience and life. The external properties of a poem represent deviated patterns of language: the use of rearranged syntax, metaphors, alliteration and so on. Poetry frequently breaks the 'rules' of language, but by so doing it communicates with us in a fresh, original way (Lazar, 1993, p. 99).

Moreover, with the re-organization of syntax, poetry invents its vocabulary, freely mixes registers and creates its punctuation. It draws creatively on a full range of archaisms and dialects and generates vivid new metaphors (Lazar, 1993, p. 98). Although authors sometimes violate the usual patterns of language for particular effects, they start working with the underlying patterns. Thus, real statement of language does not deviate as it seems.

To be specific, the language of poetry can display the following salient features:

- Imaginative
- Meditative
- Deviated
- Aesthetic
- Connotative/ Metaphoric
- Rhythmic/ prosodic

Hence, poetry is composed of rhythmical words describing an experience or something of one's imagination in an artistic and more concentrated way than ordinary speech.

2.1.1.2 Types of Poetry

Poetry, the oldest of all literary genres, has its own physical, visible, shape. It is a variety of discourse possessing specific metrical properties. It is a form of writing that implies a concentrated imaginative awareness of experience in language chosen and arranged to create a specific emotional response through meaning, sound and rhythm. According to Kunta (2017), poetry can be classified into following types:

- a. The Lyric
- b. The Ode
- c. The Sonnet
- d. The Elegy
- e. The Idyll
- f. The Epic

The types of poetry are described as the following:

The Lyric

The lyric is the oldest forms of poetry, and it is very close to religion and festival. It was a poem sung to the accompaniment of a musical instrument called 'lyre', particularly, among the Greek and the Romans. The lyric of vision is the oldest form of poetry, and it also deals with religion and festival. This type of lyric has been

mostly found in Sanskrit, Chinese and Japanese poetry.

The Ode

An Ode is a form of lyric poem. The Greek poet Pindar established the form. He had used this poem to glorify the winners of the Olympic and other games. The poetry is marked by the free use of myths elevated thought and bold metaphor. It is sometimes used to commemorate an important public occasion. It has an exalted subject matter. The poet is serious in the choice of the subject and the mode of presentation.

The Sonnet

The Sonnet form was most probably originated in Sicily in the thirteenth century. The form arrived in England via France in the sixteenth century. It is called the Italian sonnet. The Italian poet Petrarch has used this form to a great extent though before that it has been used by Dante. It is also called as Petrarchan and Classical Sonnet. English sonnet was introduced into England by two politicians Sir Thomas Wyatt and Henry Howard, earl of Surrey on their return from a diplomatic mission in Italy in the 16th century.

The Elegy

The elegy originated in ancient Greece. It is used of any gravely meditative poem. It is written in an elegiac meter, i.e. a complete composed of a dactylic hexameter followed by a dactylic pentameter, i.e. one long and two short syllables, six times in the first time, and five times in the second. The elegy is usually a lamentation for the dead. It is written as a tribute to somebody - loved and lost. The famous example is

‘Gray’s Elegy Written in a Country Churchyard’.

The Idyll

This word comes from the Greek word "eidullion" meaning ‘a little picture’. It is not a distinct species by itself. It sometimes may be a lyric, sometimes larger poem and sometimes a passage in an elegy, play, epic or ballad. It has no set form and can be given any form. It is associated with relative brevity and the pictorial effect. It is very often used to give a concrete idea of an abstract image. The pictorial effect is achieved by a graphic description. For example, Wordsworth’s ‘Lines written in March’ depicting a spring scene in England after the rain is over and gone’.

The Epic

Epic is the most celebrated form of narrative poetry. It is the highest of the Greek literary forms. It is usually supposed to be heroic, or to contain one action achieved by a hero’. The epic reflects and interprets the past. It gives an account of national organizer enshrines ancient heroic myths central to the culture. In European culture, the Iliad and the Odyssey of Homer and the Aeneid of Virgil are the most important epics. In India, Ramayana of Valmiki and Mahabharata of Vyas are epics.

2.1.2 Research within Pedagogy and Didactics: A Historical Glance

The most dominant branch within pedagogy and didactics was initially behaviourism which originated from an experiment by Watson & Raynor (1920). The ideas of the stimulus, the response and the reinforcement were transferred into the studies of learning new languages by Skinner (1957). A few years later another contender,

Chomsky (1959) entered the field and criticised these ideas, believing that what we learn is processed in a more sophisticated way together with the fact that sometimes learners show knowledge about language that they have not been taught yet. In the 1990s, these ideas were further developed by Pinker (1994) who introduced the notion of a universal grammar, where everyone is born with a general knowledge regarding grammar and structure (cited in Harmer, 2001, pp.68-69).

In the 1970s and the 1980s, new ideas regarding teaching arrived (Illich 1972, Krashen 1985, Allwright (1988). Old ways of teaching should be put aside in favour of a more pragmatic approach where students learn by being exposed to real-life situations where the language has to be used in order to solve the task.

Students then learn unconsciously. There is also a need for relaxed students with a positive attitude according to Stephen Krashen. This must be achieved by the teacher, together with the aim that students should feel unthreatened in their learning environment. The students' affective filter is then lowered, and the comprehensible input have free passage into their minds. Following these ideas, a theory of noticing appeared (Lewis 1986, Batstone 1994). By showing the students material and then leaving them to make out the pattern for themselves, they establish this newly acquired knowledge. "The things we discover for ourselves are absorbed more effectively than things we are taught" (cited in Harmer, 2001, p. 75).

A new field called New Literacy studies appeared in the 1980s and 1990s, where Street (1995) and Gee (2012) showed an approach that sees learning and literacy as "...socially embedded practices rather than discrete skills..." (beach et al. 5). Rowsell (2012) stated that this theory "...is particularly useful for teachers in

highlighting how students' literacy practices, including their engagements with literature, are deeply connected to identity issues, felt emotions, lived cultural practices, as well as linking local and global concerns" (Beach et al. 6).

Furthermore, in the 1990s, two researchers: Cole (1996) and Willis (1996), criticized the instrumental learning of grammatical skills with repetition since the acquisition could not be proven to have the effect wanted (cited in Harmer, 2001 p. 71).

2.1.3 The Place of Poetry in ELT Classroom

English language teaching has gone through a series of historical phases and so has the teachers pursuing to apply the methodological principles that are developed by linguists, researchers and material writers in their classrooms.

From the 1950s to early 1980s, English language teaching was dominated by discourse that advanced very pragmatic approaches to language, where communicative competence and specific practical and functional purposes were the primary concerns. Approaches focused on using language, in social situations and syllabuses were designed along 'functional/notional lines' (Brumfit, 1985, cited in Lima, 2010 p. 110).

There was little space for creativity and literature in such language teaching context. In the last decades of the twentieth and beginning of the twenty-first century, things began to change, and literature started to be considered as a potential source for language development (Hall, 2005, cited in Lima, 2010).

Perhaps, even because teachers on the ground always suspected that there was

something wrong in neglecting such a rich source of language input (Lima, 2005, cited in Lima 2010).

Another scholar Showalter stresses that during the 1930s to early 1950s, teaching poetry was assumed to be at the centre of teaching the mysteries of literature, a sacred rite of the New Criticism, conducted in an atmosphere of intense and mainly collegial consensus. However, these days, poetry has been dislodged from the centre of the literary curriculum by fiction, drama, cultural studies and even literary theory (2003, p. 62).

In order to restore poetry to a more central position in the literary curriculum, Scholes suggests "we must select from a fuller range of poetic texts, and we should present them in a way that encourages readers to connect the poems to their lives since the poet's life and world are relevant" (cited in Showalter 2003, p. 64). That is to say, poetry, as with other genres, students must begin with the familiar and emotionally relevant, and move from there to more complex forms and historically-distant works. Therefore, while implementing poetry in ELT classrooms, accessibility of poetry has to be prioritized than its difficulty and stimulate learners to start with poets and poems who are most directly meaningful to them.

2.1.4 Teaching Poetry in Nepal

In the present education system of Nepal, poetry has been included in the curriculum from primary level to master level. The inclusion of poetic content, though varied on various levels, clearly reflects the necessity of teaching English poetry to develop students' language awareness and creativity. Rai (2004) writes "A true poetry opens

our eyes to the sensuous beauty and spiritual meanings in words of human experience and of nature to which we otherwise should remain blind"(p.14).

However, the teaching of poetry in the context of Nepal is not what it should be; i.e. it is mostly teacher-centered. In all levels, may it be secondary or university level, the teacher gives a lecture and students take notes of it. Students do not have any role in teaching and learning poetry. Rai (2004, p. 103) further mentions that the teachers do the following things to teach poetry at this level.

- i) Translating the poem into Nepali.
- ii) Giving line by line meaning of the poem.
- iii) Giving a summary or theme of the poem.

This way of teaching poetry does not enable the students to develop their understanding of the poem. They understand what the teacher wants them to understand. Consequently, average students cannot understand the poem outside the text.

A poem cannot be understood without knowing about the poet and its general background, i.e. the poem written in the foreign socio-cultural background cannot be understood except the meaning of individual words. That is why the knowledge about the poet and the place where the poem is written helps the students understand the poem.

It is always better to help the learners learn rather than telling everything about the poem. The teacher should help students to develop their understanding of

the poem by providing clues and discussing it with them. Rai (2004) says "Teachers should not teach but help them to learn"(p.104).

2.1.5 Teaching Techniques

Anthony (1963, cited in Richards and Rodgers, 2002, p.19) defines technique as “an implementation trick, stratagem, or contrivance used to accomplish an immediate objective. The technique must be consistent with a method and therefore, in harmony with an approach as well.” Defining techniques, Brown (2000) writes "the language teaching literature widely accepted techniques as super ordinate term to refer to various activities that either teachers or learners perform in the classroom" (p.129).

Techniques include a wide variety of tasks, exercises and activities used in the classroom for realising immediate lesson objectives. They are the product of the teachers as most of them are planned and deliberately employed in classroom. While teaching poetry, teachers use a variety of techniques due to the classroom situation, nature and level of the students.

The technique, being a relative component of pedagogy has been regarded as teacher's survival kit in ELT classrooms. Over the years, several rubrics have been used to conceptualize the multitude of techniques by various scholars. In this regard, Brown (2000, pp. 130-133) historically categorises techniques into the following extremes:

1. From Manipulation to Communication

Techniques are thought as existing along a continuum of possibilities between highly manipulative and very communicative. At the end of the manipulative side, a

technique is totally controlled by the teacher and requires a predicted response from the student(s). Choral repetition and cued substitution drills, dictation (listening/writing) and reading aloud are examples of this extreme.

At the communicative extreme, student responses are entirely open-ended and therefore unpredictable. Examples include storytelling, brainstorming, role-plays, and other different games. Teachers are usually put into a less controlled role here, as students become free to be creative with their responses and with other students. However, a modicum of teacher control, whether overt or covert, is always expected in the classroom.

2. Mechanical, Meaningful, and Communicative Drills

A drill is a technique that focuses on a minimal number (usually one or two) of language forms (grammatical or phonological structures) through some type of repetition. Drills are commonly done chorally (the whole class repeating in unison) or individually.

Referring to structural pattern drills, Brown writes, Paulston and Bruder (1976) used three categories: mechanical, meaningful, and communicative.

Mechanical drills have only one correct response from a student and have no implied connection with reality. For example:

T: The dog is on the log. Ss: The dog is on the log.

T: The books are in the sack. (Ss repeat as in the first sentence.)

A meaningful drill may have a predicated response or a limited set of possible

responses, but it is connected to some form of reality:

T: They are in the hall. *[pointing to the door of the hall]*

Where are they, Ram?

S1: They are in the hall.

T: Good, they are in the hall. Now, class, we are in the class? where are we?

S2: We are in the class.

While defining communicative drills, Brown considers the Paulston and Bruders' final classification as "oxymoron", and argues that if the exercise is communicative, that is, if it offers the student the possibility of an open response and negotiation of meaning, then it is not a drill, which is what he prefers to call quasi-communicative practice. To support his view, he has given an example that lets the students practise past tense:

T: Good morning, class. Last weekend I went to a restaurant and I ate salmon. Juan, what did you do last weekend?

Juan: I went to park and play soccer.

T:Juan, "I play soccer" or "I played soccer"? Juan: Oh, uh, I played soccer.

T:Good! Ying, did you go to the park last weekend like Juan? Ying: No.

T:What did you do?

Ying: I watched a lot of TV.

T:Great, and what did you do, Fay?

He further writes that this kind of practice though forces students to use the past tense, allows them to choose meaningful replies.

3. Controlled to Free Techniques

Under this continuum, Brown lists out the following techniques that enables the teacher to maintain control over the learning activity:

Controlled	Free
Teacher-centered	Student-centered
Manipulative	Communicative
Structured	Open-ended
Predicted student responses	Unpredicted responses
Pre-planned objectives	Negotiated objectives
Set curriculum	Cooperative curriculum

besides aforementioned, some of the mostly used teaching techniques are listed below:

Teacher-initiated techniques

- (i) Explanation (ii) Illustration
- (iii) Translation (iv) Demonstration
- (v) Reading aloud

Learner-initiated techniques

- (v) Individual work (vi) pair work
- (vii) Group work (viii) Project work
- (ix) Field trip (x) Role Play
- (xi) Discovery technique (xii) Simulation
- (xiii) Recitation (xiv) Problem Solving
- (xv) Experiment (xvi) Exploration
- (xvii) Survey (xviii) Enquiry
- (xix) Case study (xx) Integrating technology
- (xxi) Prepared talks

(Coolie and Slater (1987) and Lazar (1993))

As suggested by Coolie and Slater (1987) and Lazar (1993), the following

classroom activities can be useful in teaching literature in language classrooms:

1. Using the title and cover design
2. Critical forum
3. Visual prompt
4. Getting in the mood by reading the first paragraph
5. Using the theme
6. Keywords/ sentences
7. Questionnaires
8. Listening
9. Biographical montage
10. Creating a sketch of the author and his activities
11. Guessing at missing information
12. Biographical lie-detecting
13. Start figures (Linguistic and literary activities)
14. Sentence Whispers
15. Choose the prediction
16. Sealing the time capsule
17. Comparing beginnings to know prose style
18. Complete the sentences
19. Summaries with gaps and with incomplete sentences
20. Summary comparison
21. Key points for summaries
22. Jumbled points

23. Chessboard (good and bad elements)
24. Matching
25. Extracting and classifying vocabulary from the text
26. Words or expressions to characterise a text
27. Literal and metaphorical meaning
28. Simple grammar or structure work
29. Word puzzles with follow-up writing exercises
30. Worksheets focusing on the performative function of language

2.1.6 Teaching Poetry and Learning Techniques

Teaching poetry offers some of the most fundamental, immediate, active, even physical ways to engage students in learning to the literature instructors. In order to engage learners, interactively and communicatively, every instructor needs to call upon and combine a range of techniques and methods.

Unlike other genres of literature, poetry is found to be most complex and unique due to its qualities of compression, mnemonics, emotion and consolidation. Therefore, instructors and learners require to work upon various deviated forms, features and jargons of poetry rigorously. In this regard, Showalter (2003) says "Teaching an individual poet or a single poem involves different problems than organising a whole course" (p.64). In teaching poetry, instructors need to rely upon historical issues, and how familiar the language and reference and context of the poem is to readers.

Showalter (2003) has used the metaphor of "poetry survival kit" to address

three primary teaching methods: subject-centered, teacher-centered, and student-centered, under which she has discussed a plethora of techniques put forwarded by various instructors, authors, poets, and scholars to teach literary component in a poetry classroom:

Subject-centered Methods

a. Poetics

The poetic territory immediately presents problems because it comes with a specialised technical language. Showalter (2003) mentions Marjorie Perloff, who believes that in the poetic text, everything is related to everything else - or should be - the whole being a construct of sameness and difference in pleasing proportions. So, faculty have to decide how they teach the subjects of poetics, metrics, and prosody. Likewise, Jonathan Arac (Columbia) believes that "without attention to prosody, poetry may seem like arbitrary magic rather than a codified technology of verbal power" (p.65).

Middlebrook, on the other hand, believes that in order to understand the unique nature of poetry, students have to grasp the almost platonic quality of poetic forms. Furthermore, she writes, "though it is challenging to bring alive the idea that poetry exists in the abstract before it exists in particular...assigning textbooks related to literary terms as background and heeding students' interest towards direct encounter with poetry, not just abstractions...students can be enabled to learn poetics" (p.65).

b. Metaphors

Showalter (2003) stresses that some teachers have used metaphors and themes to organise the reading of poetry. She cites one ingenious idea from Julia Reinhard Lupton (California) about the use of imagery to organise a course on Renaissance lyric: "A glance at the social life of flowers in the contemporary world can draw on your students' local knowledge as a resource for reading Renaissance poetry" (p. 66). Lupton further suggests that "the sexual and linguistic life of flowers offers a sensuous, immediately accessible centre around which the potentialities of rhetorical, mythopoetic, and psychoanalytic criticism can blossom in any classroom" (p.66).

c. Genres

Showalter (2003) writes that genre criticism is sometimes identified with an older, outmoded approach to literature, but Heather Dubrow (University of Wisconsin) finds it an excellent way to teach poetry. She shares her experience of organising a semester course of sixteenth-century poetry in terms of genre. Even when the genre is not at the centre of the course, Dubrow tries to acknowledge the difficulty of literary form for undergraduates, and help them relate it to popular and social forms they already know.

Another scholar Stephen Regan stresses that "courses with a strong generic emphasis can be powerfully effective in opening up discussion of the poem in history...how the genre developed makes a compelling object of study, describing a fairly strong literary-historical narrative, and drawing on the vantages of gender, institutions, politics, print and religions" (p.66).

Before exposing students to the prosodic and metaphorical forms of poetry, Showalter

(2003) suggests that they need to be acquainted with subject-centred training. She remarks, George Klawitter (St. Edward's University), who believes that undergraduates need a detailed study guide and supplementary reading in order to understand and enjoy poetry. Another instructor Michael M. Levy (University of Wisconsin) describes his students as "lacking virtually all the extensive, historical, literary, mythological, and theological information necessary to even a partial understanding of the poem ...and tries to give them some historical and biographical background, in part to enable them to read and write poetry" (p.67).

Teacher-centered Methods

a. Reading-aloud

Showalter (2003) regards reading aloud as one of the dramatically-effective methods of teaching poetry. She stresses that many teachers see reading aloud as an essential step in teaching poetry. She mentions, Hugh Kenne (John Hopkins), a believer in the physical properties of the poem, moves to close reading only after students have listened to the poem "with force propelled by a heritage of Welsh preachers. Whatever I'm teaching, 'The Sunne Rising', or 'Canto XX', or Ulysses, I do much reading aloud...as it has two advantages: i) it slows down the pace at which the students encounter the words, and ii) it nudges them, continually, from the eye to ear. Mayis even, they parody me in the dorms. If so, they are beginning to vocalize" (p.67). Further, she gives examples of other two practitioners: Milton Kessler (SUNY-Binghamton) and Donald Howard (medievalist) who prefer reading poetry aloud in some way by themselves and by others. The former by making great use of dynamics and the latter having the professor read many passages of Chaucer aloud.

b. Lecturing

Lecturing is the most widely used and traditional method in the field of pedagogy. Showalter (2003) states the lecture is an effort to make the text choices "illustrative of the way that emotional and cultural intelligence is transmitted in the poem" (p.68). To elucidate this method, she recalls one of the poets and instructor Diane Middlebrook's classroom, where she plans three lectures: technique, trope, and emotion while teaching a poem for the first time. Showalter (2003) stresses, Middlebrook always emphasises the beginning and the ending of the poems, "because the poem is circular, and requires an understanding of opening and closure" (p.68). Second, she looks at allusions that enable students to discover what they already know something about the textual terms from their literary education.

Student-centered Methods

a. Memorising

The oldest pedagogical method for teaching poetry is memorisation. Traditionally, knowing poems by heart was the sign of sign and the pride of an educated person. However, having students memorise poems seems like a rote exercise in the modern classroom. Showalter (2003) recalls one of the academic champions of their time Harold Bloom who believed that once committed to memory; the poem has the capacity to induce a sense of transcendence in the reader who recites it.

Likewise, Showalter (2003) mentions another scholar 'Alice Quinn' who says that most poets who teach insist on the students being able to recite poems from memory. 'It gives them a great sense of how the thing is made, the sounds, how the

words are chiming, a great sense of the current of the thought and the beautiful labour poems achieve' (p.69). Showalter (2003) further stresses Billy Collins who believes that memorising poetry is not only to possess something; it is also to make what has memorised almost substantial parts of us, to turn into a companion.

b. Recitation

Recitation, as one of the oldest pedagogical method, often perceived as a presentation made by a student or an instructor to demonstrate knowledge of a subject or to provide instruction to others. However, the modern concept of the recitation mentions its place for developing reflective thinking and creative expression, favourable attitudes and ideals of social living.

Showalter (2003) recalls the classes of Middlebrook, where students read the poem aloud. Middlebrook believes there is a correct way to read poetry: "The line ending is a marker and a pause the ear must note. Both syntactical units and the line ending must be stressed... to show melody. Poetic and emotional stresses fall in different places. I tell the students to read poems into a tape recorder for practice" (p.70). She gives another evidence of Cary Nelson class where he makes his students read or chant the poems in chorus. He noted that by reading the poems aloud, students discovered incredible power and humour in texts that had previously seemed meaningless.

c. The Commonplace Book

Showalter (2003) stresses many teachers of poetry require students to assemble a commonplace book, or personal anthology, in which they record their favourite lines

and verses from the period, with an introduction that explains their principles of selection. Further, she points out, Diana E. Henderson (MIT) who asks her students "to compose their commonplace books, handwritten rather than typed, in which they may include their meditations, verse, and illustrations, as well as passages they found memorable in our reading" (p.71).

Showalter (2003) mentions another instructor Clark Hulse who recommends using the web for this purpose: "The web creates an easy way for students to make their own commonplace books simply by browsing, cutting, and pasting at a web site... Students creating such personal anthologies should be encouraged to rework the material thoroughly – by arranging and juxtaposing, throwing in significant visual material, retitling poems, writing short linking commentaries or fictional biographical vignettes, or even rewriting the poems themselves as it is necessary, useful, or desirable" (p.71).

d. Writing Poetry

Writing poetry, being one of the cognitive tasks enables students to learn and formulate new words, work out on mnemonic devices and find new ways to articulate their thoughts and feelings.

Showalter (2003) states that writing poetry is an illuminating and memorably hands-on part of a course. She recalls some instructors and shares her experience with them. Caroline McManus asks students to write a sonnet. She believes that with the experience of composition comes humility and less dismissive of the sixteenth-century sonneteers' achievement. Diane Middlebrook gives her students an

assignment to write a sonnet on a classic trope. Heather Dubrow points out that "writing assignments that involve actually composing a text in a genre, though difficult and upsetting for some students, prove stimulating for others" (p.72).

Showalter (2003) stresses that McManus also types up all the student writing, and circulates it to the class without names – a technique that reinforces their involvement in the assignment. Showalter further writes parody is an excellent method of teaching as well. She mentions, Kristine Haugen, teaching "Rape of the Lock," had students in group of four, they come up with their mock epics including a hero, a villain, conflict and resolution (i.e. a plot).

e. Writing about Poetry – the Portfolio

The poetry portfolio is another prominent pedagogical method for teaching poetry. Showalter (2003) portrays a vivid picture of the portfolio method through an account of John Webster (University of Washington) class. She writes he has his students keep a portfolio of their writing on poems throughout the term, breaking down the writing assignments into blocks geared to "helping less-experienced readers develop a method for first noticing and then exploring poetic language.

With my prompts, I try to break the process of reading into discrete steps: early in the quarter the tasks run heavily toward locating effects to explore; later I ask for more sustained exploration and argumentation. I follow the same principle in the individual units as well. When I teach sonnets, for example, though my large-scale goal is to leave students able to develop readings of sonnets as compressed, miniaturized plays, each with characters, a dramatic situation, and a plot, my first prompt is very

simple... for their first response paper, I only ask that they notice and explore three to five words that seem to have a special role in the poem" (p.73).

f. Comparison and Contrast

One of the most effective ways to show how poetic language works is to have them compare a poem with a prose statement of the same theme, or compare two or more poems with similar themes. Showalter (2003) mentions, Roland Greene "might take a short poem and put it alongside a suggestive English or other prose text from the period, observing how the two texts elucidate each other, and then compare the same poem with a roughly similar poem from a contemporaneous continental or American society" (p.73).

On the other hand, Jonathan Arac narrates, "we choose three poems [Johnson's 'On the death of Dr Roisrt Levet', Gray's 'On the death of Richard West' and Wordsworth's 'A Slumisr Did My Spirit Seal'] ... stage a fruitful comparison of three poems of mourning from fifty years. We begin by noticing in the three poems the very different emphasis between focus on speaker (in Gray), focus on the deceased (in Johnson) and reconciliation of both (speaker and deceased) in Wordsworth. I then change the line of discussion by asking the question 'which would you prefer to have as your memorial?' Students are often surprised to discover that they prefer Johnson" (p.74).

g. Working from What Students Already Know

Many teachers and textbooks invite students to use lyrics of popular songs as a way of getting started on poetic language. Showalter (2003) mentions Kristine Haugen

uses astrology and horoscope as a way of illustrating beliefs in determinism and destiny. Haugen believes that modern astrologers do not predict only events based on our sign, they also predict our personality or innate characteristics on the basis of it. She says, "We applied this distinction of personality and event first back to *Paradise Lost*, and then back to *The Nun's Priest's Tale*, where the rooster is deceived because of his urbanity, which is probably innate to roosters" (p.74).

Showalter (2003) recalls another instructor Irene Tayler who has a different problem teaching Blake at MIT, where students are brilliant scientists, studying humanities, and Romantic poetry, only as a supplement to their core work in mathematics or engineering. Her teaching methods stress the visual and analytical before historical and aesthetic. She gives an introductory lecture on Blake as a poet and artist; her first assignment is for students to describe in as much detail as they can the characteristics of the single plate from *Songs of Innocence*. In the next class, she puts up a slide of a plate, and all compare what they have seen. Later, she finds that each has seen some minute particular that the others have not. She further stresses "they are learning a new way to see, and from my point of view the less they know about Blake, the better, for most of them having their first adult experience of struggling to understand in the absence of a pre-formulated system" (p.75). Only after discussing the plate do they turn to the text, which further complicates the act of interpretation. She then repeats the process with *Songs of Experience*.

2.1.7 Approaches to Teaching Poetry

There are different types of approaches that can be adopted in the teaching of poetry. In the majority of the classrooms, teachers tend to follow either teacher- centered or

student-centered approaches. Han (2006) suggests and classifies the following approaches to adopt while teaching poetry in ESL/EFL classrooms:

i) Information-Based Approach

The teaching methodologies involved aim to expose learners to facts and information about a target country, culture and even the writer of the literary texts. This approach is very teacher-centered. They aim to teach and concentrate in “areas such as history and characteristics of literary movements; the social and historical background to a text; the biography of the author and its relevance to his or her writings; literary genres and rhetorical devices, etc.” (Lazar, 1993).

(ii) Personal Response Based Approach

According to Carter (1987), they are more student-centered, focusing on elicitation of individual response (in terms of experience, feelings and opinions) to a text.

They are excellent stimuli for group work that can help students “to become actively involved both intellectually and emotionally” (Lazar, 1993) by associating the themes and topics portrayed in the literary texts with the students' personal experience (Carter, 1987). Some of the techniques manifested under this approach are brainstorming, class discussion, group work and free expression of feelings, expression and opinion.

(iii) Language-Based Approach

This approach encourages techniques which are learner-centered, activity-based and gives particular attention to the way language is manipulated. Some of the standard,

widely-used and widely-known techniques of this approach are language activities, rewriting & creative writing, dramatic activities and reading aloud.

(iv) Stylistics Approach

According to Leech and Short (1981:74), stylistics approach ‘uses the apparatus of linguistic description’ for example special stylistic choices and patterns as well as meta linguistic items to analyse how meanings in a text are communicated.

Widdowson (1975) suggests that learners need to be alerted to deviations from Standard English and that this is best achieved through the comparison of literary discourse with instances of conventional writing.

(v) Moral Philosophical Approach

Moral Philosophical Approach adopted in poetry teaching enables teachers to lead learners in discussing the existence of moral values discernable in a text.

According to Ricoeur (1995), teachers who guide learners read and interpret literary works under Moral Philosophical approach may help learners to reach

self-understanding and self-realisation. Apart from that, the task of interpretation of literary texts may further assist learners in exploring how the texts project and manifest the world we inhabit (Shin, 1996).

2.1.8 Activities for Teaching Poetry

According to Lazar (1993, pp.129-131), there are some successive activities of teaching poem:

They are as follows :

- a. Pre-reading activities
- b. While-reading activities
- c. Post- reading activities

a. Pre-Reading activities:

The activities that can be conducted during pre- reading activities are as follows :

1. STIMULATING STUDENT INTEREST IN THE TEXT

The activities that can be conducted under pre reading phase are: Students predict the theme of the poem from its title or a few keywords or phrases in the poem, students or group of students are given different lines from the poem and asked to suggest the subject or theme of the poem, does this change when they hear the other lines read aloud in the class? Students discuss or describe pictures or photographs relevant to the theme of the poem...

*2. PROVIDING THE NECESSARY HISTORICAL OR CULTURAL
BACKGROUND*

The activities that can be conducted during providing the necessary historical or cultural background phase actions are as follows: students read or listen to a text which describes the historical or cultural background to the poem. students read or listen to a text about the author's life which may deepen their understanding of the themes of the poem...

3. *HELPING STUDENTS WITH THE LANGUAGE OF THE POEM*

The activities that can be conducted during helping students with the language of the poem phase actions are as follows: If there is unusual or deviant language in the poem, students could be asked to work on activities exploring more normative uses of language. For example, if certain verbs in a poem collocate with unusual nouns students could be asked to predict what the unusual collocates for the verbs are before comparing this with the language of the poem...

While-Reading Activities

The activities that can be conducted under while reading activities are: students are given a jumbled version of the poem (either lines or verses) and asked to put it together again. Jumbling up verses works particularly well for poems with a strong narrative, for example ballads, certain words are removed from the poem, and students have to fill in the gaps - either by themselves or using a list of words provided...

Post-Reading Activities

The activities that can be under post reading activities are as follows:

1. *HELPING STUDENTS TOWARDS AN INTERPRETATION OF THE POEM*

The activities that can be conducted during helping students towards an interpretation of the poem phase actions are: students are given a series of statements about the possible underlying meanings of the poem, and they decide which ones are true or false, if a poem is written in rather archaic language, students are asked to compare

this to two versions of it in modern English – which version best captures the meaning and tone of the poem?...

2. *FURTHER FOLLOW-UP ACTIVITIES*

The activities that can be conducted during follow up activities are: students rewrite the poem as a different form of discourse. This works particularly well with ballads or narrative poems – students either rewrite the story as if it were a newspaper article or the script for a soapopera, students read and discuss other poems by the same author, or other poems on the same theme...

2.1.9 Importance and Reasons for Using Poetry in ELT Classroom

Poetry, a form of literature, is a (written) discourse. It has its own visible shape and is written in verse either metrical or free. Poetry, in most of the cases, expresses the deviated forms of language. It can portray unusual patterns of sounds and lexical items, including the use of rearranged syntax. Teaching poetry offers the literature instructor some of the most fundamental, immediate, active, even physical ways to engage students in learning (Showalter, 2003, p. 62).

According to Kellen (2009), “Poetry is a source of content-rich reading material; a mode of creative language in use; a way to introduce vocabulary in context; and a way to focus students’ attention on English pronunciation, rhythm and stress” (p.12).

Writing poems in a foreign language can be surprisingly enjoyable for learners as long as the whole activity is done within a very relaxed and non- directive framework. The aim is to crystalise a personal, felt response to a literary situation

(Collie, & Slater, 1987: p. 52). Moreover, the poem's aesthetic value attracts students of all ages. It increases the significance of teaching poems in EFL classrooms.

Kirkgoz (2008) argues that the use of the poems can be an essential tool in English language classes that can help reinforce students' knowledge of English language, vocabulary and grammar, and enhance their creative writing skill in a tangible manner. It shows that the advantages of using poetry in the EFL/ESL classroom have been realised significantly by many ESL/EFL practitioners in the present context of ESL/EFL curriculum.

Regarding the significance of teaching poetry in language classrooms, Brumfit and Carter (1987) claim "poems can be used in language classrooms as a valuable resource to introduce and practice language items by exposing students to authentic models-real language in context, rather than the teacher development examples" (p.15).

In English as a Foreign Language (EFL) classrooms, where acquisition of English is the ultimate goal, one of the main tasks for the teacher is to provide students with language input and activities that best aid them in their learning process. Moreover, it is regarded as a source of content-rich reading material; a model of creative language in use; a way to introduce vocabulary in context; and a way to focus students' attention on English pronunciation, rhythm, and stress.

Benton (1978, cited in Han, 2006, p.13) refers to the condition suffered by poetry in general English language teaching as "neglect where it needs attention and concern where it is left alone". Poetry is "ordinary" and "familiar" not only in our

daily conversation but also as a way to entertain ourselves. Babies like the physical act of producing a sound repeatedly and children are typically attracted to jokes and outrageous puns. Poetry has more to offer. Poetry, when chosen carefully and exploited creatively, may help the students in the **affective, communicative, cognitive** and **educational** aspects of their development.

Furthermore, reading original poetry aloud in class can foster trust and empathy in the classroom community, while also emphasising speaking and listening skills that are often neglected in high school literature classes. Students who do not like writing essays may like poetry, with its dearth of fixed rules and its kinship with rap. For these students, poetry can become a gateway to other forms of writing. Therefore, all forms of writing can be benefitted from the Powerful and concise phrases found in poems. Pushpa and Savaedi (2014) classify the reasons for using poetry as follow:

1. Poetry to Stimulate Students' Creativity

According to Cubukcu (2010), the use of poetry can encourage students' creativity. Cubukcu showed the approach with socio-constructivism. He explained that the function of theory socio-constructivism in teaching poetry can stimulate students' creativity. It is because a teaching approach to poetry based on the socio-constructive view learning is presented the orientation, elicitation/ structuring, intervention/ restructuring, review, application in creative and critical thinking, orientation, and application (Cumming, 2007).

2. Poetry to Enrich and Energize the Learning Environment

In teaching poetry in the ESL classroom, some of the teachers still become centered so the students get nothing if the teachers use this approach continuously.

Based on that problems, Ahmad (2014) had researched teaching poetry to Saudi ESL learners by using stylistics approach. His research aimed to explore how stylistics approach can be used as a powerful teaching resource. His findings present that by using stylistic approach, the students became attractive and centered was not on the teachers like a traditional one. There is an interaction between teachers and students by using this approach.

3. Poetry to Teach Grammar

Sometimes, most of the teachers get the difficulties to teach grammar. Hussein (2004) states that blended learning and simple poems are useful in teaching grammar. Poems as a part of poetry can be the alternative media in teaching grammar. He classified five simple poems that enable to be a media in teaching grammar, as follow: (1) Adjective poem, (2) Adjective placement poem, (3) Alphabet poem, (4) Adverb poem, (5) "I am" or "We Are" poems. Susikaran (2013) stated that poetry, by using playful poems, are also useful in teaching grammar. He discusses framing questions by using poems in teaching grammar. By using the framing questions method, the students can get an explicit knowledge of the poem and the grammatical terms used in it.

4. Poetry for Cultural Enrichment

Poetry introduces different cultural patterns, and traditional forms of life which aids

students to expand their knowledge about other cultures and this cultural awareness can ultimately strike sparks of critical response as well as affinity towards one's own culture and life as a whole. According to Lazar (1993), poems provide a cross-cultural awareness which in turn assists learners to acquire fluency in the target language.

5. Poetry Language Enrichment

Sarac (2003) explains the educational benefits of poetry are (a) providing readers with a different viewpoint towards language use by going beyond the uses and rules of grammar and syntax, (b) stimulating unmotivated readers to speak out owing to being so open to explorations and interpretations, and (c) making students familiar with figures of speech (Khansir, 2012). Poetry as a potential source for new vocabulary and memorable expressions is an unquestioned fact.

Poetry provides abundant opportunity for students to enrich their vocabulary. The meaningful contexts help students to learn, use and remember the vocabulary more effectively (Lazar, 1993).

6. Poetry for Literary Enjoyment and Creativity

Poetry can promote creativity and a more positive learning environment (Khansir, 2012). Unlike the typical classroom topics, poems encourage students in developing their creativity (McKay, 1982). McKay (1982) pointed out that poetry serves as a good model for creative writing and can stimulate exciting ideas for creative writing or at least it can help learners enjoy ELT classrooms. According to Collie and Slater

(1987), poetry leads to natural “creative written expression”. Besides these reasons, poetry has been used from ancient time to teach stylistics and to foster linguistic competence among learners. Literary texts provide opportunities to the learners to express their opinion by relating the topics and the characters in the texts to their own life. Besides, they also develop linguistic, communicative and socio-cultural competence of the learners by exposing them to real, authentic and elevated forms of language. Moreover, the learners can learn how to utilise grammar in their writing by studying how poets do - and do not - abide by traditional writing rules in their work. Poetry sensitises and heightens the reader’s awareness of life. Hence, it is beneficial to teach poetry in ELT classrooms.

2.2 Review of Empirical Literature

The empirical literature guides the researcher building background to the research activities. The research activities and foundation knowledge can be obtained through the review of empirical literature. The researcher of this research had gone through the following previously conducted researches for building up with empirical research. The researches consulted were as follows:

Gyawali (2004) carried out a research on “A Study on Teaching Poetry at Secondary Level” using survey research method. The objectives of this research were to explore the strategies and problems of teaching poetry and its relevance at secondary level. He concluded his research with the finding that the majority of the teacher taught poems explaining the vocabulary items, using the first language. Such teaching methods and techniques were unable to transform and develop the intended language skills. Students were found reluctant to study the poems and could not answer the

questions asked after class. Therefore, he recommended reducing the use of such strategies employed in the EFL poetry teaching classroom.

Adhikari (2009) conducted a research on “Techniques of Teaching Poetry”, with the objective of finding techniques of teaching poetry. She used survey methodology where she discovered that a majority of the teacher used explanation technique. While few others employed illustrations, summarisation, demonstration, recitation, pair work and group work. In her study, she found that majority of the teachers are not acquainted with poetry teaching strategies which often created many problems in teaching poetry.

Bhattarai (2010) conducted research on “Teaching Poetry through Interaction” with the objectives of finding out the effectiveness of interaction technique in teaching poetry. He used purposive survey methodology. He concluded his study with the findings that interaction technique was a more effective and better technique in comparison to the conventional technique.

Budhathoki (2010) conducted a research on “Techniques Used in Teaching Essays at Higher Secondary Level”. The study aimed to find out the different techniques while teaching essays in the Higher Secondary level. He used survey methodology. He selected ten Higher Secondary schools of Surkhet district using both random: fish- bowl and non-random: quota sampling and provided the respondents with questionnaires. He found that majority of English teachers, i.e., seventy per cent, followed teacher-centered technique accompanying with lecture, explanation, translation and exploration techniques while only thirty per cent of them used discussion and problem-solving techniques employing individual work, group or

pair work and project work kind of activities.

Pangeni (2014) carried out research on the title “Teaching Poetry in ELT Classroom - Issues and Problems”. The objectives of the study were to identify the issues and the problems faced by lower secondary English teachers in teaching poetry. He used survey methodology. He concluded with the findings that big size of teachers uses the activities in teaching poetry like games on vocabulary, reciting the poem with rhyme, matching poems line with its paraphrase, picturization method, dramatization and so on as effective ways.

Regmi (2015) carried out research on “Poetry for Language Development” with the objectives to explore how poetry can be a supportive resource in fostering learners’ language skills. Using survey methodology, he concluded that the advantage of teaching poetry could be various: to provide authentic materials in language teaching and learning, to teach (foreign) culture, to be acquainted with the new patterns of language/different varieties of language use, and to teach language skills: listening, speaking reading, writing and aspects of language mainly vocabulary and partially others.

Although there had been researches in the field of teaching poetry, there had been very few researches in the area of techniques of teaching poetry at secondary level. Moreover, there hadn't been any researches in Itahari Sub- metropolitan city or sunsari district in this field. There was a dire need of research in this sector for researching techniques of teaching poetry and finding out trends of teachers' uses of techniques while teaching poetry. That is why, the researcher selected this theme for researching.

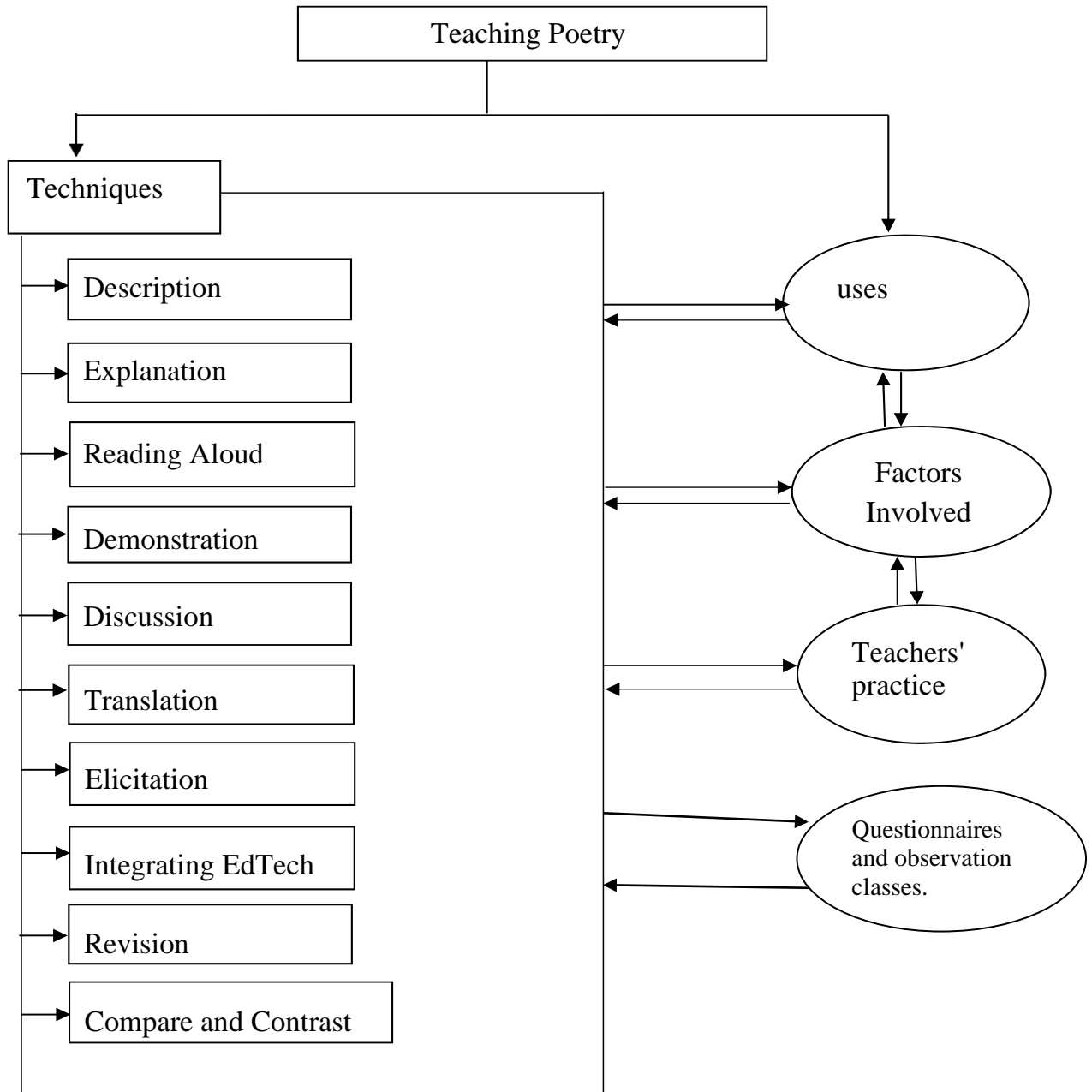
2.3 Implications of the Review for the Study

The literature review is an integral part of the entire research process which makes a valuable contribution to almost every operational step. At first, it provides a theoretical background to the study and broadens the knowledge based on the concerned research area. Likewise it helps to develop a systematic methodology to solve the research problems as well as to integrate the findings with the existing body of knowledge. For this study, review of the literature provided the researcher the guidelines for developing stepwise procedures of the study systematically as well as it helped to develop the tools for collecting data. Furthermore; it helped to the researcher to involve in data collection procedure, a way of analysing data and presenting them. The critical reviews of the literature made the researcher aware of the possible shortcomings of the study

2.4 Conceptual Framework

This study on *Techniques of Teaching Poetry at Secondary level (grade 11 and 12)* is based on the following conceptual framework

Figure 1 : Conceptual Framework



CHAPTER – III

METHODS AND PROCEDURES OF STUDY

Every research work has a step wise process to follow that is known as methodology. To accomplish the objectives, I adopted the following methodology.

3.1 Design and Method of the Study

The researcher followed the survey research design. The sampling had been done using non random judgemental sampling procedure.

3.2 Sources of Data

The researcher used both primary and secondary sources of data for analysis.

3.2.1 Primary Sources of Data

The researcher took the study from the sampled (judgementally selected) teacher of Secondary schools of Itahari sub-metropolitan city. Altogether 20 teachers were taken as the primary sources of data from 20 schools. They were provided with a set of sampled research questions and their poetry classes were observed using observation checklist. (see appendix I&II)

3.2.2 Secondary Sources of Data

In addition to the primary sources, various books, articles and relevant published and unpublished theses approved by the Department of English Language Education, T.U. were used as secondary sources of data. The books consulted were Lazar(2009), collie (2009), Kumar (2011), Showalter (2003).

Besides, different journals, web sites, informal interview with the language teachers, talk to the seniors and colleagues and the continuous guidance of the thesis guide were also very helpful to accomplish the work. Moreover, all the secondary sources of data are listed in the reference section.

3.3 Population and Sample

The population of this research was English teachers of secondary level in Itahari Sub-Metropolitan City. It was not possible to deal with the whole population; therefore a portion of the population called a sample was included in the study. The researcher selected 20 teachers from different secondary Schools of Itahari sub-metropolitan city as population sample. (See appendix III)

3.4 Sampling Procedure

The non-random judgemental sampling procedure was used while selecting the schools and the teachers.

3.5 Data Collection Tools

The main tools for the collection of data were a set of questionnaires and a class observation check list. The survey questionnaire and checklist consisted of both close-ended and open-ended questions. (See appendix I and II)

3.6 Data Collection Procedure

The process for the collection of data for the study was as follows:

1. First, the researcher prepared the required copies of questionnaire.
2. The purposively selected schools were visited personally

3. Permission from the concerned authority to talk about the intention of visiting the schools was sought.
4. Then, the good rapport with the English teachers was established to talk about the purpose of the visit.
5. After that, permission from the respected respondents was taken to explain briefly about the research study and what they were supposed to do.
6. The questionnaire was distributed to the teachers and they were requested to answer the questions and returned on time.
7. The school's authorities were asked for the permission for the classroom observation of teachers.
8. The classes taught by secondary level sampled English teachers were observed using checklist.
9. Then, the respective schools were revisited to collect the questionnaires.
10. Finally, the informants and the school authority were heartily thanked for their patience, cooperation and support.

3.7 Data Analysis and Interpretation Procedure

The collected data in this study were coded, tabulated, analysed and interpreted qualitatively and quantitatively. The data were presented using charts, graphs, tables and figures and so on.

CHAPTER - IV

RESULT AND DISCUSSION

4.1 Results

This chapter deals with the results of the study. On the basis collected data, the major results had been summarized as follows.

1. In this study the researcher found different fourteen techniques are being employed in teaching poetry: description, lecturing, discussion, investigation, demonstration, comprehension, drawing background, thematic description, integrating Ed Tech, group work/ pair work, translation, recitation, summarization and memorization.
2. The study found that description technique was employed by 30% of the respondents which is the highest in number whereas summarization, drawing background, thematic description and memorization techniques were employed by 5% of the respondents which is the lowest in number.
3. Similarly, the study found that comprehension and lecturing techniques were employed by 20% of respondents on the other hand, discussion, recitation, translation, demonstration and investigation techniques were employed by 25% of respondents and in the same way, group work and audio visual techniques were employed by 15% of respondents while teaching poetry at secondary level
4. After class observation it was found that some of the respondents conducted different activities and some of the respondents didn't conduct the activities under pre-reading, while reading activities and post reading

activities. Such as: telling the students about the cultural background, guessing about the poem by looking related pictures, telling about the title of the poem and guessing about the theme, discussing on the structures of the poem, reciting the poem, explaining the meaning of the difficult words from the poem, telling the students to read and predict the next version, telling the students to arrange the jumbled version, writing summary, Writing question answer, asking the students to express their views and playing the role according to the situation of the poem.

5. It was found that 65% of the respondents used curriculum sometimes and only 35% of the respondents used curriculum always before going class.
6. It was found that 70% of the respondents liked to teach literature where as only 15% of the respondents liked to teach vocabulary.
7. It was found that 90% of the respondents started their poetry class by reciting the poem whereas only 20% of the respondents started their poetry class by showing the related videos to the students.
8. The study found that 75% of the respondents focused on reading skill but only 25% of the respondents focused on listening skill while teaching skill.
9. Different kinds of materials were found to be used in teaching poetry. 90% printed materials, 60% audio materials, 50% audio visual materials and 30% visual materials were found to be used while teaching poetry at secondary level.
10. It was found that 90% of the respondents used ICT as technique whereas only 10% of the respondents didn't use it.
11. The study found that the different factors were responsible in the selection

of techniques for teaching poetry. Some of the major factors were: formats of the question asked in the examination, classroom environment, student's background knowledge and cultural background, availability of time, material and resources and the nature of the poem.

12. 55% of the respondents responded that nature of the poem affected in the selection of the technique while only 15% of the respondents responded that format of the questions asked in the exam and students' background knowledge affected in the selection of the technique.
13. It was found that description, explanation, demonstration, and discussion techniques were mainly employed to provide cultural and historical background of poems, summarize main ideas or theme of the poems, give personal reaction to the theme of poems, interpret implied meaning of poet's expressions in the stanzas, and to clarify the formal and informal properties (structure, style, rhyme, etc.) of the poem while the demonstration technique was employed to act out the dialogues mentioned in the poem, for teaching pronunciation, and listening comprehension accompanied by illustrations and other digital resources
14. Translation technique was found to be used as a medium of interpreting components of the poem including background information of poets, imageries and metaphorical expressions, and main ideas of the poems. .
15. It was found that integrating Ed Tech technique was employed in order to draw students' interest to the topic, present poetic information through digital apparatus, make them anticipate and share thoughts related to the content, allow them to visit and explore information through online sources, and teach complex vocabulary items with digital info graphics.

16. Similarly, pair work technique was employed to summarise and write the theme of the poem in pairs, gather information about the poet, find rhyming scheme of poem and let students practice teaching poems utilising digital resources.
17. The study found different factors are responsible in the selection of techniques while teaching poetry at secondary level such as- formats of the questions asked in examinations, classroom environment, student's background knowledge and cultural background, availability of time, materials and resources, nature of the poem existing trends and practices followed by teachers, etc..
18. The researcher found that the majority of classes were taught employing teacher-centered techniques while teaching poetry.
19. It was found that most of the teachers were unprepared before entering into the class and delivered a continuous lecture from the same place without using teaching materials properly and mobilizing the learners in any tasks or activities.

4.2 Discussion

. This chapter presents the discussion and analysis of data collected from different sources. It broadly consists the information about the uses of techniques in teaching poetry. It also consists the information of concerning the factors involved in the selection of such techniques. The data obtained from class observation and questionnaire have been analyzed and interpreted descriptively with the help of simple statistical tools like tables, figures in the form of percentage. The data are interpreted under the following headings:

4.2.1 Analysis of Class Observation

The researcher observed twenty classes of 20 English language teachers while teaching poetry at secondary level (11 and 12 grade). Class observation checklist was used to attain the factual answer as close ended question. The researcher used class observation form for collecting quantitative data.

Table 1: Holistic analysis of class observation

S.N.	Criteria for Evaluation	Yes respondents	No respondents	Remarks
1.	Pre-Reading Activities			
	a. Telling the students about the cultural background	12 (60%)	8 (40%)	
	b. Guessing about the poem by looking related pictures	15 (75%)	5 (25%)	
	c. Telling about the title of the poem and guessing about the theme	16 (80%)	4 (20%)	
	d. Discussing on the structures of the poem	12 (60%)	8 (40%)	
2.	While Reading Activities			

	a. Teacher recites the poem	19 (95%)	1 (5%)	
	b. Explaining the meaning of the difficult words from the poem	8 (40%)	12 (60%)	
	c. Reading and predicting the next version	15 (75%)	5 (25%)	
	d. Arranging the jumbled version	10 (50%)	10 (50%)	
3.	Post Reading Activities			
	a. Writing summary	18 (90%)	2 (10%)	
	b. Writing question answer	20 (100%)	0	
	c. Asking the students to express their views on the poem	5 (25%)	15 (75%)	
	d. Playing role according to the situation of the poem	9 (45%)	11 (55%)	

The table no. 1 reveals the holistic analysis of class observation that the researcher observed 20 poetry classes by using the class observation checklist. Different activities under pre-reading, while reading and post-reading activities were observed. Basically

12 activities were observed in their poetry classes. Question wise analysis of the class observation is given below.

1. Pre-reading activities

Various activities fall under the pre reading activities. The following activities were observed and analyzed.

a. Telling students about the cultural background of the poem.

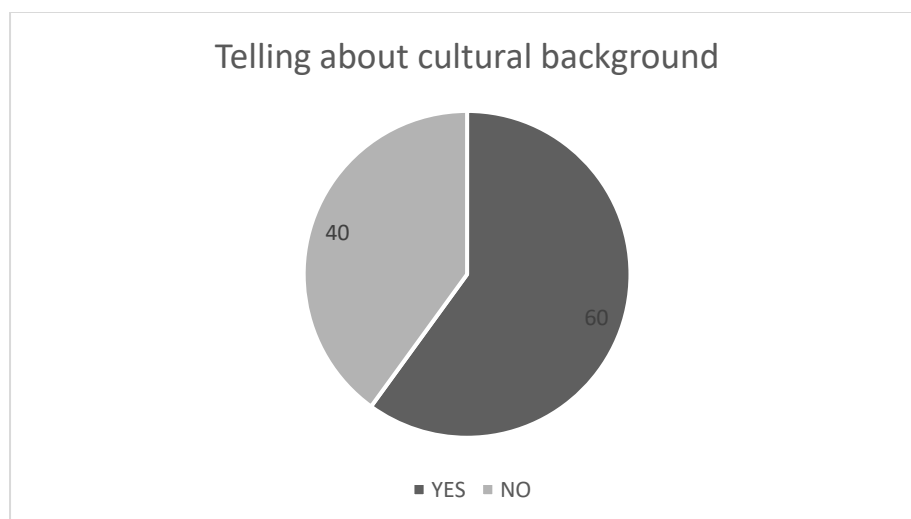
The table no.2 shows the number of the observed respondents and their behaviour relating the above mentioned observation question.

Table 2: Telling students about the cultural background of the poem.

Telling students about the cultural background of the poem.	Yes	No
Number of the observed respondents	12 (60%)	8 (40%)

By the end of the observation, I found that 60 percentages of the respondents were found to tell the cultural background of the poem for teaching poetry at secondary level. Forty percentage of the respondents didn't tell the background of the poem in teaching poetry. The result of the respondent's behaviour can be as the following pie chart.

Figure 2: Telling students about the cultural background of the poem.



b. Guessing about the poem using related picture.

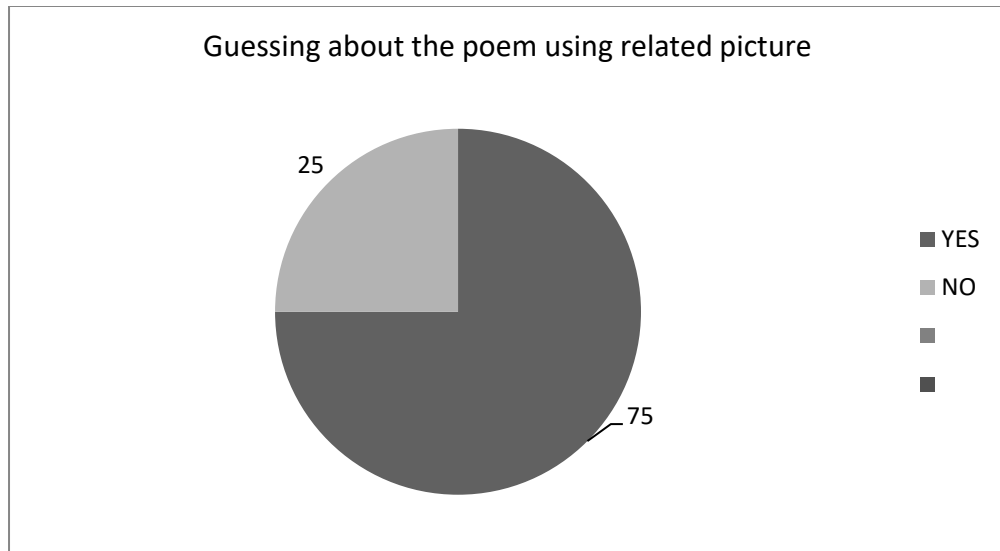
The table no.3 shows the number of the observed respondents and their behaviour relating the above mentioned observation question.

Table 3: Guessing about the poem using related picture.

Guessing about the poem using related picture.	Yes	No
Number of the observed respondents	15 (75%)	5 (25%)

By the end of the observation, I found that 75 percentages of the respondents used the tool guessing about the poem using the related picture for teaching poetry at secondary level. Twenty-five percentages of the respondents didn't use the tool guessing about the poem using the related pictures. The result of the respondent's behaviour can be as the following pie chart.

Figure 3: Guessing about the poem using related picture.



c. Guessing about the theme of the poem using title.

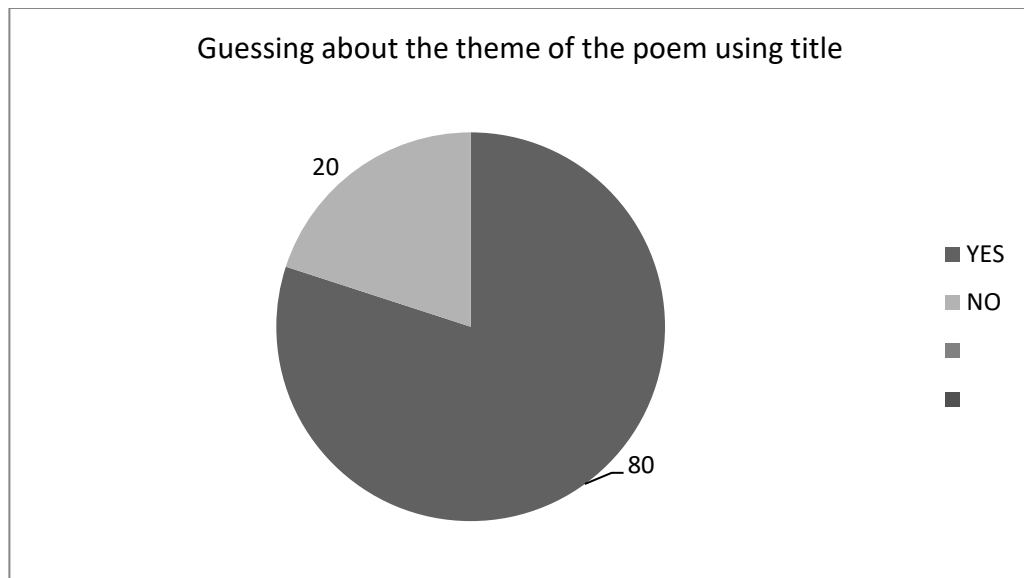
The table no.4 shows the number of the observed respondents and their behaviour relating the above mentioned observation question.

Table 4: Guessing about the theme of the poem using title.

Guessing about the theme of the poem using title.	Yes	No
Number of the observed respondents	16 (80%)	4 (20%)

By the end of the observation, I found that 80 percentages of the respondents were found to use the tool guessing about the theme of the poem using title for teaching poetry at secondary level. Twenty percentage of the respondents didn't use this technique. The result of the respondents behaviour can be as the following chart.

Figure 4: Guessing about the theme of the poem using title.



d. Discussing on the structure of the poem.

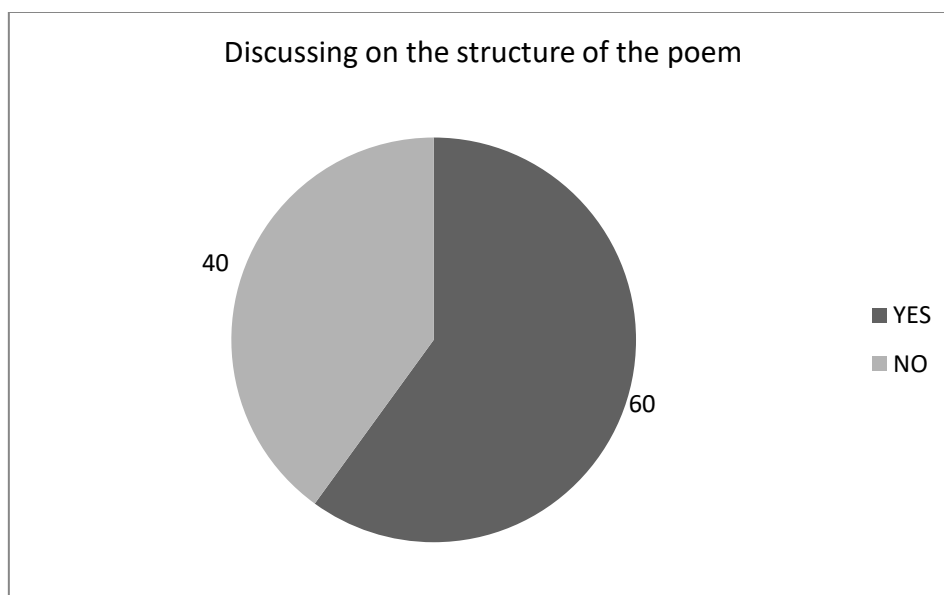
The table no.5 shows the number of the observed respondents and their behaviour relating the above mentioned observation question.

Table 5: Discussing on the structure of the poem.

Discussing on the structure of the poem.	Yes	No
Number of the observed respondents	12 (60%)	8 (40%)

Through the observation, I found that 60 percentages of the respondents were found to use the tool discussing on the structure of the poem for teaching poetry at secondary level. Forty percentages of the respondents didn't use the tool discussing on the structure of the poem in teaching poetry. The result of the respondent's behaviour can be as the following chart.

Figure 5: Discussing on the structure of the poem.



2. While reading activities

The following while reading activities were observed and analyzed.

a. Teacher recites the poem.

The table no. 6 shows the number of the observed respondents and their behaviour relating the above mentioned observation question.

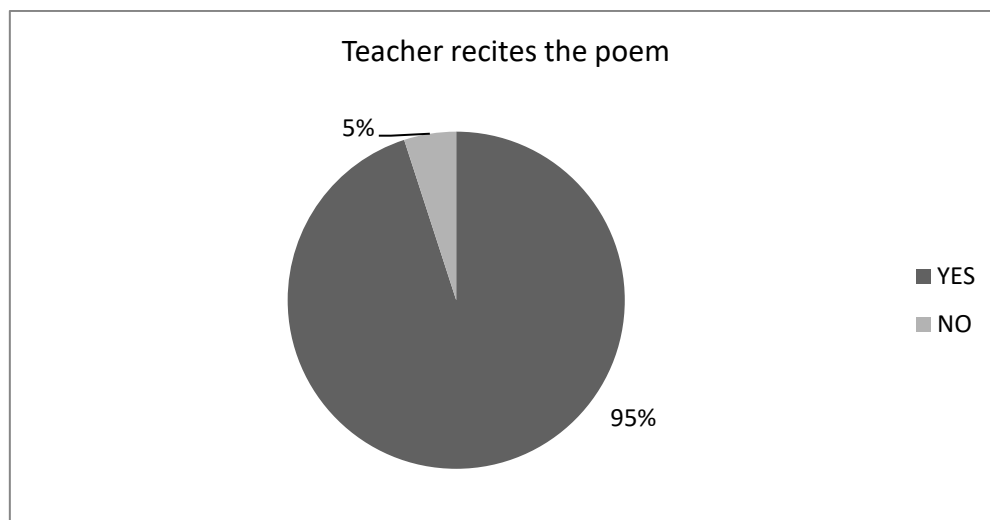
Table 6: Teacher recites the poem.

Teachers recites the poem.	Yes	No
Number of the observed respondents	19 (95%)	1 (5%)

Through the observation, I found that 95 percentages of the respondents used the tool reciting the poem for teaching poetry at secondary level. Only 5 percentages of the teachers didn't use the tool reciting the poem for teaching poetry at secondary level.

The result of the respondent's behaviour can be presented as the following chart.

Figure 6: Teachers recites the poem.



b. Reading and predicting the new version of the poem.

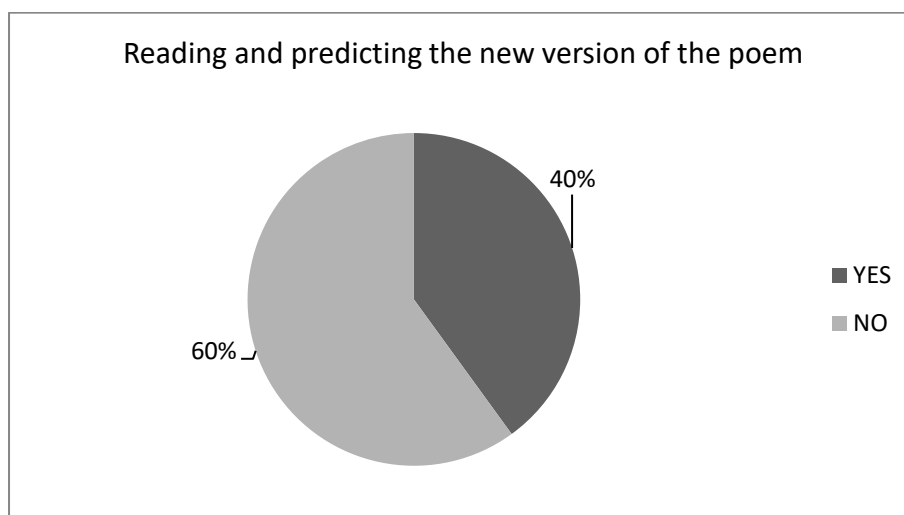
The table no. 7 shows the number of the observed respondents and their behaviour relating the above mentioned observation question.

Table 7: Reading and predicting the new version of the poem.

Reading and predicting the new version of the poem.	Yes	No
Number of the observed respondents	8 (40%)	12 (60%)

Through the observation, I found that 40 percentages of the respondents used the tool reading and predicting the new version of the poem for teaching poetry at secondary level. Sixty percentage of the teachers didn't use the tool reading and predicting the new version of the poem for teaching poetry at secondary level. The result of the respondent's behaviour can be presented as the following chart.

Figure 7: Reading and predicting the new version of the poem.



c. Explaining the difficult word meaning of the poem.

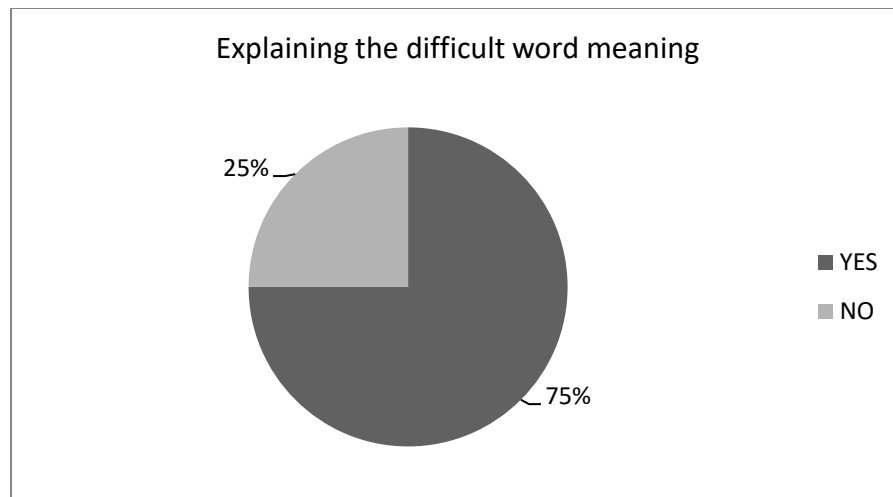
The table no. 8 shows the number of the observed respondents and their behaviour relating the above mentioned observation question.

Table 8: Explaining the difficult word meaning of the poem.

Explaining the difficult word meaning of the poem.	Yes	No
Number of the observed respondents	15 (75%)	5 (25%)

Through the observation, I found that 75 percentages of the respondents were found to use the tool explaining the difficult word meaning of the poem for teaching poetry at secondary level. Twenty-five percentages of the teachers didn't use the tool explaining the difficult word meaning of the poem for teaching poetry at secondary level. The result of the respondent's behaviour can be presented as the following chart.

Figure 8: Explaining the difficult word meaning of the poem.



d. Arranging the jumbled version of the poem.

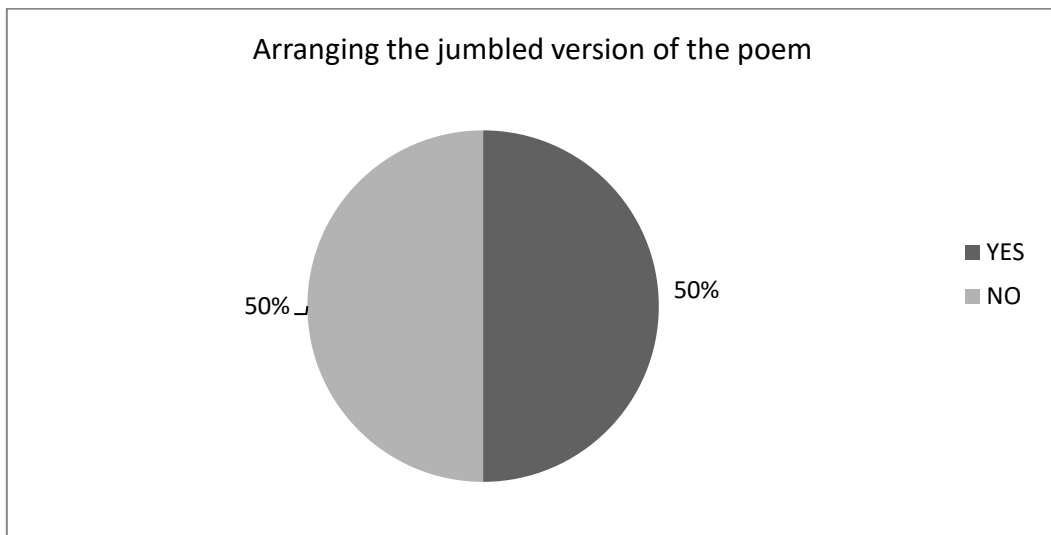
The table no. 9 shows the number of the observed respondents and their behaviour relating the above mentioned observation question.

Table 9: Arranging the jumbled version of the poem.

Arranging the jumbled version of the poem	Yes	No
Number of the observed respondents	10 (50%)	10 (50%)

Through the observation, I found that 50 percentage of the respondents were found to use the tool arranging the jumbled version of the poem for teaching poetry at secondary level. Fifty percentage of the teachers didn't use the tool arranging the jumbled version of the poem for teaching poetry at secondary level. The result of the respondents behaviour can be presented as the following chart.

Figure 9: Arranging the jumbled version of the poem.



3. Post reading activities.

The following post-reading activities were observed and analysed.

a. Writing the summary of the poem

The table no. 10 shows the number of the observed respondents and their behaviour relating the above mentioned observation question.

Table 10: Writing the summary of the poem

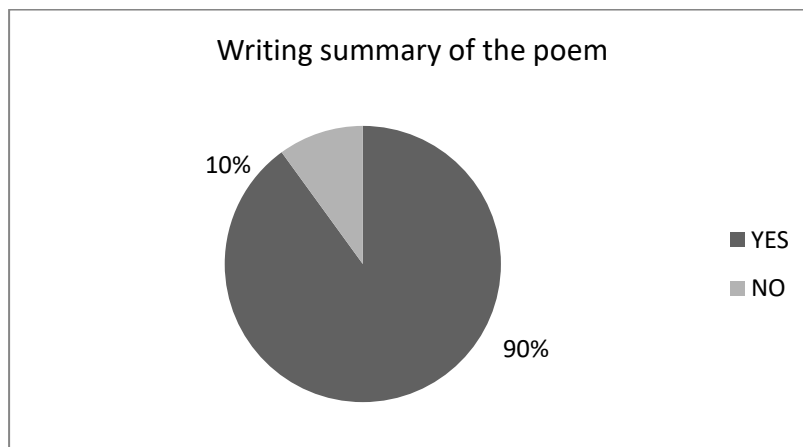
Writing the summary of the poem	Yes	No
Number of the observed respondents	18 (90%)	2 (10%)

Through the observation, I found that 90 percentage of the respondents were found to use the tool writing the summary of the poem for teaching poetry at secondary level.

Ten percentage of the teachers didn't use the tool writing the summary of the poem

for teaching poetry at secondary level. The result of the respondents behaviour can be presented as the following chart.

Figure 10: Writing the summary of the poem



b. Doing question answer of the poem

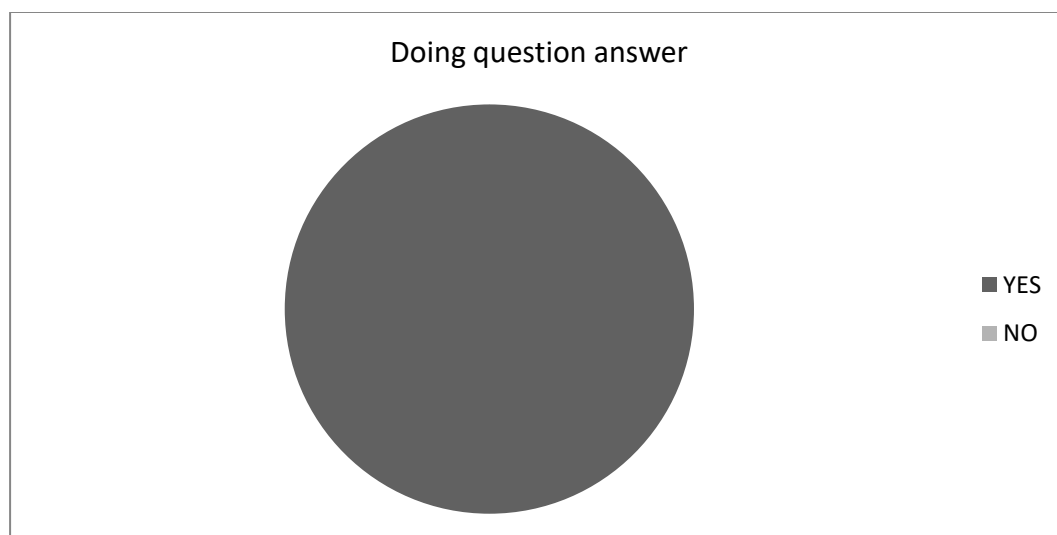
The table no. 11 shows the number of the observed respondents and their behaviour relating the above mentioned observation question.

Table 11: Doing question answer of the poem

Doing question answer of the poem	Yes	No
Number of the observed respondents	20 (100%)	0

Through the observation, I found that all of the respondents were found to use the tool writing the summary of the poem for teaching poetry at secondary level. The result of the respondents behaviour can be presented as the following chart.

Figure 11: Doing question answer of the poem



c. Role playing of the poem

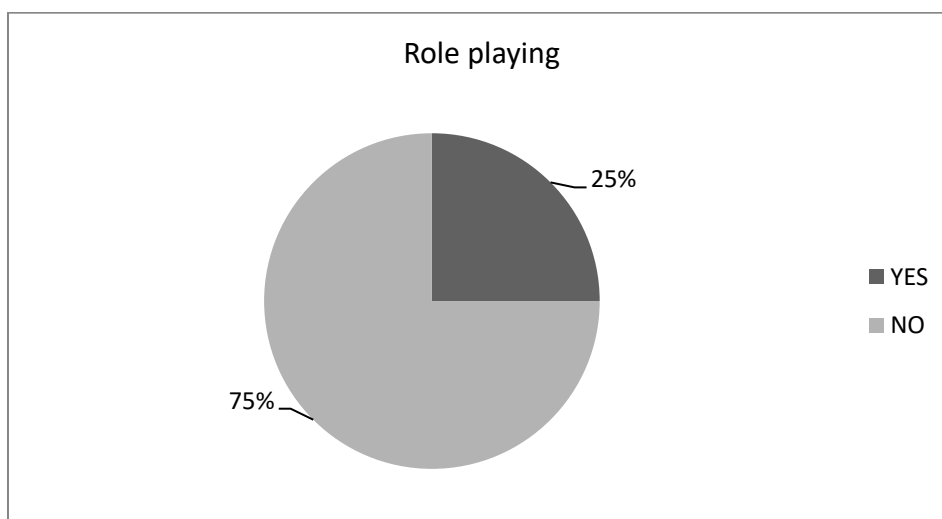
The table no. 12 shows the number of the observed respondents and their behaviour relating the above mentioned observation question.

Table 12: Role playing of the poem

Role playing of the poem	Yes	No
Number of the observed respondents	5 (25%)	15 (75%)

Through the observation, I found that 25 percentage of the respondents used the tool role playing of the poem for teaching poetry at secondary level. Seventy-five percentage of the teachers didn't use the tool role playing of the poem for teaching poetry at secondary level. The result of the respondents behaviour can be presented as the following chart.

Figure 12: Role playing of the poem



d. Asking the students to tell about their views on the poem.

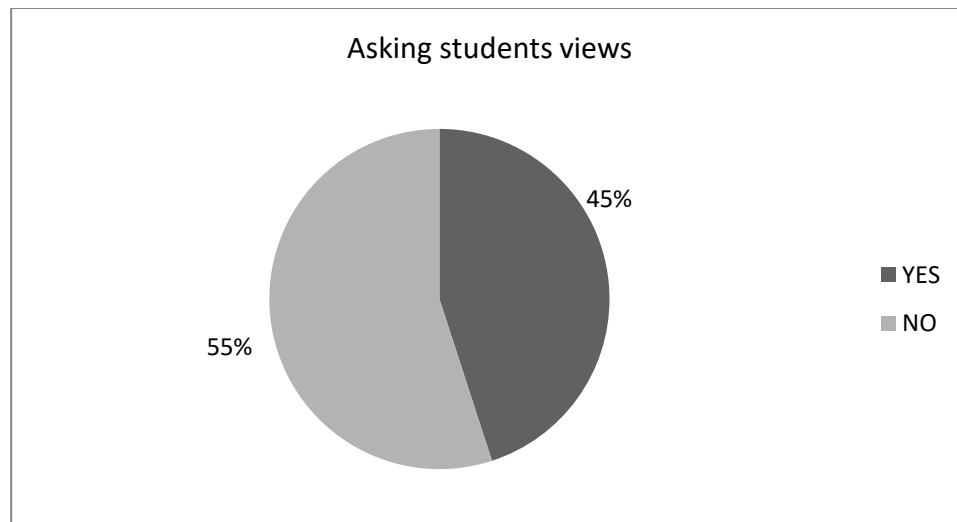
The table no. 13 shows the number of the observed respondents and their behaviour relating the above mentioned observation question.

Table 13: Asking the students to tell about their views on the poem

Asking the students to tell about their views on the poem	Yes	No
Number of the observed respondents	9 (45%)	11 (55%)

Through the observation, I found that 45 percentage of the respondents were found to use the tool asking the students to tell about their views on the poem for teaching poetry at secondary level. Fifty-five percentages of the teachers didn't use the tool asking the students to tell about their views on the poem for teaching poetry at secondary level. The result of the respondents behaviour can be presented as the following chart.

Figure 13: Asking the students to tell about their views on the poem



4.2.2 Analysis and interpretation of the open-ended questionnaire.

The researcher designed 16 open ended questionnaires to elicit the answers for the research. The analysis and interpretation can be illustrated as below.

Analysis of Questionnaire

In this section, the researcher presented the parts of the most relevant teachers' responses descriptively under each heading of the 20 teachers in order to make this part of the study precise and free from redundant information. The questionnaires were mainly taken to identify the techniques used in poetry class and the factors affecting in the selection of techniques in teaching poetry. (see Appendix I)

The question wise analysis and interpretation of the questionnaire is given as follow.

Question 1 : How often do you go through the curriculum?

Regarding the question no. 1, the researcher first asked the frequency in which they go through the curriculum. In response, they talked about their frequency.

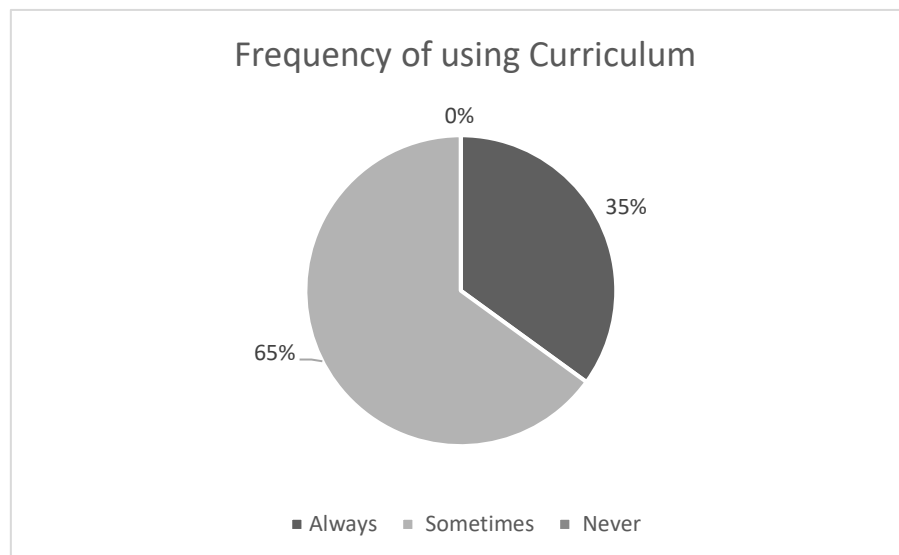
First, most of the respondents responded that they didn't always go through the curriculum. The frequency of the respondents can be illustrated as follow:

Table 14: Frequency of using Curriculum

Frequency \rightarrow	Always	Sometimes	Never
Respondents number	7 (35%)	13 (65%)	0

The table no. 14 illustrates that most of the teachers didn't go through the curriculum before teaching and selecting teaching techniques in teaching poetry. Thirty-five percentage of the respondents responded that they always go through the curriculum, sixty-five percentage of the respondents responded that they sometimes go through the curriculum and none of them replied that they never go through the curriculum.

Figure 14: Frequency of using Curriculum



Question 2: Which portion of the curriculum do you prefer to teach? Do you like teaching poetry?

Regarding question no 2, the researcher asked which portion of the

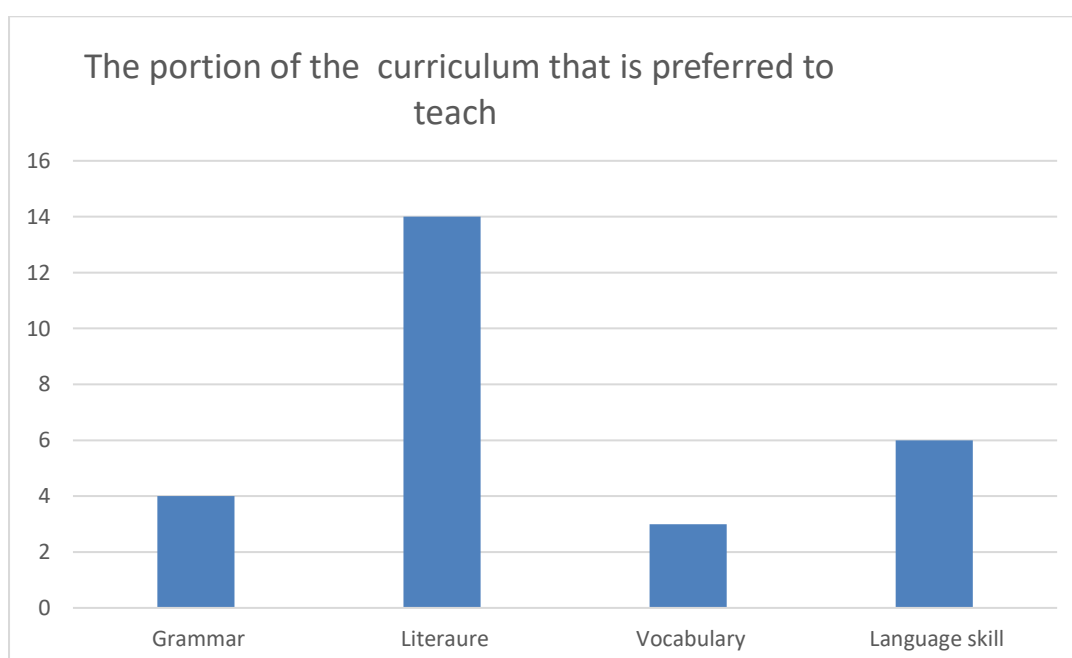
curriculum the respondents preferred to teach. The respondent's responses are illustrated as below:

Table 15: The portion of the curriculum that is preferred to teach

Portion of the curriculum	Grammar	Literature	Vocabulary	Language skills
Respondents number	4 (20%)	14 (70%)	3 (15%)	6 (30%)

The table no. 15 shows that most of the teachers liked teaching literature while some of them only liked teaching vocabulary. Twenty percentage of the respondents responded that they liked teaching grammar portion of the curriculum, seventy percentage of the respondents responded that they liked teaching literature portion of the curriculum and fifteen percentage of the respondents responded that they liked teaching vocabulary portion of the curriculum and thirty percentage of the respondents responded that they liked teaching language skills portion of the curriculum.

Figure 15: The portion of the curriculum that is preferred to teach



Question 2 contingency question: Do you like teaching poetry?

Regarding contingency question no. 2, the questionnaire. asked if they liked teaching poetry and all of the respondents responded that they liked teaching poetry. The percentage of teachers who liked teaching poetry was 100%.

Question 3 : How do you start teaching poetry at Secondary level?

Regarding question no. 3, the respondents were asked how they started teaching poetry and their responses are as below:

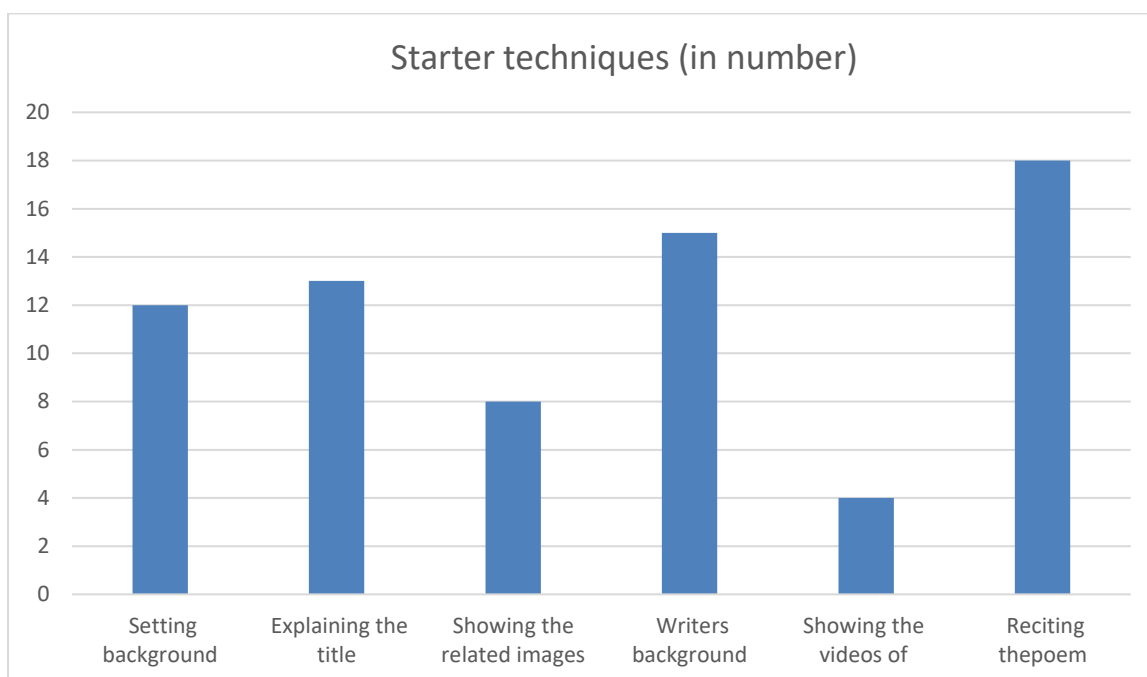
Table 16: Starter techniques

Starter techniques	Number of respondents
Setting background	12 (60%)
Explaining the title	13 (65%)
Showing related images	8 (40%)
Writers background	15 (75%)
Showing videos of poem	4 (20%)
Reciting the poem	18 (90%)

The table no. 16 shows that most of the teachers started teaching poetry using recitation techniques. Sixty percentage of the respondents responded that they use setting background technique , sixty five percentage of the respondents responded that they use explaining the title technique , forty percentage of the respondents

responded that they use showing images technique, seventy five percentage of the respondents responded that they use setting writer's background technique, twenty percentage of the respondents responded that they use showing videos of the poem technique and ninety percentage of the respondents responded that they use recitation of the poem technique for teaching poem at secondary level.

Figure 16: Starter techniques



Question 4 : What kinds of techniques do you use in teaching poetry at this level?

Regarding question no 4, the respondents were asked what kinds of techniques they used while teaching poetry. The respondent's responses are listed and categorized as below :

Table 17 : Techniques used in teaching Poetry

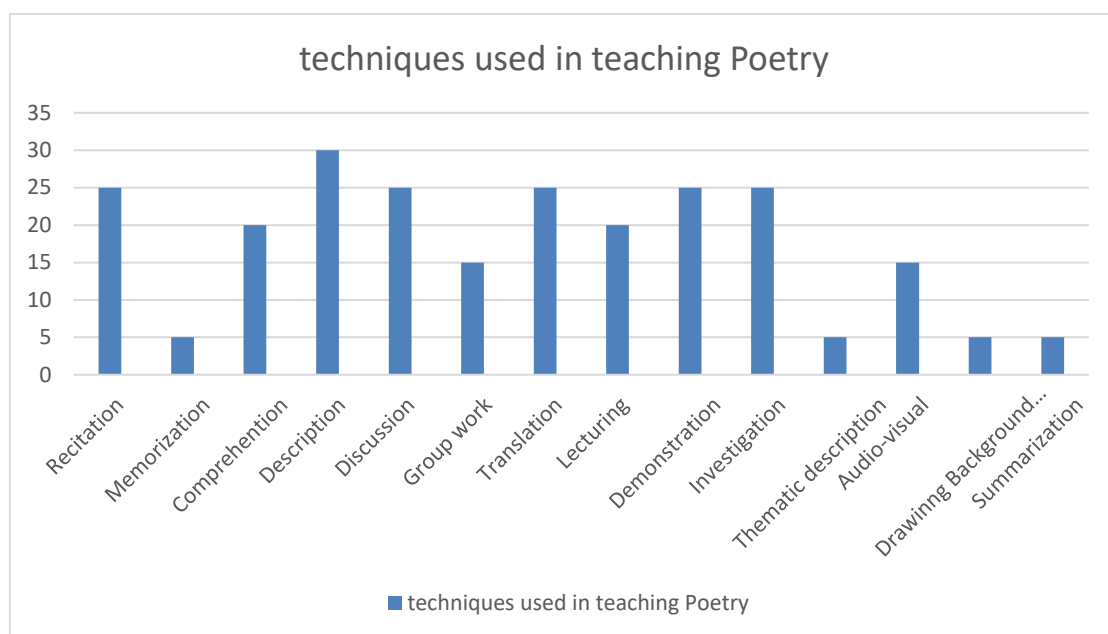
Techniques	Number of respondents
Recitation	5 (25%)
Memorization	1 (5%)
Comprehension	4 (20%)
Description	6 (30%)
Discussion	5 (25%)
Group work	3 (15%)
Translation	5 (25%)
Lecture	4 (20%)
Demonstration	5 (25%)
Investigation	5 (25%)
Thematic description	1 (5%)
Audio visual	3 (15%)
Drawing background	1 (5%)
Summarization	1 (5%)

The table no. 17 shows that most of the teachers used description techniques for teaching poetry. Twenty-five percentage of the respondents responded that they use recitation, discussion, translation, demonstration and investigation techniques , five percentage of the respondents responded that they use memorization, Thematic description, drawing background and Summarization techniques, twenty percentage of the respondents responded that they use comprehension and lecture techniques, thirty percentage of the respondents responded that they use description technique and fifteen percentage of the respondents responded that they use group work and

audio visual techniques for teaching poem at secondary level.

The data can be illustrated as below:

Figure 17: techniques used in teaching Poetry



Question 5 : Do you think, is that the suitable technique for teaching at this level?

Regarding question no. 5, the respondents of the questionnaire. were asked if their techniques were suitable for teaching poetry and all of them replied that their techniques were suitable for teaching poetry.

The techniques that they were employing were 100 % satisfiable for them. They were completely satisfied with the selection of the techniques of teaching poetry.

Question 6 : What do you think, are these techniques suitable to meet the objectives?

Regarding question no. 6 the respondents of the questionnaire. were asked if their techniques were suitable to meet the objectives of teaching poetry and all of them replied that their techniques were suitable to meet the objectives of teaching poetry.

The techniques that they were employing were 100 % satisfiable for them. The respondents replied that the techniques were completely appropriate to meet the objectives.

Question 7 : Does curriculum prescribe any particular techniques for teaching poetry at this level? If yes, what are they?

Regarding question no. 7 the respondents of the questionnaire were asked if the curriculum prescribed any particular techniques at that level for teaching poetry. They were asked to list them out. The respondent's responses are analyzed as below:

Table 18: Techniques prescribed in curriculum

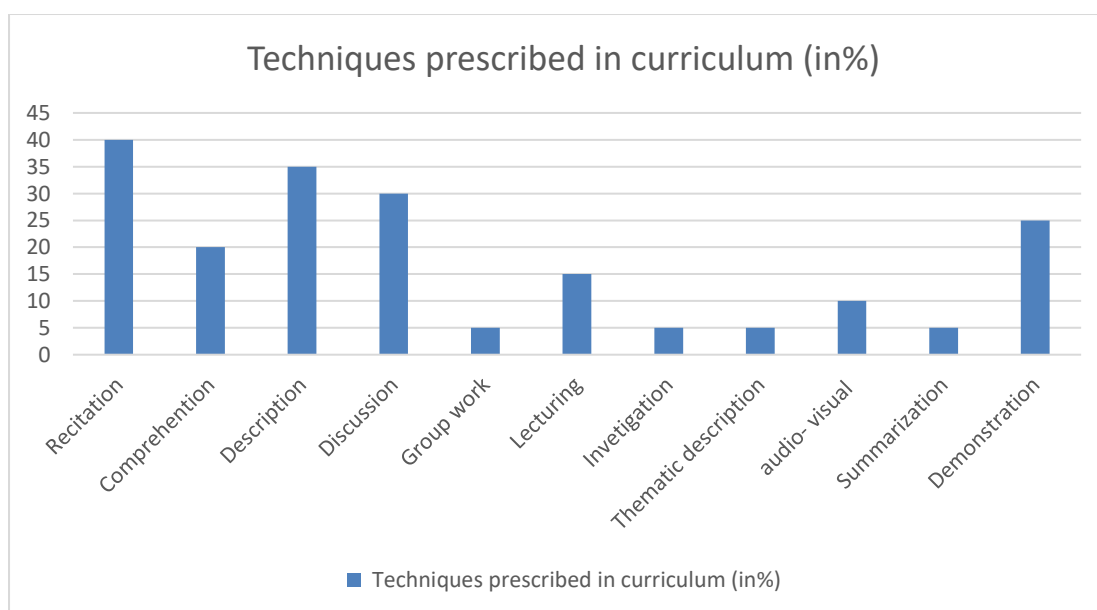
Techniques	Number of respondents
Recitation	8 (40%)
Comprehension	4 (20%)
Description	7 (35%)
Discussion	6 (30%)
Group work pair work	1 (5%)
Lecture	3 (15%)
Demonstration	5 (25%)
Investigation	1 (5%)
Thematic description	1 (5%)
Audio visual	2 (10%)
Summarization	1 (5%)

The table no. 18 shows that forty percentage of the respondents responded that the

curriculum prescribes recitation technique, twenty percentage of the respondents responded that the curriculum prescribes comprehension technique, thirty five percentage of the respondents responded that the curriculum prescribes description technique, thirty percentage of the respondents responded that the curriculum prescribes discussion technique, five percentage of the respondents responded that the curriculum prescribes group work/ pair work, investigation, thematic description and summarization techniques, fifteen percentage of the respondents responded that the curriculum prescribes lecture technique, twenty five percentage of the respondents responded that the curriculum prescribes demonstration technique and ten percentage of the respondents responded that the curriculum prescribes audio visual technique for teaching poem at secondary level.

The choice of the respondent's techniques can be illustrated as below:

Figure 18: Techniques prescribed in curriculum



Question 8 : Which skill of language do you focus more on while teaching poetry?

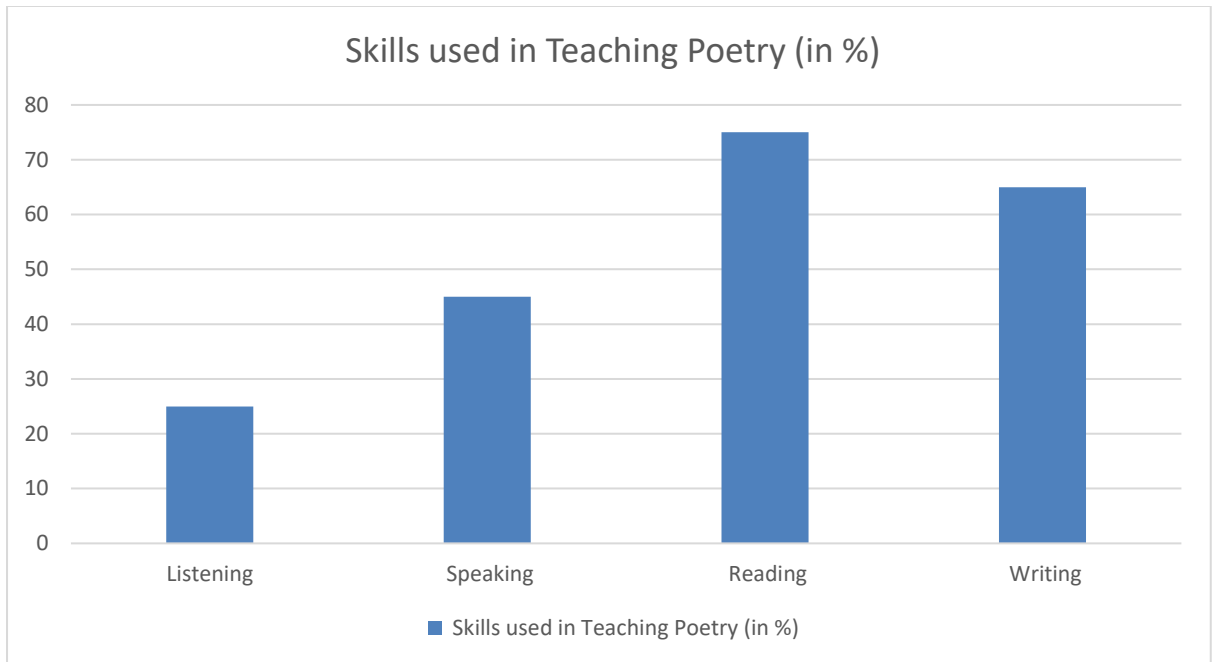
Regarding question no. 8, the respondents of the questionnaire were asked which skill of languages they focused more on while teaching poetry. They were asked to list them out. The respondent's responded answers are analyzed as below:

Table 19 : Skills used in Teaching Poetry

	Language skills			
	Listening	Speaking	Reading	Writing
Number of the responses	5 (25%)	9 (45%)	15 (75%)	13 (65%)

The table no. 19 illustrates that most of the respondents replied that they focused on reading skills most while teaching poetry at secondary level. Seventy five percentage of the respondents replied that they focused on reading skills most while teaching poetry at secondary level. Twenty-five percentage of the respondents replied that they focused on listening skills while teaching poetry at secondary level. Forty-five percentage of the respondents replied that they focused on speaking skills while teaching poetry at secondary level. Sixty-five percentage of the respondents replied that they focused on writing skills while teaching poetry at secondary level.

Figure 19: Skills used in Teaching Poetry



Question 9: What are the underlying factors behind the selection of your most preferred techniques?

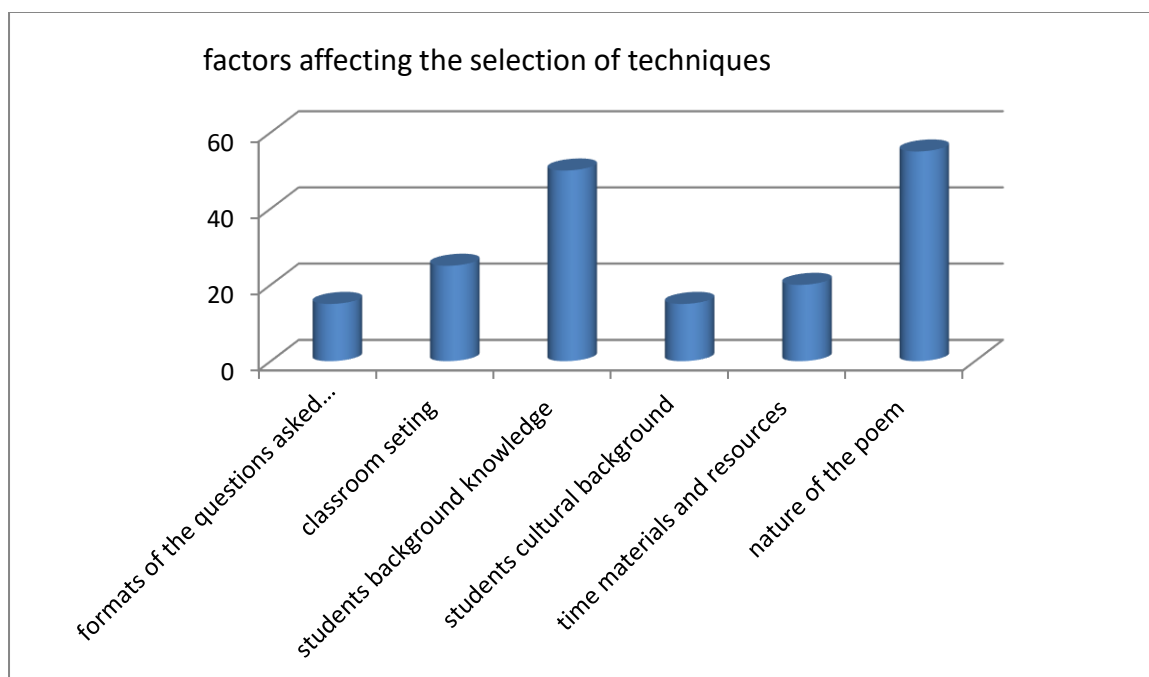
Regarding question no. 9, the respondents of the questionnaire. were asked what were the underlying factors behind the selection of their most preferred techniques while teaching poetry. They were asked to list them out. The respondent's responses are analyzed as below:

Table 20: Factors affecting the selection of techniques

Factors	Number of respondents
Format of the question asked in examination	3 (15%)
Classroom setting	5 (25%)
Student s background knowledge	10 (50%)
Students cultural background	3 (15%)
Time, material and resources	4 (20%)
Type of the poem / nature of the text	11 (55%)

The table no. 20 shows that fifteen percentage of the respondents responded that format of the question asked in the examination and student's cultural background are the underlying factors behind the selection of their most preferred techniques, twenty five percentage of the respondents responded that classroom setting is the underlying factor behind the selection of their most preferred techniques, fifty percentage of the respondents responded that students background knowledge is the underlying factor behind the selection of their most preferred techniques, twenty percentage of the respondents responded that time, material and resources is the underlying factor behind the selection of their most preferred techniques and fifty five percentage of the respondents responded that nature of the text (poem) is the underlying factor behind the selection of their most preferred techniques. The underlying factors behind the selection of the most preferred techniques can be shown as the following graph.

Figure 20: Factors affecting the selection of techniques



Question 10: What kinds of teaching materials do you prefer in teaching poetry at this level?

Regarding question no. 10, the respondents of the questionnaire were asked what kinds of teaching materials they used while teaching poetry. They were asked to list them out. The respondent's responded answers are analyzed as below:

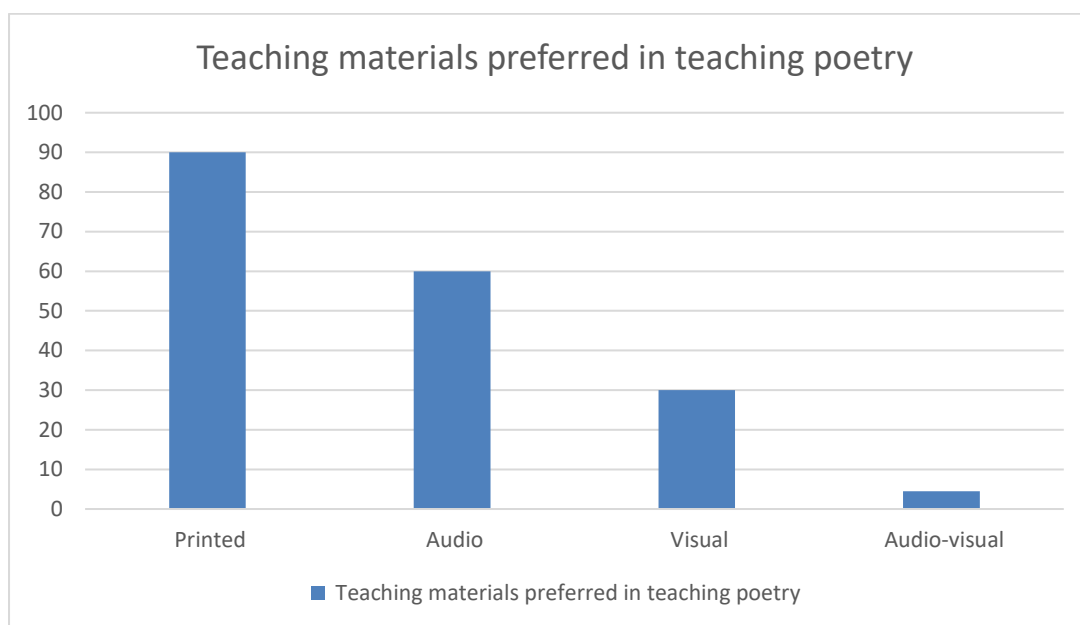
Table 21: Teaching materials preferred in teaching poetry

	Type of the materials			
	Printed	Audio	Visual	Audio visual
Number of respondents	18 (90%)	12 (60%)	6 (30%)	10 (50%)

The table no. 21 illustrates that 90 percentage of the respondents used printed materials for teaching poetry, similarly sixty percentage of the respondents replied

that they used audio materials, 30 percentage of the respondents replied that they used visual materials for teaching poetry and 50 percentage of them replied that they used audio visual materials for teaching poetry at secondary level. The data can be illustrated as below:

Figure 21: Teaching materials preferred in teaching poetry



Question 11: Do you prefer to use pair work, group work and problem solving technique in teaching poetry?

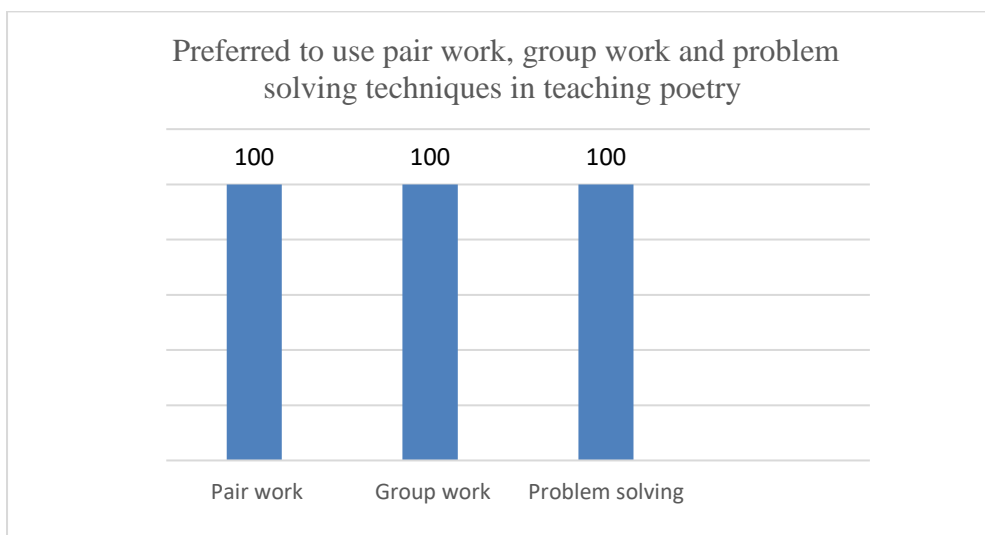
Regarding question no. 11, the respondents of the questionnaire were asked if they preferred to use pair work, group work and problem-solving techniques while teaching poetry. The respondent's responded answers are analyzed as below:

Table 22: Preferred to use pair work, group work and problem-solving techniques in teaching poetry

	Techniques		
	Pair work	Group work	Problem solving
Number of the respondents	20 (100%)	20 (100%)	20 (100%)

The table no. 22 reveals that all of the respondents responded that they used the pair work, group work and problem-solving techniques while teaching poetry. The percentage of the responses who used the pair work, group work and problem-solving techniques while teaching poetry is 100.

Figure 22: Preferred to use pair work, group work and problem-solving techniques in teaching poetry



Question 12: How often do you describe the background information of the poem and the poet while teaching poetry?

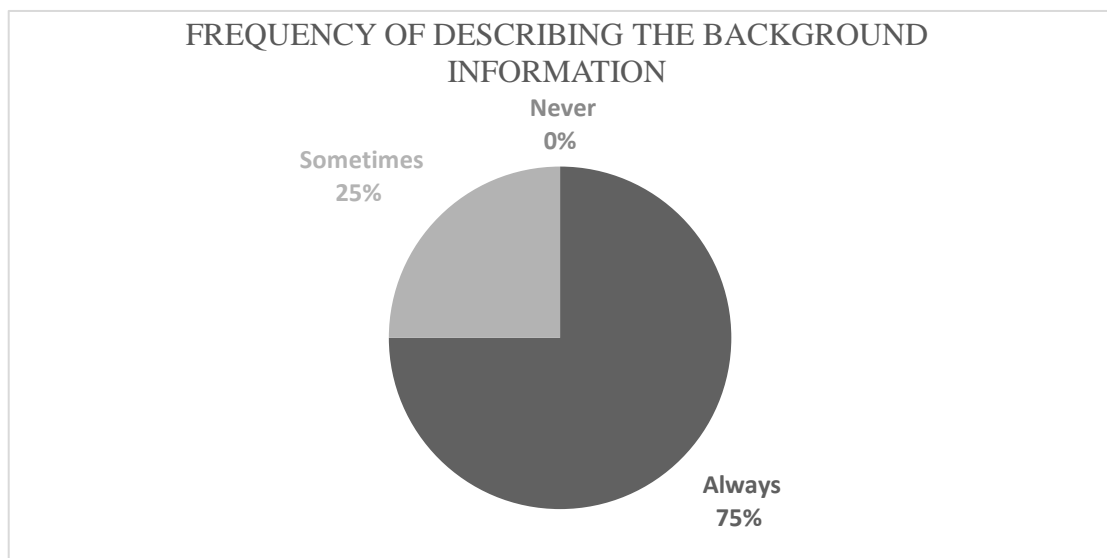
Regarding question no. 12, the respondents of the questionnaire were asked how often they described the background information of the poem and the poet while teaching poetry. The respondents responded answers are analyzed as below:

Table 23: Frequency of the describing background information

Frequency of drawing background	Always	Sometimes	never
Number of the respondents	15 (75%)	5 (25%)	0

As illustrated in the table no. 23 the respondents replied that most of them described background of the poem and the poet while teaching poetry. Seventy-five percentage of the respondents replied that they always described background of the poem, 25 percentage of the respondents replied that they sometime described background of the poem and none of the respondents replied that they never described background of the poem.

Figure 23: Frequency of describing the background information



Question 13: What is the role of giving background information of the poem and the poet while teaching poetry for better understanding?

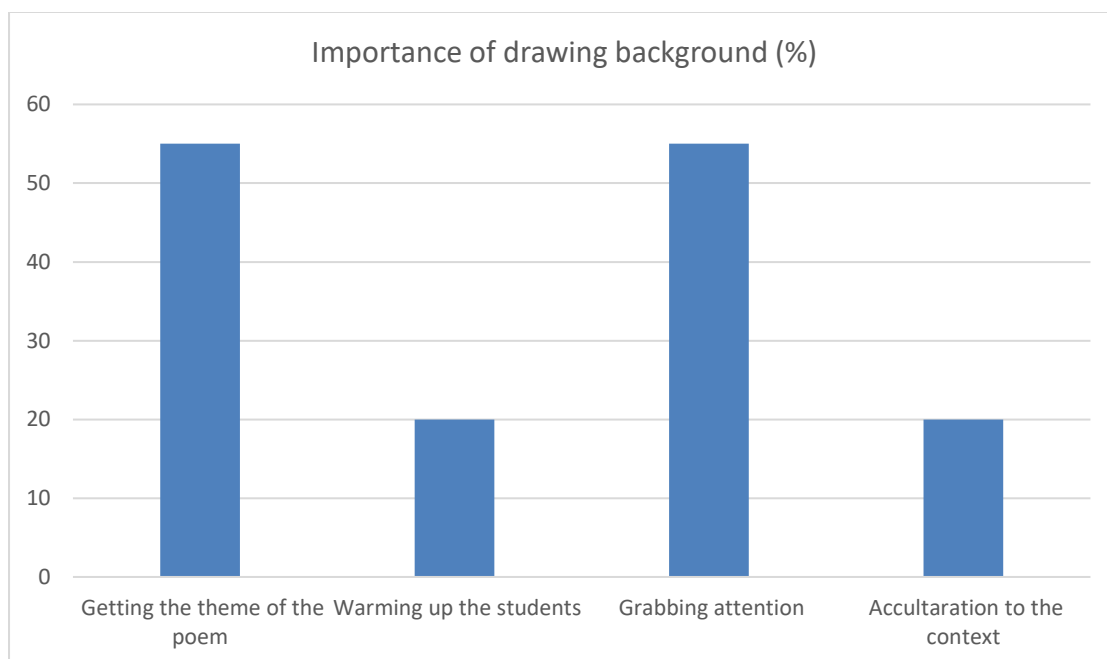
Regarding question no. 13, the respondents of the questionnaire were asked what was the role of drawing background information of the poem and poet while teaching poetry for better understanding. The respondents responded answers are analyzed as below:

Table 24: Importance of drawing background

Importance of drawing background	Number of the respondents agreeing
Getting theme of the poem	11 (55%)
Warming up the students	4 (20%)
Grabbing attention	11 (55%)
Acculturation to the context	4 (20%)

As illustrated in the table no. 24, the respondents replied that drawing background is important aspect of teaching poem. Fifty-five percentage of the respondents replied that they always draw background of the poem for getting the theme of the poem, twenty percentage of the respondents replied that they always draw background of the poem for warming up the students. Fifty-five percentage of the respondents replied that they always draw background of the poem for grabbing attention of the student and twenty percentage of the respondents replied that they always draw background of the poem for acculturation to the context. The responses can be illustrated as below:

Figure 24: Importance of drawing background



Question 14: Do you think translating technique is useful and necessary in teaching poetry at this level?

Regarding the question no. 14, the respondents of the questionnaire were asked if they thought that translating technique was useful and necessary while teaching poetry at that level. They were asked to choose yes or no. The respondent's responded answers are analyzed as below:

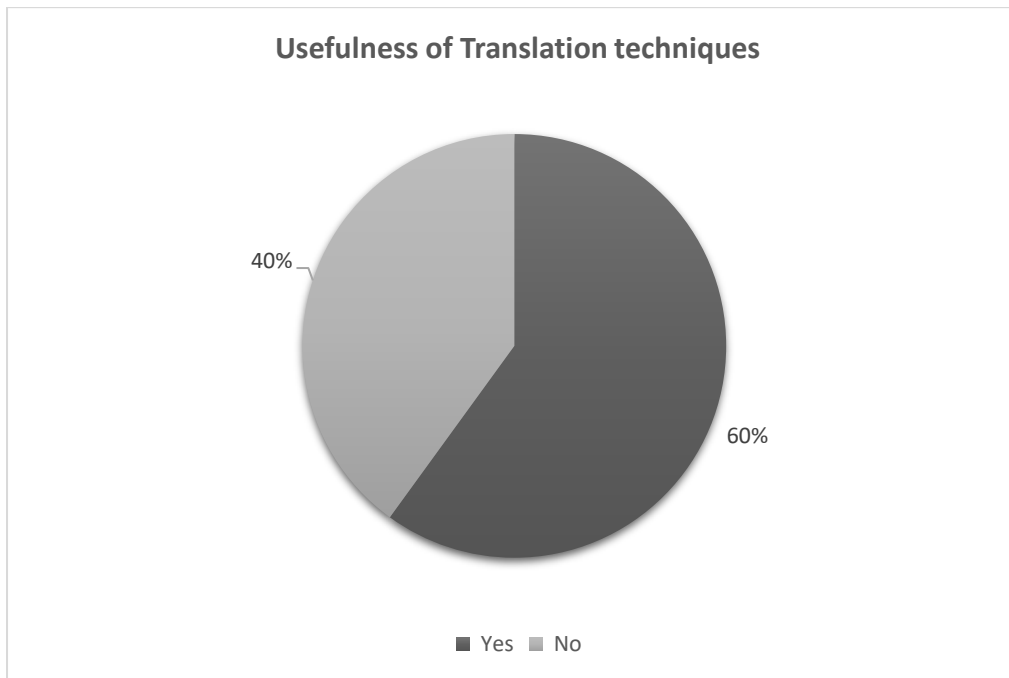
Table 25: Usefulness of Translation techniques

Translating techniques is useful for teaching poetry	Yes	No
Number of the respondents	12 (60%)	8 (40%)

As illustrated in the table no. 25, the respondents replied that most of them think that translation technique is one of the useful techniques of the poem while teaching

poetry. Sixty percentage of the respondents replied that they used translation technique and 40 percentage of the respondents replied that they didn't use the translation technique for teaching poetry at secondary level.

Figure 25: Usefulness of Translation techniques



Question 15: How often do you use description and discussion techniques in teaching poetry at this level?

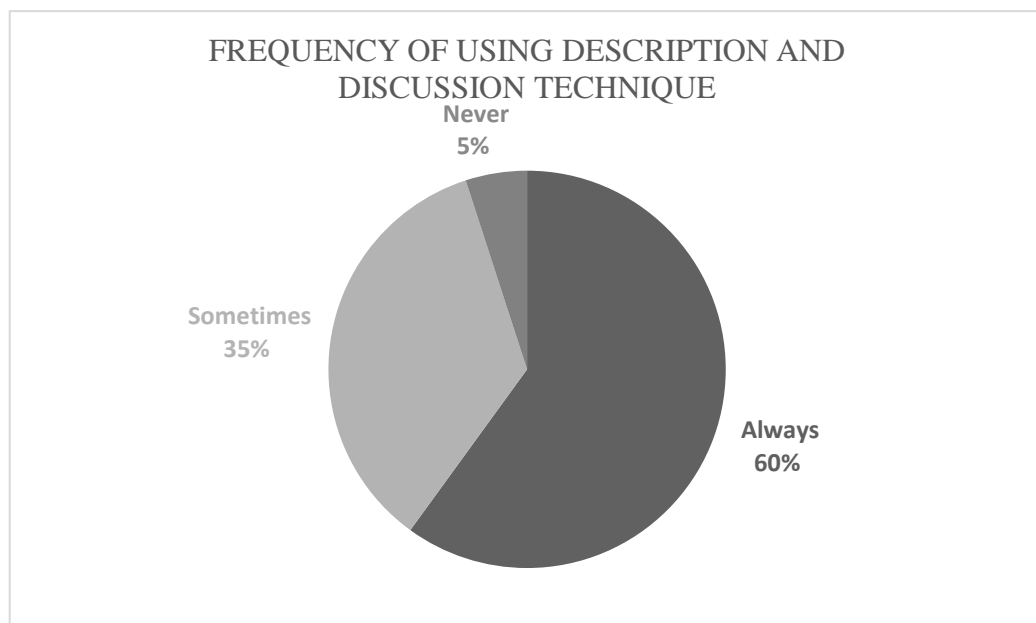
Regarding question no. 15, the respondents of the questionnaire were asked how often they used description and discussion techniques while teaching poetry at that level. The respondent's responded answers are analyzed as below:

Table 26: Frequency of using description and discussion technique

Frequency of uses	Always	Sometime	Never
Number of the respondents	12 (60%)	7 (35%)	1 (5%)

The table no. 26, illustrates that most of the teachers used description and discussion techniques for teaching poetry. Sixty percentage of the respondents responded that they always use description and discussion techniques for teaching poetry, thirty-five percentages of the respondents responded that they sometimes use description and discussion techniques for teaching poetry and five percentages of the respondents responded that they never use description and discussion techniques for teaching poetry.

Figure 26: Frequency of using description and discussion technique



Question 16: Do you use ICT as a technique for teaching poetry? If yes how often do you use?

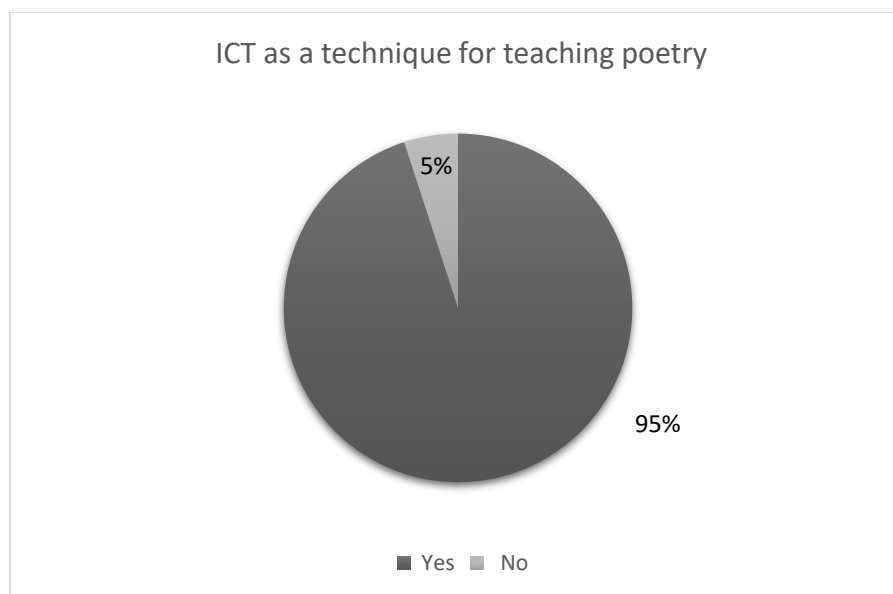
Regarding question no 16, the respondents of the questionnaire were asked if they used ICT as a technique while teaching poetry at that level. They were asked to say Yes or No. The respondent's responded answers are analyzed as below:

Table 27: ICT as a technique for teaching poetry

Responses of the respondents	Yes	No
Number of the respondents	19 (95%)	1 (5%)

The table no. 27 illustrates that almost all of the respondents agreed that they used ICT as a technique while teaching poetry at secondary level. Ninety-five percentage of the respondents used ICT as a technique where as only five percentage of the respondents didn't use ICT as a technique while teaching poetry.

Figure 27: ICT as a technique for teaching poetry



Question 16 contingency questions: Do you use ICT as a technique for teaching poetry? If yes how often do you use?

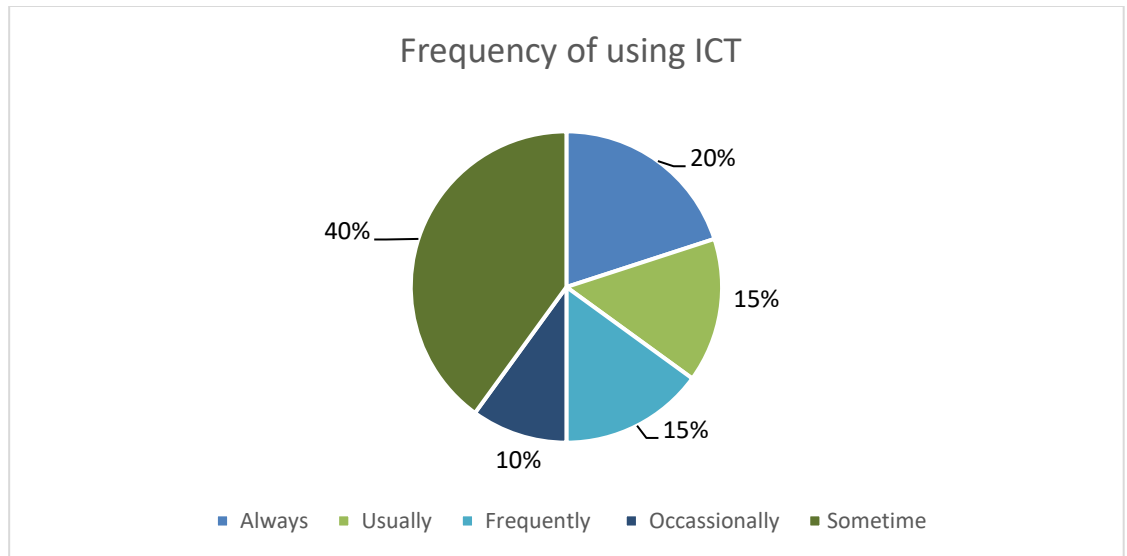
Regarding question no. 16 , the respondents of the questionnaire were asked how often they used ICT as a technique while teaching poetry at that level. They were asked to enumerate the frequency. The respondent's responded answers are analyzed as below:

Table 28: Frequency of using ICT

Frequency	Always	Usually	Frequently	Occasionally	sometimes
Number of the responses	4 (20%)	3 (15%)	3 (15%)	2 (10%)	8 (40%)

The table no. 28 illustrates that most of the teachers used ICT for teaching poetry. Twenty percentage of the respondents responded that they always used ICT for teaching poetry, fifteen percentage of the respondents responded that they usually used ICT for teaching poetry, fifteen percentage of the respondents responded that they frequently used ICT for teaching poetry, ten percentage of the respondents responded that they occasionally used ICT for teaching poetry and 40 percentage of the respondents responded that they sometimes used ICT for teaching poetry.

Figure 28: Frequency of using ICT



CHAPTER - V

SUMMARY, CONCLUSION AND RECOMMENDATIONS

This chapter includes the significant findings of the research based on the results, discussion, analysis and interpretation of the data. It also includes some recommendations for pedagogical implications derived on the basis of the findings of the study.

5.1 Summary/Findings

On the basis of the results, discussion, interpretation and analysis, the summary of the study are as follows:

1. Poetry is a motivational material for language teaching in which different techniques can be employed.
2. Most of the respondents used description technique whereas very few of them used memorization, thematic description, drawing background and summarization techniques while teaching poetry at secondary level.
3. Many factors are responsible in the selection of the particular techniques in teaching poetry.
4. Out of four skills reading skill is highly focused in teaching poetry whereas listening skill is focused by less number teachers.
5. Most of the teachers don't go through the curriculum while teaching poetry.
6. Different activities can be conducted by the teachers but very few activities are conducted by them in the class while teaching poetry at secondary level in pre reading, while reading and post reading activities.
7. In the present context most of the teachers use ICT as technique in teaching

poetry at secondary level.

8. All the teachers don't use materials in teaching poetry at secondary level since schools don't have sufficient teaching materials.
9. There is cultural gap between the teacher, students, the poem, and the author and the teachers are not well trained so it is difficult to understand the poem.

5.2 Conclusion

From the research it is found that poetry is an authentic and motivational input for language learning. But teaching poetry is not easy task. There are different kinds of problems in teaching at secondary level which can be overcome if better techniques are employed in better way. But techniques are employed haphazardly. There are different techniques in teaching poetry at secondary level which can be employed in the different context. Similarly different factors are responsible in the selection of the techniques in teaching poetry. It is necessary that the proper techniques should be employed in teaching poetry for better understanding of the poem at secondary level.

5.3 Recommendations

On the basis of the findings of the research, the researcher has made the following pedagogical implication for the policy level, practice level, and further research.

5.3.1 Policy level

The government should make the provision of evaluating the techniques employed in teaching poetry and devise their further policy related to teaching poetry at secondary (11 and 12 grade) and bachelor level.

1. The government should try to strengthen the backbone of education by

allocating a sufficient amount of economic resources and appointing qualified human resources at the primary level schooling of children.

2. Subject-wise training and refresher training should be frequently provided to English teachers. So, English language teaching can be successful and fruitful in Nepal.
3. The concerned authority should focus on some of the student-centered techniques of the teachings poetry while designing the curriculum and the teaching-learning materials. Moreover, they should design according to the need of learners, society and the learning context considering the national and global issues and challenges.
4. NCED and other authorities should provide the training on time-management skills, utilizing modern technologies, and employing learner-centered techniques to English teachers focusing poetry component of literature.
5. School administration, management committees, and other concerned authorities should appoint teachers who have better knowledge about these and other learner-centered techniques employed in teaching poetry in ELT classroom, especially at secondary level.

5.3.2 Practice level

1. The teacher should be more productive and explorative while teaching poetry.
2. The teacher should motivate students to be creative, explorative, and responsible for their learning.
3. The teacher should use audio-visual resources to provide background information about the poetry, recite the poem, and make students recite the

poem maintaining all of its physical properties.

4. The parents, students and school administration should not pressurize teachers in the name of 'good result' instead encourage them to teach using innovative techniques by providing required resources and support.
5. The teacher should shift their existing practices of following teacher-centered techniques towards learner-centered techniques involving students in the activities that are suitable to their characteristics (such as age, gender, motivation, aptitude, personality, etc.).
6. The teacher should be more laborious, resourceful, prepared and should not implement the traditional techniques finding them to be easy.
7. The teacher should explore the ways of finding materials, e-resources, and digital content through blogs, MOOCs, and other online platforms in order to integrate them with modern technologies (such as projector, AV equipment, etc.).
8. The teacher should update themselves with current practices of teaching by attending and taking training, online courses, webinars, seminars, workshops, and other collaborative platforms.
9. The teacher should make students self-reliant of their learning familiarizing them to the ways using digital resources and technologies wisely.
10. The teacher should involve and engage the learners in various collaborative forms of learning such as pair work, group work, project work, and a variety of tasks and activities fostering their autonomy and creativity.
11. The teacher should always try to open the floor for students to share and discuss their ideas.
12. The teacher should profoundly be devoted and responsible to his /her

profession regardless of personal and social interests and prejudice.

13. The teacher should go classroom with a sufficient amount of materials such as suitable pictures, musical instruments, AV devices, and other resources to teach poetry and change it into a fun activity.
14. The teacher should bring the model of advertising poem with posters, give them related rhyming words, phrases for the advertised poem and give them projects so that they can create such a poem later.
15. The teacher should choose the best activity to teach poetry according to the level of the students, class, environment of the school, availability of teaching materials locally, and so on.
16. The teacher should try to minimize the affecting factors in the selection of the techniques and should select the best technique so that students will be able to understand easily.
17. Lastly, the teacher should try to develop all four language skills in learners by exposing them to a variety of learning strategies (cognitive, meta cognitive, social, etc.) and providing opportunities to employ such strategies.

5.3.3 Further Research

1. This study is just an entry in the department of English Education so that we need to conduct a more detailed study. This research has been limited to only secondary level (11 and 12 grade). Besides, there are various techniques employed in teaching poetry. That is why other large- scale researches are recommended to be carried out on another level as well. Hence, this study opens the way for detailed study for further research.
2. Further researchers can take this study as guideline who wants to carry out researches in a similar field.

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Appendix III

Name the Teachers who were selected for my Research Work

S.N.	Name of the teachers	School	Remarks
1.	Keshav prasad Bhattarai	Peacezone Awasiya Ma. Vi.	
2.	Kabita Khadka	Koshi S. James Sec. School	
3.	Yogendra Niroula	Shree Janasahayog Sec. School	
4.	Shiv Chandra Rai	Sahid Smriti Aawasiya sec. School	
5.	Dipa Karki	Green Peace Academy	
6.	Shantiram Gautam	Crystal Academy	
7.	Dhurba Thapa	Gyandarpan Academy	
8.	Prabha Dahal	Green Peace Academy	
9.	Jivan Ghimire	Shree Rastriya Secondary School	
10.	Khem Raj Bastola	Chamunda Bhagawati Sec. School	
11.	Anil Sardar	Green Peace Academy	
12.	Lila Bahadur Karki	Shree Janasahayog Sec. School	
13.	Ghanashyam Rimal	Green Peace Academy	
14.	Yamuna Basnet	Shree Saraswati Sec. School	
15.	Pradip Bista	Purwanchal Secondary School	
16.	Yubaraj Subedi	Janata Secondary School	
17.	Arjun Trital	Modern Preparatory School	
18.	Puja Karki	CB Secondary School	
19.	Nir Kumar Basnet	Y- Pointing Secondary School	
20.	Nabindra Thakur	North Point Sec, School	

Appendix IV

List of observed Poems

S.N	Title of the Poem	Writer/Poet	Remarks
Class - 11			
1.	CORONA SAYS	Vishnu S. Rai	
2.	ALL THE WORLD'S A STAGE	William Shakespeare	
3.	WHO ARE YOU, LITTLE i?	E.E Cummings	
4.	A RED, RED ROSE	Robert Burns	
5.	THE GIFT IN WARTIME	Tran Mong Tu	
Class – 12			
6.	GRANDMOTHER	Ray Young Bear	
7.	THE LAMENTATION OF THE OLD PENSIONER	W.B. Yeats	
8.	TRAVELLING THROUGH THE DARK	William Stafford	
9.	GOD'S GRANDEUR	Gerard Manley Hopkins	
10.	FULL FATHOM FIVE THY FATHER LIES	William Shakespeare	

Dear sir/Madam

I am Nabin Karki, an M. Ed student at the department of English Education, Janata Multiple Campus, Itahari, Sunsari, Nepal. This survey questionnaire has been designed to collect teachers' perspectives to accomplish my research entitled 'Techniques in Teaching Poetry at Secondary Level' as a partial fulfillment of Master's Degree in English education under the guidance of Mr. Tirtha Raj Acharya Department of English Education, Janata Multiple Campus, T. U., Itahari, Sunsari. You are kindly requested to give your responses through the following questionnaire. The correct information provided by you will be a great help for completing my research. I appreciate your honest opinion and assure you that your responses will be confidential and use only for research purpose.

Thank you for your patience and co operation in advance.

Researcher

Nabin Karki

Department of English Education

Janata Multiple Campus

Itahari, Sunsari

Name: *Yogendra Niraula*

School: *Shree Janasahayeg See School Itahari-20 Terahara*

Teaching Experience (in years): *14 years*

Qualification: *M. Ed.*

Contact no: *9842314415*

1. How often do you go through the curriculum?

Ans. mostly, I use to go through curriculum.

2. Which portion of the curriculum do you prefer to teach? Do you teaching poetry?

Ans. Yes, I like poetry along with all genre of literature.

3. How do you start teaching poetry at Secondary level?

Ans. I start from the background of poetry and poem then about vocabulary practice.

4. What kinds of techniques do you use in teaching poetry at this level?

Ans. pre, while, post and follow up methods as well as techniques are followed by me.

5. Do you think, is that the suitable technique for teaching at this level?

Ans. Yes, sure.

6. What do you think, are these techniques suitable to meet the objectives?

Ans. Yes, sure.

7. Does curriculum prescribe any particular techniques for teaching poetry at this level? If yes, what are they?

Ans. yes, it prescribes the techniques such as

8. Which skill of language ^{do} you focus more on while teaching poetry?

Ans. All skills are equally focused.

9. What are the underlying factors behind the selection of your most preferred techniques?

Ans. On the basis of subject matter and the condition of the classroom.

10. What kinds of teaching materials do you prefer in teaching poetry at this level?

Ans. Audio, video and printed materials.

11. Do you prefer to use pair work, group work and problem solving technique in teaching poetry?

Ans. *Yes, of course.*

12. How often do you describe the background information of the poem and the poet while teaching poetry?

Ans. *Mostly I use to describe the background information of the poem and the poet.*

13. What is the role of giving background information of the poem and the poet while teaching poetry for better understanding?

Ans.

Increasing students' interest and to learn poetry and increasing knowledge related to it.

14. Do you think translating technique is useful and necessary in teaching poetry at this level?

Ans. *No, it is not useful and necessary.*

15. How often do you use description and discussion techniques in teaching poetry at this level?

Ans. *Some of the time I use to use the techniques.*

16. Do you use ICT as a technique for teaching poetry? If yes how often do you use?

Ans. *Yes, I use to use ICT, some of the time.*

Dear sir/Madam

I am Nabin Karki, an M. Ed student at the department of English Education, Janta Multiple Campus, Itahari, Sunsari, Nepal. This survey questionnaire has been designed to collect teachers' perspectives to accomplish my research entitled 'Techniques in Teaching Poetry at Secondary Level' as a partial fulfillment of Master's Degree in English education under the guidance of Mr. Tirtha Raj Acharya Department of English Education, Janta Multiple Campus, T. U., Itahari, Sunsari. You are kindly requested to give your responses through the following questionnaire. The correct information provided by you will be a great help for completing my research. I appreciate your honest opinion and assure you that your responses will be confidential and use only for research purpose.

Thank you for your patience and co operation in advance.

Researcher

Nabin Karki

Department of English Education

Janta Multiple Campus

Itahari, Sunsari

Name: Keshav Prasad Bhattarai

School: Peacezone Awasiya Ma. vi. Itahari-6, Sunsari

Teaching Experience (In Years): 16 years

Qualification: M. Ed. (M. Phil. in English Education)

Contact no: 9852049745

1. How often do you go through the curriculum?

Ans. At least once a year, while planning, in the beginning and at the end.

2. Which portion of the curriculum do you prefer to teach? Do you like teaching poetry? ^{like} ^{the time}

Ans. I ~~not~~ ^{like} surfacely read the syllabus or content list. ^{confusion}
Then the pedagogical strategies.

3. How do you start teaching poetry at Secondary level?

Ans. First of all, I'll write the title or display the title and set the background of the poet, theme and make them

4. What kinds of techniques do you use in teaching poetry at this level? ^{guess if picture}

Ans. I ~~not~~ use mainly two basic strategies at this level, i.e., recitation (memorization) and comprehension.

5. Do you think, is that the suitable technique for teaching at this level?

Ans. Yes, they cannot not make literary appreciation or analysis at this level, they simply try to recite the poem by heart for good reading & pronunciation and comprehension of the text.

6. What do you think, are these techniques suitable to meet the objectives?

Ans. These are suitable techniques because comprehension questions are asked in the examination ~~and~~ but ~~not~~

7. Does curriculum prescribe any particular techniques for teaching poetry at this ~~reading~~ level? If yes, what are they?

Ans. Yes, that are, recitation, Reading aloud, comprehension, (under comprehension many techniques)

8. Which skill of language ^{do} you focus more on while teaching poetry?

Ans. Reading, writing mainly, but also speaking, ~~listening~~

9. What are the underlying factors behind the selection of your most preferred techniques?

Ans. The main factor is examination (what is focused in examination), ~~then~~

10. What kinds of teaching materials do you prefer in teaching poetry at this level?

Ans. Pictures, word cards,

11. Do you prefer to use pair work, group work and problem solving technique in teaching poetry?

Ans. ~~While~~ yes, as the strategy of comprehension, I use group or pair discussion/question-answer, problem solving

12. How often do you describe the background information of the poem and the poet while teaching poetry?

Ans. I often do this, almost always in the beginning while setting the background.

13. What is the role of giving background information of the poem and the poet while teaching poetry for better understanding?

Ans. It sets the background information, theme and easy to comprehend the text and message.

14. Do you think translating technique is useful and necessary in teaching poetry at this level?

Ans. Sometimes while describing or explaining the text in case of some difficult, abstract & cultural words & concepts

15. How often do you use description and discussion techniques in teaching poetry at this level?

Ans. It is one of comprehension techniques, and I do it.

16. Do you use ICT as a technique for teaching poetry? If yes how often do you use?

Ans. Now days, I use/integrate ICT too, while teaching poetry.

Class Observation Form

School's name: *Green peace Academy*

Teacher's name: *Ghanashyam Kimal*

Class: *12*

Date: *20/7/12*

Title and Author of the poem: *The Lamentation of the old pensioner (W.B. Yeats)*

S.N.	Criteria for Evaluation	Yes	No	Remarks
1.	Pre-Reading Activities			
	a. Telling the students about the cultural background	✓		
	b. Guessing about the poem by looking related pictures	✓		
	c. Telling about the title of the poem and guessing about the theme	✓		
	d. Discussing on the structures of the poem	✓		
2.	While Reading Activities			
	a. Teacher reciting the poem		✓	
	b. Explaining the meaning of the difficult words from the poem		✓	
	c. Read and predict the next version	✓		
	d. Arranging the jumbled version	✓		
3.	Post Reading Activities			
	a. Writing summary	✓		
	b. Writing question answer	✓		
	c. Asking the students to express their views on the poem	✓		
	d. Playing role according to the situation of the poem		✓	


 Observer
Mabin Karki

Class Observation Form

School's name: *shree Janasahayog secondary school*

Teacher's name: *Yogendra Niroula*

Class: *11*

Date: *20/7/22*

Title and Author of the poem: *A Red, Red Rose (William Shakespeare)*

S.N.	Criteria for Evaluation	Yes	No	Remarks
1.	Pre-Reading Activities			
	a. Telling the students about the cultural background	✓		
	b. Guessing about the poem by looking related pictures		✓	
	c. Telling about the title of the poem and guessing about the theme		✓	
	d. Discussing on the structures of the poem	✓		
2.	While Reading Activities			
	a. Teacher reciting the poem	✓		
	b. Explaining the meaning of the difficult words from the poem		✓	
	c. Read and predict the next version	✓		
	d. Arranging the jumbled version	✓		
3.	Post Reading Activities			
	a. Writing summary		✓	
	b. Writing question answer	✓		
	c. Asking the students to express their views on the poem	✓		
	d. Playing role according to the situation of the poem		✓	


 Observer
Mabin Karki