

Strategies for Teaching Poetry at Secondary Schools of Dang, Nepal

Bishnu Prasad Pokharel¹

¹ Tribhuvan University

Received: 13 December 2019 Accepted: 4 January 2020 Published: 15 January 2020

Abstract

This research paper examines the efficacy of the teaching strategies currently used in teaching English poetry at ten randomly selected Secondary Schools of Dang, Nepal. While the effective instruction of poetry depends on the selection and application of appropriate strategies, teachers and learners give less importance to such vitally important elements of poetry as visualization and auditory effect. Time constraints and mechanic exam pressure make lessons less effective. Spirit of inquiry is the elementary requirement for which teachers have to create the internal drive of the learners. Teaching poetry is an as fascinating job, as it is intriguing by diverse subtleties. Researcher used questionnaires and class observation to collect information. This article explores only three techniques: reading aloud, paraphrasing, and drawing the theme, teachers employ in teaching verse. Based on the theoretical ideas of Lazar (1993), Loughran, (2005), Jagoetal. (2011) Williams (2003), and Glancy (2002), it lays out ten useful techniques and methods in approaching a poem. The researcher gathered information using questionnaires and class observation using qualitative and quantitative techniques. He demonstrates how the application of ten strategies can be operational in facilitating the actual reading process. The discussion led to the conclusion that since poetry is a multilayered genre, its explication should start with a process that engages readers/students with the overall devices/features that inhere in the world of the verse itself. This article can be a significant supporting material to those teachers who have been teaching poetry and wish to experiment with some innovative techniques so that their students can find poetic experiences more rewarding and less frustrating.

Index terms— poetry, strategies, reading aloud, paraphrasing.

1 Introduction

he strategy for teaching poetry refers to the dynamics that the instructor employs to motivate learners to scrutinize a piece of verse through classroom dealings. However, teaching lyrics has become less motivating and more frustrating for teachers and learners. The poetry classroom no longer becomes lively and interactive, it is "like prison cells" (Pullman as cited in ??ickle, 2005, p. 64). They have to convert this in a homely place. Why do teachers and learners feel so? The researcher seeks to answer this question through the field inquiry for which the objective is to identify the strategies adopted by English teachers to teach poetry in Dang, Nepal. The strategy is the art of planning action to achieve a long-term goal. Wallerstein, I. (2007, p.99) defines strategy as "collective wisdom." Everyone has the instinct of success for which he l ooks ahead and makes a unique choice. Making operational plan, deciding the appropriate techniques to implement in the class room, and activating the students in the class to make the lesson lively forms the main aspects of teaching technique. To accomplish the goal, the planner takes a general direction, which is distinct from that of others. It is not possible to foresee

42 the future without a definite plan. The strategy is a well-thought-out plan applied in the teaching domain that
43 aims at maximizing learning skills and minimizing the fear that generally besets students in approaching poetry.
44 No existing literature brings in the issue of the strategic teaching of poetry. Teachers have a predefined mindset
45 through which they instruct. To change the state of mind Kim & Mauborgne (2005, p.170) present their outlook,
46 "Showing the worst reality to your superior can also shift their mindset fast." This study attempts to close the
47 gap existing between the formulation and implementation of the strategy. Teachers need to set priorities, focus
48 resources, strengthen operations, and establish agreement around the intended outcome. This study surveys ten
49 Schools of Dang , Nepal , to collect the primary information about the strategies adopted by secondary level
50 English teachers to teach English verse. The sampled schools cover the 91 secondary schools of this district.

51 The government of Nepal introduced the current syllabus of English with the objective to enhance students'
52 skills such as listening , speaking, reading, writing, vocabulary, and grammar. Poetry is a unique form of
53 composition with the subtle harmony of sound and meaning. The rhyme, rhythm, alliteration, and assonance
54 trigger readers' imagination. Teaching poetry is teaching for developing the reading ability of the students
55 employing multiple techniques. Students attempt to interpret without understanding the literal meaning of the
56 text. The reason, as Lazar (1993, p .101) claims, is that "they may lack appropriate strategies for interpreting."
57 The presentation of day-to-day events creating emotional vibration demands readers' attention. Language
58 teaching through verse is fascinating for the reason that it encompasses the linguistics and musical aspects
59 along with message and meaning. Generally, students lack confidence in reading an unfamiliar piece of verse.
60 They feel that there are not multiple ways of approaching the text. In frustration, they give up the attempt.
61 The present study plans to develop methods for teachers to help their learners to approach poetry in multiple
62 ways. When one technique fails, students can switch to another. The teachers employed only three strategies:
63 reading aloud , paraphrasing, and drawing the theme. The findings support the classroom teachers, students, and
64 planners to make verse teaching and learning effectively. I will shed light on methodology of data collection and
65 discuss ten strategies of teaching poetry. Then I move to the analysis and interpretation of field data collected
66 through the questionnaires and class observation.

67 2 II.

68 3 Methodology

69 The researcher formulated the questionnaires to explore "Strategies for Teaching Poetry at Secondary Schools
70 of Dang , Nepal." The study aims at finding out what plans the English teachers employ to teach verse at
71 Secondary Schools in Dang, Nepal. Inquiry of this article is quantitative inquiry-based on the questionnaire
72 for English teachers and classroom observation by the researcher. Out of Ninety one secondary schools in
73 Dang, the researcher selected ten schools that represent the total number of schools. The researcher visited
74 the field and executed the aforementioned task to collect information. For the development of theory, he
75 studied books related to the strategy. For the fact collection, he visited all these ten schools. This article
76 encompasses quantitative as well as qualitative inquiry. The researcher selected ten Secondary Schools of Dang,
77 Nepal using simple random sampling: Shree Birendra Secondary School , Hekuli, Shree Siddha Prithvi Janta
78 Secondary School, Shrigaun, Shree Secondary School Madhapur, Shree Bhanu Secondary School Prasaduwa,
79 Shree Birendra Secondary Viyudarsunpur, Shree Secondary School Balapur, Shree Mahendra Secondary Syuja,
80 Shree Mahendra Secondary Shreebaari, Shree Sudha Secondary Jhelmeta, and Shree Saraswati Secondary School
81 . To get information from the teachers, the researcher distributed questionnaires for teachers to complete.
82 Immediately after that, he went to the class observation. The researcher used Lazar, G.

83 4 Strategies for Teaching Poetry

84 Teachers debate about the appropriate strategies for teaching poetry. Teachers in Dang give importance to
85 paraphrasing and finding out the theme. Glancy (2002, p .vi) values reading poetry "from its subject matter".
86 For Loughran (2005, p.38) "Teacher preparation should be a testing ground for experimenting." He means to
87 say that the teachers have to have optimum endeavors before entering the class. He further states (2005,
88 p .28) that "A successful school teacher may rightly carry a sense of a need to offer 'snapshots' from their
89 practice and share teaching activities that work. "But reading verse through one strategy is not successful, and
90 teachers have to use multiple ways of approaching a poem. Recitation, title speculation, paraphrasing, exploring
91 theme identifying figures of speech, finding out the prosodic features, sound arrangement , and language analysis
92 constitutes a compelling technique of reader-text engagement , and a sustained rapport with the text. Among all
93 these strategies, he can apply whatever makes students easy to decipher. Consequently, this creates an alliance
94 between the readers and the writing. The following are the mixed strategies developed by Lazar (1993), Loughran
95 (2005), Jagoe et al. (2011), Williams (2003). Glancy (2002), and Lennard (2005) to teach poetry. Teachers can
96 apply these techniques to make the class lively and productive.

97 5 a) Ask the students to read aloud the poem

98 Poetry is for auditory effect. The combination of stressed and unstressed syllables contributes to the musicality
99 of verse. Hence, it creates the acoustic effect. Second language learners have to be familiar with cadence and

100 lilt, which inheres naturally in a poetic composition. Learners feel this phenomenon through recitation or loud
101 reading. Lazar (1993, p.118) states the reasons for lurid reading thus: "The reading can also make limited
102 use of movements, gesture, facial expressions and the changing qualities of the voice (variations in the speed of
103 delivery, loudness or softness, stress, etc.)." What Lazar points out succinctly is that reading is an unfailing aid
104 to student's comprehension. Concisely, poetry becomes effective when learners read aloud.

105 **6 b) Invite students to guess the title of the poem**

106 The title encapsulates the content of the writing. It foretells the message or theme of the writing. Williams (2003,
107 p.108) states that titles "stimulate student thinking about the topic." The fact speaks that the title is a vital
108 component of a poem. Jago et al. (2011) indicates that "Title can be a due to larger issues in a poem." Some
109 latitude to students at the very outset will be hugely beneficial in two significant ways: first, via brainstorming
110 method, students give free rein to their imagination; its immediate cascading effect is that even an introvert or
111 shy students involve into conversation. Second, speculation hones students' ability to hypothesize about the text
112 and thereby enhancing their test skills.

113 **7 c) Paraphrase the poem**

114 Paraphrase means to reaffirm a text in plain words. In other words, paraphrasing entails rendering
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116 the original writing in a more simplified version without sacrificing its origin intention. Greene & Lidinsky
117 (2015, p.152) assert that, "A paraphrasing is a restatement of all the information in a passage in your own words."
118 Primarily, its purpose is to simplify the abstraction ladder and bring it down to students' level of understanding.
119 For Thornborrow & Wareing (1998, p.142) paraphrasing "should be as close to the content of the original as
120 possible." These critics suggest that there has to be a dynamic equivalent of the text in a paraphrase. If rewriting
121 a poem is to render it anew, the question remains how to do the trick. The widely practiced technique is to
122 employ synonyms, modification of the sentence structure, fracturing the information into separate sentences, and
123 lettering the sentences other than the source sentences for paraphrasing.

124 **8 d) Comprehend the theme of the poem**

125 Essentially, the theme is an idea or point that controls the text. The poet can express it either overtly or in
126 a hidden way. Understanding the theme is to fetch the primary argument of the text. The thematic analysis
127 emphasizes pinpointing and examining the subject matter of a text, an underlying sense of a literary work. The
128 theme contains the dominant idea presented by the author through characters, prosody, syntax, and pattern of
129 the verse. Glancy (2002, p.vii) talks of the theme, "When we speak of a poem having a theme, we often referring
130 to a poem that brings a particular human perspective to the subject matter." It is the idea of the text that binds
131 various essential elements together. It gives readers a better understanding of society, social experiences, and
132 emotions. However, the theme, as Lazar (1993, p.103) maintains, "Should somehow be made relevant with the
133 students' personal experience." Here, Lazar means that the textual cosmology has to be compatible to that of
134 readers' worldview. Jago et al. (p.85) point out those themes "are revealed through the piece's plot, character,
135 setting, point of view, and symbol." The theme is the central thought that guides the text. The role of the
136 teacher is to unravel the concept in the best possible way. The subject of a literary piece generally unpacks a
137 universal belief system. Teachers have to encapsulate themes in a single word like love, hate, death, and so on
138 and elaborate in the best possible way.

139 **9 e) Point out the figures of speech of the poem: simile, 140 metaphor, imagery, symbol, personification**

141 Figures of speech present ideas in fresh way. To draw the attention of the readers, writers use figurative language.
142 It conveys the message in a seemingly deceptive and circumlocutory manner. While dealing with this aspect of
143 a poem, it is essentially crucial to ensure that students grasp the meaning as well as the cultural import of each
144 of the figures of speech used. Lazar (1993, p.98) reminds, "Poetry draws creatively on a full range of archai
145 sms and dialects, and generates vivid new metaphors". He points out that students feel difficult to unravel the
146 symbolic use of language. The teacher can resolve this issue by "group work and pair work" (106-107). Jago et
147 al. (2011, p.22) present the concept that figurative language, "explains, or expands on an idea by comparing it
148 to something else." The activity to identify figures of speech in group work in the class encourages students to
149 address the problem together through collective effort.

150 f) Evaluation to the form of the poem: lines, stanza s, punctuation marks Form refers to the outward visible
151 layout of the poem. Lines, length, and the structure of a stanza and use of punctuation mark in the middle and
152 end of the line-in short topography-are the constituents that subtly contribute to the overall meaning of comp
153 osition. The structure of line and stanza helps to understand a poem. So, readers have to find out the meaning
154 by counting the lines and the number of syllables that are there in the lines of the poem and then restructure
155 the lines. Lazar (1993, p.95) points out, "Making decisions about the correct order of the lines in the poem
156 above involves far more than comprehension of meaning. It involves drawing on your knowledge and experience

12 I) EXAMINE THE LANGUAGE OF THE POEM: DICTION, PHRASE, SYNTAX, AND PUNCTUATION MARKS

157 of the way poetry is structured." This quote implies that the structure of a poem is an unavoidable segment in
158 its interpretation, and therefore, structure and meaning are opposite to each other. Thus, it follows that the
159 punctuation mark either at the middle or at the end signifies importance in one way or the other.

160 10 g) Evaluate the prosody of the poem: rhyme, rhythm, and 161 meter

162 Music in poetry is the sound formed by the display of stress to create the aural effect. Glancy (2002, p.153) says,
163 "Music and poetry have always been closely linked." English verse has its music system. According to Scholes et
164 al. (1991, p.551), "musical element in poetry is the hardest to talk about because it is nonverbal. Our responses
165 to rhythm and pleasing combinations of sounds are, in a sense, too immediate, too fundamental to comprehend
166 in word s. Yet music is important in all poetry." Despite what Scholes et al. say, music is the least in the mind
167 of a reader while analyzing poems because they find it tedious due to its technical intricacies. Rhyme, meter,
168 form, poetic syntax, sound, and rhythm are the technical aspects to arrange music. Harmony creates the beauty
169 of poetry; it supports the content of the verse. Rhyme is the parallel of sound in the stressed syllables of two
170 or more word s. The similarity is on the vowels of the stressed syllables, which must be preceded by different
171 consonants to make the ideal rhyme. Ferguson et al. (1997 p.lxxix) traces the origin of rhyme, "Rhyme may
172 have had its origin in primitive religious rites and magical spells." However, Morley (2007, p196) contends that
173 "Rhyme emerges from listening to the music of language, as line, meter, and form." Kennard (2005, p.189) values
174 the linguistic aspect of rhyme, "Rhyme is another form of punctuation closely bound to lineation and layout,
175 helping on the page and performance audibly to organize the relations of word s." Morley (2007, p .194) points
176 out, "Rhythm i s made of beats, whether of a skin drum in a frog's throat or a hoof's thrum." Abrams & Harpham
177 (2005, p.167) defines meter, "Meter is the recurrence, in regular units, of a prominent feature in the sequence of
178 speech-sounds of a language." Studying melody means scrutinizing all the technical nuances of poem objectively
179 and scientifically. It hints to see sound patterns, content, association, use of repetition, and cohesive sequence.
180 This scientific side of the poem studies the principle and practice of meter, rhyme, rhythm, and stanza form.

181 11 h) Sound arrangements of the poem

182 Sound patterns as alliteration, assonance, and onomatopoeia fall within the criteria to analyze verse. The study
183 of composition enables readers to analyze the craft of the poet. It is the responsibility of the teacher concerned
184 to acquaint students with music along with the of the. Alliteration and assonance are the musical component
185 s in English that contribute to the music of verse. The former refers to the repetition of consonant sounds or
186 letters in two or more closely associated stressed syllables. Abrams & Harpman (2005,p.9) differentiate about
187 these terms, "Alliteration is the repetition of speech sound in a sequence of nearby words" whereas the latter
188 refers to the similarity in vowel sound in two or more syllables, "Assonance i s the repetition of identical or
189 similar vowels-especially in stressed syllables-in a sequence of nearby word s." Thus alliteration, assonance, and
190 onomatopoeia contribute to the music of a poem. Given the fact that music permeates every tiny component of
191 a poem, it behooves teachers to familiarize learners to identify it and apply its various elements for a better and
192 more joyful reading of poetry.

193 12 i) Examine the language of the poem: diction, phrase, 194 syntax, and punctuation marks

195 Language is a vehicle for communication. The selection and combination of words have significant value. Words,
196 phrases, and even the unique distortion of grammars carry meanings. Lazar (1993, p.99) states the reason for
197 breaking the rules of traditional language, "Poetry frequently breaks the 'rules' of language, but by doing so
198 it communicates with us in a fresh, original way". In comparison to prose, the verse gives joy by its syntactic
199 deviation. Thornborrow & Wareing advocate to analyze (1998, p .46) the "layout, number of lines, length of
200 lines regular meter, rhyme, and sound patterning." Hence, the choice of diction, phrase, and the grammar of the
201 text need detail analysis to facilitate students' deeper understanding of the text. Students have to know that
202 punctuation marks in the middle of the line are caesura and the one at the end is end-stopped. They differentiate
203 between the two and understand why the poets placed in a specific position. For example, teachers should be
204 able to tell students that endstopped means uniformity of thought and pause creates a rupture in the middle. j)
205 Ask the students to create their poem and share with their classmates. Learners need the motivation to compose
206 poems. Without it, they cannot internalize the value of the poem. Williams (2003, p.295) views that, "If students
207 were performing a 'real' writing task, one arising in the natural contexts outside school, their writing would be
208 directed by the social conventions of the stimulus." Teachers' intervention by selecting a familiar topic and few
209 clues to the students is crucial here. Upon the completion of their writing, a few lines of positive feedback on the
210 part of the teacher will boost up the confidence of the nascent student.

211 IV.

212 13 Analysis and Interpretation of Questionnaires

213 This analytical part consists of the analysis and interpretation of the questionnaire-based data pooled from the
214 English teachers of the secondary level schools of Dang, Nepal. The responses collected through were of close-
215 ended responses. He set ten questions and asked to answer just after the classroom observation. The researcher
216 changed the qualitative information into a percentage. He analyzed in the descriptive way of presentation. The
217 following table shows the teacher's responses about the strategies adopted by the teachers in the classroom. The
218 researcher asked the teachers to complete the questionnaire form, to the strategies of teaching poetry. Seventy
219 percent of the teachers responded that they asked their students to read out the poem, whereas the thirty percent
220 response was in the negative. Most of the teachers pointed out that they used this strategy. Concerning the
221 speculation of the title, only forty percent of the teachers would employ this technique. Sixty percent of teachers
222 overlooked this aspect. Paraphrasing was the most favorite method for all teachers. They adopted this strategy
223 effectively. The theme-based teaching approach was most common for ninety percent of the teachers interviewed.
224 Those were asking their students to find out the figures of speech comprised only forty percent. Thirty percent
225 were in favor of asking students to identify sound-making words-the ones that would appeal to the auditory
226 aspect. Twenty percent would prioritize form over other elements. In the same way, only twenty percent resorted
227 to schooling the prosodic features. Teaching the importance of punctuation marks was the least in the mind of
228 the teachers. The same is the case about motivating to write the poems and share them with friends.

229 Out of ten strategies, teachers regularly employed only three. The success and failure of teaching depend on
230 the operation of the way instructors transmit the process. They do not apply others aspects like versification
231 and sound patterning. Then students do not get benefit. As a result, learners lack exposure to the multiple ways
232 of dealing with the text that would otherwise render understanding more comprehensive and enriching. The
233 researcher found out that the selected schools invested 27.73 percent on average for the professional development
234 of teachers. Consequently, teachers do not learn new trends, and students lose motivation and confidence right
235 from the beginning. Unwittingly, out of disillusionment, they develop a distaste for a novel piece, which is
236 generally the source of information and knowledge. As readers have a deep-seated panic in going through the
237 unseen piece of writing, they cannot insert new trends of thought into their interpretation. Hence, their analysis
238 and interpretation contain no novelty and nuances.

239 V.

240 14 Analysis and Interpretation of Secondary Level Class Observa- 241 tion

242 This part consists of the analysis and interpretation of the data collected by the researcher through the class
243 observation of the teachers. The researcher composed the response after class observation. Then he changed
244 the qualitative information into a percentage. The following table shows the teacher's performance vis-à-vis the
245 strategies adopted by the teachers in the classroom. The researcher testified what different strategies the teachers
246 practiced inside the classroom. Seventy percent of teachers asked the students to recite the poem, whereas thirty
247 percent evaded this method. Most of the teachers used this strategy. Only thirty percent asked the students to
248 guess the title of the text. Seventy percent of teachers did not ask the students to speculate the title of the verse.
249 The percentage of teachers who paraphrased the poem stood at ninety. For seventy percent, telling the theme
250 of the poem to students was the best choice to initiate them into the poem. Only thirty percent of teachers
251 asked their students to find out figures of speech. Still less, twenty percent, told the students to recognize sound
252 patterns creating words. Ten percent of teachers told their students to identify the form of the verse. In the same
253 way, only ten percent of teachers conversed about the music of the poems. None of the teachers discussed the
254 use and function of punctuation marks. Not even a single teacher motivated the learners to write the rhymes.
255 Classroom interactions reveal teachers' emphasis on the theme and meaning of the poem. They do have the
256 feeling that they end up using the same technique repeatedly. The main aim is only to find out the theme and
257 meaning of the text. This perennial focus on the thematic dynamism has actually rendered poetic reading more
258 frustrating and less fulfilling.

259 The classroom verification revealed that of the ten strategies, the most common and frequently adopted three
260 activities included synopsis writing, theme presentation, and recitation. As mentioned earlier, the success and
261 failure of teaching depend on how well and to what extent teachers concerned execute all the ten strategies.
262 Teachers have the feeling that teaching poetry means a line by line paraphrasing. Because the teachers are not
263 aware of the importance of additional practices, they did not take them seriously. Had they been aware a few other
264 strategies, they would have used. Indeed, some techniques like, the title speculation, are the best warming up and
265 a compelling method that not only trickles curiosity among students but also makes the entire poetry reading a
266 collective endeavor. For teachers, teaching means paraphrasing the lines of the poem. It is, therefore, imperative
267 to revamp the current techniques of instruction and to adopt a holistic approach encompassing new trends of
268 instruction. Teachers have miscalculated the value of their teaching and ways of teaching poetry. Refusing to
269 acknowledge recent changes harms strategic response. The current practice has failed to make students learn
270 through fun. Consequently, the instruction techniques are under question. Strategic announcements are short
271 but memories of strategic failure are long. Therefore, teachers have to leap to strategic surprises. Premeditation
272 is a hard choice but helps to bring better results.

273 **15 VI.**274 **16 Findings and Conclusion**

275 The project unearthed a new scenario about how the teachers of the designated schools of Dang Volume XX
276 Issue IV Version I 30 (G) teach poetry to their students. This article informs the practice that teachers have
277 conducted in Dang, Nepal. Even though Dang is at a much advantageous and privileged position in terms of
278 transportation accessibility and academic accomplishment, teachers' performance level is less satisfactory. The
279 observation testified that they only applied three strategies in their classroom. Their preferred method was
280 paraphrasing. If the policy of the country is to make education professional and knowledge-based and students
281 centric, the existing teaching practice, as indicated in Dang can never head in the direction of that professed
282 national policy. Although teaching and learning are equally important, the trend in all the schools investigated
283 tells a rather grim story. For various reasons, teachers are always either under pressure or in a hurry to finish
284 the course. Due to such constraints, teaching betrayed the avowed objective of the curriculum. To address
285 this phenomenon, the local level government has to chart out objective criteria to measure the level of learning.
286 Therefore, the local government should take the initiative that yearly professional training for subjective teachers
287 has to be the policy of the local government. Apart from this, newly appointed teachers need at least one month's
288 professional development training related to the techniques of teaching in the class. The present phenomena of
289 teaching have to offer a perspective for the future generation. Teachers have to plan and implement strategies
290 systematically. What we have done so far is only the tip of the iceberg. Based on the knowledge and implement
291 immediate modification is the demand of the time. We should not delay changing the existing strategy for the
292 betterment of the coming generations.

293 The teachers of English poetry at Dang focused only on a few techniques in teaching verse. The researcher
294 found out that they only resort to paraphrasing and finding meaning. Apart from this, the other strategy used
295 is recitation. Based on the first-hand observation, the researcher charted out ten strategies that the teachers of
296 target school can use to teach poetry effectively. Therefore, the conclusion has the premise that the teaching
297 verse becomes enriching and highly gratifying if the teachers employ all the ten strategies that this researcher
298 have pointed out. Without a leap in the mindset of the teachers, it is too difficult to modify. Articulation of
299 personal experiences with the colleagues gives new insight. So teachers have to be communication with colleagues
300 for primary improvements. Psychology of children as well has to move hand in hand the educational sociology of
301 the nation. Otherwise, there is regular blame to the teachers that, in turn, demotivates them to be researchers.
302 The schooling system has been oriented towards skill to accomplish the course for mechanical testing.

303 Freethinking of teachers during the class is beyond imagination. They are devoid of creativity and freethinking.
304 The anonymous figure hits hammer on their head. Consequently, teaching becomes stereotypical.

305 **17 VII.**306 **18 Recommendations**

307 To orient teachers to use the strategies pointed out in this work, it is necessary to conduct subject-based
308 professional training to encourage them to use these in the classroom. Apart from this, every year, the
309 Municipality concerned should conduct subject-based refreshment training to keep them abreast of the emerging
310 pedagogic trends. Newly appointed teachers need at least one-month of specialized training related to the
311 strategies of instruction in the class to enable them to adopt a holistic approach of teaching. Temporary and
312 contract-based teachers have low morale and feel a deep sense of professional insecurity. Such a dismal situation
313 does not create any positive academic ambiance. This issue also needs an immediate solution. Overall, it is
314 imperative to bring all the stakeholders on board, so that teaching in Dang becomes effective. ¹

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1

Questionnaires		Yes		No	
		Number	Percent	Number	Percent
1	Do you ask the students to read the poem aloud?	7	70	3	30
2	Do you ask the students to guess the title of the poem?	4	40	6	60
3	Do you paraphrase the poem?	10	100	0	0
4	Do you make your students familiar with the theme of the poem?	9	90	1	10
5	Do you ask your students to find out the figurative use of language like simile, metaphor, and personification in the poem?	4	40	6	60
6	Do you ask the students about the sensory organs that the words of the poem appeal to?	3	30	7	70
7	Do you tell your students about the lines, stanza, and different forms of poems?	2	20	8	80
8	Do you ask the students to find out the rhyme, rhythm, alliteration, and assonance of the poem?	2	20	8	80
9	Do you ask the students to count the punctuation marks in the middle and end of the line?	0	0	10	100
10	Do you ask the students to write their own poem and share it with the friends?	0	0	10	100

(Field Observation, 2020)

Figure 1: Table 1 :

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