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***Teaching Poetry to Second Year (LMD) EFL Students
at Abou Bakr Belkaid University.Tlemcen***

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« Everywhere I Go I Find A Poet Has Been There Before Me. »

Sigmund Freud.

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Abstract

The field of Poetry teaching involves the investment of a considerable amount of time and efforts in order to improve students' literary and linguistic competence. The poetry classroom is set up to inform learners about the various shapes English language may take and the rich environment poetry may offer. Therefore, the main objective of this work is to give an idea about the poetry teaching situation and practices- especially the methods and techniques used- studying the case of LMD second year teachers and students in the Foreign Languages department at Abou Bakr Belkaid University in Tlemcen. For this purpose, various research instruments were used: a questionnaire, a structured interview, and classroom observation to obtain the necessary data from the sample population selected for this investigation. The main results of this study unveiled that poetry teaching suffered from some weaknesses, such as the method and techniques used which did not increase students' interest in this subject, and frustrated teachers as they could not achieve their objectives. Other reasons such as: time constraints, students' linguistic weaknesses and lack of knowledge about poetry were also found to contribute to the poetry teaching difficulty. As a consequence, communication and learner centeredness were found to help improve the teaching situation and enhance students' attitudes.

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Glossary of Technical Terms

Key to Abbreviations and Acronyms

EFL : English As A Foreign Language

ELT : English Language Teaching

ESL : English As A Second Language

ESP : English For Specific Purposes

ET. Lit : Etude Littéraire (in English Literature Studies)

FL: Foreign Languages

GVC : Global Visual Classroom

ICT : Information, Communication, Technologies

L1 : First Language

L2 : Second Language

LMD : Licence, Master, Doctorat

SLA: Second Language Acquisition.

TBLT : Task-Based Language Teaching.

TD : Travaux Dirigés (in English directed works)

TEFL: Teaching English As A Foreign Language

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General Introduction

General Introduction

Teaching English as a foreign Language to Arab-speaking students, more specifically to the Algerian ones requires from EFL teachers to invest a considerable amount of time and effort in order to develop equally in them the four fundamental skills: speaking, reading, listening and writing. Furthermore, poetry aims at making students attain a considerable amount of literary and linguistic competence, and to increase their attraction and interest towards this very expressive genre of Literature, which combines linguistic and emotional richness in words.

The poetry course is an environment where both teachers and students come to really interact with each other and benefit from the exchange of ideas and wisdom resulting from the various experiences of life. It is also a space where crossing borders is allowed, horizons are expended and intercultural perceptions are defined. Nevertheless, what is actually noticed is that LMD second year students are still unable to appreciate poetry studying or reading.

Additionally, there is a common questioning of whether the actual methodologies involving the multiple models, approaches, and activities are meeting the students' needs if we consider that they are satisfying for the teachers. For if students display negative attitudes, one cannot help but to question first the teacher's methodology (which material is selected for them and is the approach designed by the teacher suitable for it). Then, he moves to evaluate students' motivations and commitment among other things.

Perhaps inspired by these thoughts, the present dissertation endeavors to reveal the picture of poetry teaching practices involving LMD second year teachers, and to give an idea about students' attitudes towards this subject. Therefore, this case study will be set up to explore the following questions:

1. What are the main weaknesses teachers and consequently students are facing in the poetry class?
2. To which extent the selected methodology (the chosen text and the approach) said to be traditional and teacher-centered contribute to the weaknesses found within the poetry class?
3. Should communication-based approaches and learner- centered activities be focused to teach these students?

The answers to these questions might not seem easy to conceive, but, what results from the latter questions are the following hypotheses:

1. The poetry classroom is becoming more teacher-centered, for the explicit instruction of such genre which might seem to be systematic and bound to traditional methods, gives few time for discussion and demotivates students.
2. The teachers' methodology bound to language and information based approaches, in addition to the archaic English the poems are presented in, drives students to display negative attitudes toward poetry.
3. The teacher-centered poetry classroom involving lectures about the poetry form does not leave enough time for communication, discussion and exchange of ideas and experiences.

The participants chosen for this investigation are LMD second year students at Abou Bakr Belkaid university in Tlemcen, more specifically students from the Foreign Languages department, English section, who will be questioned and observed during British Literature sessions. In order to obtain the results needed, the researcher will conduct a questionnaire administered to the students, teachers will be interviewed orally since they represent a minority (only four), and a classroom observation will be held to depict both teachers' and students' behaviors in class and the atmosphere surrounding them.

This individual work is divided into four main chapters: the introductory chapter will focus centrally on defining some theoretical key points and concepts related to poetry teaching, shedding light on the main approaches used in class and a number of writings in this field.

The second chapter is a description of the English poetry teaching situation in relation to the Algerian context, the researcher will introduce some facts about poetry teaching within the curriculum, and different aspects of the poetry teaching within Tlemcen's FL department, namely, the set text, and the methodology used to approach it. As well as teacher and student's profiles to inform the reader more about the sample population used in the research.

The third chapter will deal with the instruments used to perform the investigation mainly: the questionnaire, the structured interview, and the classroom observation. Alongside the results' analyses and the researcher's interpretation of data.

The final chapter will provide the reader with some suggestions involving mainly recommendations about teachers' roles and methodology, and suggestions for the fostering of the reading skill of the LMD second year poetry learners.

After engaging in such process, many facts will be revealed and various conclusions will be made about the poetry teaching practices and the methodology used to tackle it within the classroom. Such findings will be treated and spoken of in the last two chapters. This work generally will be an attempt to discuss the handling of this particular genre (poetry), to reach some answers to the questions mentioned above, and to examine to which extent the results found match the proposed hypotheses of this dissertation.

Chapter One:

LiteratureReview About Poetry

1.1. Introduction

1.2. About Poetry

1.3. Teaching Poetry Devices

1.4. Approaches to Poetry Teaching.

1.5. Poetry Teaching Techniques.

1.6. Conclusion

Notes to Chapter One

1.1. Introduction:

From the earliest days poetry accompanies the human being, a baby's attempts to make speech sounds are a kind of word –play. In the beginning, they have no meaning, but, soon they are linked to confer on them a meaning. Poetry cannot be identified by its shape on the page or by any external characteristics, to call something a poem is to attribute a value and an importance to it as Robert Frost says: "Poet is a praise-word, there is no reason why anybody should not say 'I write prose' but 'I write poetry' is a proud claim and should not be made lightly."

That is why; the main concern of this chapter will be to attempt to give a definition to this wonderful genre, as well as some necessary information about the main goals of the poetry teaching practice. Then, the researcher will provide the reader with the main instructions to the teaching of the various poetic devices, alongside, the multiple approaches used and written about in the field of poetry teaching.

1.2. Poetry:

The question of what is poetry? What marks it out being different from prose? What are its main characteristics? Are questions that poets, writers, philosophers and critics have over centuries tried to answer. In fact, there are almost as many definitions of poetry as are such persons, what is sure is that it comes from the Greek word 'poema' meaning to make, but, Perhaps the characteristic most central to the definition of poetry is the difficulty to be defined, for each one sees it from its own angle and happens to agree on a definition of a certain school or theory.

Poets as well as critics have defined poetry differently, but we can start by providing the Oxford English Dictionary⁽¹⁾ definition which sees it as :

Composition in verse or some comparable patterned arrangement of language in which the expression of feelings and ideas is given intensily by the use of distinctive style and rhythm; the art of such a composition.
(2008,339)

Whereas, for the English philosopher Francis Bacon (1561-1626), "poetry was ever thought to have some participation of divineness, because it doth raise and erect the mind by

submitting the shows of things to the desires of the mind; whereas reason doth buckle and bow the mind unto the nature of things”.(The Advancement of Learning,1605).

Poetry for Bacon is divine for it elevates the mind and the thinking and gives it pleasure through fulfilling the desired ideas in the mind with much freedom, creativity and inspiration; while he describes reason as the main hindrance to the flow of beauty of things in mind for it relate them to reality.

As for the famous poet Shelley, he gives another definition for the poet by stating: ” (poet) lifts the veil from the hidden beauty of the world, and makes familiar objects be as if they were not familiar” (A Defence of Poetry 1821).Here, Shelley defines the role of the poet as being the one who unveils the beauty resident in everything in this world; and being the one who possesses a capacity to make plain things interesting and ordinary things extraordinary through the gift of word arrangement.

In the same vein the Romantic Poet, Edgar Allan Poe relates to the previous idea by stating that:

I would define, in brief, the poetry of words as the rhythmical creation of beauty. Its sole arbiter is taste, with the intellect or with the conscience it has only collateral relations.Unless it has no concern whatever with duty or with truth.⁽²⁾ (1970,389)

Poe relates beauty in poetry to the taste and creativity, in isolation to the mind or reason for it takes away the beauty from words when it starts speaking about duty and truth. The common characteristic that poetic works contain is the suitable arrangement of expressive words conveying certain message dear to the heart of the poet whether he is speaking about the woman he loves in a ballad or his country in an ode, nature, or glorifying a war in an epic.

A poetic text mostly attempts to convey a certain message whether social, historical or personal, this what makes the essence of the poem; and this variety of messages consequently, gave birth to the various genres of poetry,namely, the Epic, The Ballad, the Lyric, the Ode, the Sonnet, the Pastoral, the Elegy, the Satire, the Allegory,and the Limerick.

Teachers when teaching poetry attempt to unveil the message behind each poem in study, they also try to fufill some goals to make each poetry teaching experience beneficial,

and to collect knowledge about the teaching of the poetry devices which is the next point to speak about in the next section.

1.3. Teaching Poetry Devices:

Teaching poems helps students experience on the two main features of aesthetic experience: distance and relation (Kramch,1993)⁽³⁾. Poetry detaches them from reality by immersing them in an imaginary world of sounds, rhythms and characters. It makes them sensitive to the referential and expressive aspects of language. And here by referential we mean content, that is to say, ideas and beliefs; whereas, by expressive we mean the rhetorical space.

This, rhetorical space is based on new ways of forming sounds, new ways of shaping words, phrases, sentences of structuring discourse, of relating to other texts, and conceptualizing experience (ibid). Kramsh suggests here three ways of teaching the aesthetic reading of a poem: firstly “celebrating poetry” where the emphasis of study is on the physical properties of a poem.

Secondly, he proposes an in-septh study to clarify meanings for a good poem understanding, and finally, experiment with students both their linguistic and literary knowledge to compose their own poems to develop the writing skill. More importantly, celebrating poetry means inviting students to “taste” the flavour of its visual as well as prosodic features.

What is common is that students are handed the poems to be read by the teacher and to be analyzed at the surface level of its lexical items and syntax which refrains the reader’s appreciation of poetry:

Each reader remains an island unto him or herself each word is decoded in isolation and examined only for its referential content:by contrast, celebrating poetry is a group experience that foregrounds the pleasure of form as content.⁽⁴⁾ (1993,157)

Other methods suggest that teachers should recite poems with the use of appropriate gestures, facial expressions and tone of voice to convey meanings. In this vein, Dipietro, says that “non-verbals, such as hand gestures, body posturing, do more than embellish the verbal content of discourse, they are often an integral part of it”. The memorization of poems is highly

recommended from teachers and poets for it is the first significant step in the reading process. It helps teachers keep eye contact with students to anticipate eventual problems of comprehension.

Understanding a poem means recognizing sound devices, sense devices and structural devices: It also means recognizing the characteristics and qualities of the voice in the poem. That is why, the reader must become familiar with the speaker.

1.3.1. The Sound Pattern:

Or the so-called “musical devices” which is another appellation of these devices, for they contribute to the musical quality of the poem; they are noticeable when we read the poem aloud. Helping students understand alliteration, assonance, rhythm and meter enhances their literary competence.

1.3.1.1. Rhythm and Meter:

Both are used to achieve special effects; rhythm depends largely on the patterning of stressed and unstressed syllables. A poem's rhythm is usually linked to meaning, sad poems have slow rhythms and joyful ones, however, have lively rhythms. Some have ordered rhythm (meter determined by rhythm patterns), this latter is determined by the number of stresses in each line.

Scanning a poem's line is the best way to describe its meter, basically, scansion consists of measuring the stresses in a line by marking the stressed and unstressed syllables. The types of feet in lines that are common in English poetry are:

1- Monometer	one foot
2-Dimeter	two feet
3-Trimeter	three feet
4-Tetrameter	four feet
5-Pentameter	five feet
6-Hexameter	six feet
7-Heptameter	seven feet
8-Octameter	eight feet

Lines and their patterns are described also as being iambic, trochaic, anapaestic, dactylic, spondaic, pyrrhic, or amphibrachic. The table below will demonstrate what has been said earlier:

Foot	Explanation	Pattern	Example
Iamb	A Foot with two syllables, unstressed followed by a stressed syllable.	U — ⁽⁵⁾	Before
Trochee	A foot with two syllables, stressed followed by unstressed syllable.	— U	Poet
Anapest	Contains three syllables, two unstressed followed by one stressed.	U U —	Up- to-date
Dactyl	Contains three syllables, one stressed followed by two unstressed.	— U U	Happily
Spondee	A foot with two stressed syllables.	— —	Fourteen
Pyrrhus	A foot with two unstressed syllables.	U U	In The
Amphibrach	Contains three syllables, unstressed, stressed then, unstressed syllable.	U— U	Arrangement

Table 1.1. Types of Feet in English Poetry.

When students are asked to identify the meter of the poem, they first are asked to indicate how many feet each line contains and what kind of foot occurs most often, sometimes, poets vary the rhythm within certain line so that the poem will not sound boring.

1.3.1.2. Rhyme And Consonance:

Often words have the same spelling but that is not a requirement of rhyme. The sounds of words count more because we can use rhyme to emphasize words, to direct reader's attention to relations of existing words, and to provide overall structure of a poem (Meyer, 1987, 625)⁽⁶⁾. The most common type of rhyme is the End rhyme which comes at the end of the lines in a poem, in opposition to the Internal rhyme which occurs within the line.

Consonance is one of the most common type of near rhyme- off rhyme⁽⁷⁾, an identical consonant sound preceded by a different vowel sound like: Live and Leave. The rhyme scheme of a poem is determined by labelling with a letter the last word in each line; all lines whose last words rhyme are to be labelled with the same letter (a), whereas, when it does not they are to be labelled with the letter (b). For example:

Hail to thee, blithe spirit.	a
Bird thou never wert,	b
That in heaven or near it	a
Pourest thy full heart	b
In profuse strains of unpremeditated art.	b

(Shelley:"Ode To A Skylark")

1.3.1.3. Alliteration and Assonance:

Alliteration is the repetition of the initial sounds to achieve a desired effect, to create a musical effect and imitate sounds. It is based on sound and spelling used to strengthen meaning, and to emphasize the relation between words. Assonance on another hand is defined as the repetition of similar vowels; it is sometimes called "Vocalic rhyme". Both help to establish relations existing among words either in a line or a series of lines.

Sounds of words are as significant as the connotative and denotative meaning; Cocophony is a term to describe lines when harsh sounds are used to achieve a certain effect to make the lines sound discordant and difficult to pronounce, for example:

My stick fingers click with a snicker,
And, chuckling the knuckle the keys.
Light footed, my steel feelers flicker
And pluck from these keys melodies.

(John Updike 1954)

Euphony on the other hand, is the pleasing sound produced by long vowels rather than consonants for instance:

O star (the fairest one in sight). Frost 1947

1.3.1.4. Onomatopoeia:

It is any combination of words in which the sound gives the impression of echoing the sense. Both sounds and meaning of these words are closely related. Some consists of more

than a word, it refers to lines and passages in which sounds convey meaning, words like: (whack, fizz, crackle, hiss). Here is another example for more explanation:

The moan of doves in memorial elms
And murmuring of innumerable bees
(Come down, O maid: Tennyson)

1.3.2. Figures of Speech:

Similes, metaphors, personification, symbols and allusions are sense devices, they function as in fiction but their identification is difficult because of its concise language.

1.3.2.1: Symbols and Allusions:

Symbols are often concrete objects or images that represent abstract ideas, in a poem, concrete images symbolize the themes. They often differ from similes or metaphors in that the reader infers what the symbol stands for; the comparison is not explicitly made. Hall⁽⁸⁾ defines a symbol as: "(....) a person, object, place or event that comes to stand for something other than it is, usually something more than it is, and for a class or events or relationships".

It is an ordinary object, event, animal, or person to which we have attached extraordinary meaning and significance – a flag to represent a country, a lion to represent courage, a wall to symbolize separation. For instance: A small cross by the dangerous curve on the road reminded all of Johnny's death. While allusion stands for the brief reference to some person, historical event, work of art, or Biblical or mythological situation or character.

Therefore, it is a must that students of poetry draw the significant line between these two similar devices while reading or analyzing poems.

1.3.2.2. Similes, Metaphors and Personification:

Students should bear in mind the distinction between these figures of speech intended to please our senses like metaphors which express direct comparison between two unlike things, stating that one is the other or does the action of the other. Similes express direct comparison of two unlike things, it is an expressed comparison between two things which are different in kind, but alike in one particular point, for instance : He's as dumb as an ox.

Probably, the metaphor is the most significant element in poetry for it interprets abstract things into vivid scenes and impressions. For Example: He's a zero. Or: Her fingers danced across the keyboard.

While, personification means attributing human characteristics to an inanimate object, animal, or abstract idea. It is a figure of speech in which inanimate objects or abstract ideas are endowed with human qualities, Like: The days crept by slowly, sorrowfully.

1.3.2.3. Image and Imagery:

The poet, must embed within his work those words which do carry strong visual and sensory impact, words which are fresh and spontaneous but vividly descriptive. It is better to show the reader than to merely tell him. Imagery, then is the use of vivid language to generate ideas and/or evoke mental images, not only of the visual sense, but of sensation and emotion as well. While most commonly used in reference to figurative language, imagery can apply to any component of a poem that evoke sensory experience and emotional response, and also applies to the concrete things so brought to mind.

Poetry works its magic by the way it uses words to evoke “images” that carry depths of meaning. The poet’s carefully described impressions of sight, sound, smell, taste and touch can be transferred to the thoughtful reader through imaginative use and combinations of diction. In addition to its more tangible initial impact, effective imagery has the potential to tap the inner wisdom of the reader to arouse meditative and inspirational responses.

1.3.2.4. Metonymy and Synecdoche:

Synecdoche is a sense device indicating a person, object,... etc. by letting only a certain part represent the whole. Synecdochē presents either particular things instead of a whole, or a whole instead of something particular. For example: All hands on deck. While metonymy: as a figure of speech tends to indicate when a person, place, or thing is referred to by something closely associated with it.

It also involves transferring a name from one thing to another on the basis of certain typical kinds of relations: designating the effect with the cause, the whole with a part, the contents with its container. For Example: The White House stated today that...

1.3.3. Structural Devices:

One of the main tasks of the poetry teacher is to teach his students how to learn language through the various structures provided by the poetic text. And that is not possible without the careful reading and listening to the text as well as a meaningful discussion and interpretation.

1.3.3.1. Listening To Poetry:

The Most essential part in studying poetry is first listening to it being read by the teacher in order to become familiar with the language structures in it, the spelling and the tone that the poem should be read with. It also enable us to distinguish the various structural peculiarities also known as 'foregroundings' (Halliday,1973) or 'motivated deviations' aiming at creating the desired effect. The most significant structural peculiarity that might exist in the text, is the repetition of phrases with slight variations. Such repetitions which are intended to intensify the meaning conveyed in them like:

i) along the sand

And round and round the sand,

ii) floating hair -

A tress of golden hair

A drowned maiden's hair.

Peculiarities might exist alongside the Inverted structure, which are witnessed in the poem where all but two sentences conform to the normal Subject + Verb + Complement + Modifier pattern. The two deviant structures present in this example: And all alone went she as well as: And never home came she , follow the inverted structure M (Modifier) + V (Verb) + S (Subject) in which the 'how' and 'when' are more emphasized than the action itself.

Listening to English poems can help learners appreciate the rhyme and rhythm in it, how the words as well as English stretches, shortens, blends, and often drops sounds are combined and acquire the correct vocabulary and its pronunciation. These subtle features are required to acquire for fluency but very hard for a student of ESL/EFL to comprehend until he/she is properly trained to perceive the language in natural conversation. ESL/EFL learners should be aware of the difference between the written word and its spoken form.

Class activities such as pronunciation and listening exercises through poem songs are particularly useful in developing listening comprehension skills. Young and teenage students like to listen to pop songs and enjoy, at their own pace and individually, repeating them until they learn them by heart. Once they are familiar with the material, they tend to progress from a mere imitation to using it when engaged in a dialogue with others. This enables them to move from the formal structure of language to an informal improvisation, using what they learn by heart unconsciously (including rhythm, stress, length, etc.).

Presenting English poetry into chants is another way of developing spoken language skills⁽⁹⁾. A focus on oral language development through the listening of poetry acknowledges that sound is meaning. When we hear the sound of the word in a poem read aloud, we gain a better understanding of the meaning of the writing. Such approaches provide opportunities for students to play with the words of a poem and to experience it lifted from the page. This kind of attention to the language and rhythms of a poem serves to expand oral and written vocabulary.

Research tells us that children with well-developed oral skills are more likely to have higher achievement in reading and writing as well. Poems can be used with all levels and ages of learners, and are particularly effective in the EFL classroom, since they can be adapted to teaching purposes such as grammar and sentence structure. The patterns in these poems usually consist of grammatical items (adjectives, adverbs, verbs, etc.), metrical frameworks, phrases, or sentence structures, and other types of patterning. Despite their pattern poems reinforce, and even teach, multiple language skills while challenging students to share their vision of the world around them in a nonthreatening way.

1.3.3.2. Reading Poetry:

Reading Poetry helps students self-monitor themselves in what concerns their perceptions' organization and interpretation as well as meaning and vocabulary understanding. As students read they become efficient in decoding linguistic structures, and become more proficient in reading faster (words per minute) with fewer mistakes. There may be students who progress from the mere spelling out of the letters of a word, to spelling and sounding out the word, using spelling out as a "word attack" skill for new words.

Reading and extended reading are ways of learning for the students, but also ways of testing for the teachers ie testing through reading is a sub-skill to evaluation which reflects the teachers' intuitions that particular students may have particular strengths; extroverted, articulate speakers may not be very interested in or good at an introverted, private activity like reading. The teacher can identify areas of strength as well as areas where help is needed.

To effectively analyze a poem, Students must first read the poem a number of times. Reading it aloud, paying careful attention to the way in which its lines are punctuated, will usually help them to understand it, while alerting them to any special effects created by its rhythms, rhymes, or other sounds.

As they read and reread the poem, students can underline words and phrases they suspect may be particularly significant. Make notes in the margins. Ensure that they fully understand every word used in the poem: no word is there by chance! And go “the extra mile” – consult a dictionary when they are in doubt about word meanings.

They can ask themselves questions to guide their in coming to terms with the poem. Then, attempt to say in their own words what theme they feel the poem is addressing, and to decide which poetic elements and techniques, evident in the poem, are particularly responsible for conveying that theme. Then select from among them those elements and devices about which they feel they can write most intelligently and compellingly.

1.3.3.3. Interpreting Poetry:

When coming face to face with the reading of a poem, the student learns how to develop his capacities to infer meaning and to interpret. He develops a sensitivity to the links between words, and their associations and learns about the limits of the use of these words in the everyday speech. Alongside a competence in critical reading, he will manage to decode messages that words contain, and to acquire a range of capacities in interpretation..

The capacities obtained from activities through English poetry can serve for expanding learners’ communicative competence for English language stretches beyond ordinary language uses .While reading and understanding English poetry, learners learn how to use strategies of interpretation functionally in an actual speech event. In Bassnett & Grundy’s words :

When we teach English, we are not merely teaching language features, but we are teaching learners about what that language can function in a particular discourse and how they can understand and retrieve that function in an actual speech act .⁽¹⁰⁾ (1993,06)

Moreover, instead of being passive learners, students have the chance to be participants, in the language of Maley & Duff, to experience with the English sentences, to create new ones, to test their elasticity, and to explore their limits. Students can trespass their linguistic limits and share their linguistic experience and even experiences of what others have dared to do with the language .

In addition, the harmonic classroom environment is another advantage in exploiting the creative uses of English language as encouraging group discussions. As usual, even apparently 'simple' English poems are rich in suggestive, colorful, and associative words and expressions which "speak subtly different messages to different people": "Poems . . . offer both a public and a personal face" (Maley & Duff ,p 9-10).

Hence, nobody can claim himself/ herself as a sole owner of the meanings embedded in the poem. Each learner's perception and interpretation of the meanings has his/her own validity, and each personal meaning found in the poem is shared, exchanged, negotiated, reinforced, valued, or loosed in the process of interacting freely, safely, funnily with others' findings. In this way, discussion is stimulated, and the teacher serves as a moderator.

A comfortable learning environment is set up where critics are avoided or lowered and communication is encouraged. The fun discussion activities whether in small-group or a whole-group through English poetry establish what Dufeu calls "a climate of acceptance," which will not only create, in turn, "an environment of mutual support and care"⁽¹¹⁾ ,but also "encourage all members (teacher included) to accept the challenges for their own learning" (Dornyei & Malderez,p 169).

The pair or group activities can help in developing the tension and motivation needed for ideas exchange , as well as the interacting and negotiating of meanings in the classroom, which are the most valuable for an effective and authentic communication. Therefore, anxiety is reduced, motivation is reduced, positive attitudes toward learning and language learning is facilitated, self-esteem is promoted , and the different learning styles are encouraged.

1.4. Approaches To Poetry Teaching:

It has been explained that the importance of an approach is to provide a framework or a sequence of operations to be used when we come to actualities. Whitehead (1968) mentioned that one factor that goes a long way in determining student's lifelong learning is how the teacher approaches the teaching of poetry. These below approaches are a sample of the most employed approaches in the field, namely: the Information-based approach, the language-based approach, the paraphrastic approach, the stylistics approach, among various and famous other approaches.

1.4.1. The Information-Based Approach:

This approach represents the traditional approach to teaching literature, Carter (1988) considers this approach as a way of teaching knowledge about literature and poetry whereby it is seen to offer a source of information to the students. Thus, teaching methodologies tend to be teacher centred as Lazar (1993) points out: that the focus on content would require students to examine the history and characteristics of literary movements ranging from the cultural, social, political and historical background to a text, thus, demanding a large input from the teacher.

The teacher's task within this approach is to elicit information from students about the text, explain the content of the text to the class, ask questions to check student's knowledge based on what they have read and to provide students with background information. Unlike in the other approaches, the student acquires English by focusing on the course rather than the Language itself. Eagleton (1983) writes, "One of our aims.....should be to teach our students to read literature using the appropriate literary strategies". The students also read set texts and literary criticism to help them, and translation is also allowed for their benefit in their discussion of the texts.

Eagleton states, "Students may have already acquired this kind of literary competence in their own Language, in which case we simply need to help them to transfer these skills". Furthermore, by using such an approach we not only reveal the universality of the thoughts and ideas that poetry carries within but we also encourage learners to understand different cultures and ideologies in relation to their own.

This approach is largely rejected by those in TEFL since not only does it tend to be teacher-centred but there is little opportunity for extended Language work. Activities deriving from this approach could be explanations, reading of notes and criticism which usually cater for instrumental purposes such as: examinations (Carter and Mcrae, 1996).

1.4.2. The Language-Based Approach:

It is the most common approach to literature and poetry in the EFL classroom and its title was given by Carter and Long (1991). Such an approach is used to help incorporate the Language and literature syllabus by studying the Language; it enables students to interpret significantly and improves their use of English as well as to access a text in a systematic and

methodological way in order to exemplify specific linguistic features : for example literal and figurative Language,direct and indirect speech.

It seeks greater unification between language and literature, Carter(1988) asserts that this approach helps the students to focus attention on the way as to how language is used that is why the teacher's duty is to guide students to express their opinions towards a text linguistically,to set Language activities in poetry lesson, to encourage students to actively participate in the process of understanding the text and to generate Language practice using the text.

This approach lends itself well to the repertoire of strategies used in Language teaching: cloze procedure⁽¹²⁾, prediction, exercises, jumbled sentences,summary writing,creative writing,poem recitals and role play,which all form part of the repertoire of EFL activities that create opportunities for Language use.Carter and McRae (1996) describe this approach as taking a "reductive" approach to poetry since the activities linked to it are disconnected from the literary goals of the specific text in that they can be applied to any text.

Moreover, Lazar (1993) claims that the learners are encouraged to draw their knowledge of familiar grammatically,lexical or discoursal categories to make their anesthetic judgements.Despite covering a range of different goals and procedures, this approach concerns with the process of reading and standard EFL procedures.

In addition,Maley and Duff (1990) insist that the primary aim of the approach is quite simply to use poetry texts as a resource for stimulating Language activities; they point out that this approach sees literary texts as resources that cater for language practice through series of language activities rather than studying literature and poetry for the purpose of acquiring facts and information;there is little engagement of the learner with the text other than for purely linguistic practice,poetry is used in a rather purposeless and mechanistic way in order to provide for a series of Language activities orchestrated by the teacher.

1.4.3. The Paraphrastic Approach:

Paraphrasing is the restatement of a text or passages, using other words. The term "paraphrase" derives via the Latin "paraphrasis" from the Greek para phrasein, meaning "additional manner of expression". The act of paraphrasing is also called "paraphrasis."

A paraphrase is usually introduced with a declaratory expression to signal the transition to the paraphrase. For example, in "The signal was red, that is, the train was not allowed to proceed," the "that is" signals the paraphrase that follows. Furthermore, it does not need to accompany a direct quotation, but when this is so, the paraphrase typically serves to put the source's statement into perspective or to clarify the context in which it appeared. A paraphrase is typically more detailed than a summary.

One should add the source at the end of the sentence, for example: When the light was red trains could not go. Paraphrase may attempt to preserve the essential meaning of the material being paraphrased. Thus, the (intentional or otherwise) reinterpretation of a source to infer a meaning that is not explicitly evident in the source itself qualifies as "original research," and not as paraphrase.

As for this approach, it deals mainly with the surface meaning of the text, teachers who are using this approach may paraphrase or re-word the story in a simpler language or even translating it into other languages. Rosli (1995) says that this approach is suitable for beginners of the target language as it acts as a stepping stone in formulating original assumptions of the author's work. Some students may be weak in English, their understanding and comprehension of a particular literary text may be impeded due to low language proficiency.

Therefore, this approach can be employed in assisting students, activities for this approach include teacher re-telling the story of a poem using simpler language or the mother tongue even reading paraphrased versions.

1.4.4. The Stylistics Approach:

Stylistics or literary stylistics and the dominant pedagogies which underlie its practice derive from New Criticism⁽¹³⁾ or what in Great Britain is generally referred to as practical criticism. According to Short (1996), stylistics is the direct application of linguistic evidence to interpret and analyze literature, and is a general analytical tool that uses explanations of formal aspects of a poem to discuss meaning; for instance, lexical repetition can be used to strengthen the impact of a word, and the number of turns a certain speaker has in relation to another speaker in a poem indicates his or her relative impact or importance.

Because language is the subject and focus of instruction, stylistic analysis strongly represents the EFL instructional perspective. EFL teaching activities in which students analyze poetry stylistically can provide opportunities to explicate the formal features of English—including the levels of phonology, vocabulary, grammar, and discourse—and relate them to an understanding of the poem. Rosenkjar (2006) gives examples of language-centered activities used for poetry teaching in a university EFL class, where students do the following:

- highlight complete sentences in a poem with alternating colors.
- categorize words from a poem into logical groups.
- circle personal pronouns and find a pattern.
- underline the main verbs.

Buckledee (2002) offers similar activities from a university EFL class in Italy, where students look at a poem and answer questions about verb tenses, possessive adjectives, and singular versus plural forms. Supporters of stylistics argue that the approach is valuable for native-speaking students who are often only unconsciously aware of the organization of their own language and can be especially beneficial to non-native speaking students.

Non-native speaking students already possess in many cases an analytical knowledge of the target Language and may, therefore, be more alert to the ways in which patterns of Language are exploited in a literary text. For such students stylistic analysis can be an appropriate 'way in' to the study of literary texts. In many senses, stylistics aims to build on what is already there.

It is fair to point out, however, that there have also recently been strong and lucid expressions of reservation about the aims and methods of stylistics, both from experienced EFL practitioners and from literary theorists. Gower (1986) opposes stylistics on the grounds that it is invariably mechanistic and cerebral in operation, often reduces a literary artefact to no more than a linguistic object and really only helps students with analytical proclivities. For Gower, all too often the artistic and aesthetic qualities of a text are diminished and its emotional contours flattened by narrow scientific procedures.

As a whole and for better understanding here is a table that might explain well what have been said about the approaches above and the strategies used by teachers of the literature component.

Information -Based Approach: 1-Elicit information from students about the text. 2-Explain the content of the text to the class. 3-Ask questions to check student's knowledge based on what they have read. 4-Provide students with background information.
Language-Based Approach: 1-Guide students to express their opinions towards a text. 2-Set Language activities in literature lesson. 3-Encourage students to actively participate in the process of understanding the meaning of text. 4-Students work with their classmates in the process of understanding the text. 5-Generate Language practice using the text.
Paraphrastic Approach: 1-Re-tell the text to students to help them understand. 2-Use simple terms to explain what the story is about to students. 3-Discuss what the author says in the texh. 4-Get students to tell the storyline of the text.
Stylistics Approach: 1-Guide students to interpret a text by looking at the Language used by the poet. 2-Get students to mark any linguistic features from the text that are significant to their reading. 3-My poetry lesson looks at the Language of the text, thus, encourages Language awareness. 4-Encourage students to discuss beyond the surface meaning of the text.

Table 1.2: Instructions for the Use of the Above Approaches.

1.4.5. The Humanistic Approach:

Among the recent developments of significance for ELT are affective sides of language teaching from the humanistic approaches. These latters have facilitated both self-directed and collaborative language learning process, transforming their paradigm from simple, rigid teaching into “life experience”. In this context, Stevick (1998:166) speaks of bringing to language teaching a concern for ‘deeper aims,’ for ‘pursuing new “life goals,” not

just for reaching certain “language goals ” when he says: “ . . . We need to be concerned with both their (learners’) cognitive and affective natures and needs.”⁽¹⁴⁾

Dealing with cognitive and affective aspects of language teaching, this emerging approach, ushers in a primary shift in the current ESL/EFL theory and assessment: the shift from transactional uses of language towards interactional uses of language, from transmission of knowledge towards an experiential one, from form-based learning to meaning-oriented acquisition, from artificial language activities towards actual, creative, subjective, and contextual speech acts, from extrinsic motivation towards intrinsic motivation, and finally, from controlled teaching towards heuristic learning and acquisition.

Teaching English through English poetry can be an excellent add to this shift, the relevance of English poetry as a component of the humanistic ELT is well argued, and ways to incorporate English poems into ESL/EFL lessons are well suggested by many theorists and practitioners in the field of TEFL for the below stated reasons:.

1. Predicting what’s coming next after reading only one verse at a time.
2. Improving on a given paraphrase (replacing, adding, or omitting words, images, etc.).
3. Rewriting a part of a poem in one’s own words and ideas to offer different messages.
4. Answering questions which arise from ‘problem lines’ in a poem (discussing any unfamiliar vocabularies, syntactic features, rhetorical devices, etc., correcting them, if possible, and comparing their effects on the overall meaning of the poem).
5. Decoding complicated lines (ambiguous meanings) in terms of everyday language (Provide a few brief interpretations to select through group-work the most appropriate one).
6. Identifying the title of a poem among many
7. Discussing similarities/differences between poems of the same subject .
8. Discussing the attitude, mood, tone, gist, or narrator of a poem.
9. Discussing the theme of a poem and writing out personal experiences related to the theme.
10. Identifying, if any, any aural or musical qualities in the poem (rhyming, alliteration, meter).
11. Reading aloud poems (choral reading) and making a song, using a poem (group-work) (line reading, two-part reading, multiple-part reading, antiphonal reading, etc.).
12. Citing a poem from memorization.
13. Explaining the story in the poem.
14. Discussing the poet's underlying cultural assumptions.

15. Responding to poetry by performing (readers theater, improvisation, mime, dancing, etc.).
16. Holding a poetry competition .

These activities have been developed, and tested by experienced teachers of English in their classrooms around the world. Many practitioners have found them encouraging students not only to approach English language learning in a spirit of discovery of meaning but also to express their self (emotions and thoughts) freely.

As humanist approaches prove, this experience of exercising freely their imaginative and cognitive ability, while working with texts creatively, subjectively, and collaboratively, is very invaluable to enable them to improve their overall language and discourse competence. Hence, if English poetry as a language material is integrated with other forms of English language, it can better offer “a rich resource for input to language learning” (Maley & Duff, p7).

1.4.6. The Communicative Approach:

The late 1960s the emphasis on form, on explicitly learning grammar rules or practicing grammatical patterns, was downplayed in favor of an approach designed to meet learners' needs when using the language in daily interaction. It is referred to as an approach that aims to make communication the goal of language and poetry teaching. The Communicative Approach challenges the teachers' creativity to set up situations in which his students can demonstrate their competency in the four language skills, where group work is basic to this demonstration.

It should be obvious that the current interest in tasks stems largely from what has been termed “the communicative approach” to language teaching. Although it is not always immediately apparent, everything we do in the classroom is underpinned by beliefs about nature of language and about language learning. Among other things, it has been accepted that language is more than simply a system of rules; language is now generally seen as a dynamic resource for the creation of the meaning. In terms of learning, it is generally accepted that we need to distinguish between “learning that” and “knowing how”.

In other words, we need to distinguish between knowing various grammatical rules and being able to use the rules effectively and appropriately when communicating. In this vein, and according to Richards and Rodgers (1986/2000:71), teaching communication includes these characteristics:

1. Language is a system for the expression of meaning.
2. The primary function of language is for interaction and communication.
3. The structure of language reflects its functional and communicative uses.
4. The primary units of language are not merely its grammatical and structural features, but categories of functional and communicative meaning as exemplified in discourse.

In addition, it is also accepted that grammar is an essential resource in using language communicatively. This is certainly Littlewood's view (1981). Where he suggests that the following skills need to be taken into consideration when teaching language and literature:

- The learner must attain as high a degree as possible of linguistic competence. That is, he must develop skill in manipulating the linguistic system, to the point where he can use it spontaneously and flexibly in order to express his intended message.
- The learner must distinguish between the forms he has mastered as part of his linguistic competence, and the communicative functions that they perform. In other words, items mastered as part of a linguistic system must also be understood as part of a communicative system.
- The learner must develop skills and strategies for using language to communicate meanings as effectively as possible in concrete situations. He must learn to use feedback to judge his success, and if necessary, remedy failure by using different language.
- The learner must become aware of the social meaning of language forms. For many learners, this may not entail the ability to vary their own speech to suit different social circumstances, but rather the ability to use generally acceptable forms and avoid potentially offensive ones.

1.4.7. The Integrated Approach:

ELT recent researches in the field of methodology demonstrate that teachers must ensure maximum attention and participation from their students. This could be if and when the teacher follows an integrated and communicative teaching approach incorporating a set of text-based, student-centred activities which, as Collie and Slater (1987) suggest "add fresh momentum into the teaching of literature by stimulating students' desire to read and encouraging their responses" (p. 8).

Several activities belonging to this approach establish not only an interface between language and literature leading to communicative exercises but also create a challenging classroom situation in which students try to put, with a competitive spirit, all their available resources into action. Activities like predicting, gap-filling, creative writing, role playing, media-transferring, etc,

These latter exercises give an impression that a successful teacher in a poetry classroom must possess the ability to convince when it comes to answering questions about literary criticism as well as analyzing data like a practical linguist. This reminds us of Roman Jakobson's important utterance made at the Indiana Conference some 40 years ago:

All of us here, definitely realize that a linguist deaf to the poetic function of language and a literary scholar indifferent to linguistic problems and unacquainted with linguistic methods, are equally fragrant anachronisms. (1960, p. 377).

Jakobson's statement points to the fact that language, demands a great attention from the teachers of poetry to decode the literary messages it possesses. Widdowson (1975) as well emphasizes a similar approach suggesting the study of literary discourse from a linguistic orientation. An integrated approach demands from the teacher to select items that motivate students in one way and reveal the underlying discussion aspects of a text in another way.

In an integrated approach, the teacher does not play an assessor -corrector role, but rather, a participant- guide one where he tries to clear aside unnecessary difficulties or false assumptions leading to a wrong approach. In an integrated approach, the role of a teacher in the classroom may be explained with the help of the following diagram.

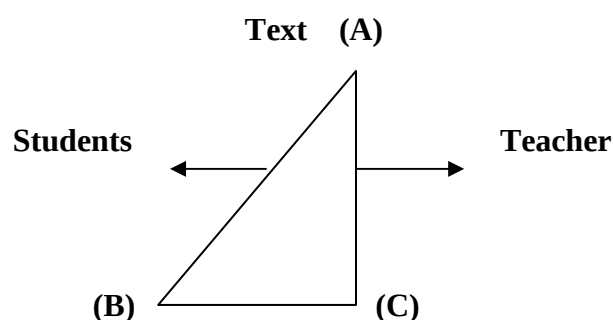


Figure 1.1. Teacher's Role in the Integrated Approach.(Teaching Poetry in the School Classroom: An Integrated and Communicative Approach. 2001,532)

The circle on the top marked 'A' is the text made up of layers of meanings. At a distance from 'A' is the base point 'B' where the students are situated. 'C' is the area from which the teacher guides and controls the students to make an eventful journey to 'A'. The line 'BA' suggests that without the teacher's guidance, students are likely to get lost on the way before they get to the text-spot. However, both the teacher and the students, through a set of activities, meet at the journey's end at 'A'.

In this position the teacher, as we can see, is not imposing himself/herself between the readers and the text, but he/she is actually preparing the learners to decode the layers of meaning from 'A', the literary discourse which is meaning potential. Approaching from the perspective of an integrated approach to communication, the classroom activities may be divided into three categories which are: 1)-Pre-reading activities, 2)-Whilst-reading activities and 3)-Post-reading activities.

Pre-reading activities may be carried out with a view to warming up students and arousing their interest in the text. Whilst-reading activities aim at developing a purposeful interaction between the text and its readers. Post-reading activities are conducted to deepen students' understanding of the text and to stimulate thought and discussion of the problems arising out of the text.

1.4.6.1. Pre-Reading Activities:

As an introduction to the text and even before reading, the teacher needs to attract his students to the reading process in order to increase their responsiveness and to stimulate receptivity. Through activities which require students' imagination and intelligence, they can guess from text properties, what may happen in certain situations or draw inferences like: the title, illustrations, warmers, key words, language exercises.... etc.

*** Title:** The title of a literary composition is always important, as it tends to indicate the subject and/or theme of the text. The teacher in the classroom announces that he/she is going to discuss a poem, and gives the title of the poem (without the text) and asks students to predict what is likely to happen in the text. The teacher may ask questions about the title like : Can you predict, on the basis of the title, what is likely to happen in the poem?

Students work either in groups, pairs or individually, the teacher listens and discusses their responses without making obvious suggestions. With this activity students begin to develop an interest in and form hypotheses about the text, then, the teacher should try to sustain and further develop their interest by offering follow-up activities.

*** Illustration:** Having discussed the title, the teacher may present an illustration that presents a pictorial view of the text under discussion. An illustration can provide important clues for predicting the content of the topic of the text. Many texts have front-cover illustrations, some graded selections accompany every text with a picture.

After distributing the copies of the illustration, the teacher asks the students to derive as much information as possible about the setting of the poem by closely examining the details. While students study the illustration, the teacher asks questions about it with alternative choices provided to ensure students' ready involvement in the classroom discussion.

*** Warmers:** Pre-reading activities can also be carried out with the help of some one-line warmers picked up from the text or chosen from proverbs and quotations that are closely related to some aspect of the content and theme. Warmers facilitate open discussion and help elicit predictions of what the text is going to be about. They encourage a response to the theme and prompt a prior personal involvement with the topic represented in the text. The teacher, can choose some closely related warmers, distributes them to students and asks them to express the idea contained in them.

*** Key Words and Phrases:** the vocabulary used in the text provides clues for predicting its theme or content. It is, therefore, rewarding to pay particular attention to the structure, organization, selection and collocation of lexical items in a literary text. The words and collocated units that appear in the form of key words, together, through a semantic link, help readers predict what the atmosphere of the world inside the text is going to be like.

The teacher, through presenting a list of particular lexical items from the text, can ask students to create a mental picture of the fictional world of the text from the connotative implications of the listed lexical items. Prediction activities make students sensitive to the atmosphere and content of the text, and predict what could happen in it. However, they do not reflect the actual situation in the text.

1.4.6.2. Whilst-Reading Activities:

After performing the selected pre-reading activities, the students are at ease for the text seems to them close and more accessible. Therefore, developing a purposeful interaction between the text and its readers is easier. Some whilst-reading activities are: 1)- Listening to a good reading of the text; 2)- Reading the text; 3)- Language exercises, and 4)- Checking against predictions made about the text in the pre-reading activities.

1)-Teachers often read aloud the poem in front of the classroom, the thing which students normally like. Therefore, it is preferable if the students can first listen to the text without having to read it. Listening to a good reading is helpful because it gives the students a sense of the whole. It also helps them achieve a dramatic effect created by sounds and intonations.

2)-Afterward, students are allowed to read the text either individually or in pairs or groups. After reading it once or twice, they prepare a list of new words and phrases related to the topic. Then, the teacher helps the students to find the meanings of the listed words as they are used in the text. Reading the text may be viewed as a kind of surface interaction which, through further activities at the post-reading stage, will lead to a deeper understanding and a fuller appreciation of the text.

1.4.6.3. Post-Reading Activities:

Students after reading the poem have different reactions and responses, that is why, the post-reading activities are set up to offer them a chance to express their feelings, and points of view. Activities like: comprehension questions; language exercises; and creative activities share common aims which are : 1)- to deepen students' understanding of the text; 2)- to generate interest in the creative use of language; and 3)- to provide opportunities leading to further interaction.

***Comprehension Questions:** These latter enable the teacher to examine what the students have made out of the text. The teacher can ask the short questions based on minor details about the setting, plot, character, event, situations, subject-matter, Which will lead to the proper understanding of the text correcting false assumptions.

***Language Exercises:** The teacher can introduce a great variety of language exercises in order to advance students' language skills. These exercises may be either element-based, focusing on particular areas of language or skill-based, concentrating on any of the four skills of language. The language activities that may be carried out at this stage are: Giving antonyms of the selected words and phrases; converting the direct speeches into the indirect ones; studying structural peculiarities of the text; studying structural peculiarities.

1.5. Poetry Teaching Methods:

Poetry need to combine and call upon a range of techniques based on historical issues, and how familiar the language and reference and context of the poem will be to readers. In an ideal case, whenever we teach, we will be steeped in poetry, overflowing with

ideas about how to present it. But, in reality we are often in the situation of the hypothetical teacher of shorter Elizabethan poetry, addressed by Patrick Cheney:

You are teaching a course . . . for the first time, you have not had adequate time to prepare it, and . . . you are anxiously searching for concrete advice. In other words, you are alone on the platform. The night is bitter cold, you are sick at heart, and you feel harrowed with fear and wonder. What follows aims to help you pass the minutes of this night: a . . . poetry survival kit.⁽¹⁵⁾
(Teaching poetry,64)

Indeed, teaching methods and techniques are an all-purpose poetry survival kit.

1.5.1. Subject-Centered Methods:

In this section the researcher speaks about the most important techniques and methods that deal with aspects related to the subject of poetry like: poetics, genres and background.

1.5.1.1.Poetics:

The highly specialized technical language that come with the poetic territory often results in problems .Emphasizing and confirming the uniqueness of poetics in the study of language, Marjorie Perloff, who has written numerous books on experimental and contemporary poetry, defines poetry in terms that are “quite conventional and classical”. She believe that “a poem differs from routine or normal discourse by being the art form that foregrounds language, in its complexity, intensity, and, especially, relatedness . . . 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.”

In relation to teaching the subjects of poetics, metrics, and prosody. Jonathan Arac believes that: “without attention to prosody, poetry may seem like arbitrary magic rather than a codified technology of verbal power.” In this passage, Arac tends to encourage the teaching of poetry with regard to prosody, for it seems to him that what takes away the magic from the poem is the inability to see the true power of poetry laying in the structure of its language

In the same vein, Diane Middlebrook, a poetry teacher who taught her first poetry courses in 1966 ; when talking about poetry, she believes, it is more about technique and formal history. On the level of course planning, she believes every course needs a throughline, to establish boundaries. She organizes the introductory course around four topics: narrative,

lyric, satire, and image, as an efficient way to show how poetic language has been generated and renewed.

Middlebrook argues that students' resistance to learning poetics as the main disadvantage of teaching poetry. She believes that in order to understand the special nature of poetry, students have to grasp the almost platonic quality of poetic forms:

The challenge is to bring alive the idea that poetry exists in the abstract before it exists in particular. The most exciting moments come when the students get that. Poetry is written in a line of syllables with sonic and auditory relationships. The sonic patterns encode a set of meanings that are already there. (Teaching poetry,65)

Middlebrook assigns a textbook, M. H. Abrams's *"Glossary of Literary Terms"*, as background and insists that to understand poetry you need "a precise vocabulary." Nevertheless, she adds, "students need direct encounter with poetry, not just abstractions." "In teaching blank verse, for example, we look at Wyatt, Shakespeare, Wordsworth, and Wallace Stevens.

1.5.1.2. Genres:

Genre criticism is considered sometimes as older and outmoded approach to poetry, but for Heather Dubrow (University of Wisconsin) she finds it a good way to teach poetry. In a course on sixteenth-century poetry, she tried organizing the semester in terms of genre. Even when genre is not at the center 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.

Stephen Regan suggests that: "courses with a strong generic emphasis can be powerfully effective in opening up discussion of the poem in history. A carefully structured course on the sonnet can imply demonstrate the close relationship between eloquence and power . . . and it can also show how the sonnet flexibly accommodates a range of very different voices over several centuries like : the radical, republican voices of John Milton and Tony Harrison, or the intimate amatory voices of Elizabeth Barret Browning and Christina Rossetti." (P66)

He also explains 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.

1.5.1.3. Background:

Students at the EFL department may need more subject-centred training before they confront prosodic matters. As George Klawitter of St. Edward's University (Austin, Texas) relates to this topic when he believes that undergraduates need a detailed study guide and supplementary reading in order to understand and enjoy Milton. It makes no sense to ask students how Pandemonium contrasts with heaven until students reach a description of heaven." He first asks students to take up issues of tone, biblical creation sources, gender, dialogue, and genre with reference to specific passages and lines.

Michael M. Levy, who teaches at the 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." He tries to give them some historical and biographical background, in part because "they honestly do not understand why anyone would want to write a poem."

1.5.2. Teacher-Centred Methods:

This section provides the reader with some essential explanations about the main methods and techniques related to teachers of poetry such as: the reading aloud, and lecturing.

1.5.2.1. Reading Aloud:

One of the most effective ways of teaching literature, and a more impressive way of poetry appreciation is the reading aloud exercise; an example worth mentioning is Hugh Kenner's one, this latter who is a literature teacher and a believer in the physical properties of the poem. He recalls with affection a student who had learned to recite poetry from her father, and knew "The Ancient Mariner" by heart before she could talk. She was to him a wonderful student, because "she needed no persuasion, notably, about poetry's ancient mnemonic function".

But, rather than having his own students memorize, Kenner reads the poem aloud himself he says: "With force propelled by a heritage of Welsh preachers. Whatever I'm teaching, 'The Sunne Rising,' or Ulysses, I do much reading aloud. Whether it is exemplary reading or not; but it does have two advantages. It slows down the pace at which the students

encounter the words. And it nudges them, continually, from eye to ear. Maybe even, they parody me in the dorms. If so, they're beginning to vocalize."

Only after students have listened to the poem does Kenner move to close reading. Another example to state is the one of Milton Kessler, a teacher at Binghamton, who reads poetry aloud "making great use of dynamics, another of the losses rock music has suffered since the Sixties. Like the blues shouters, Kessler could roar, then drop off to a rasp or whisper. Poetry for him is music-drama.

Whether or not they can claim a genealogy of Welsh preachers or experience as spear-carriers, many teachers see reading aloud as an important step in teaching poetry. The medievalist Donald Howard was keen on having the professor read many passages of Chaucer aloud, even if he is "hopelessly without remarkable ability." But having students attempt to read, he thinks, is "embarrassing to the reader and boring to all."

1.5.2.2. Lecturing:

The first lecture in teaching poetry for Diane Middlebrook contains three lectures mainly: technique, trope, and emotion. It is an effort to make the text choices, where it should be "illustrative of the way that emotional and cultural intelligence is transmitted in the poem." Middlebrook considers T. S. Eliot's: *"The Love Song of J. Alfred Prufrock"*, the "most important poem for captivating students, for reaching them where they live." She begins by stressing a detached question of genre and literary history. Engagement with the author comes later.

Then, she moves to the understanding the various techniques of the dramatic monologue. Middlebrook always emphasizes the beginning and the ending of poems, "because the poem is circular, and requires understanding of opening and closure." Second, she looks at allusions. Since, most students will recognize the allusion, they are allowed "to discover that they already know something about Prufrock from their literary education."

A lecture is an environment where the students can extend their horizons, a lesson plan for a poetry class ought to be a rather tiring and complex thing to achieve for the teacher. But, generally speaking it should be a combination of learning and skills or competence acquisition, in addition to the exchange and pleasure factors.

1.5.3. Student-Centred Methods:

Poetry teachers in their lectures play different roles, since they present, explain, and demonstrate the subject matter of poetic analysis and interpretation, however, to bring them to

become involved in it is a different thing. Poetry is well suited to the active classroom, as Diane Middlebrook thinks, because:

It is not like anything else. In poetry you read everything, including the punctuation..... It's not just something you can learn on your own; poetry is best consumed in public. We need to hear other people talking about it.⁽¹⁶⁾
(Teaching poetry,69)

The potential power of teaching poetry depends on active student engagement with both poetic language and meaning. Therefore,there exist various techniques to enhance students' skills and competences like: memorization, recitation, and even poetry writing.

1.5.3.1. Memorizing and Recitation:

Memorization is considered as the oldest and traditional pedagogical method for teaching and indeed the majority of students and even teachers can recall learning by heart some of the studied poetic texts. Knowing poems by heart was once the sign and the pride of an educated person. Now that skill is disappearing. Having students memorize poems seems like a rote exercise, more suitable for the schoolmarm than the professor, and out of place in the modern classroom.

Many theorists and practitioners see memorization as the first significant step in reading poems. "Silent intensive rereadings of a shorter poem that truly finds you should be followed by recitations to yourself, until you discover that you are in possession of the poem." They emphasize what is called "possession-by-memory," the poem's accessibility to memorization, because of its relative brevity and its internal mnemonic devices. Once committed to memory, they believe, the poem has the capacity to induce a sense of transcendence in the reader who recites it.

Billy Collins who is a strong advocate of memorization because, he explains:

To memorize is not only to possess something . . . It is to make what is memorized an almost physical part of us, to turn it into a companion. Poetry is especially suited for this because "it began as a memory system. (Teaching poetry,p70)

In poetry's most ancient form, the now familiar features of rhyme, meter, alliteration and the like were simply mnemonic devices ; tricks to facilitate the storage and retrieval of information, and vital information at that. On another hand, Students can actually interpret poems, but they need also to show the melody where poetic and emotional stresses fall in different places. The teacher tells the students to read poems into a tape recorder for practice and listen to it in order to improve their reciting skills in terms of intonation, and articulation. As a whole, it is better for the students to read the line than having to meet it mute on the page, or to hear the professor proclaim it.

1.5.3.2. Comparison and Contrast:

In order for the students to discover how poetry language works, it is much beneficial to have them compare a poem with a prose statement of the same theme, or compare two or more poems on similar themes. Jonathan Arac regularly uses comparison to teach poetic structure, where he begins with the noting in the compared poems the very different points between them like: the focus on the speaker in some poems and the focus on the morality or message conveyed in others.

Then , he changes this line of discussion by asking questions about the theme discussed and about situations where students have to choose one of the angles that the different studied poets chose to cover about the common topic. He also finds it essential to begin his classes on any given poet by comparing versions of his/her poems with all the diction, imagery, and punctuation in them.

Having students note the differences between the two or multiple versions, and then try to account for them is a good way for them both to understand each poets' uniqueness, power to convince in different areas, ability of creativity, as well as their versatile ambitions and desires. It is additionally an exercise that provides students with opportunities for arguments about taste and value.

1.5.3.3. Writing Poetry:

In English classrooms, writing activities serve two different goals. On one hand, they help students to learn the kinds of personal, academic or professional writing which they will use in their daily lives; or on the other hand, for purely pedagogical roles for it reinforces learning through the other skills of reading, speaking, and listening. In addition, students at the university level are required to write well organized, carefully reasoned writings.

The question of whether creative writing should be a part of the poetry class is an important question asked often. The art of composing poetry has been detached from the history, understanding, and analysis of poetic language; but, many teachers maintain that it is one of the most useful ways to learn to read poetry. According to Frank Kermode,

It can still be argued that people who have actually written Petrarchan sonnets, villanelles,etc, actually understand more about poetry than people who have not, and may have a better understanding of more modern, less communicable, technical achievements Belatedly, I am almost convinced that this is (poetry writing) where the study of literature ought to begin.⁽¹⁷⁾ (Teaching poetry,72)

But whether or not the study of poetry ought to begin with writing poetry, it can be an illuminating and memorably hands-on part of a course. Caroline McManus asks students to write a sonnet. “With the experience of composition comes humility and less dismissiveness of the sixteenth-century sonneteers’ achievements.”.

While, 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.” She has been successful in encouraging her students to “think about that genre by simply creating a couplet.”

There are some teachers who type up all the students’ writings, and circulate them to the class without names – a technique that reinforces their involvement in the assignment, but a bit tricky, because sometimes students are embarrassed by having their efforts made public and exposed to criticism, even under conditions of anonymity.

Here are some advice that teachers may consider when giving a writing assignment:

- * Base students’ writing on personally meaningful topics.
- * Have talk precede writing, students should be given pre-writing chances to review what they want to write about orally.
- * Emphasize the act of composing, the writing should not be a form of drills, but of communication.
- * Relate writing assignments to reading and oral language activities.

At first, writing should be directly related to stories dictated by the students. As students are later exposed to a greater variety of reading material, the additional models of English can be used to refine written expression and broaden the content of written work.

*Recognize errors in usage, awkward phrasing, and difficulties with mechanics as natural outcomes of limited mastery of English. Handle errors very sensitively, placing more emphasis on helping the student make the meaning clear than on perfecting mechanical details such as spelling and punctuation.

1.6. Conclusion:

Poetry is regarded as a very important part of literature and a large sea of definitions, concepts, forms and sounds which contains multiple areas of study and research; it is a field of teaching about Language, pronunciation, imagery, music and various other areas. Chapter one was an attempt to define the main concepts linked to the theme of poetry; it was a literature review where light was shed on the main definitions related to poetry teaching.

As well as the use of approaches, methods and techniques in the teaching of the various devices involved in the analysis of a poem such as: rhythm, rhyme or metre which consist the basic pillars in the study of any poetic text .

Generally speaking, teaching poetry is a rather demanding process where teachers are usually asked to bring through the selected materials motivation, pleasure, learning and evolution to the students and their learning experiences which is most of the time tiring.

Notes to chapter one:

- 1-Online < <http://dictionary.oed.com.ezproxy> >.
- 2- Quoted in Louis Simpton, "An Introduction to Poetry", London and Basingstoke: Macmillan, 1970, p389.
- 3-Kramsh, C. (1993). "Context and Culture in Language Teaching". Oxford. Oxford University Press. p 156.
- 4-Kramsh p:157.
- 5- Authors of prosody used to indicate the unstressed syllable with a BREVE (U) and the stressed syllable with a MACRON (—).
- 6- The Bedford Introduction To Literature.
- 7- Short rhyme and Approximate rhyme.
- 8- Hall, D. "To read Literature, Fiction, Poetry, Drama", New York: Holt, Richard and Winston 1982, p:52.
- 9- Cited from Carolyn Graham.
- 10- In Eur, Do-Seon, PHD thesis "English Language Acquisition Through English Poetry in ESL/EFL".
- 11- Quoted. in Arnold & Brown, p12.
- 12- It was developed by Taylor in 1953, to determine the extent that a student's reading abilities match those required for technical materials. The Cloze procedure permits the instructor to measure the compatibility.
- 13- Is a movement in American literary criticism from the 1930s to the 1960s, concentrating on the verbal complexities and ambiguities of short poems considered as self-sufficient objects without attention to their origins or effects. Moreover, they sought to overcome the traditional distinction between form and content: for them, a poem was ideally an 'organic unity' in which tensions were brought to equilibrium.
- 14- Arnold & Brown, p 3.
- 15- Teaching Poetry, chapter four, p64.
<<http://www.blackwellpublishing.com/showalter>.>
- 16- Teaching Poetry, chapter four, p69.
- 17- Teaching Poetry, chapter four, p72.

Chapter Two:

The Poetry Teaching Situation

2.1. Introduction

2.2. The LMD System in Algeria

2.3. The Educational Context

2.4. Poetry Teaching And The Curriculum

2.5. Teaching Poetry in The FL Department

2.6. Teacher's Profile

2.7. Learner's Profile

2.8. Conclusion

Notes to Chapter Two

2.1. Introduction:

Poetry teaching promotes reading autonomy and individual ability in language work, it is a rich and widely appealing source of materials and an area on which foreign language content syllabuses could be based. This chapter explains the different concepts related to the newly established system of LMD in Algeria implemented in Tlemcen's Foreign Languages department lately as well as the educational context of the investigation. Besides, it will give some notes about the status of poetry in the literary syllabus, as well as the teaching of poetry in the FL department within the Algerian university, namely the methodology used and the prescribed text. Moreover, this chapter will speak about the points of divergence concerning the culture of the reader and the poet; and it will provide a brief account of both teachers' and learners' profiles involved in this case study.

2.2. The LMD System in Algeria:

The application of LMD in Algeria is considered as a step towards Globalization because this Anglo-Saxon program has more or less, been adopted by most European countries and even a considerable number of other countries of the world⁽¹⁾. This system has been applied right from some years in Morocco before its application in Algeria. However, like with any reform, syllabuses and subject time allocation are restructured according to new objectives. With the repeated pedagogical adjustments (another euphemism for reforms), the quality label of the former system becomes secondary to the first purpose of this new teacher training program: the Language perse in a quite utilitarian conception (Lakhdar Barka, 1991:83). Because of the successive changes in the educational system at the university level, Algerian students are more suspicious than ever.

The aim behind this change was to create an overall innovation within the Algerian university to allow them follow the flow of real foundations adequate with the evolution of not only scientific research and educational techniques, but of the world as well. This is, of course a salient matter for the possibility to speak the same Lge in similar fields and use the same vocabulary and terminology with other nations.

As far as Language teaching is concerned, this field is one of the building stones of the global enterprise of higher educational programs in the coming years for academic and professional training to reach a final superior quality of product.

In what follows, the reasercher aims at presenting the new elements of the pedagogical management of this new program that can be summed in:

- 1- **Semester System Year:** For a better organization and more flexibility in the system, the division is based on semesters rather than years of formation.
- 2- **Teaching Units:** Three main teaching units make up the skeleton of the whole system where other subjects are grouped. They are: The Fundamental unit, where the rudimentary subjects are grouped; the Methodological unit which is primarily destined to prepare learners to acquire skills in methodology, hence, by the end of the formation they will be able to be an active worker in the field of research; and finally the Discovery unit where students can get acquainted to new subjects in new fields, so they can widen the scope of their knowledge the thing that facilitates the passage from one discipline to another be it one of the facilities offered by the LMD system.
- 3- **Credits:** Each teaching unit corresponds to a number of credits that can be capitalized and transferred, the total number of credits for each semester is equal to 300 (180 in the licence and 120 in the master degree).
- 4- **Domains:** They cover many coherent disciplines including other subjects that lead to other specialities and particular options proposed to the students. After the progressive acquisition of the identified competences, students will be oriented to another function according to the project i.e. academic or professional hence, the students will benefit from the mobility they gain to other institutions and countries even.
- 5- **Tutoring:** This is a new pedagogical activity for the teacher introduced in the LMD system, this element permits a direct relation between the teacher and the student outside the academic sessions i.e. the teacher-learner interaction becomes easier and closer. Hence, instructors will play the role of the guide as they can inform the learners about pedagogical information they may need and get informed about the students' inquiries. Moreover, the task of the teacher becomes wider here as he is supposed to advise and orient his students throughout their learning process. It is also a way out to apply the learner-centered approach we are expected to use in our educational settings.
- 6- **Progressive Orientation:** There is a great tendency to orient the students progressively towards other specialities. The more they progress the more they are oriented towards new disciplines and it depends on their outcomes. Hence, the student's competence is what determines his orientation during the formation period.

Additionally, there is an interesting flexibility in the system which permits the students to move from one discipline to another where the transfer is possible from English to French and vice versa for the time being. This is called the system of Transfer of Credits and when students reach the third year of the first phase they are free to deal either with the academic or "professionalizing" licence. That is, students may choose to go to work or carry on the learning process and pass to the second phase.

2.3. The Educational Context:

Regarding the English Language, Algeria like many other countries has witnessed prominent development in its role, objectives, syllabuses as well as the teaching methodologies from 1960 onwards. This work as stated earlier concerns the teaching of poetry at Abou Bakr Belkaid university situated in Tlemcen. This latter, in fact, was founded by the late seventies, whereas, the department of Foreign Languages formed with English and French sections was founded more than twenty years ago. This department is itself a major part of Letters and Languages faculty.

The implementation of English within the curriculum of foundation and secondary school levels plays a very vital role in education; it does also for higher studies. Students who choose to be specialized in the English Language to obtain a licence degree, in case they choose the new system called LMD, they follow a curriculum of three years duration where they are allowed to carry on their post-graduate studies (master) to become part-time or full-time university teachers. In contrast, if they follow the classical system, they have to undergo a four years curriculum duration to achieve the same goal .

Within foreign Lges department, LMD students are taught several modules in English constituting Language skills of speaking within the Oral Expression module and the writing one within the Written Expression module. In addition to this, other important subjects such as Grammar, Phonetics, Linguistics, Comprehension of Discourse, ICT and Celtic civilization. Whereas, the African civilization, the reaserch methodology and the psychopedagogy modules are kept to the second year.

Regarding the Literature subject, LMD program starts at the first year with the ET.LIT module as an introduction to literature as a whole then in the second year they are taught the British literature alone and the American one is left to the third year of graduation.

As far as the materials used for the teaching/learning of English, FL department in addition to the routinized materials(chalk, blackboards....); owns other fruitful teaching aids for example: Data- shows, GVC rooms which represent a Language laboratory comprising computers designed and established to make continuous internet based communication. By using these rooms, learners get in touch with diverse personalities from different parts of the world to exchange their electronic data and therefore create a sort of meaningful shared interaction, without forgetting as well the second laboratory in the department which is devoted solely to teach the listening comprehension module.

After giving a description of the educational context of English Language at Abou Bakr Belkaid university, it seems necessary to speak about the poetry element value and status within this department and also the curriculum.

2.4. Poetry Teaching and the Curriculum:

In addition to the Linguistics and Civilization components, Poetry makes up a significant part of Literature, the latter which is one of the main three components on which a foreign language content syllabus could be based on. A true literature syllabus will not be simply the use of literary texts for advanced language purposes but, an attempt to develop or extend literary competence.

Literature is a content knowledge module, a rich and widely-appealing source of material for reading, that needs to be introduced starting from the first year in the LMD system in order to become more familiar with this rich world and many of its concepts at an early stage of studies, including the element of poetry which is later on tackled within the British Literature module in the EFL department.

Curriculum at this particular level that is the LMD second year aims at developing EFL learners' awareness of Language usage that is knowledge of the Language structure as well as contributing to achieve the fluency that is the use of the Foreign Language needed to achieve communicative purposes (Lazar 1993). The styles and structures present in the literary pieces vary enormously and are not commonly taught in class.

- **Time Allocation:** One important feature of the Foreign Language learning context is that of time. Infact, in the designing of a Language course or syllabus, the question of how many hours should be allocated to the teaching of a certain subject has much to do with determining what level of attainment and what specific goals can be reached. For

instance, in the EFL department only one hour and a half per week is devoted to Literature module in general involving of course poetry sessions, during each one of the academic years. Such a number of hours inevitably determines the level of proficiency, the teacher's objectives and also the content of each one of the courses.

- **Coefficient:** Poetry is included in the English literature module for each academic year at the level of LMD second year “licence” besides, it is attributed a coefficient of two (02) out of the general six credits required for the English language culture unit. This fact gives both literature and poetry a rather average importance in the English curriculum.

The LMD second year program starts initially with one of the main literary genres and the most appealing one which is the novel; it takes a whole semester to develop important concepts about such a genre. Then, by the start of the second semester the teacher tackles The Romantic Period characteristics and the poets of that time. Consequently, the course is divided into two parts: acquiring more details about the Romantic period considered as one of the crucial periods in English poetry, and the main basics that poetry relied on in that era.

Furthermore, the student is going to become familiar with the most prominent figures of that period such as W. Blake, W. Wordsworth and S.T. Coleridge known as The First Romantic Generation; alongside Lord Byron, P.B. Shelley and J. Keats known as the Second Romantic Generation and their universal masterpieces.

The table below gives and explains the various subjects tackled during the LMD second year:

Unite d'Enseignement	Coeff	Credits
UE Fondamentales		
UEF1/Description de la langue Anglaise		20
1. Grammaire	3	3
2. Phonetique	3	3
3. Linguistique	3	3
4. Techniques de Production Orale	4	4
5. Techniques de Production Ecrite	4	4
6. Comprehension du Discours:Ecrit/Parlé	3	3
UEF2/Cultures d'Expression Anglaise		6
1. Litterature d'Expression Anglaise	2	2
2. Civilization Anglo-Saxonnes	2	2
3. Civilization Africaine	2	2
UE Méthodologie		
UEM:Méthodologie de recherche	2	2
UE Découverte		
UED:Psychologie Generale	1	1
UE Transversales		
UET: T.I.C.E (Informatique)	1	1
Total Semestre		30

Table 2.1: The LMD Second Year Table of Subjects and Coefficients.

As one can notice the semester is divided into five units of teaching: the three units mentioned above : the Fundamental unit including the main subjects in the English “licence” i.e Grammar, Phonetics, Linguistics, Oral Expression, Written Expression and Discourse Comprehension as a primary part. Then, comes the second part of the unit which includes English Literature, Anglo-Saxon Civilisation and African Civilisation as well. In addition, the programme contains a unit for Research Methodology; while the Discovery unit involves courses of general psychology. A special unit is added including a module of ICT to learn about some technology communication keys and tools.

2.5. Teaching Poetry in the FL Department:

For a long time the teaching of English Literature and poetry in Algeria has been characterized by the "spoon-feeding" method, characterized by the fact of teacher passing all he knows, especially literary facts or comments by other critics, to his students and these later just passively accept them. As a result, a course that should have been very interesting becomes very dull. There are two reasons for that:

a-Lack of documentation.

b-Syllabus and bibliographies are not provided by teachers.

The picture of the drawbacks in the teaching of poetry in foreign Languages in Algeria, seems to echo a general consensus among teachers of English, like Arab (1990), who sketched relevant observations ; as for the inadequacy between the teachers' objectives and the learners' expectations. He stated in his article that English Literature was taught as if none of changes happened. He affirmed that:

The emphasis is still laid on content and literary histories and criticism, indeed, Literature is taught as if Algerian students were native speakers of English with all the familiarity that this implies in terms of literary tradition and cultural presuppositions. (Arab,1990:70)

Teaching the history of English Literature has been, in Algerian universities, the main part of the Literature course. Even though some literary works have been dealt with, the texts have often been some selections of long works. What is more critical is that writing skills have often been ignored because of time constraints. However, speaking of more recent status of Literature and poetry teaching in Algeria, Miliani (2003) showed no hesitation in stating the following:

In the traditional method of language teaching..... literature had the lion share because of the emphasis on accuracy in language teaching, and the use of systematic translation of great literary masterpieces. Nowadays, with the shift away from accuracy to the correct use of a less frozen language, literature has nearly disappeared from curricula giving way to a more functional language in accordance with students' needs and profiles, hence the proliferation of ESP syllabi. (Miliani,2003:31)

No literary text especially English poems are read entirely whether short or long, it comes as no surprise, therefore, if students' motivations are very low and their attitude towards poetry more precisely is negative. That is why in the next passages the researcher would examine some of the reasons that could have contributed in such reactions towards English poetry and Literature more generally.

2.5.1. The Set Text:

The teaching of the poetry component may involve various criteria to be taken into consideration; one of these important criteria is the selected material for reading. At the simplest level, poetry is not qualitatively different from any other linguistic performance. It is an instance of the productive use of a limited number of linguistic structures in order to achieve communication.

It needs to be said that the English Language students at the Algerian EFL departments face various problems and obstacles, some related to the insistence on inflicting set texts on unable or unwilling students. As a whole, the prescribed text in poetry teaching is efficient to a certain extent as far as limiting the knowledge needed to be acquired, as for the Algerian context and Abou Bakr Belkaid university more precisely, the poetry course is concerned with well known poetic texts such as Shakespeare's sonnets, Milton's 'Paradise Lost' passages mainly and some other famous British poets; Needless to mention also that these works studied are in archaic English.

Another issue worth noting is that of literary or non literary text which is based on the distinction between teaching poetry and Literature from a cultural and personal standpoint on one hand and the use of it as linguistic resource on the other. Actually, there seems to be a close link between this distinction and the one concerning the literary and the non-literary one: We cannot expect the same reactions from the students bearing in mind that the first aim of the text is to provoke emotions while the second seeks to inform about the Language.

on one hand, if the teacher's objective is to help learners interact emotionally with the poetic text subject under study, to encourage them read poetry, for their own pleasure a text selection on the basis of aesthetic values is to be taken into consideration, while if the emphasis on another hand, is exclusively on stylistics therefore any poem in print would suffice.

According to Davis ⁽²⁾, Reading a poetic text in an FL context comprises four basic skills which are: 1) - knowing how to decode a literal meaning of words and sentences in their context. 2) - to be aware of his cultural referents in which a work is written. 3) - to possess a literary competence. 4) - reader's re-creation of the text infusing his feelings, emotions, and previous experience into words instead of being passive consumer

Traditional teaching of poetry focuses on the poet and the text rather than the reader, the text is seen as the concretization of the poet's beliefs and thoughts which make it subject centred:

.... Becomes an act of depositing, in which the students are the depositories... Knowledge is a gift bestowed by those who consider themselves knowledgeable upon those whom they consider to know nothing. ⁽³⁾ (Showalter, 2006, 27-28)

Teachers translate the text for students; explain difficult vocabulary but, what lacks is the direct contact between the poet and the reader through the text. Poems should be used as means to reach the communicative and the deeper side of poetry instead of making it the centre of knowledge.

The text does not carry hidden messages or puzzles for us to solve. Rather, text represents only a small part of the total experience that the reader creates through collaboration with the writer in a shared experience. ⁽⁴⁾ (Vinz & Kirby, 1988, 91)

The set text, therefore, whether prescribed or chosen out of interest, original masterpieces or simplified versions of them; should not be the main focus of any literary or poetic lecture.

2.5.2. The Approach to the Text:

Selecting the text is only the first step, an equally important issue is how to deal with the text in the classroom. Rosenblatt's (1978:24) distinction between efferent and aesthetic reading is critical, as she defines efferent reading (from the Latin 'to carry away') as reading in which the reader is concerned with what he will carry out. Whereas, in the aesthetic reading, the reader's primary concern is with what happens during the actual reading. In both cases the text is a stimulus.

Broadly speaking, the classroom approach to the efferent or aesthetic reading must be different, for exploring the usage of a text which is being approached efferently is in keeping with the aim of using a text to gain information. On the other hand, since in aesthetic reading the experience is primary, the approach should begin and language usage should be explored only to the extent that it is relevant to that experience. To do other than that in class results in what Widdowson (1979:80) terms a lack of authenticity i.e. an inappropriate relationship between the text and the reader.

English poetry teachers have experienced that teaching foreign language in general, and foreign literature in particular, is a complex enterprise involving the risk of wasted effort. Most teachers in our English classrooms, not encouraged by the recent developments in ELT methodology, follow traditional teacher-centred approaches which does not arouse students' genuine interest in the subject being taught, nor make them get involved in any meaningful classroom interaction.

2.5.2.1 The Traditional Methods:

In traditional approaches teachers are found to fall back upon the role of imparting background information about the text/ author or delivering a 'metacritical' lecture which often results in a negative effect taking students' interest away from the text instead of making them interested in it.

Instruction on comprehending and appreciating poetry has especially been regarded as ineffective. Either because of a lack of appreciation due to the students' weaknesses in studying poetry or because of well-intentioned enthusiasm to show students the wonders of the form, many teachers have force-fed "meanings" to puzzled students or have taught poetry by way of dissecting poetic techniques--here is a symbol, here is a metaphor, and so on.

The implications for teaching and teacher education are that theory that explains how students learn in classrooms is foundational to teaching effectiveness. Initially, learning was theorised as occurring in the interaction between facilitative opportunity to learn, facilitative student behaviours and student resource access.

Many behaviours traditionally considered off-task were found to be facilitative of learning and many considered on-task were not facilitative of learning. Students' experiences in classrooms frequently led to the development of misconceptions about the subjects taught, and central to learning was the role of the students' long-term memory which places constraints upon how learning occurs.

Additionally, Approach to poetry could be divided into three main trends: the information-based approach, the language-based approach and the personal-response based approaches (R.Carter,1988,p3).The early mentioned approaches constitute the existing trends in the field of poetry teaching for foreign students.One may raise an inquiry about the reasons behind the use of one approach or another in the classroom.

Considering the existing approaches to poetry teaching,light would be shed on the way literary texts are taught in class.On the ground of the approaches used, the majority of questions either belong to the information or the language approaches (See chapter one, the poetry teaching approaches),consequently, major criticism have been laid on both approaches.Many did not hesitate and characterized the two approaches as being"traditional" relying too much on the teaching of background information about the author, his/her time and social milieu;and for delivering "meta-critical" lectures⁽⁵⁾.

After the questioning and the various observations on the teachers of literature practices during the courses, it seems that most of the teachers do not seek principally to encourage the learners to relate the themes to their personal experiences. The procedure applied is often based on "question- discussion" methodologies which aim to deliver the necessary critical skills to the learner,this latter methodology constitute but a general frame within which the teacher and the student co- operate in class. This vision of teaching poetry is meant to explore the extrinsic part of the text i.e to encourage the study of poetry in association with psychology, ideas, society and other fields of humanities.

The below figure attempts to put under the spot what is practised in the poetry course today and since the secondary school days :

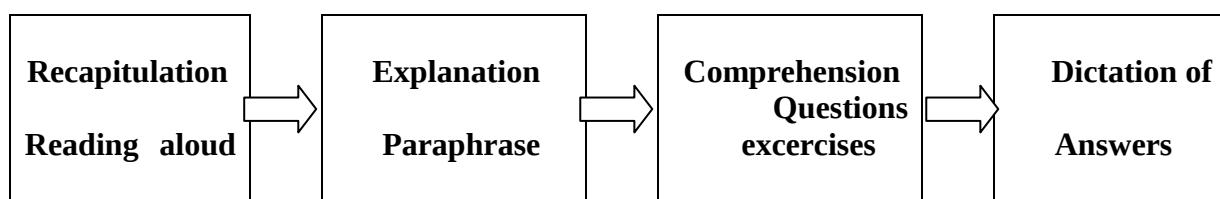


Figure 2.1. Structure of the Poetry Lesson in the Algerian Context.

At the level of poetry courses concerning LMD second year students, such methodology is used widely to extract responses mainly about the form of the text, the amount of knowledge the student possesses in order to correctly versify any poetic text but, what seems to be lacking is a great focus on the student's own interpretation and

understanding of the themes as well as a further development in encouraging the students to be future poetry writers if one may dare to hope.

Another drawback linked to approaches is that the teacher turns out to be the only speaker and the student's being passive recipients instead of "active agents" (Sujit K. Dutta, 1994, p.39). In the language and information-based approaches the teacher is more likely to stand before his class, enjoying his lecture yet getting no feedback from learners. The reason is that there is no interaction between both of the students and the text.

Moreover, and speaking about the approach to poetry teaching, memorizing and perfect repetition of information is still a popular method of checking that a student has retained what has been taught. It is a reassuring method for teachers and students worldwide. The students erroneously associate remembering with understanding and feel they have learnt something (not always the case). Teachers feel they have imparted a "body of knowledge"⁽⁶⁾ to the students which they did not possess before the lesson; there is then a subsequent sense of professional justification.

The fact that memorizing is simply a test of retention and recall rather than a response-based method of learning, is largely overlooked. As a result, the student expects to be told what to learn or commit to memory; he expects to be recipient of, rather than contributor to the learning process. The effect on poetry lessons is that students prefer, or expect, to receive model answers to problems of interpretation; subsequently, students have little confidence in their own critical abilities.

As a whole, it is necessary in a poetry class that the method used comes to help and serve all of the participants in that process, different methods if one may say have to be used in one lesson of poetry and the teacher has to be eclectic⁽⁷⁾ using them appropriately.

2.5.2.1.1. Vocabulary Fostering:

One of the main reasons for teaching poetry is to enhance students' linguistic knowledge and to get them to be in touch with: "the more subtle and varied creative uses of the language" (Carter and Long, 1991, p.2). It aims at promoting language development amongst students in that it develops their competence level in: lexis, syntax and vocabulary; helping students to read extensively increases their receptive vocabulary and the features of the written code of the language:

.... Language is the literary medium that literature is made from language and that the more students can read in and through language the better able they will be to come to terms with a literary text as literature. (Ibid).

The American Heritage Dictionary defines vocabulary as “the sum of words used by, understood by, or at the command of a particular person or group.” However, it seems important to point out that in almost all cases there are some differences in the number of words that an individual understands and uses. Even the terms “uses” and “understands” need clarification. For example, the major way in which we “use” vocabulary is when we speak and write.(See paragraph one, p14, chapter one)

The term ‘expressive vocabulary’ is used to refer to both since these are the vocabularies we use to express ourselves. We “understand” vocabulary when we listen to speech and when we read; the term ‘receptive vocabulary’ is used to refer to listening and reading vocabularies. Finally, to round out the terminology, ‘meaning or oral vocabulary’ refers to the combination of listening and speaking vocabularies, and ‘literate vocabulary’ refers to the combination of our reading and writing vocabularies.

One reason teachers are concerned about teaching vocabulary is also to facilitate the comprehension of a text that students will be assigned to read. If students do not know the meaning of many of the words that they will encounter in a text, their comprehension of that selection is likely to be compromised. When the purpose of vocabulary instruction is to facilitate the comprehension of a selection, it is obvious that this instruction must take place as an introduction before the reading of the selection.

All poetry teachers share the objective of promoting students’ awareness of the structure of the language; however, there are as Widdowson (1987:3) points out, two levels of linguistic knowledge: the level of usage and the level of use. According to this definition, ‘usage’ involves knowledge of linguistic rules, whereas; ‘use’ entails knowing how to use these rules for effective communication.

Presumably, poetry texts can provide a basis for extending language usage, many of these texts focus on the particular grammatical points that are salient in the text. Furthermore, vocabulary expansion is dealt with by attention to word forms and common expressions. Povey (1972:187), in summarizing the aims of using poetry in class argues that ‘poetry will increase all language skills because poetry will extend linguistic knowledge by giving evidence of extensive and subtle vocabulary usage, and complex and exact syntax’.

Poetry selections usually carry a higher load of new words, and the meanings of these new words are quite often important for understanding the selection. Some poets make it a point to use artificially enhanced contexts to facilitate word learning. If new words are defined appropriately in the selection, they may not need to be discussed beforehand. Thus

new words that are critical to an understanding of the major topic or theme should be introduced and discussed prior to reading because the exploration of these prerequisite terms and concepts will establish a strong foundation for subsequent learning.

A second major reason for teaching the meaning of words is to increase the number of words that students know and can use in a variety of educational, social, and eventually work-related areas. To increase the number of words the students learn, it is often helpful to teach these words in morphological or semantic clusters. Morphological clusters refer to what Nagy calls “the word formation process.” These clusters will often build around a base or root word⁽⁸⁾ .

One another hand, semantic clusters refer to words that are related in meaning or relate to the same field of study. Teaching words in semantic clusters is particularly effective since vocabulary expansion involves not just the acquisition of the meaning of individual words but also learning the relationships among words and how these words relate to each other. A very effective way to present semantically related words is to build “word webs” around some central concept.

2.5.2.1.2. Structure fostering:

Poetry provides learners with a wide range of individual lexical or syntactic items. Students become familiar with many features of the written language, reading a substantial and contextualized body of text. They learn about the syntax and discourse functions of sentences, the variety of possible structures, and the different ways of connecting ideas, which develop and enrich their own writing skills. A statement that was made by Roman Jakobson almost half a century ago indicates the relationship between linguistics and literary studies stating that:

If there are some critics who still doubt the competence of linguistics to embrace the field of poetics, I privately believe that ...linguists have been mistaken for an inadequacy of the linguistic science itself. All of us here, however, definitely realize that a linguist deaf to the poetic function of language and a literary scholar indifferent to linguistic problems and unconvertant with linguistic methods are equally flagrant anachronisms .(Jakobson,1960: 377)

Poetry paves the way for the learning and teaching of basic language skills and offer a significant learning process where Grammar is introduced after basic linguistic competence is acquired, as a means of reflecting on academic language and an intellectually interesting activity in its own right. Grammar is not a route for developing primary or usable knowledge of language,⁽⁹⁾ but it can serve as a tool for increasing the language repertoire and for understanding the construction of text “rhetoric” and argumentation.

There is a persisting teacher concern that grammar is necessary for “accuracy” (as against “fluency”) in language. This presupposes that the learner has had enough exposure to the language to produce it with sufficient systematicity to allow the identification of recurrent errors. Systematic language-based approach to literature bears the potential to pave the way towards a better understanding of a literary text. As Short also accentuates:

Detailed and systematic analysis can be seen as an aid to our understanding and appreciation of the text under discussion as well as providing a rational language-based account to support interpretation and giving insights into the process by which we interpret when we read. (Short, 1996: 27)

In the EFL context where structure and language is emphasized in poetry teaching, it is a demanding task from the teachers since “what language teachers teach is a very complex issue which requires linguistic, pragmatic, pedagogical and cultural competence” (Tercanlioglu, 2000: 185). As is also researched and illuminated by Akyel (1995) in actual EFL setting, language activities prepared around the “distinctive features of the language of the poem help EFL learners develop an awareness of how language is used to produce a particular meaning”, and the stylistic and language-based approaches discussed throughout the present paper demonstrate how both teachers and students in the EFL class, seek to develop ways to explore these “distinctive features” of the language.

Poetry provides the teacher with instances of language structure in use, which can form the basis for instruction and practice in the language skills, especially reading comprehension by a varying amount of grammatical analysis and explanation. In addition, exercises and drills may be devised in order to transfer linguistic structures to the learner’s active repertoire. When students become capable of sensitivity to stylistic variations poetry becomes a vehicle for the learning of differences between language varieties.

2.5.2.2. Interpretation and Inference:

After learners are brought closer to the poetic uses of language, teachers must also help them develop their “abilities to infer meaning and to make interpretations” (Lazar, p 19) on the linguistic and contextual basis by developing their “sensitivity to the web of associations which links words to each other,” to “the weight and quality of words,” and finally to “the limitations of their use in everyday speech as compared with poetic language” (Maley & Duff 12).

Language act provides the reader with a creative interaction with the text, then, an interpretation including the drawing of inference on what is produced by language is required on the part of language users. In Carter’s language, the experience of decoding poetic uses of language is :

Transferable to most language learning contexts in which meanings, because they are not always immediately transparent, have to be experienced, negotiated, or ‘read’ in the sense of interpreted between the lines.
(Carter, 1988, 155).

This capacity gained from such experience “can then be transferred to other situations”, where a creative and contextual interpretation needs to be made on the basis of “implicit or unstated evidence” (Lazar 19). Finally, these capacities obtained from activities through English poetry can serve as a springboard for expanding learners’ communicative competence because English language is not always governed by rules; rather, it stretches beyond ordinary language uses “to achieve different communicative purposes” (Lazar 100).

Literary competence is part of the overall communicative competence that teachers aim at developing in their students, and is a modification of the notion of competence. It comprises abilities attributed to the competent reader of poetry, they include abilities to distinguish verse from prose, good poetry from bad poetry and to distinguish the various devices and forms as a start. (See teaching poetry devices, chapter one)

Culler (cited in Dane) defines it as: “A set of conventions for reading literary texts”⁽¹⁰⁾. He attempts to confine interpretation to critical interpretation, a problem that many students fail to use in reading ‘ literary inadequacy’ (Isenberg 1990). To help students develop strategies (reader’s awareness to how to approach the reading of a poem), it is seen more likely as information processing where students should possess implicit understanding and familiarity with conventions that allow them to use words and convert them into literary meaning.

While reading and processing English poetry, learners learn how to “make use of certain interpretative strategies” which are contextual, creative, and subjective (Lazar 101) and use them functionally in an actual speech event. Being able to identify linguistic structures, vocabulary and words’ relations (coherence), in addition to identifying forms of poetry, points of view and themes, denotative and connotative meaning helps the LMD second year student get rid of the anxiety or fear and indulge himself in ideas’ elaboration and meaning negotiation.

2.5.3. Teacher VS Learner Centredness:

In the actual learning situation and in a traditional classroom, where the teacher is considered like the protagonist in a 'dramatic monologue', he speaks before the students who, being silent listeners, have practically got nothing to do other than listening to what the teacher says, no matter whether they understand it or not. In such approaches, the teaching of literature and poetry, as Moody (1983) observes, "has faltered and students have been led busily but aimlessly through 'forests of inspired literary gossips', or cajoled into rigid and doctrinaire interpretation"(p23).

In the table below the researcher demonstrates the main differences between a teacher- centred classroom which characterizes our universities nowadays, and a learner-centred classroom:

Teacher-Centered classroom	Learner-Centered classroom
Knowledge is transmitted from professor to students	Students construct knowledge through gathering and synthesizing information and integrating it with the general skills of inquiry, communication, critical thinking, problem solving and so on.
Students passively receive information	Students are actively involved
Emphasis is on acquisition of knowledge outside the context in which it will be used	Emphasis is on using and communicating knowledge effectively to address enduring and emerging issues and problems in real-life contexts
Professor's role is to be primary information giver and primary evaluator	Professor's role is to coach and facilitate Professor and students evaluate learning together
Teaching and assessing are separate	Teaching and assessing are intertwined
Assessment is used to monitor learning	Assessment is used to promote and diagnose learning
Emphasis is on right answers	Emphasis is on generating better questions and learning from errors
Desired learning is assessed indirectly through the use of objectively scored tests	Desired learning is assessed directly through papers, projects, performances, portfolios, and the like
Focus is on a single discipline	Approach is compatible with interdisciplinary investigation
Culture is competitive and individualistic	Culture is cooperative, collaborative, and supportive
Only students are viewed as learners	Professor and students learn together

Table 2.2. Comparison of Teacher-Centered and Learner-Centered Paradigms.

Current teaching methodology based on communicative teaching suggest that there is a benefit in shifting from the traditional teacher approach to a learner one where these later are encouraged to become independent and self-directed in learning. More communication shifts the focus to learners in several aspects: learners' needs, expectations and seek to engage them through communicative tasks. Learner centred teaching means, as Weimer(2002)⁽¹¹⁾ states: "putting emphasis on students, what they are learning, how they learn it and the conditions under which they learn. As well as whether they are retaining what they learned and how positively current learning affects their lives".

2.5.4. Poetry Teaching and Culture:

The close link between the two parameters of Language and culture was spoken about by Trivedi (1987, p93), who took a clear-cut position and declared that "one cannot learn a new language unless he has a sympathetic understanding of the cultural setting of that language". This claim shows certainly the necessity not to separate teaching a foreign Language from the teaching of the culture in which this FL is spoken.

It does not demand much to demonstrate that mastery of grammatical rules of the learned Language does not necessarily mean knowing every thing about that Language. If one really wishes to master a foreign Language and to be a good analyst of its Literature, Frye, N(1945,p58), proposes that the learner has to set himself the objective of attaining as much as possible, situation in which the Language operates. To be able to do that, Frye insists that the learner should be extremely sensitive to impressions of the specific things of the environment where that Language is spoken.

Additionally, in the early Harvard Educational Review article, Nuthal (1999) exemplifies the ways in which social class, gender, and ethnic differences were implicated in student learning in classrooms, and why culture matters so much:

The outcomes for students include not only how much they are able to learn from the official curriculum, but also what they learn about their own identity, value and capability. The process of curriculum enactment itself is critical because students experience and learn culturally specific ways of participating that influence their learning and their well being.

English poetry in general tackles problems of fate, the relation of freedom and necessity, spirit and nature, religion problems including the interpretation of Christ, the attitude towards sin and salvation. These themes in addition to the man's relation to death and the concept of love constitute the very *raison-d'être* of poetry in general.

The idea that the negative attitude of the students towards English poetry in class would be better understood if we examine their background which is based on an Islamic based society. Related to this idea and according to The Random House of The English Language (1967:1212), religion deals with:

What exists beyond the visible world, differentiated from in that it operates through faith intuition, rather than reason generally including the idea of a single being, a group of beings, an eternal principle, or a transcendent spiritual entity that has created the world, that governs it that controls its destinies, or that intervenes occasionally in the natural course of its history, as well as the idea that ritual, prayers, spiritual exercises, certain principles of everyday conduct.....are expedient, due or spiritually rewarding or arise naturally out of an inner need as a human response to the belief in such a being, principle.

As mentioned before, the cognitive interference of Islamic values manifests itself particularly when the teachers of foreign poetry manage to open a theoretical debate on issues controversial to their own ones most importantly issues dealing with sex, the meaning of human existence, life after death,....etc. Oftentimes, students tend to avoid taking part in the classroom discussions- referred to by the cultural shock. On the other hand, when they attempt to give an interpretation of a poetic text, it is usually in the light of their religious values- referred to by the ethnocentric stereotype.

The concept of "cultural shock" is generally referred to designate the instance where the learner is being introduced to the study of a culture which is different from his ⁽¹²⁾. It refers to phenomena ranging from mild irritability to deep psychological panic and crisis, in the field of FL culture. Cultural shock is linked to the learner's feeling of estrangement, anger, hostility, indecision, frustration, unhappiness, sadness, loneliness, homesickness and even physical illness.

While ethnocentric stereotypes are said to be a phenomenon defined as gross simplification that clearly sums up members of other groups or cultures, i.e. the student tends to have a certain impression regarding the target culture, this impression prevents a more profound understanding of the other individuals and their societies.

To illustrate what has been said, one can give the example of Milton's famous poem, popular among English students which is "Paradise Lost", published in 1667. This poem is considered one of the most important masterpieces that need to be taught, of course, most students when studying an excerpt from it express a certain distance if not to say hostility towards particular concepts in the text. The general idea behind this poem is the possibility that "Satan" has been unconsciously portrayed as a victim of his own jealousy of man and eventually a "hero" as he presumably attempted to warn the Angels from the "new comer" (the new creation of God: Adam).⁽¹³⁾

For the students "Satan" is a symbol of devil, and thus cannot be imagined but doing evil, as an argument for the idea, some of them systematically refer to the Coran and give its version of Satan's banishment from heaven following the creation of Adam and Eve.

In response to a very legitimate question about the role of the mother tongue interference as well, one should evoke the arguments given by R.Carter and M.Long when they dealt with the issue of individual learner's background. Carter and Long (1991,p48) argued that " the difficulty of the learner to cope with a foreign language literature course is due to his/her lack of experience in his/her mother tongue literature as well as to his/her poor knowledge of the world life and people".

Hence, it seems that the scepticism which may be raised as for the existence of continuity between the learner's reading habit of poetic texts in his mother tongue and his reading of it in the Foreign Languages do not stand on convincing arguments. In the case of university students, one may safely state that those who used to appreciate the poetry of Salah Abd Essabour and Nazik El Malaika, may equally be attracted by the poetry of English poets like Eliot and Wordsworth ⁽¹⁴⁾. Similarly, these learners may extend their reading practice not only to what concerns English literary texts but also to other literatures from new English speaking countries.

Having established this didactic correlation, many teachers confirmed also that the Arabic literary texts prescribed at earlier stages of education are rigid, and very limited in terms of diversity dealing with religion, morality and nationalism. They added that the texts selected represent a potential source of repulsion rather than attraction. Consequently, the only feeling learners have vis-à-vis the poetic texts is rather the duty to follow the often static procedure to their study.

2.6. Teachers' Profile:

Even though the emphasis in education is on the learner, one should bear in mind that the teacher is still the person especially trained to guide learners and create a favourable, supportive classroom environment. Moreover, it is obvious that any empirical study requires a selected population, that involves subjects teaching the same discipline, to build on the empirical phase to be checked.

This case study includes teachers of the English literature module; they are working in the English department at Abou Bakr Belkaid University. These latter being three females and a male teacher who possess degrees varying from Magister to the Doctorate in Literature; they have different ages varying from thirty to forty five and work as full time teachers at the university. They all share a rich background in literature in general as well as the field of methodology and TEFL. They possess a combination of knowledge of the various modules in the department.

Besides, they share a common consciousness of the subject they teach i.e literature, they possess also a great flexibility and a huge sense of responsibility towards their students , their shared aim as well is to be able to deliver the message behind each text they present and they ought to enable their learners to acquire the competence needed in the four skills in order to communicate and make the best of each session.

Nevertheless, it seems that the teachers of literature because of time constraints tend to skip various practices intended for the full assimilation of all the aspects concerned within the course for various reasons mainly the gap between the knowledge they have and the one the students possess.

2.7. Learners' Profile:

Sampling is an important component of most educational research projects, the significance of sampling comes from the fact that the precision of conducting the sampling procedures determines the extent to which we can generalize the research findings. Sampling refers to the selection of a subset of elements from a large group of objects, for the purpose of being able to draw general conclusion about the entire population.

This experience would be taken as a "case study"⁽¹⁵⁾, it would provide us with enough clues to consider its conclusions as the sign of a sound and reliable direction of prospective interests. The subjects concerned with this exploratory research constitute the number of forty in the English department , they are chosen randomly from a large group number of seventy six. The subjects are in their second year of their university studies in the newly established LMD system as shown in the table below:

Sample's Gender	Number	Percentage
Females	28	70%
Males	12	30%
Total Sample	40	100%

Table 2.3. The Sample's Numbers and Percentages.

These students had years of English (five years at least) as part of their compulsory schooling and reached a certain level of proficiency defined as limited in speaking, reading and writing. Students are of mixed abilities whose L1 is Arabic and their dominant L2 is French, their number is fairly representative of the whole population. They mostly share common features like: age (from nineteen to twenty two mostly), learning experience (similar teaching method), cultural and even social background.

They are Baccalaureate holders coming from distinct streams in the secondary school, mainly Arabic literature and foreign languages or Arabic literature and philosophy with different linguistic abilities; most of these students come from literature stream with its two sections: literature and foreign languages or literature and human sciences. They are exposed to the basic knowledge of English as a consolidation to the knowledge already acquired at the secondary school. Therefore, they share a recognizable background in literature mainly the Arabic and the French one.

2.7.1. Learners' Expectations:

Being an English student has a certain impact on most of the LMD second year students because they do their best to speak and respond to questions in a different way somehow imitating native like accents. They differ in attitudes towards the methods used in teaching the subject and they aim at acquiring the fluency needed to speak with a native like accent.

Besides, they share also a sense of autonomy and individualism in approaching the literature module depending on the different characters they have, some are very satisfied with any method or teacher because they did not have much expectations whereas, others dislike some teachers or some methods. Furthermore, one can feel that most of them are satisfied being English students for they feel a certain difference and they consider themselves lucky and special in a way or another.

More importantly, English students are expecting themselves to attain a considerable degree of proficiency in speaking and writing mainly. This probably means for most of them knowing enough English to pass their examinations and a proof for them for being good students. As for poetry, they expect themselves to decode as much as possible the language of the poems, to understand vocabulary and to become more able to identify themes and forms of poetry on their own.

2.7.2. Learners' Needs:

Identifying the subjects' needs is necessary for any researcher involved within the field of Lit teaching and learning context, these needs will be taken as basis upon which the teachers will establish systematically different themes, topics, and methods. As well as to cater for the specific needs, of the targeted situation, according to their priorities, level and the different difficulties that threaten their learning of poetry. Indeed analysing learner's needs has been always seen as:

An attempt to identify the gap between what students know and what can do at the present point of time and what they need ideally to be able to do in the target situation. (Davies, A, 2004:674)

Therefore, the most important factor we need to examine in this case is motivation for it is a crucial force which determines learners' success in EFL learning poetry. It has been possible to find out that most of our students perceive goals of various types, many of them may be intrinsically motivated in that they are attracted by the culture of the target language. If not as Littlewood (1987,55) affirms: "if this attitude is negative, there maybe strong internal barriers against learning".⁽¹⁶⁾

Motivation may be affected by factors such as: large number classes, boring classes, or boring methods; students need to improve their abilities to deeply explore the text mostly stylistically and communicatively speaking (See chapter one). They as well need to learn how to analyze a poem, for those who where not taught how to do it remain oblivious to its relevance and therefore, develop a sort of "phobia" from it.

As for the critical skills, students are expected to have a critical mind in speaking, writing, and more importantly in reading; in order to develop both their linguistic and literary competence. Because competence is highly recommended from students in both fields for sometimes, linguistically competent ones are incapable to carry out a given task in poetry activities.

2.8. CONCLUSION:

The second chapter of this case study involves a detailed account of the various features of poetry teaching situation within the Algerian context. After giving a general introduction of the newly established system of LMD in the Algerian university, the researcher spoke about the poetry teaching status in the FL department of Abou- Bakr Belkaid University in Tlemcen.

Afterward, he started speaking about poetry teaching policy including the used set text and methodology demonstrating how emphasis is put on traditional language based approaches rather than communicative and learner based ones. Then, he spoke about the influence of the culture (whether native or target culture) upon students' perception and achievement in class.

Finally, the researcher concluded this chapter by providing the reader with the profile of teachers involved in this investigation and students chosen for this case study data collection.

Notes to Chapter Two:

1- The modern system of academic degrees evolved in the medieval university, spreading everywhere across the globe as the institution did: No other European institution has spread over the entire world in the way in which the traditional form of the European university has done. The degrees awarded by European universities – the bachelor's degree, the licentiate, the master degree, and the doctorate – have been adopted in the most diverse societies throughout the world.

2-Davis,N,(1992).”Reading Literature in a Foreign Language: The Competence Response Connection”. In The French Review, V5,N3:359.

3- Showalter, Elaine, “Teaching Literature” 2006:27-28.

4- Vinz, B and Kirby, D.”Research in The Classroom: New Views of Readers and Texts”, p91.

5- To perform a meta-critical analysis is to critique a critic's work ; to describe, analyze, evaluate the principles and methods of a critical approach; to question the theoretical foundations of criticism; or to study the history, purpose, or context of a critical text.

6- A linguistic structure or a rule of Lge use as well as a new information the teacher already had and the student did not.

7- Selecting or employing individual elements from a variety of sources, systems, or styles: an eclectic taste in music; an eclectic approach to managing the economy.

8- For example, if a teacher were teaching the word arm not as a body part but as a verb meaning “to provide with a weapon,” then it would probably be useful to teach the morphologically related words: arms (noun), armed (adjective as in armed guard), disarm, rearm, unarm, armor, armory, armament, etc.

9-The term grammar seems to be understood in a variety of ways. We do not rule out the possibility of encouraging “parsing” skills or strategies (identifying sense groups to see how they fit into the sentence, or inserting sense groups to expand a sentence) as a means of making input more comprehensible at earlier stages, especially in English-minimal environments. Some grammar (such as the appropriate use of prepositions) may more appropriately be termed the learning of vocabulary (including now under this term idiomatic or fixed expressions, for example, in time and on time).

10-Dane,J.A,(1986). “The Defense of The Incompetent Reader”. In Comparative Literature, Volume 38, N01:p57.

11-Weimer, M. “Learner-Centred Teaching: Five Keys Changes to Practice.

12- TRIVEDI,H.C, op.cit,p24.

13- After his disobedience to God,Satan gathered the rest of the Angels around him and delivered a flamboyant speech where he attacks Adam as he considered him the potential spoiler of the whole universe.

14- T.S.Eliot’s constant reference to mythology in his poetry is a technique that could be found in the poetry of M.Darwiche.

15- A research design which aims at portraying and analyzing and interpreting the uniqueness of real individuals and situations through accessible accounts, it is a single case where in-depth analysis and interpretative analysis are presented with sincerity, complexity and particularity.

16- Littlewood,(1987). Foreign and Second Language Learning,p55.

Chapter Three:

Data Collection and Analysis

3.1. Introduction

3.2. Data Collection Tools

3.3. The Research Findings

3.4. Conclusion

Notes to Chapter Three

3.1. Introduction:

This third chapter will be all about the researcher's attempt to investigate the reasons behind the significant frustration and difficulties that LMD second year teachers face in their classes of poetry; and consequently problems that their students face (methodological problems). This third chapter will include the main points and results revealed by the research through the use of the various research instruments mainly: the students' questionnaire, the structured teachers' interview and the classroom observation. In addition, a full analysis of the results concerned with the data collection will be provided alongside a detailed personal interpretation from the researcher's point of view as an attempt to uncover these latter difficulties.

3.2. Data Collection Tools:

This section briefly outlines the procedure of this study represented in the lines below. According to Deobold and Dalen (1962) the researcher has to consider the method he uses to gather data, he states:

After determining which approach will yield the form and kind of data necessary to test his hypothesis adequately, he examines the available tools and chooses the ones that are most appropriate for his purpose. If the existing apparatus or instruments do not meet his specific needs, he may supplement or modify them or construct his own.....Each tool is appropriate for acquiring particular data and sometimes several instruments must be employed to obtain the information required to solve a problem.

We have to mention that our investigation started with a problem that the nature of our hypothesis governed in the selection of the tools. Therefore, in order to meet our objectives we used three main tools in the process of data collection: a structured interview, a questionnaire and a classroom observation.

The researcher selected the previously mentioned tools for he found they would suit best the collection of facts from the participants, teachers of poetry are few (only four) that is why it was more appropriate to interview them in person. As for students a self completion questionnaire was administered to them, and an observation of the general situation was required to depict both teachers and students attitudes and behaviours.

3.2.1. The Questionnaire:

Concerning the first tool used in this investigation, the researcher preferred to begin with an instrument that could bring her closer to the students in order to collect various information about their attitudes toward the poetry class practices.

3.2.1.1. The Questionnaire Production:

The questionnaire was particularly adequate for our study because it allowed us to maximize the proportion of subjects answering (the response rate) and to obtain accurate relevant information about the students' attitudes towards the teaching of poetry, it also enabled us to collect factual data that could be analyzed quantitatively and systematically, as well as determining certain criteria concerning a determined population with an objective to have an idea about the students' profile, needs, literary background, Language level, expectations, motivations and so on.

It is considered as a data collection tool of a soft evidence category⁽¹⁾ (McDonough 1995), as a research instrument it allows a wider sampling through asking everyone the same questions, also it gives more time to think about the answers and provides total anonymity. Furthermore, in designing our questionnaire, meticulous attention was paid to ensure that individual questions would be relevant, appropriate, intelligible, precise and unbiased. We have used a variety of question format which were self-completion ones to maintain the respondent's interest.

At the beginning of the questionnaire, the researcher's aim was introduced to students, multiple choice questions that required elaboration were asked in an attempt to provide a comprehensible picture on the subject under study. For this purpose, ten questions were asked most of them (about 7 Questions see Appendix A) were multiple choice Questions, whereas, the rest of them were Questions that needed more clarification. Therefore, the students were asked to state the reasons behind their responses.

In addition, the sample population was informed that they could choose more than one answer if needed, the thing that made the calculation of the results more complex and tiring.

Generally speaking, the researcher used this instrument at the beginning of the investigation to fulfill the upcoming aims:

- To determine the students' feelings about poetry and how much they like it as a literary genre.
- To identify how much they know about poetry as a subject introduced recently in the program.
- To inquire about their opinions concerning the teaching of poetry in their classrooms and how much they are satisfied with the methods used to teach such subject.

Since it is also a one way instrument that allows no interaction between the researcher and the informant, it was made clear by the former that the questions are to be completed not in a rush but with full concentration and sincere thinking to guarantee the correctness and validity of data.

Whereas for the participants, they are forty LMD second year students of British literature from both sexes; who have been chosen randomly out of the total number of seventy six student enrolled for the LMD second year studies. They have been handed the questionnaires in their respective classrooms during their break time, and they have been informed about the questionnaire's content and the aim from its production.

3.2.1.2. The Questionnaire Results:

The analysis of the questionnaire results yielded important information about the subjects involved in the study , it helped to draw the learner's profile , determine their levels and attitudes , preferences and expectations , they also expressed their needs , views....etc, as McDonough states:

"What the learner perceive learning a language to be like and what they compare it with, how they view the process of teaching and what they can tell us about being on the receiving ends of tests." (1995:14)

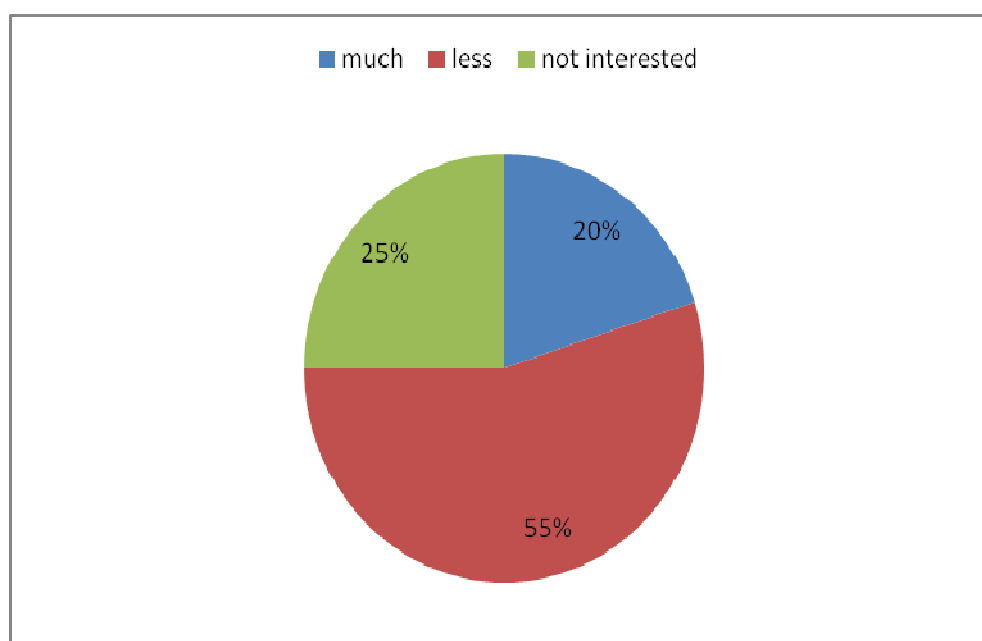
The more they know about their learning the more they make use of their strategies and make some progress. Starting with what was said in the previous chapter, this questionnaire composed of ten choice questions was handed to the second year LMD students in Abou Bakr Belkaid FL department, to examine their answers related to poetry teaching/learning process. Interestingly, the answers given

were satisfactory to a far extent, since the students gave some remarkable, straight forward opinions and suggestions that could probably make them enjoy poetry more.

Regarding the first question (See Appendix A), it was addressed simply to see how much FL students like the subject of poetry and it turned out that most of the students (55%) have an average interest towards poetry as a genre as shown in the table and the figure below:

Table 3.1: Answers to Question One

Question One	Much	Less	Not Interested
Students' N°/40	08	22	10

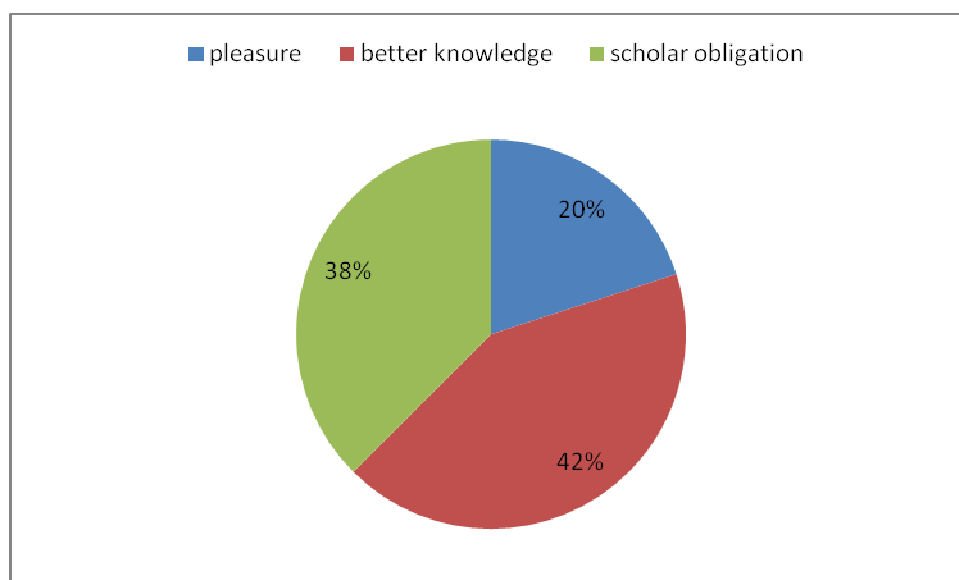


Pie Chart 3.1 : Students' Attitudes Toward Poetry.

The second question, was asked about their reasons for dealing with poetry as a genre and the answers have shown that (42%) of them read poetry to improve their knowledge. Whereas, (38%) did it only for scholar obligation while reading for fun and pleasure came at the last position (20%) as shown in what comes below:

Table 3.2. Answers to Question two.

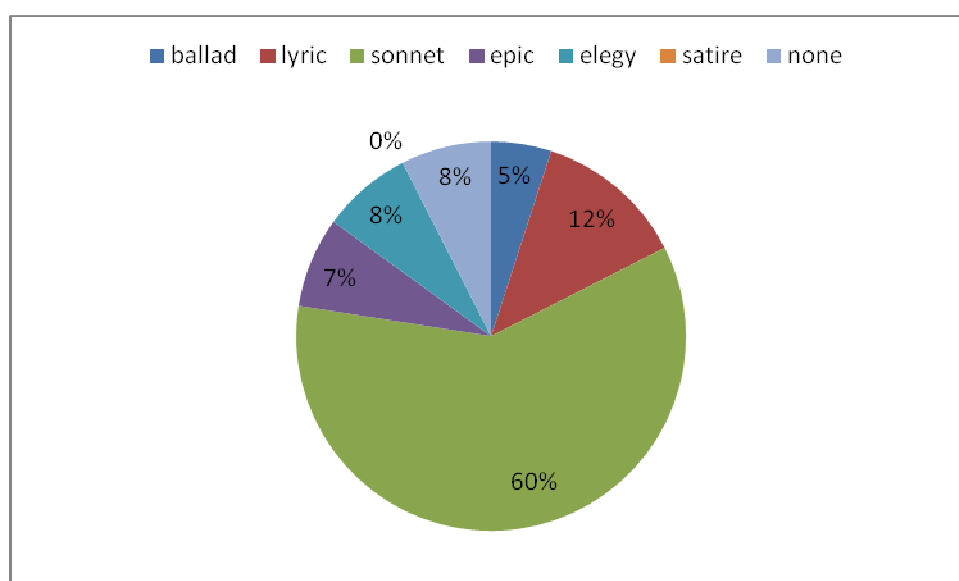
Question Two	For Pleasure	Better Knowledge	Scholar Obligation
Students' N°/40	07	18	15

**Pie Chart 3.2 : Students' Reasons Behind Poetry Reading.**

Concerning the answers to question three, most of the students signaled that they are familiar mostly with sonnets and lyrics since the focus of the teacher was on these two kinds of poetic forms mainly. As shown in what comes below, (60%) of them know only sonnets and the rest of the percentages is divided between lyric, epic and elegy. Whereas, none of them ticked the satire for an answer:

Table 3.3. Answers to Question Three.

Question Three	Ballad	Lyric	Sonnet	Epic	Elegy	Satire	None
Students' N°/40	02	05	24	03	03	00	03

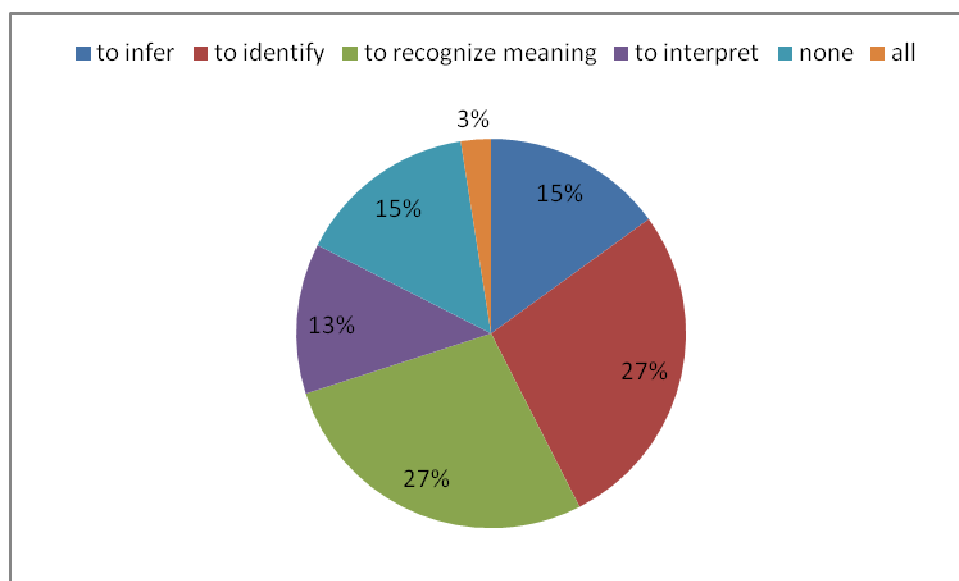


Pie Chart 3.3 :Students' Favorite Genre.

Moving to the problems that the students face confronted with the reading of a poem, (27%) have answered that they find difficulties in identifying the major themes and ideas of a poem, as well as differentiating between the connotative and the denotative meanings⁽²⁾. Also (15%) of them found problems in inferring and reading beyond the text, whereas, the same percentage (15%) signaled no problems at all as demonstrated in the figure below:

Table 3.4. Answers to Question Five.

Question Five	To Infer And Read Beyond The Text	To Identify The Major Themes	To Recognize Conno/Deno Meaning	To Interpret The Text	None	All
Students' N°/40	06	11	11	05	06	01

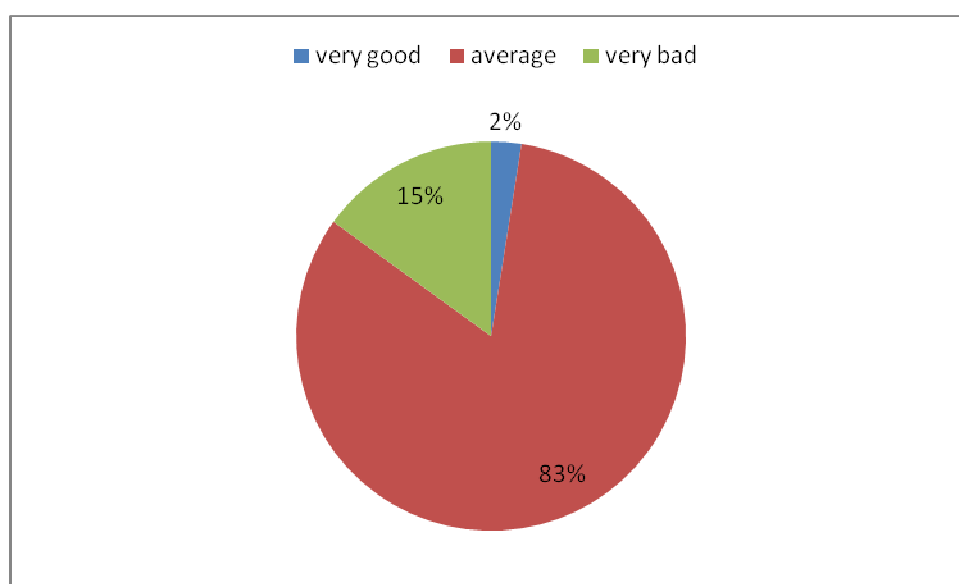


Pie Chart 3.4 :Students' Problems in Poetry Reading.

The latter question (number 6) was asked to find out about the students' opinions concerning their written performances during the examinations in the module of Lit and poetry more precisely, interestingly (83%) said that they were average overall, but (15%) confessed that they were very bad in their written evaluations.

Table 3.5. Answers to Question Six.

Question Six	Very Good	Average	Very Bad
Students' N°/40	01	33	06



Pie Chart 3.5 : Students' Performances in Poetry Exams.

Regarding the next question (number 8), which spoke about the students' satisfaction vis-à-vis their teacher's methodology in class when teaching such a genre, there were (45%) satisfied student who spoke about their admiration for the Lit teacher commenting that:

*"Our teacher creates a better atmosphere which can help us understand" .

*while another wrote saying that: "It is better than last year, she guides us, helps us to understand and she has useful advice" .

Whereas, (40%) stated that they partly liked their teacher's method for:

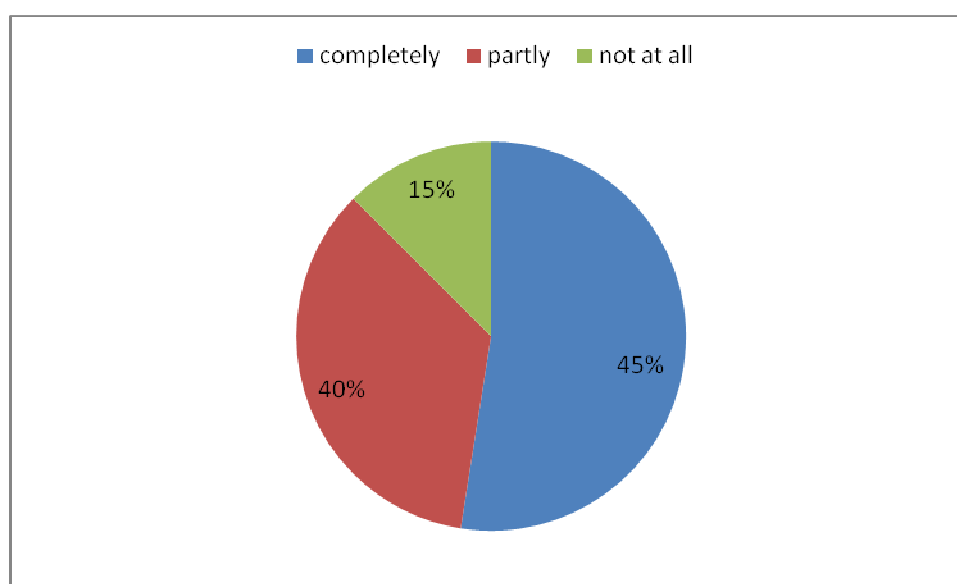
*"It is very difficult to deal with poetry" .

*While another one wrote saying that:"We focus on the poem selected by the ministry and that against our freedom of choosing what we want to read" .

Finally, (15%) did not agree with the teacher's method for they are mostly not interested in poetry as a literary genre as demonstrated below:

Table 3.6. Answers to Question Eight.

Question Eight	Completely	Partly	Not at all
Students' N°/40	18	16	06



Pie Chart 3.6 : Students' Attitudes Toward The Teacher's Methodology.

Concerning question nine, the students were asked about their idea of a good poetry lecture and (35%) of them said it should be about discussing themes mainly for:

*" Discussing themes is the soul of poetry if we consider the poem's structure its skeleton" .

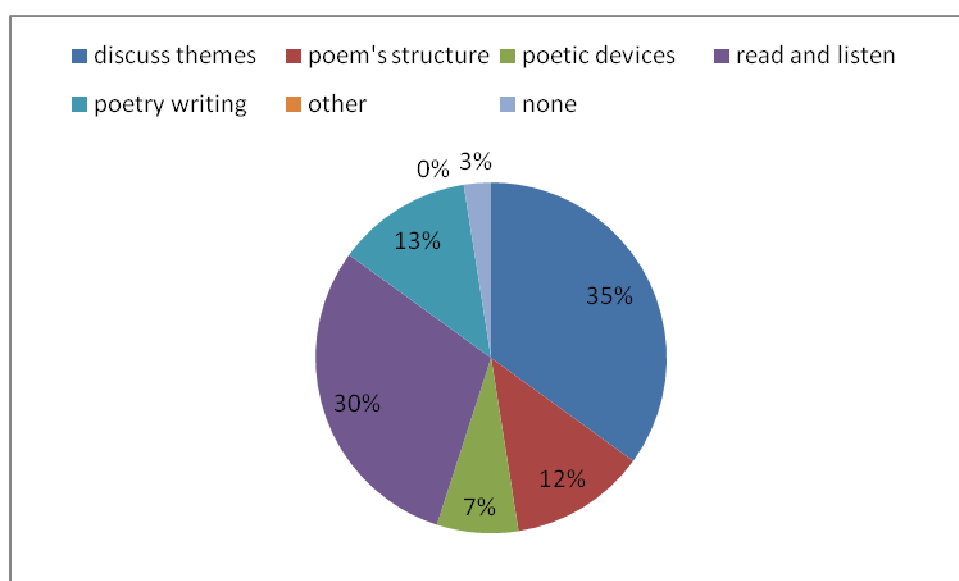
*While another said: "To insist on the content and how the poem goes on from the beginning to the end as an events' process" .

In addition,(30%) of them wanted the lecture to be about reading and listening to poems for:

*"Reading and listening push us to understand and to store knowledge" . The answers are presented below:

Table 3.7. Answers to Question Nine.

Question Nine	To Discuss Themes	To Identify The Poem Structure	To Recognize The Devices	To Read And Listen To Poems	To Write Poetry	None
Students' N°/40	16	05	03	10	05	01



Pie Chart 3.7: Students' Opinions of a Good Poetry Lecture.

The last question was about the problems that affect the students' learning of poetry and surprisingly (55%) of them signaled their lack of knowledge, interest and reading of English poetry for instance one of them confessed saying that:

*"I don't read poetry at all" .

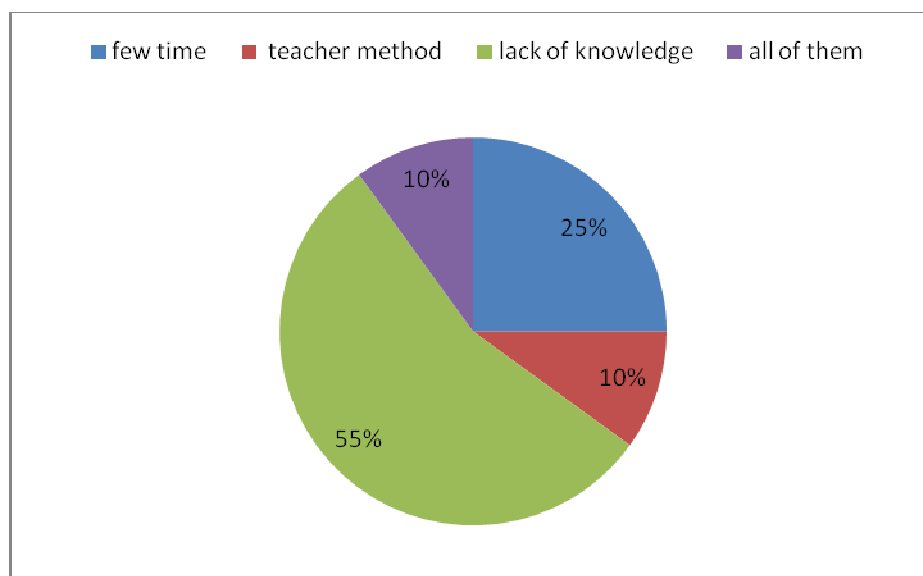
*While another said:" Because we are not interested in poetry so when we have a poem to analyze, it seems difficult from the start" .

Whereas, (25%) of them spoke about the lack of time programmed for the poetry and the Lit lecture saying that:

*"We haven't enough time to be interested in poems, and by the way why you are interested in poetry where there is an ocean of English subjects" . All the percentages are shown below:

Table 3.8. Answers to Question Ten.

Question Ten	Few Time	Methodology	Lack of Knowledge	All
Students' N°/40	10	04	22	04



Pie Chart 3.8 : The Difficulties Affecting Students' Poetry Learning.

Finally, what can be said is that the collection of data related to that part of the investigation was hard yet very rewarding. Even though, it was not always easy to convince students to answer a questionnaire about poetry, yet, they have shown a high degree of understanding and cooperation.

3.2.1.3. Summary:

Selecting the questionnaire as an instrument for this research is appropriate for the reasons stated previously, and also it makes it easy for the researcher to know more about what the students had to say about the different aspects involved in the classroom. The researcher wanted to know not only about the students' opinions about the used methodology, but also about the atmosphere in the classroom as well as their level concerning their written performances.

The goal was to collect as much information as possible about them in order to understand what could bother them about the poetry class, and to obtain a different angle for the study. It is worth to state, that students are an important factor in the poetry classroom, and that maybe problems the teachers face when teaching poetry stem from them and their attitudes basically.

Generally speaking, what was noticed by the researcher when examining the questionnaire responses, is that these students have such negative attitude towards poetry as a genre for various reasons such as time constraints, lack of knowledge about poetry as well as the lack of poetry reading, the archaic language that is introduced to them through the studied materials and the cultural differences.

However, these students do not have negative attitudes vis-à-vis their teachers as much as they do towards poetry itself. The approaches said to be traditional are not quite motivating and appealing to the students who may seek to discover more than structure in a poem, but namely, to discuss themes and read beyond the text. The second tool, that the researcher saw it would best support the previous one in attaining the best results needed, was the structured interview.

3.2.2. The Structured Interview:

The structured interview has been chosen as an investigative way to examine teachers' perception as far as poetry teaching and learning are concerned.

3.2.2.1. The Interview Process:

It is a data collection tool that offers more interaction between the interviewee and the interviewer and that the responses given can be clarified and developed through follow up questioning .It has also many drawbacks as the effect of the asymmetrical relationship⁽³⁾ between participants on the results, the respondents may be different in terms of their verbal abilities and data may be biased by the informant's post-event reconstruction.

In the structured interview as Nunan (1992:149) argues:"The interview has a general idea of where he or she wants the interview to go, and what should come out of it". Therefore, such kind of instruments has been chosen for its flexibility to validate or test the instruction of poetry to fulfill the following aims:

- To investigate about the aims to be achieved when teaching poetry in class.
- To ask about the amount of training wanted in order to well teach poetry and the best methods that could be used to guarantee a successful poetry course.
- To determine the problems faced by both the teachers and the students when dealing with poetry in class.
- To comment on poetry teaching from the teacher's point of view.

Consequently, a semi-structured interview of fourteen questions was designed to achieve the above goals; (See Appendix B) the first two Questions were as an introduction to the teacher's background. Afterward, in the next four Questions the focus was on the teacher's vision of his teaching aims, expectations and practice. The interviewer in the coming three Questions inquired about his actual teaching experience and the difficulties that face him.

The next four Questions were about his own rating and evaluation of his students' responses, engagement in the course and written performances. Then, the final Qt was a request to give a comment about his overall experience as a Lit teacher and to give the readers some suggestions. What was noticed is that a very present asymmetrical relationship between the participants was established, which made the interview with some teachers very short and did not leave space to follow up Questions.

In this respect, the researcher was very precise and careful about choosing a perfect place to have the interview done; therefore the teachers' room being a very quiet, and reserved place was selected for such a purpose and a suitable time to have the interview successfully was chosen of course regarding the teachers' engagements in other activities and their free time.

As for the informants, the interview concerns LMD second year teachers at Abou Bakr Belkaid university, they are two females and a male teaching British literature at the Foreign Languages department for more than ten years. They have been interviewed during their break time in the teachers' reserved room somewhere in the department.

3.2.2.2. The Interview Results:

Since the data collection of this particular instrument started by the end of the year, the researcher faced some difficulty to interview the teachers of literature in the department. Nevertheless, an interview was obtained by a full time teacher working since 1998 at the department, first she informed us that she had no training in teaching literature but she chose it out of her fondness for the subject, she reported that during her lectures she aims at the stylistic and the thematic sides of poetry as in prose. For question five, she said that she applies rarely an approach in class, it is more of an introduction where she focuses more on rhythm, rhyme and content.

She also expressed her willingness to involve her students as much as possible in the course but since they do not like it, it is a hard thing to do . In addition, she reported the lack of response from her students and the lack of background in poetry field basically there was no feedback regardless of the effort she made. This is concerning the problems she faced in teaching poetry ,while asked about her students' problems she responded that they have a negative attitude that dominate the classroom and no efforts are made from their side to better the situation.

Also concerning her rating of her students' literary competence she answered that it was medium simply , and for poetry in particular she replied less than average . Here she spoke of an anecdote about one of her students who found herself obliged in the exam to choose the poetry topic out of two hundred students, for she had no idea about the other topic related to prose ,and she obtained the mark of eight out of twenty as an example.

As the interview continued she explained how she selects the text for her courses and how she does her best to be in parallel to the other modules so that her students benefit most from the literary text . As a final question, or comment she spoke about how one hour of literature per week is not enough and that the subject (poetry) is too complex for the students , she also reported that the syllabus does not contain much poetry. Consequently, she said that there must be more teachers of literature in the department as well as a T.D (See list of abbreviations) session in addition to the seminar with less students per class to benefit from the poetry course as much as possible.

Another interview was held at a later time of the year with the teacher responsible of the British Literature module at the same department; she was a female Doctor in English Literature who specialized during her Magister in Ficto-Linguistics⁽⁴⁾.She is a full-time teacher at the FL department since 2001, and she has been teaching both British Literature and sociolinguistics modules since.When asked about her previous trainings, she replied that she had none but fortunately she was a student of two exceptional teachers who influenced a lot her career and teaching methods; namely Mr Hassani and Mr Bouagada she stated.

In addition, she said that through her years of experience her main objective was to provide her students with a bulk of rich literary Language to enlarge their vocabulary; also to make them become sensitive to the rhythm (to develop somehow

a musical ear). When answering the fourth question she said that she teaches poetry not less than three months for second year students while for first year ones it takes longer, about a semester.

About the main approaches she uses when teaching poetry, she explained that it is mostly descriptive (describe the form of the poem and the situation it was written in) and historical (related to the poet's biography and the poem's background). Furthermore, careful reading is what she aims at developing in her students as well as brain- storming⁽⁵⁾, and outlining (how to keep the poem aside and outline what is it about).

When asked about her students' involvement in the class, she answered that they were average as a whole, but she added that they hate poetry which was a powerful word to use. In addition, she stated that the feedback from them was average and not satisfying. About her personal problems as British Literature teacher, she confessed that they lack interest in the subject enormously, they were not motivated, and because it is new to them for they were dealing with it in depth, they were afraid consequently she found herself using Arabic more to make them feel at ease.

Whereas, when asked about her students' problems, she replied that the unfamiliarity with this genre is the biggest problem, as well as the cultural background of the students who were not able to grasp it for they feel a big distance between their respective culture and the poet's one. As well as the intimidation of explaining the Old English that some of the masterpieces are written in. While, about the students' competence in poetry and Literature she said they were average overall but less than average when it comes to poetry.

She reported that she makes her own text selection for poetry classes, generally themes related to the Romantic Period: namely some Lyrics and Odes for the first and second generation of Romantics⁽⁶⁾. As an example she mentioned: Wordsworth, Keats ,and Coleridge with his famous "The Rime Of The Ancient Mariner" .Generally, she said that the response to such texts is quite positive because her choice is based on what her students want.

Finally, commenting her experience as a Literature and poetry teacher, she said it has been quite nice, important, never boring and rewarding in spite of the difficulties; and her only request is to devote more time to introduce students to poetry in the future.

The third and last interview was held at the teacher's room inside the department, with a full- time teacher male since 2001 possessing a Doctorate in Literature. He had an intensive training at the university of Lancaster in Britain for two months in 1988, and was influenced by a number of his teachers, namely: Mr Tony Parson, Mr Hsaini and Mr Lakhdar-Barka.

In addition, he said that his main goal in a poetry course is to teach the students how to develop their Language, structure and vocabulary. He also added that he taught Objective poetry (related with metaphors, scansion) to beginners like the second year students of the classical system and the LMD first year students . Additionally, he spoke of the subjective poetry related to the personal responses of the students to all the levels.

Answering the fifth question, the teacher said that his main goal is to teach Language and not to make them become writers, and that it takes too much time from him to make them involved in the poetry learning process, sometimes till two years which is complicated. As for the problems he faces as a poetry teacher, he said that the students have a deficiency in vocabulary, they also are not bookish especially when dealing with rhythm (phonology).

Furthermore, when talking about the students problems he answered that the complexity of the subject matter is the most noticed, alongside fear of the Old English that some of the selected texts are written in which might be different from the one used nowadays. As for the rating of his students' performances he said that it is a catastrophe since they do not accord much importance to it where as he said "All matters boil in Literature".

As for the examination question , he said that we should not mix things, that the questions should be both on poetry and not to ask only one. For the students' participation and preparation, he said that it depends if it is a formal lecture or a practice course. Additionally, about the selection of the texts, he answered that it is programmed by the government based on the period he wants to teach. But it is up to him to chose the figure and the work after asking which theme he should tackle, and generally , he added we are never satisfied.

Finally, for his final commentary he said that the only difficulty he faced is that the Algerian students are not bookish, for when given a Literature school to study or a figure they are puzzled, they wait for the teacher to spoon-feed them. But, overall, it was fantastic for him, because teaching Literature has two faces: escapism from reality, entertainment and relaxation with one function that is to develop the Language.

3.2.2.3. Summary:

The structured interview was a qualitative instrument used to depict the teachers reactions and attitudes towards their poetry classes, and to determine to which extent their behaviours in class and their used methodology influence their students and the classroom environment.

What was unveiled to the researcher is that teachers feel frustrated and discouraged when it comes to dealing with the students' lack of knowledge about the English language and vocabulary as well as the reluctance towards poetry reading. This frustration mostly, is reflected upon the teacher's chosen tasks and activities which does not appeal to the students, mainly, approaches aiming at developing the linguistic competence of these students.

3.2.3. The Classroom Observation:

This data collection tool provides a good description of instructional practices, it focuses on the frequency with which specific behaviours or types of behaviour occur in the classroom and measures their duration.

3.2.3.1. The Observation Process:

It allows researchers to study the processes of education in naturalistic setting and stimulates change and verifies that the change occurred. In other hand, it has many drawbacks for it sometimes consists of subjective data based on personal and anecdotal accounts of effective teaching, the observer effects may occur because teachers and students are aware that their behaviours are being observed, and finally it fails to report learners' thinking processes.

It is not enough to draw conclusions from teachers and students self-reported data ,the observation of their actual behaviour is necessary when seeking and utilizing information. The aim is to see if there are any discrepancies between what is said and

what is done; observable behaviours are good evidence. However, other drawbacks that are noticed is that observation is very time consuming and can be unreliable if it is conducted in an artificial setting or if students are aware of the presence of observers.

Students often act differently when they have an audience; a non participatory observation was made in which we became spectators observing the running of the course; and the English teacher a facilitator who assisted the students of the controlled group in engaging in the poetry class giving them explanations. This particular tool was chosen by the researcher to achieve the following aims:

Part	Declared Objectives
Elements of Pronunciation	It investigates the presence of the targeted elements of Communication such as meaning, attitude, negotiation of meaning, authenticity, interaction, contextualization....
Teacher's Proficiency	It investigates the capacity of the teacher to master the subject matter and the accuracy of the pedagogy to transmit it. How to assess the students' aural proficiency.
Class Organization	It investigates the way the teacher group and interacts with his learners.
Material	The type of material the teacher has recourse to in class to achieve his objectives.

Table.3.9.The Classroom Observation Objectives.

The general aim of this classroom observation is shown in the above table to determine important aspects of pronunciation, attitudes, some features about the teacher's aural proficiency as well as aspects of the classroom organization and equipments (materials) to undergo a poetry class.

3.2.3.2. The Observation Results:

As a start, the poetry course was programmed during the morning in an amphitheatre with the presence of all three groups combined. The course started with an introduction to the Romantic Period and the significant details related to it.

The teacher began with demonstrating the prominent figures and personalities in that era, namely: William Blake, William Wordsworth and Coleridge referred to as The First Generation. Whereas, Lord Byron, Shelly and Keats were considered as the Second Generation. Afterwards, a handout was given to the students to be read and explained during the class, it contained the main characteristics of Romantic Poetry such as: Beauty of the Supernatural, Championing of the individual, the importance of nature and the dangers of technology.

Furthermore, the teacher spoke about the great poets of that period as stated above and gave excerpts from their major works to be read as examples Like: “Infant Joy” for W.Blake, “Spring” for W.Wordsworth, and “A Thing of Beauty” for J.Keats. The students seemed interested for it was an introductory lesson to the subject of English poetry.

Additionally, for the objectives stated above what can be said is that the teacher did her best to raise students’ awareness for this genre, reference to the native tongue (Arabic) occurred several times during the lecture, emphasis on intonation was very high. About the students’ attitudes, much can be said but most importantly they displayed no remarkable enthusiasm towards the subject. They were playing the role of the listener since they did not prepare much for the course.

The teacher attempted to integrate her learners and their skills, she urged them to ask questions and give comments and remarks. She also displayed a big mastery of phonology, she represented an accurate model in pronunciation while explaining concepts and answering Language queries. Moreover, The classroom management and organisation was good since the teacher addressed all the students both individual and the whole audience with no exception.

Concerning the material used, there were no computers, no data-show just simple explanation on the blackboard and a handout to read. Although, the teacher during the course saw that it was helpful to use the dictionary, as a way to make the student find by their own the definition of the difficult words found in the poems. The teacher neglected the audio-visual aids for learning pronunciation; instead, she used the spoken English model.

Even though the students seemed interested there was no great contribution from them in the general flow of the course. They seemed quite passive and clueless. Moreover, they did not make important remarks or comments, instead, they simply waited for the lesson to be finished. Generally speaking, the introductory course of poetry was average in terms of motivation, preparation and participation but it lacked to a great extent interaction, debate and interpretation.

Furthermore, another observation was made earlier that year but with another group of students in the classical system, it was an introductory course to Twentieth-Century poetry. The course took place in an amphitheatre in the morning period. The teacher started the course by stating the main poetic devices (sound, sense, structural) (See chapter one); and carried on to speak about how poetry got rid of the rules at that period of time. (the defamiliarization concept)⁽⁷⁾.

Moreover, she quoted a passage for T.S.Eliot from his work “*Tradition and The Individual Talent*” and developed the explanation for the concept of detachment spoken about in the quotation which was a complex concept obviously. Then, she spoke about the Edwardian Poetry and the First World War poetry. All the time students kept quiet while the teacher hopelessly urged them to participate.

Afterward, she gave them a handout composed of extracts from different works of different figures from that period of time and asked them to read aloud. The teacher with much enthusiasm asked her students to read aloud the given sonnets with a tone, but, they did not answer her quest. Then, when finally a volunteer did, she went to speak about negotiating the meaning, she kept asking questions but, there were few answers to not say none.

Later on, she started explaining without the students’ own interpretation or help, and she gave them the main ideas and themes of the poems with no implicit participation. When finished the students were in a rush to exit the amphitheatre, while she was asking them to read the remaining sonnets at home and to prepare a research concerning the bibliographies of the poets dealt with in the handout.

3.2.3.3. Summary:

The researcher attended two poetry courses first of all as a normal student for the poetry course is always beneficial at any level and any stage of studies. Then, there was the aspect of the observer appearing from time to time to inspect about the possible peculiar behaviors that might appear in the classroom.

The collected data during the courses have shown that students display lack of interest towards poetry even though the teachers have done their best to make it interesting; for they, first of all, lack vocabulary and display a severe shortage in readability about poetry and the various devices related to it.

3.4. The Research Findings :

After questioning the LMD second year teachers and analyzing the results of the various instruments used, the researcher sees that probably the literary appreciation and analysis of the English poetry is one of the most acute problems of the FL student; this is due to various reason in addition to those mentioned in the questionnaire :

One can start by answering the questions proposed in the general introduction, firstly, teachers frustrations are on one hand due to students' weaknesses in various aspects of language and literacy competence such as: vocabulary deficiencies, lack of readability or manipulation of skills and strategies. On the other hand, it is due to time constraints and the use of the so-called old and outdated methods based on language learning which makes lectures boring and unfruitful.

Teachers of poetry in the FL department use a methodology which clearly and mainly aims at developing students' vocabulary and structural usage of language. The thing that drives courses to be a bit far from fully improving communicative skills based on theme and idea discussion. Students' lack of motivation, and fear resulting from the old English which the poems are presented in, drive the teachers to focus their attention in class at explaining difficult words- with the use of dictionaries sometimes- , presenting the historical background, and/or giving a biographical description of the poet.

The greater number of FL students who are studying English are in command of a relatively limited number of English words and vocabulary .Yet, they are required to appreciate or analyze intelligent and sophisticated poems which might be beyond their power of comprehension and writing. Besides, these beginners of English poetry do not know what to say about a poem they have read , they may have understood it, yet they fail to explain or appreciate what they have apprehended.

Broadly speaking, second year LMD students as mentioned before come with different literary backgrounds mainly Arabic or French they carry in their minds an assumption of the English poetry as being very different from the previous ones , hence, more difficult especially when written in the Old language . Consequently, they in advance develop a negative attitude towards it and they feel this huge gap between their lack of knowledge about it and the value of the poem presented.

In addition, much attention is given to the novel as a literary genre , the students signaled their attraction to stories of novels as opposed to poems which is a bit deceiving because the attention in the syllabus is given to the novel as mentioned by many teachers and poetry is somehow neglected for it is very demanding on both students and teachers.

Besides, the time allocated for the poetry session is insufficient the least one can say, an hour and a half per week to study a sonnet such as " Shall I Compare Thee" for example in terms of the form and the content , debate and discussion it is merely impossible ; it would be rather confusing than pleasant for the learners view the multiple objectives the teacher is required to fulfill.

In addition, the students possess merely no reading habit concerning English poetry which makes the task of the teacher nearly out of reach for he seeks to compensate their lack of vocabulary and make them also understand and appreciate the poem in such limited time with obviously , the absence of a specific method to follow.

Therefore, he seeks best to explain the difficult words and give them some notes about the analysis of the poem to prepare them for the examination, somehow neglecting to go deep into the content leading many students to complain about the lack of debates about the themes in the sessions. Furthermore, after hours and hours of grappling with the data from the subsequent research, the researcher made a momentous breakthrough.

Central to learning is the role of the students' long-term working memory which places constraints upon how learning occur. The relevant experiences of the students needed as a minimum (three-four) times to learn a new concept and the period of time that could elapse before the emerging new learning was lost from working memory.

If a teacher spreads the opportunity to learn a particular concept over extended periods of time, forgetting occurs and the learner could not build upon previous experiences to consolidate the new learning. The finding illuminates how much of

classroom time is wasted because the instructional experiences do not match student's memory processes. The fact that memorizing and recall rather than response-based method of learning, is largely neglected ;as a result students expect to be told what to learn rather than contribute to the poetry learning.

Subsequently, students have little confidence in their own critical abilities, which largely remain hidden and both students with teachers alike have an almost reverential attitude to the text and poetry⁽⁸⁾. Criticism of a writer or his work is rarely voiced if the writer is considered to be part of an established canon of « greats » ; individual response or interpretation is not encouraged and the role of the teacher is to tell students what it is advisable to think about the writer and his work.

Unfortunately, this is an attitude found in Literature teaching all over the world even at university level in some countries, if this attitude is prevalent the Literature lesson is often no more than an extended reading comprehension, or an erudite lecture which is often more concerned with bibliographical details of the poet's life than a study of texts.

Young Algerian students are unsure of their position, their aim is to succeed in a Language examination and the role of Language student is one with which they feel relatively at ease. The role of poetry and Literature student, however, is one which does not inspire confidence, young students especially feel the texts to be inaccessible unless approached through Language based activities of the sort which they recognize.

They do not want to spend time studying a set text if this is to involve more rote learning⁽⁹⁾ and depersonalization of response. Basically, the idea of prescribed texts frightens students who feel that they will not be able to cope with, and teachers who feel that a Literature specialist might be required. To both, the set text in poetry seems as inaccessible as the Elgin Marbles : highly polished, beautifully constructed and unavailable . Furthermore, the selection of the Shakespearean sonnets with the complex Old English of that era comes as a choking, demotivating step that inhibits such beginners lacking vocabulary and fluency in reading.

Most of the students tend to avoid the poetry question in the exam for they practically do not even understand what it is about, and those who choose it for obviously compulsory reasons tend to learn by heart and copy the answers of the similar sonnet studied earlier without knowing whether it is right or wrong; and this was the confession of one of the students.

Coming back to the reading for leisure which becomes less fashionable with time, it appears undebated to argue that students read very little in their native language and even never in the FL for Audio-visual means constitute a significant alternative competing with poetry reading and a potential threat to it; also from a socio- cultural standpoint some cannot afford to buy books of poetry and those whose relatives are illiterate do very likely not develop important reading habit.

One can go a step further in dressing the point of cultural and religious divergence leading to the confusion of the student's earlier principles studied and behaviors practiced in his respective culture. The idea that the student's negative attitude towards English poetry in class would be concerned with the impact of English culture namely of philosophical ideals on our students in class, Milton's "Paradise Lost" is a clear justification of that point.

Generally speaking, our FL students possess this negative attitude towards poetry as confessed by their own teacher, which is going to influence their ability to discuss or interpret masterpieces of Literature. As for the researcher, learning a Language is also trespassing the borders and becoming able to understand another person's ideas and explore them. To be a good poetry teacher, is to be a sort of musician who can play well on the notes of his students' weaknesses and strengths ; it is to perform the poem and the lecture as a true art.

If students can reach out to the teacher's feelings and positive attitude towards the text and could sense his honesty, they can accept to inter in his world and the poet's world as well. Of course, poetry needs some techniques to be taught with no doubt, but it needs more bold attitude and free mind to make it special and distinguished from the other subjects. That is why when we say a student hates poetry, it means for the researcher that the lecture's world was not right for such genre.

What the teacher has as a duty is to help the students develop a liking of poetry , to encourage them to read poems outside the classroom, to assist them to achieve a certain extent of competency in language acquisition , interpretation, discussion , argument and to accept the multiple view points as well as to contribute to their personal growth.

Remarquably, students in the FI department are somehow influenced or interested in other modules such as linguistics ,for they are convinced that Language is Grammar and that the learning of English is all about learning grammar, linguistics, sociolinguistics ...etc. Neglecting their presence in their learning process is to be regarded as odd which is partly true ; but to pretend to know English without learning by heart one of Shakespeare's sonnets is to be regarded equally odd and unforgivable.

Consequently, the student learning both the importance of grammar and linguistics in acquiring a linguistic competence and the ever flowing beauty and inspiration of poetry in acquiring a literary competence; could put his foot on the right way to achieve a communicative competence. And concerning the role of the teacher, it has been said by William Arthur Ward that the good teacher explains and the great teacher inspires, when it comes to literature and poetry it is necessary that the teacher when explaining makes his students by every means feel touched and inspired for poetry is not only an art ,it is also beauty.

3.5. Conclusion :

In this third chapter, the researcher presented the tools that he used in order to conduct his investigation with much rigor and precision. Broadly speaking, the case study instruments were a questionnaire for the LMD second year students , supported by close summary, a teachers' structured interview, followed by a short summary and a classroom observation accompanied with a summary to depict the main issues and remarks about the poetry course rituals and steps.

Afterward, the researcher presented a detailed analysis of the results gained from the latter tools and a personal interpretation of the findings in order to situate the problems important to the validity of this work and answer some if not all of the research questions.

Notes to Chapter Three :

1- There is a huge difference between hard evidence and soft evidence. It is with the interview considered as self report methods (Weir and Roberts, 1994).

2- See the Glossary of technical terms.

3- Any absence of balance or equivalence between two things that are otherwise comparable. Examples are asymmetric information, meaning some people have more information than others.

4- Ficto-Linguistics is a specialty that gathers both fiction and linguistics specialties.

5- A group creativity technique designed to generate a large number of ideas for the solution of a problem. In 1953 the method was popularized by Alex Faickney Osborn in a book called *Applied Imagination*. There are four basic rules in brainstorming. These are intended to reduce social inhibitions among group members, stimulate idea generation, and increase overall creativity of the group.

6- The literary rebellion of Wordsworth in England and Victor Hugo in France declared an end to the artificiality of older conventions, breaking up the 18th-century system of distinct genres and of poetic diction. Lyric poetry underwent a major revival led by Wordsworth, Keats, Shelley, Pushkin, Leopardi, Heine, and others; narrative verse took on a new subjective dimension in the work of Wordsworth and Byron, but the theatre tended towards the sensationalism of melodrama.

7- Samuel Taylor Coleridge in *Biographia Literaria* (1817) wrote of the ‘film of familiarity’ that blinds us to the wonders of the world, and that Wordsworth’s poetry aimed to remove. P. B. Shelley in his essay ‘The Defence of Poetry’ (written 1821) also claims that poetry ‘makes familiar objects be as if they were not familiar’ by stripping ‘the veil of familiarity from the world’. In modern usage, the term corresponds to Viktor Shklovsky’s use of the Russian word *ostranenie* (‘making strange’) in his influential essay ‘Poetry as Technique’ (1917). Shklovsky argued that art exists in order to recover for us the sensation of life which is diminished in the ‘automatized’ routine of everyday experience.

8- To deal with the poem with a religious point of view and with worshipful attitude.

9- A memorizing process using routine or repetition, often without full attention or comprehension: learn by rote or Mechanical routine.

Chapter Four:

Practical Recommendations

4.1.Introduction

4.2. Practical Recommendations

4.3. Conclusion

Notes to Chapter Four

4.1. Introduction:

With regard to the poetry teaching /learning situation, the previous chapter was an attempt to investigate and extract the significant problems that LMD second year teachers at the university level face when teaching poetry .Whereas, for this current chapter which is the last one and after locating the problems, will be also an attempt to propose some key solutions to the inadequacies found during the research, as well as, to recommend important aspects of the poetry teacher role.

The researcher will suggest ideas related to methodology focusing more on communication and learner- centred activities as the main goal of teaching. Whereas for learners, fostering reading skills seems important to guarantee more exposure to English poetry and language, and the choice of the selected material which can have a great impact on students attitudes and achievement.

4.2. Practical Recommendations:

This part will be devoted for suggesting some important solutions to adress the issues revealed in the earlier chapter, issues that teachers face in their poetry teaching process; also that learners face in their learning of poetry. These difficulties concern the teacher's methodology, the text choice and the students' involvement in the poetry class.

4.2.1. Teacher's Role:

Throughout their ELT process, teachers seem to assume numerous roles which may vary according to different tasks and activities taught to their learners. Yet, at a first glance, the teachers must have an understanding of the learner's needs, styles and preferences, furthermore, they should be necessarily supported with specific curriculum framework to meet those needs, and more importantly satisfy their demands. The teacher is one of the most important partners in the teaching/learning process since he is highly involved in the teacher/learner interaction. Therefore, some variables regarding the teacher's role and proficiency are to be taken into account.

The teacher as a needs analyst assumes the responsibility of identifying his learners' weaknesses, interests and their existing level of proficiency relying on particular institutional procedures beyond his classroom observation like:

surveys⁽¹⁾, questionnaires and interviews, which will later help him select numerous types of reading passages that fit their needs and more importantly heighten their interest in poetry and poetry reading activities with concentration and full commitment.

Additionally, he has to be perseverent and patient to teach his students the suitable strategies needed for the analysis of a poetic text, providing them with different texts which should be challenging to their capacities. Once these strategies are acquired, the teacher then will suggest other similar activities that will be intended to check the students' abilities to transfer the acquired strategies adequately.

The EFL teacher becomes a facilitator of learning where in many occasions, he has to perform many roles at the same time, depending on the class, the lesson, the activities....etc. As a psychologist, the teacher assumes the responsibility of exploring the learner's strategies in learning poetry in the context of his perceptual/cognitive style (whether he is visual learner, analytic...etc).

As a diagnostician⁽²⁾ he needs to discover the numerous personality factors that help differentiate the successful learners from the less successful ones in the area of poetry perception and comprehension. **"Work with your students, and explore together. Give them their 'moments of authority' - their perceptions can be just as sound as yours and your difficulties as great as theirs"**. In addition to student's affective factors like: anxiety, self-esteem, motivation, self-reliance, intelligence... knowing these variables has often been considered as significant factor according to numerous strategy investigators.

The teacher in some cases may act as a counsellor, and assistant of learners where he is supposed to encourage them, mainly those unstrategic or less successful learners to identify their comprehension difficulties when performing the task of poem analysis and helps them cope with these problems. Because learning would never take place without a warm teacher-learner relationship, the teacher should in some cases play the role of a team member and co-learner, where he is supposed to contribute within learner's collaborative poetry reading and analysing activities.

Indeed, involvement of the teacher in the poetry lesson tends to be crucial factor for it permits the learner enjoy and appreciate his overall learning, and will never feel himself under a continuous pressure of an authoritarian teacher and that what poetry teaching is all about for sure. Moreover, to ensure a more effective teaching practice, the teacher should act as a Language researcher i.e he is expected to

keep up with new materials, methods and techniques to bring innovations to his ELT process. This implies that in order to develop, the teacher has to explore his poetry teaching practices, identify the real problems and seek adequate solutions.

Today's Literature teacher has to manipulate much more information in different areas of knowledge (psychology, pedagogy, sociology, etc) in order to actually help his students learn. The teacher is thus responsible for motivating learners and ensuring that they become involved in learning. The teacher's role is, indeed, to achieve an atmosphere of interest, confidence, enthusiasm and support in class.

4.2.1.1. Teacher as a Motivator:

Recently, the “Learner-Centered Psychological Principles” book (1993) suggested the importance of creative behaviors, and intrinsic motivation to learn, it states that “Intrinsic motivation, creativity, and higher-order thinking are stimulated by...authentic learning tasks...and novelty” (Woolfolk, 1998, pp. 511–514). Thus, one can see the connection between learner-centered teaching and facilitating creativity and creative thinking.

Regarding the cognitive and affective factors of creativity, Hennessey and Amabile (1987) proposed an “intrinsic motivation principle of creativity” (p. 6), which says that intrinsic motivation conduct to creativity, and undermines it. They also asserted that this intrinsic motivation is influenced greatly by situational or “state” factors (p. 11). Thus, situational events in one’s environment (e.g., school) may affect one’s motivation on a task (e.g., problem solving).

In fact, Hennessey and Amabile found that “extrinsic constraints,” which are factors external to the specific task, could decrease intrinsic motivation and thus decrease creativity (p. 11). In class, if the poetry teacher is highly motivated himself, it will then be easy to enhance learner's motivation and therefore get them to perform better.

In previous studies, human beings were seen as relatively predictable beings, who are assumed to react in certain ways to their environment given that the conditions are equal, as in ‘reinforcement theory’ (Stipek, 2002: 19)⁽³⁾. Self-efficacy, and perceptions of one’s own capabilities, are other important factors in motivation (Dornyei, 2001; Alderman, 1999).

Infact, university learning is usually separated from personal life where any formal education is involved. Besides, the longer the learners are in formal education, the greater this separation is .Yet, in the Algerian context, the backwash effect of the university exam on school education causes even more alienation from school practices. Typically, the demands of the university exam shapes the school practices due to the vast importance attached to this exam, a very strong external control.

One important aspect of motivation is “communicative success” (Ushioda, 1996:32). Communicative success can provide a sense of “self-confidence, satisfaction and a sense of real progress in one’s own learning” (Ushioda, 1996: 33). Similarly, Nikolov’s study draws attention to the role of meaningful classroom tasks, which encourage student communication, on student motivation to learn a foreign language as opposed to distant integrative or instrumental motives (1999).

The teacher when using real-life materials in the classroom provides an effective way to help relate students’ life outside the classroom with the classroom procedures (Ushioda, 1996). Other factors that affect students’ motivation are: “curiosity, involvement, recognition” as well as “efficacy” and “grades” in school reading frequency (2001).

In the same vein, studies on Critical Reading and writing suggest two main fundamental principles in relation to motivation: the first one is the use of authentic materials (Wallace,1999). And the second, is that Critical Reading practices typically give more control to the students in classroom practices (Wallace, 2003; Leal, 1998). In other words, the students are expected to contribute with their own experiences, opinions, criticisms in the learning process.

Furthermore, and according to Torrance (1981), the purpose of creative teaching is to create a “responsible environment” through high teacher enthusiasm, appreciation of individual differences. Feldhusen and Treffinger (1980) suggest new ways to stimulate motivation through the present recommendations, because they alongside Davis (1991) believe establishing a “creative climate” was important to stimulate motivation as well as creative thinking.

Recommendations such as: To support and reinforce unusual ideas and responses of students, to use failure as a positive thing to help students realize errors and meet acceptable standards in a supportive atmosphere.As well as, to adapt to student interests and ideas in the classroom whenever possible, to allow time for students to think about and develop their creative ideas because not all creativity

occurs immediately and spontaneously. Also to create a climate of mutual respect and acceptance between students and between students and teachers, so that students can share, develop, and learn together and from one another independently.

To listen and laugh with students, for a warm, supportive atmosphere provides freedom and security in exploratory thinking, to allow students to have choices and be a part of the decision-making process and to let them have a part in the control of their education and learning experiences. And finally, Let everyone get involved, and demonstrate the value of involvement by supporting student ideas and solutions to problems and projects.

4.2.2.2. Teacher as an Innovator:

Allan Snyder, in his paper, 'Breaking the Mindset', states:

It would appear that we are blinded by our mental paradigms – by our mindsets! We emphatically do not examine each situation anew logically considering all possibilities...we look at the world through our mindsets, mindsets acquired from our past experiences. Put simply, we are intrinsically prejudiced. (Snyder,1996,3)⁽⁴⁾

Snyder is interested in viewing the world differently - to break free from pre-conceptions, prejudice and 'mindsets' to re- invent, re- visit and look again rather than accepting preexisting theories. The conclusion is to develop 'multiple mindsets' to view more of the world and to view it from different lines of expertise.

As a general concept, creation and innovation incorporates the notion of a process rather than product orientation for problem solving that includes experimentation, improvisation, defining, selecting, and the incorporation of a range of skills. In this process what may be termed 'breathing time' is essential – this gestation allows ideas to evolve. Learning to seek better questions not simply answers is an essential element in this process.

English language teaching pedagogies have focused on developing learners' communicative competence and on promoting learning strategies and learner autonomy in language classrooms. Students' needs and learning styles are analysed and used for selecting course content and teaching methodologies. Evaluation is an on

going process in every stage of teaching and learning. Self-assessment by each student is regarded as important as assessment by teachers.

Two key components of the learner-centred poetry classroom are first, placing more responsibility in the hands of the students to manage their own learning, and second, teachers taking roles as facilitators of knowledge to help learners learn how to learn rather than being the source of knowledge as was traditionally the case. Teachers can foster learner autonomy by creating and maintaining a learning environment through communicative tasks through which students can develop their language and learning skills to become autonomous learners.

In such a situation, teachers have to be familiar with a wide range of teaching methodologies, learning materials, study options, and to be flexible and adaptable while school programs need to be resource rich to develop a successful learner-centred curriculum that caters for a wide range of student needs (Tudor, 1996). While teachers may be a central element in change, context is also very important, not all innovations can be easily applied in every context.

Teachers have to be eclectic and flexible when performing their task because their role is to facilitate the learning process and enhance learner's progress. In so doing, the teacher may stand at the front of the class to motivate, instruct, and explain. In other situations, he may move round the class to help and encourage learners who may either work on their own, in pairs, or in groups.

Consequently, the teacher's role may change from one activity to another or from one stage of activity to another; it is therefore, the kind of activity proposed which determines the teacher's role. Besides, teachers should be able to judge what role is suitable for what class or activity type. Actually, the larger the class, the more necessary it is to have a student-centered class. The only way to give all the students time to speak is by having them work together. The difference between a large class and a smaller class is the amount of time we have to monitor the groups.

In a pair work, the atmosphere tends to be more protective and private than in a group one. Students often feel less inhibited in pairs, and they can talk about more personal feelings or experiences than they would even in a small group. Pairs seem to be more conducive to cooperation and collaboration, while groups tend to be more conducive to (friendly) disagreement and discussion. A lively discussion often depends on an exchange of different ideas and a certain amount of conflict.

In groups or pairs, students can work together without worrying about losing face in front of the whole class when they say something unusual or incorrect. The EFL teacher needs to acquire a wide and deep understanding of all the variables (learner's profile, level of proficiency, motivation and attitudes to poetry learning, etc) he is likely going to encounter in the poetry teaching situation. Therefore, he needs to select, devise and operate, for any given situation, the methodology which best fits and matches all the variables.

Teachers have to look for the different forms lessons may take, the different ways learners may react to lessons and to achieve their exercises. In so doing, teachers can manage learners in pairs, groups; in this way learners have the opportunity to move around the class and to be involved in group activities.

4.2.2. The Teaching Methodology:

Teachers have to select a particular content to interest and involve students, even though the content is generally stated by the syllabus experienced teachers can accordingly know which topic will work with them and which will not. They should be sensitive to students' needs and then choose fascinating and up-to-date topics to motivate them; they not only carry with them knowledge of the learners but the belief to create an appropriate balance between variety and coherence.

Teachers are aware of the classroom they work in, the materials they can use, the time they have at their disposal, and the attitudes of the institution they work in, all combine to focus their lesson planning. Planning may also depend on the way and circumstances the lesson will take place and the experience of teachers; in this respect, Rivers (1968) notes:

In class the teacher can immediately remedy deficiencies in the materials by re-presenting sections in a new way as soon as it becomes evident that the students have not understood. (1968:120)

Since a lesson may generally have more than one aim, in reading the poetic text, for example, teachers may not only want their learners to develop their reading ability but become fluent speakers as well.

Needless to say that there should be a congruency between the different lessons because of the unforeseen problems that are likely to happen during the course of the lesson. Teachers may be judged responsible for any teaching/learning situation, and motivated learners may be at the beginning of a course, the level of motivation may change if learners are not fully engaged or if they cannot see where they are going.

Thus, it is up to teachers to keep their students motivated by setting goals and giving rewards. The most obvious goal, of course, will be to master the English Lge. In addition, poetry reading course generally stresses on building systematic vocabulary, and structural knowledge whereby to increase students' Lge accuracy, though it does not provide full support of communicative nature of reading act which tends to be of practical value that helps them achieve certain level of fluency and automaticity⁽⁵⁾.

A more student-centered approach helps students to develop a “can-do” attitude which is effective, motivating, and enjoyable. In a student-centered class, students do not depend on their teacher all the time, waiting for instructions, words of approval, correction, advice, or praise. They do not ignore each other, but look and communicate with each other.

The most important aspect in working together in a student-centred classroom, whether in pairs or in groups, is that the teacher helps students to develop both their linguistic and communicative knowledge. In class, students are able to decide about the content they want to learn and what they want to do. Classrooms become a place where students' needs as a group or as individuals, are taken into consideration to enrich the practice of the teacher and make him/her think of new and imaginative ways to teach them each time.

Teachers in this case facilitate learning instead of instructing; and students become more responsible of their learning process, where both the teacher and the textbook come to help to guide them only. Being a teacher means helping people to learn and, in a student-centered class, the teacher is a member of the class as a participant in the learning process. We cannot interest all students all the time, but with each topic we need to engage as many as possible.

Some topics may not be all that interesting or relevant for students at the moment; but, if they want to be able to participate in a wide range of conversation in the future, they may need to explore some less fascinating topics. The more popular topics are usually covered at every level of an English course, which means that if we want to deal with the same topics again, we need to introduce new angles rather than discuss the same questions.

But interest and enthusiasm are not generated by a topic itself, they are generated by the students themselves as they discover more about the topic and their knowledge of and views on the topic. Personal experiences of a topic are always more interesting than general knowledge about it. One of the most rewarding aspects of a student-centered language lesson, which sets it apart from lessons in other subjects, is sharing. Students have a chance to talk about personal feelings and private experiences they would unlikely share in other lessons – or even in their everyday lives.

Feedback is an essential part of every lesson, which is why monitoring students while they are working together is so important. There are many suggestions for poetry teaching as to how to develop creative abilities, for example, Guilford (1967) and Torrance (1963) observed that creative thinking abilities could be developed through direct instruction. While Karnes et al. (1961) suggested that educational programs should be organized flexibly to provide better services, such as enrichment programs, to students.

Teaching techniques that stimulate both convergent and divergent thinking are important for stimulating creative thinking and are more challenging to creative students (Karnes et al., 1961). One of these techniques for developing creativity is the inquiry–discovery or problem-solving approach, which is an indirect teaching method. Treffinger (1980) suggests that creativity is related to the discovery process. He states that “experience with discovery learning enhances creative performance by forcing the learner to manipulate the environment and produce new ideas” (p. 34).

Feldhusen and Treffinger (1980) also reported that the creative processes of fluency, flexibility, elaboration, and originality were incorporated in the inquiry–discovery approach to teaching. The following are suggestions for an inquiry–discovery learning experience:

1. To provide the initial experience to interest students in inquiring about a problem, concept, situation, or idea.
2. To provide the students with manipulative situations and materials to begin avenues of exploration.
3. To supply information sources for students' questions.
4. To provide time for students to manipulate, discuss, experiment, fail, and succeed.
5. To provide guidance, reassurance, and reinforcement for student ideas and hypotheses.

Generally speaking, there are five frequently discussed attitudes and actions for better and effective teaching during the poetry class which include: a genuine caring and kindness of the teacher, a willingness to share the responsibility involved in a classroom, a sincere sensitivity to the students' diversity, a motivation to provide meaningful learning experiences for all students, and an enthusiasm for stimulating the students' creativity. These stated positive attitudes adopted in class by teachers surely guarantee a successful and fruitful poetry course.

4.2.2.1. Negotiating Meaning:

The interpretation of signs by their users can be seen from a semiotic perspective as having three levels: Syntactic: recognition of the sign (in relation to other signs); semantic: comprehension of the intended meaning of the sign, or pragmatic: interpretation of the sign in terms of relevance, agreement etc. The most basic task of interpretation involves the identification of what a sign represents (denotation) and may require some degree of familiarity with the medium and the representational codes involved, this is particularly obvious in the case of language.

Roman Jakobson in the 1960's proposed a model of interpersonal verbal communication⁽⁶⁾ which moved beyond the basic transmission model of communication and highlighted the importance of the codes and social contexts involved. He noted elsewhere that 'the efficiency of a speech event demands the use of a common code by its participants' (Jakobson & Halle 1956, 72). He outlines what he regards as the six 'constitutive factors... in any act of verbal communication' thus:

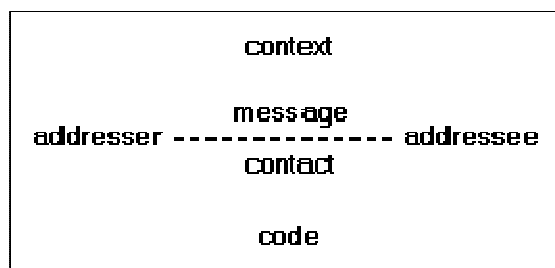


Figure 4.1. Jakobson's Model of Interpersonal Verbal Communication.

The addresser sends a message to the addressee. To be operative the message requires a context referred to 'referent', seizable by the addressee, and either verbal or capable of being verbalized, a code fully, or at least partially, common to the addresser and addressee (or in other words, to the encoder and decoder of the message); and finally, a contact, a physical channel and psychological connection between the addresser and the addressee, enabling both of them to stay in communication. (Jakobson 1960, 353)

The learner-centred approach is based on the idea that learners can learn better when they are aware of their own goals. Thus, this model for language curriculum development shifts from what should be done in a course of study to what is specifically done by language teachers in their classes, through negotiation between teachers and learners in the planning, implementation and evaluation of language courses (Nunan, 1988).

Infact, English poetry deals with a variety of themes which are related to common areas of all human experiences, and carefully-selected English poems offer various themes which are relevant to the interests and concerns of learners as they provide them with “meaningful and memorable contexts for processing and interpreting new language” (Lazar 17). Hence, well suited for content-based approaches, English poetry can act as a powerful stimulus to the student's own reflective thinking and emotions, which will elicit more expressions of opinions, reactions, and feelings for “more mature and fruitful group discussion” (Maley & Moulding 135).

Thus, English poetry can be the means to stimulate students' subjective, creative, and meaningful responses. An understanding and explicating of the ways in which the themes are dealt with in English language can also help improve not only language awareness but also cultural awareness.⁽⁷⁾ However, English poems touch upon non-trivial areas of human experience and heighten the student's awareness of even the apparently trivial. Hence, they elicit a strong subjective investment in poem-centered activities, which, combined with group interactions, is a powerful motivational factor in language learning.

Meanings conveyed in poems are usually expressed very economically, therefore, in order to retrieve these meanings and talk about them, it is necessary to expand and extend the words on the page. From a small language input one can generate a large and varied output. (Maley & Duff 12). Reading critically essentially entails directly extending the strategies for reading rhetorically, for rhetorical strategies primarily emphasize more generic responses such as author's intent, reading critically is fundamentally discipline based.

To manage teach students critical reading necessitates teaching the modes of inquiry, kinds of evidence, hypotheses and assumption used in the discipline, and showing them how to apply these directly to their reading. Fundamentally, then, reading critically means developing a range of questions appropriate to the discipline which the reader asks of the text he is reading. It is useful to construct, with your students, such a series of questions that might be used in evaluating a text within your discipline, and applying those questions to certain texts.

4.2.2.2. Learner- Learner Interaction:

When working together, students share their experiences, ideas, and opinions. Sharing is a two-way process: explaining and listening to others, and reacting to them. Students need to be armed with suitable ways of reacting to one another in English where smiles, laughter, and supportive body language are important. All students need to feel ready before they can work together with confidence, and this confidence will grow little by little as students successfully share ideas and experiences when they do work together.

The more successful the activities they participate in, the more confident students will become, such confidence can only be built by having students work together in pairs or in groups. When students are working together and trying to communicate, their minds are focused on the content of what they are saying, not on the language system. When students are working together, they are out of our earshot most of the time, only when we get closer we can hear what they are saying and how they are saying it.

The pressure of a conversation in English may lead them to panic. Here, a different kind of preparation can help: Making notes before students start and preparing what they will say can be less scary than thinking on their feet and trying to think of what to say and how to say it. Failure is demoralizing, success is motivating and having fun as they use English experimentally in class and succeeding in communicating with one another is a rewarding experience for students.

Experts and researchers have demonstrated that the learner-centred approach, also promotes learner autonomy. Another important issue is to keep a balance between teacher's talk and learner's talk; that is, teachers should manage their talking time without forgetting to give learners the opportunity to express themselves. To develop student's fluency, teachers may organise them in pairs or groups and let them talk, read poems and write freely, using the target Language.

Though teacher talking time may not be necessarily advantageous for learners especially since those teachers are unlikely to be permanently interesting, it is nonetheless, as Harmer (2001) views it as one of the vital ingredients (exposure to Language) in the learning of the poetry of any Language. He says that: "Plentiful exposure to language in use and plenty of opportunities to use it are vitally important for a student's development of knowledge and skills". (Ibid 85).

The group activities, in addition to enhancing creative thinking and academic performance, should provide students with opportunities for developing peer acceptance (Karnes et al., 1961). Making sophisticated language uses of English poetry the basis for generating 'group discussions' and activities is one of the most important benefits of including English poetry in teaching English language. Various collaborative (a whole-group or small-group) activities have been developed not only to increase learners' awareness of certain linguistic features but also to stimulate their sense to different uses of English registers.

In the same vein, the English poetry classroom shares essential characteristics of cooperative and humanistic learning:

. . . Cooperative learning requires social interaction and negotiation of meaning among heterogeneous group members engaged in tasks in which all group members have both something to contribute to and learn from the other members. (Crandall, 226)

That is, while conversing in the target language students can share their hopes and dreams and their ambitions; their experiences, memories, desires; their interests, values and insights; their feelings, strength and much more. . . . It is truly getting to know others that we are truly able to like them. In such ways, self-esteem flourishes and grows.⁽⁸⁾

Overall, in the student-centered class, students do not depend on their teacher all the time, but they value each other's contributions; they cooperate, learn from one another, and help each other. When in difficulty or in doubt, they do ask the teacher for help or advice but only after they have tried to solve the problem among themselves.

The learner-centred classroom, is a place where we consider the needs of the students, as a group and as individuals, and encourage them to participate in the learning process all the time. The teacher's role is more that of a facilitator than instructor; the students are active agents in the learning process.

4.2.2.3. Task-Based Teaching:

Task- based language teaching has slowly emerged since the 1980's to challenge the traditional itemized form-based methodology. TBLT is becoming a catchword in English teaching circles. David Nunan maintains that:

“Setting specific tasks for students so that they act as if they were using the language in real life—this is part of the essence of task-based teaching” (Lu Chun-hua, 2004).

According to Nunan, the traditional approach of breaking down the different parts of a foreign language and then teaching them separately step by step does not help students generate meaningful language, i.e. solve problems in the real world.

Jane Willis (1996), in her book *“A Framework for Task-Based Learning”*, outlines a model for organizing lessons. A model that is based on sound theoretical foundations and one which takes account of the need for authentic communication. TBLT is based on three stages: The first being the pre-task stage, where the teacher must give an introduction and a definition of the topic, then, students engage in activities in order to remember words and phrases useful in the task.

Afterward, the stage which Willis calls the “task cycle” follows; learners perform the task whether in pairs or small groups. They then prepare a report for the whole class on how they did the task and what conclusions they reached. The final stage is the language focus stage, where learners must present orally or in written form their results. Obviously, feedback on the learners’ performance at the reporting stage may also be appropriate.

Admittedly, the main advantages of TBLT are that language is used for genuine real communication, and that at the stage where the learners are preparing their report for the whole class, they are forced to consider language form in general rather than concentrating on a single form. Additionally, task design is the most important element in TBLT; if there are no tasks there is no teaching and no communication.

Therefore, the teacher should have a clear idea about what kind of tasks he wants to present (here refer to meaningful tasks and authentic tasks), whether he should focus on language form or not and how difficult the tasks should be in order to facilitate learning of different learners with different learning levels. It is necessary to build up the rationale of designing tasks for a task-based classroom in the teachers’ mind and to take certain elements into consideration so that sound and effective tasks can be designed.

Halliday (1975) emphasizes that learning a foreign language involves the acquisition of a new system for realizing familiar meanings. In natural SLA circumstances, we begin by wanting to mean, and understand what others mean, and then go on to seek or notice wordings that express those meanings. This is why lists of words and sample patterns taught as single items very rarely become part of the learners’ deployable system. Language develops in response to the need to mean and to understand what others mean.

Based on this, and in setting learners a task to achieve, the emphasis is first on learners' exchanging meanings to complete the task, using whatever language they can recall. Then, they examine the language that fluent speakers or writers used to do the same task and focus on typical words, phrases and patterns that occurred (Willis, 1998).

In a meaningful task students are asked to exchange information among themselves in small groups and/or with the teacher. This kind of student collaboration has two benefits. First, the whole class actively participates in a task at the same time and students can then compare their findings when the task is over; and second, the meaningful task is rehearsed in class for later use in real communication outside the classroom.

In the same context, many researches have proved that task difficulty has great influences on the effect of tasks, namely the accuracy, complexity and fluency of the learners' language outcomes. That is why, proper choice of difficulty in different stages of a TBLT class is of great importance. Therefore, to control the difficulty of tasks, teachers must know what elements contribute to task difficulty.

In other words, teachers should know how to make tasks easy and difficult to meet different needs. On one hand, Nunan reviews some factors relating to task difficulty; he and Candlin offer two lists in 1987, one of which focuses solely on the nature of the task, while the other is based upon the cognitive operations required of the learners.

Whereas, Skehan (1994:191-192) developed a scheme to help teachers with their decision making about task difficulty; where he presents a three-phase approach to task implementation as he insists that "analyzing and selecting tasks does not automatically determine task difficulty" (Skehan, 1996:24). In each phase (pre-task, during-task, post-task) he identifies which aspects of task difficulty should be considered so that task implementation can have a positive effect on task value and task selection can become a "less arbitrary" process.

4.2.2.4. Communicative Tasks:

Speaking about the communicative tasks and their components, Nunan (1989) suggests that the communicative tasks will contain a goal, input, activities, settings and roles. Goals of tasks are to develop students' communicative competence including socio-linguistic competence, discourse competence and strategic competence. Additionally, activity in this context refers to tasks, not exercises. An activity is in some way derived from the input and sets out what the learners are to do in relation to the input.

Overall, the goal's purpose in a communicative task is to exchange personal information, for goals provide a point of contact between the task and the broader curriculum like Nunan points out :

Without clearly articulated sets of goal statements, there is a risk that task-based teaching programs will lack coherence as Widdowson (1987), among others, has pointed out. (Nunan, David. 2004).

In consequence, students will be better able to achieve what can be called communicative goals such as to: Talk and write about the importance of creativity and imagination during poetry classes, to use about 30 new words and 10 new phrases and expressions in brief conversations, translation and preliminary writing tasks, to read material of a similar topic and degree of difficulty; and to know how to use exact words in writing in terms of their connotations and denotations.

The most important goals the teacher of poetry needs to aim at in his class is to bring his students to:

- 1-Establish and maintain interpersonal relationships, and through this to exchange information, ideas, opinions, attitudes and feelings, as mentioned above.
- 2- Acquire information from more or less 'public' sources in the target language (e.g. books, magazines, newspapers, documents, films, television, radio, lectures or written reports) and use this information in some way.
- 3- Listen to, reading, enjoying and responding to creative and imaginative uses of the target language and, for certain learners, creating them themselves.

When it comes to the input of these tasks, theories of second language acquisition agree that, for learning a modern language, learners must be exposed to a considerable amount of language input either in natural or artificial teaching settings.

Rod Ellis (1999:127) considers that input is used to refer to the language that is addressed to the foreign language learner either by a native speaker or by another foreign language learner. In other words, the input should be, at a slightly higher level than the student is capable of using, but at a level that he is capable of understanding.

In the communicative classroom, the approaches of input often refer to listening and reading to extract specific information. One of the main tasks when teaching listening will be to train students to understand what is being said: to get them to disregard redundancy, hesitation, in a reasonable way. Whereas, reading can be satisfactorily performed even though students do not understand the whole text; the same is true for students who want to ‘get the general idea’ of a text. Because it is considered vitally important to train students the ability to understand what is important even though the reader cannot understand everything.

Activities refer to the behaviour that participants have towards the input, which forms the point of departure for the learning task. Of all the four skills⁽⁹⁾, speaking seems the most important activity and speaking activities in the classroom that develop learners’ ability to express themselves through speech would therefore be looked as an important component of a poetry course. However, it is not easy to design and administer such speaking activities.

Teachers are faced with problems caused by learners as they participate in speaking activities, in line with that, teachers should design “an effective speaking activity” to meet the needs of solving learners’ problems. According to Penny’s view (2000:120), an effective speaking activity includes the aspect of: Learners talk a lot as much as possible of the period of time allotted to the activity, Participation is even; where classroom discussion is not dominated by a minority of talkative participants.

Motivation is high when learners are eager to speak: because they are interested in the topic and have something new to say about it, or because they want to contribute to achieving a task objective. And finally, Language is of an acceptable level because, learners express themselves in utterances that are relevant, easily comprehensible to each other, and of an acceptable level of language accuracy.

There are multiple other activities among communicative tasks the teacher can use, for instance:

***To Use group task:** This increases the sheer amount of learner talk going on in a limited period of time and also lowers the inhibitions of learners who are unwilling to speak in front of the full class. In group work, learners perform a learning task through small-group interaction. It is a form of learner activation that is of particular value in the practice of oral fluency: learners in a class that is divided into several groups get several times as many opportunities to talk as in full-classroom organization.

***To Make a careful choice of topic and task to stimulate interest:** for a good topic is one to which learners can relate using ideas from their own experience and knowledge; the “ability-grouping” topic is therefore appropriate for most students, it should also represent a genuine controversy, in which participants are likely to be fairly evenly divided.

*** To Give some instruction or training in discussion skills:** If the task is based on group discussion then include instructions about participation when introducing it.

***To Keep students speaking the target language:** The teacher might appoint one of the group as monitor, whose job it is to remind participants to use the target language.

4.2.3. The Extensive Reading Habit:

By extensive reading and particularly exposure to poetry the learner observes more about the techniques employed for the "exploitation" of Language, the teacher may not have the time to bring much poetry into the classroom nor to encourage reading outside it and for many students the set texts may be the only exposure they receive to authentic creative writing.

Through extensive reading, including prescribed texts, students have a chance to "learn" aspects of Language which have not been overtly taught; if the controlled, anaemic⁽¹⁰⁾ and paradigmatic Language of the poems is the only Language received by the students, it will probably be a reason to inhibit their reading and enjoyment of literary texts.

Reading generally makes efficient use of the time available to the teacher and students; written Language can always be produced and experienced outside the classroom. Classroom time can be spent talking about and experimenting with the text,

and exploring potential meaning, such a division of time is only possible if students are exposed to texts of this type ie poems in verse, from elementary level.

In general, extensive reading tends to be a worthwhile activity and important skill which will stay with learners long after they finish their studies, and at the same time, it is a skill which in itself holds a major reward for the study of English. However, it must be noted at this point that learners' strengths and weaknesses in the field of reading are in a part due to the features that characterize the reading materials.

4.2.3.1. Letting Poetry Serve Each Reader:

In an article focused on all literature, not just poetry, Bryant Fillion (1981) argues that a teaching approach that promotes student inquiry is one way to sharpen the three abilities he sees as essential to a student's "capacity to read and derive benefit from literature."⁽¹¹⁾(p.40). Fillion urges that students be provided with opportunities to identify a poem's relevance to their lives. He suggests encouraging the student to generate his or her own questions about the text and points out how this supports an inquiry approach in the classroom.

For instance, Fillion suggests that English courses or units of study could be organized around particular kinds of inquiry instead of around a literary genre or the themes of particular pieces. He would encourage young readers to develop a literal comprehension of a poem with selections likely to provoke varied student interpretations.

The question "What does it matter?" is appropriate in studying selections that deal with concerns apt to be of keen interest to adolescents. Such questions, Fillion asserts, allows students "to examine and develop strategies" while pursuing these and other central questions, such as "How should this be read?" and "What is there to say about the character development in this piece?" (p.44)

4.2.3.2. Encouraging Poetry Reading As Inquiry:

Duke (1984) also discusses the need for an inquiry approach to reading, enjoying, and understanding poetry and echoes Fillion's emphasis on encouraging problem-solving and reflection. Duke stresses the danger of teachers championing the

beauty and fruitfulness of a poetic reading experience while relying on a teacher-centered question and answer period:

...If we do not also provide equal time for students to enjoy, contemplate, and relive the experience of reading a text, we may be sending a contradictory message about what the purpose of literature study is. (Duke,1984, 3)

It is interesting to weigh this perspective when examining sources in the ERIC database related to the teaching of poetry writing (Morgan, 1989). Frequently an emphasis on form or other techniques that have become counter productive in teaching the reading of poetry provide successful frameworks for teaching the writing of poetry.

The strength of Duke's article is a detailed description of an exercise with Robert Frost's "Storm Fear" that puts the inquiry approach into action. The first steps emphasize reflection, as students recall their own experiences in storms and express their recollections in class periods dedicated to free writing. Then, as vividly as they can, students condense the description of a storm into two sentences, which also must indicate their reactions to it.

Next, students compare and contrast their sentences with the first two sentences of Frost's poem and write summaries of the similarities and differences between their lives and Frost's in terms of emotions, descriptive detail, voice, and style. This first immersion in the poem is followed by group discussions which allow the students to question each other's summaries and, later, to continue analyzing the poem itself. A final writing project re-emphasizes reflection by allowing students to write on another subject.

4.2.3.3. Using Poetry To Develop Critical Readers:

The usefulness of poetry in teaching secondary school children and also university students is proposed by Fehl L. Shirley (1983). In contrast to both Fillion and Duke, Shirley, who offers only general teaching suggestions, places little emphasis on the life-enriching quality of poetry. Rather Shirley sees the study of

poetry as one stage of the process of sharpening thinking skills that are important in responding to various types of poems.

Poetry, as Shirley asserts, helps students recognize the function of connotation, denotation, symbolism, and imagery. Knowledge of these techniques, Shirley argues, is integrally related to critical thinking, and students can use this knowledge effectively in confronting the "language of commercial and political persuaders." (p.1). Francis Kazemek's work on the usefulness of studying poetry balances an intense appreciation for poetry with an in-formative, practical outlook both on how to present poetry in the classroom and on how such study can benefit students.

This argument is founded on Kazemek's contention that: "literacy is not a process that can develop over a short period of time, and such an assumption sets adult students up for disappointment". Thus, Kazemek questions a traditional approach to adult literacy training that reduces reading comprehension and instruction to a focus on certain types of surface language conventions in a very restricted range of situations.

The ambiguity of much poetry invites adult students to explore language "in a non-threatening manner," Kazemek argues, because it invites unique explications rather than finding a right answer. After immersion in the "compressed and symbolic world inside lyric poems," students "have been better able to move out from poetry to other functions of reading and writing." (pp.334-335) Like Fillion and Duke, Kazemek underscores the necessity of promoting group discussion and questioning and reflecting by students.

4.2.3.4. About The Voice of The Poem:

The poet is a person who makes stories or poems through the act of writing, of composing words into patterns that represent feelings and ideas. Yet, nearly all poets depend on the earlier oral traditions of telling, of reciting, of chanting ;not only do poets often use material from the oral traditions, they also have to hear what they write **as if it was being spoken aloud**.

In a sense, poets perform their work to themselves as they struggle to create a **convincing voice** for the poem, our task as poetry readers is to find that voice. Even when we read silently, we must read it as if we were hearing it aloud in our

imagination. Often the best way to come to an understanding of a poem is to read it aloud, finding a voice for it, if we can say the poem, we can begin to understand it.

The only way to appreciate this is by reading out some poems for yourself, either on your own or in small groups, as a reader, your task is to release the voice of the poem :

*First of all, pay attention to the title of the poem : does it give you any clues as to what the poem may be about or as to how it should be read ?

*Secondly, read the poem straight through without worrying about difficulties or about words you do not understand. Try and get a very rough and immediate sense of the poem as a whole and try also to catch its tone. In addition you may consider the following for the first reading of a poem ; poems are divided into three sections :

-Group A : Conversation in verse.

-Group B : Dialect poems.

-Group C : The inner voice.

When you read them it would be best to start with poems in group A and then move to those in groups B and C. Here is some advice to help you read the poems and to make it easier for you to try to find a voice for each one :

*When you start to read a poem that you do not know, begin by taking it sentence by sentence and listen to it inwardly as you move from one full-stop to another

*Then begin to try to make sense of each stanza in turn and slowly build up a general idea about how each stanza contributes to the meaning of the poem as a whole. Do not worry if there are words or phrases that you cannot seem to make sense of at first- keep trying to hear the 'voice' of the poem in your head.

*You may need to consider some of the following when you come to polish up your reading :

-What pace should you go at : fast, slow, jumpy, smooth....broken, wild ?

-What words are you going to stress and emphasize ?

-What kind of mood do you want to create as a poetry teacher and a reader : sad, peaceful, happy, angry, bitter, menacing...etc ?

-Where are you going to take pauses ?

-Where are you going to change voices ?

Finally, read the poem through again(you may want to read it aloud and record it on a cassette).Now see if you can make all the parts connect so that the poem has a convincing unity.As part of this experience of making sense of poetry you will generally find it helpful to ask the following questions :

***Questions About Voice:**

- Who is speaking the poem ?
- Out of what situation ?
- Out of what kind of feelings ?
- In what tone of voice ?

***Questions About Diction :**

- What kind of Language is the poem written in ?
- Is it written in dialect ?
- Does it use a conversational style ?
- Or does it use a high and serious Language ?
- Or a variety of styles ?
- Does it use imagery ? If so ,in what way ?

***Questions About Form :**

- What kind of pattern does the poem make ?
- What kind of rhythm do the words have ?
- How are the lines broken up ?
- How many stanzas are there ?
- Are rhymes used ? If so , in what way ?

***Questions About Meaning :**

- What is the theme of the poem or its general idea ?
- How is it developed ?
- How valuable is the understanding expressed in the poem ?
- Is it profound or trivial ? Perceptive or common place ?

4.2.4. Text Choice Criteria:

If teachers at secondary schools do not actually have a large margin of initiative as for the choice of literary texts and themes which they may implement in their teaching of foreign Language and Literature course; those at the university level

are much better off. As a matter of fact, teachers at the university are to a far extent not actually obliged to observe some of the restrictions put on the secondary ones.

As far as the choice of the piece of poetry is concerned there are at last three characteristics which to the researchers' sense are worth observing. These characteristics are: Language accessiveness, attractiveness and finally universality:

First: It probably goes without saying that if the Language in which the studied piece of poetry is written is inaccessible for learners, it would be unrealistic then not to expect that they would find difficulties to understand and discuss them. Consequently, the teacher is invited to make sure that the students would not be inhibited by the Language complexity which a selected text may contain.

The Language in which the original work or poem is written would very likely cause serious problems for these students particularly if we consider their short experience in reading literary works in the English Language. The necessity not to expose learners of foreign Language Literature to a difficult Language is an idea which Gwin, T, defended:

I prefer not to pile onto my students any additional burdens caused by having to interpret archaic language, unfamiliar dialects, or unusual stylistic devices. (1990:11)

Of course this claim should not be interpreted in the sense that we ought to favour the study of texts whose Language is excessively easy to the students. The ideal would be to invest the necessary effort towards providing richer Language exposure (Chomsky, 1968:217) what Carter and Long rightly pointed out:

Language difficulty has to be considered because access is restricted if students cannot attain a basic level of comprehension. As a general rule it is better to choose for teaching literary texts which are not too far beyond the students' normal reading comprehension. (1991:5)

Second : The second characteristics upon which the choice of poetic texts might be selected for study in class concerns the extent to which it is attractive to the student. One of the main properties of poetry teaching particularly and Literature generally is to stimulate a sense of learners' personal involvement with the piece of poetry he reads and study.

Collie, J and Slater, S claimed that there must be what is called: "special incentive involved"⁽¹²⁾. Enjoyment, suspense, a fresh insight into issues which are close to the heart of the concern of people; the pleasure when one encounters his own thoughts or situations in the text. All these are incentives which can lead the learner to overcome the potential linguistic obstacles which may inhibit his involvement. (1987:6-7).

Third: The third possible criteria upon which the teacher may select his poetic text is universality. It is in Literature the quality which makes a literary work transcend the limits of place, situation, time, persons, and incidents in that Literature may be read by all people at any time and in any place with interest and pleasure. A text of universal dimension is essentially concerned with aspects of human nature and behaviour which after all do not change⁽¹³⁾.

Using a poem of universal dimension can eliminate many difficulties in Literature classroom, and make the student engage in the classroom discussion with less reluctance. Themes like: jealousy, love, revenge, hatred..etc are all feelings which any human being can have. Additionally, it is worth emphasizing that poems of universal value may help the learner discover the character's thoughts, feeling, customs, obsessions; what they buy, believe in, fear, enjoy; how they speak and behave behind "closed doors".

In this sense, Nuttal (1996) identifies three basic criteria that should be taken into prominence for the selection of the poetic text: suitability of the context, readability and exploitability i.e. the selection of poetic texts must necessarily involve considering these criteria, and none of them can operate effectively and independently of the two remaining ones.

Concerning the suitability of the context, since it is impossible to choose a specific text genre that pleases all the members of the class, the teacher should therefore include a variety of poetic texts from many sources whereby to heighten the learners' interest and foster an intrinsic desire to read over a length of time.

Furthermore, in terms of readability of foreign Language texts, the teacher should avoid choosing texts that are either too easy or far too difficult for learners' level. Yet, he can instead of that provide them with texts that are accessible in terms of their structural, and lexical features of the Language that expresses them, and

challenging their intelligence at the same time to make the reading tasks "difficult but achievable". (Scrivener,1994:149).

As for exploitability, the text content has to be developmentally, and linguistically appropriate for improving the learner's comprehension strategies, and overcoming the vast amount of their poem's reading deficiencies, because at the end, the basic aim that the teacher attempts to fulfill from such reading tasks is to make the learners deeply engaged in the meaning-making process of the selected text and therefore arrive successfully at thorough understanding of it.

To sum up, these criteria are necessary to be taken into consideration for the following reasons:

- *Students need to have opportunities to read different types of poems from various genres and to get used to the reading, the pronunciation and the flow of rhythm and rhyme in such poetic texts.

- *Poetic texts need to be of interest to the struggling readers i.e those students who find difficulties in reading generally and the reading of poetry more specifically, these poems should suit their level.

- * Texts need to be at the students' instructional or low frustration level, moreover, it should contain some highlighted key vocabulary, headings, clues, and other supporting details that complement the text whereby to facilitate comprehension, as well as to suit their expectations and not to raise the level to a height that they cannot reach (to be required to read texts in archaic English for instance).

4.3. Conclusion:

After collecting, analyzing and interpreting the data results of this case study in the last chapter. The fourth chapter of this dissertation and the final step of this case study was devoted to give some necessary and important information, as well as ideal and simple advice to help both students and teachers benefit to a maximum extent from the poetry course.

Additionally, the main concern of this chapter was to re-explain the roles that should be taken into the class by the teacher of foreign poetry; especially, the role of the motivator and the one of creator and innovator. Also, suggestions about the teaching methodology focusing more on communication; how to reinforce the reading skill and the basis on which the selection of the reading material should be made.

To sum up, there are various aspects the poetry course teachers, students and even designers should take into consideration to make the poetry reading experience most fruitful; and this last chapter attempted to cover certain aspects among them thought to be the most important ones.

Notes To Chapter Four :

1- A research technique that is primarily descriptive, it is used most commonly to gather information about individuals, for example the beliefs, attitudes, and values of different athletes. In a descriptive survey the objective is simply to obtain certain information about large groups. In an analytical survey, comparisons are made between different subgroups of the population in order to discover whether differences exist among them that may enable researchers to form or verify hypotheses about the forces at work in the population. Surveys differ in terms of purpose, subject matter, coverage, and source of information.

2-That is he should know the various tools to use in order to extract from his students in the form of diagnosis, everything related to their learning process.

3-These theories not only fail to provide an explanation for the highly complex and at times unpredictable nature of human behavior, but also disregard human agency.

4- Snyder, Allan 'Breaking the Mindset' Keynote address, 'The Mind's New Science', Cognitive Science Mini conference, Macquarie University, (Center of the Mind – Publications, 1996) .

5- Acting or happening without apparent forethought, prompting, or planning: impulsive, instinctive, involuntary, reflex, spontaneous, unpremeditated. Performed or performing automatically and impersonally: mechanical, perfunctory.

6- Drawing on work by Bühler dating from the 1930s.

7- See Hansen 222-24.

8- Quoted. in Moskowitz ,178.

9- Listening, speaking, reading and writing

10- Lacking vitality; listless and weak: an anemic attempt to hit the baseball; an anemic economic recovery.

11- These abilities are aesthetic reading (when attention is focused on what happens during the reading rather than on what remains afterwards), reflecting, and problem finding.

12- A more or less extrinsic motive for acting in a certain way. Incentives often act in addition to other motives to strengthen a drive towards an end or objective (such as food, drink, or money) by attaching additional values to that objective. A particular incentive will direct a person's immediate behaviour towards a particular goal only if it is the strongest of all competing incentives.

13- Universal dimension of a text : See Cuddon,J.A: Dictionary of Literary Theory, Penguin Books,1992,pp 1015-1016.

General Conclusion

General Conclusion

The main objective of this paper has been interested in investigating the poetry teaching situation, more importantly discussing the teaching practices and the methodology chosen for the instruction of a rich component like poetry. A case study design was set up to explore the main weaknesses LMD second year teachers face within the poetry classroom, as well as to find reasons behind students' lack of appreciation of poetry study and reading included in the English literature module. In order to properly understand what is mentioned earlier, the researcher used a combination of qualitative and quantitative methods for data collection to find answers for the coming questions:

1. What are the weaknesses that teachers and consequently students are facing in the poetry classroom?
2. To which extent the selected methodology (the chosen text and the approach) said to be traditional, outdated and teacher-centered contribute to the weaknesses found within the poetry class?
3. Should communication-based approaches and learner- centered activities be focused to teach these students?

As an answer to these questions, the researcher proposed the following hypotheses to confirm or disconfirm them:

1. The poetry classroom is becoming more teacher-centered, for the explicit instruction of such genre which might seem to be systematic and bound to traditional methods, gives few time for discussion and demotivates students.
2. The teachers' methodology bound to language and information based approaches, in addition to the archaic English the poems are presented in, drives students to display negative attitudes toward poetry.
3. The teacher-centered poetry classroom involving lectures about the poetry form does not leave enough time for communication, discussion and exchange of ideas; which is useful for students at this level.

The general outline of this work resulted into four main chapters: the first chapter was a literature review about the poetry teaching field, including definitions of important approaches and techniques used in class. The second chapter involved sections about the poetry teaching context and methodology in use, as well as a profile of the sample population chosen for this investigation. Furthermore, the third chapter presented the data collection instruments both qualitative and quantitative including: a questionnaire, a structured interview, and a classroom observation, alongside the researcher's interpretation of the main results revealed by them. Whereas, the fourth chapter proposed some recommendations for teachers and students to ensure a more motivated and communicative poetry classroom.

After putting a number of hypotheses to be examined, the researcher underwent a series of procedures in order to collect as much data as possible from the selected population. First, the researcher started the investigation by attending two British poetry classes to observe the different attitudes and behaviors of the LMD teachers and students. Then, she went on giving the students questionnaires to fill in order to maximize the amount of data; and finally, she started interviewing the British poetry teachers in order to confirm the results of the research.

The present work revealed that the actual methodology including the various approaches, techniques and activities are considered to meet students' needs to a certain extent that is found limited. Consequently, the researcher cannot help but to question first the teacher's methodology (the material used and the approach to it). The results of this case study have unveiled that poetry teachers are frustrated due to students' deficiencies in terms of mastery of the English language which obviously limit their contribution to the poetry class.

Teachers' frustration resulting from the reasons mentioned above lead them to stick to old traditional techniques that have been used for generations mainly historical: speaking about the poet's biography, reviewing parts of his life, the historical era he lived in and his famous works. As a consequence, teachers of poetry tend to focus on improving students' linguistic competence and explain the general concepts of poetry in terms of the form and the stylistic side; however, leaving few time for communication and debate.

What was unfortunate when observing the poetry classes is that, it seemed more like spoon-feeding courses dealing externally with the subject matter of poetry; and not an in-depth course exploring ideas and discussing points- of view which is important for their level. In addition, the whole course was more like a reading course which limited students' participation. Vocabulary deficiency was remedied through the extraction and explanation of difficult words found in the poem sometimes using dictionaries for a change. In addition, LMD second year students are dealing with poems of well known poets such as Wordsworth which masterpieces are only appreciated when read in their original archaic language which present a very difficult challenge to overcome.

Whereas, concerning the poetry text choice much has to be done to re-captivate and regain students' attention towards this genre, initially by investigating students' preferences and capacities- linguistically and in terms of skills- to deal with certain poetic texts, as well as to motivate them and to increase their participation in class. Because, the choice of the right text can lead the students to improve their reading habits, capacities and strategies. It is also needed to develop the teacher-learner relationship and to increase the learner-centered teaching in poetry classes.

The researcher sees that the long used traditional methods are seriously driving away students from liking or loving poetry, and make the poetry course a rather boring, and intimidating experience for them. Teachers need to give their students bigger roles in the poetry classroom and inquire about their fears and anxieties to reflect upon how to diminish them. Consequently, students will feel at ease and communication will occur, where discussion of ideas and exchange of knowledge will be encouraged.

The current case study included forty LMD second year students out of seventy six, which can be considered few and limited in terms of validity and reliability of data. The second limitation is due to the number of poetry classes attended by the observer (only two), which can also be considered limited and unreliable. Whereas the third limitation is due to the classroom size set for observation which was large and represented a real challenge for the researcher to reach his objectives.

The poetry teaching field is very demanding from teachers, it needs full commitment, investment of efforts, time and motivation, as well as readiness and cooperation from students. Weaknesses found within the poetry classroom are due to various reasons methodology being one of them, if the currently used techniques seem to be driving away students, then, a shift on communicatively based and learner-centered ones is required for students at this level.

The current work includes various shortcomings in terms of validity and reliability of the results identified, however, it can be considered as an attempt to explore the poetry teaching practices field which is encouraging for further research. This work includes various fields of study like: didactics, poetry, stylistics and even an aspect of psycholinguistics where students' attitudes and preferences are investigated. Future research should investigate the lack of communication within the poetry classrooms and what are the reasons behind it and to provide teachers and students with practical tools to use in order to ensure fruitful poetry classes.

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Appendices

Appendix A :

male ☐
Female ☐
Age ☐

Student's Questionnaire

Dear student,

Please read each of the following questions and try to answer them honestly; it will be of great help for our research about poetry teaching.

1-How much are you interested in poetry as a literary genre?

- * Much ☐
- * Less ☐
- * Not Interested ☐

2-Do you read poetry for ?

- * Pleasure ☐
- *Bettering your knowledge ☐
- *Scholar obligation ☐

3-What are your favorite genres of poetry?

- * Ballad ☐
- * Lyric ☐
- * Sonnet ☐
- * Epic ☐
- * Elegy ☐
- * Satire ☐
- *None ☐

4-Among these elements, tick the ones you are familiar with?

- *Metaphor ☐
- *Simile ☐
- *Rhyme ☐
- *Rhythm ☐
- *Alliteration ☐
- *Personification ☐

5-What problems do you face confronted directly with the reading of a poem?

- *To infer and to read beyond the text ☐
- *To identify the major themes and the poet's point of view ☐
- *To recognize the connotative and the denotative meaning ☐
- *To interpret the poetic text. ☐
- *None ☐
- *All ☐

6-How do you evaluate your performance in poetry exams?

- *Very good ☐
- *Average ☐
- *Very bad ☐

7-How is the poetry course in your classroom?

*Relaxing and lively

☐

*Ordinary

☐

*Boring and not interesting

☐

8-Does the method of the teacher satisfy your need for poetry learning?

*Yes, completely

☐

*Yes, partly

☐

*Not at all

☐

Say why:.....

.....

.....

9-What is your idea of a good poetry lecture?

*Discussing themes

☐

*Dealing with the poem's structure

☐

*Dealing with the different poetic devices

☐

*Reading aloud and listening to poems

☐

*Doing activities about poetry writing

☐

*Others

☐

*None

☐

Say why:.....

.....

.....

10-What are the main difficulties that affect your learning of poetry?

*Few time for lectures

☐

*Teacher's method

☐

*Lack of knowledge about poetry

☐

*All of them

☐

Say why:.....

.....

.....

Appendix B : The Interview Questions:

- 1- How long have you been teaching literature?
- 2- Have you been trained in teaching literature?
- 3- What are your main aims in teaching poetry as a literary genre?
- 4- How often do you teach poetry in the classroom?
- 5- How often you apply approach in teaching poetry?
- 6- In teaching poetry reading and analysis, what do you focus on developing?
- 7- How much do you make your students feel involved in the process of poetry learning?
- 8- What problems do you face in teaching poetry?
- 9- What problems do your students face in learning poetry?
- 10- How do you rate your student's literary competence in general? And in poetry in particular?
- 11- How do you evaluate their written performances in exams?
- 12- How do you evaluate their participation and preparation in the course?
- 13- How do you find their responses to the selected texts?
- 14- Comment on your experience as a literature teacher and what possibly could be the factors influencing the teaching of poetry?

Appendix C : John Milton's Paradise Lost (1667)

Is this the region, this the soil, the clime,
Said then the lost arch angel, this the seat
That we lust change for heaven, this mournful gloom
For that celestial light ? be it so, since hee
Who now is sovran can dispose and bid
What shall be right : fardest from hi mis best
Whom reason hath equald , force hath made supream
Above his equals.Farewell happy field
Where joy for ever dwells : hail horrors, hait
Infernal world, and thou profoundest hell
Receive thy new possessor : one who brings
A mind not to be cheng'd by place or time.
The min dis its own place, and in itself
Can make a heaven of hell, a hell of heaven.
What matter where, if I be still the same,
And what I should be, all but less than hee
Whom thunder hath made greater ? here at least
We shall be free : th'almighty hath not built
Here for his envy,will not drive us hence :
Here we may reign in hell,than to serve in heaven
But wherefore let we then our faithful friends,
Th'associates and copartners of our loss
Lye thus astonish on th'oblivious pool,
And call them not to share with us their part
And this unhappy mansion, or once more
With rallied arms to try what may be yet
Regained in heav'n, or what more lost in hell ?

Glossary

Glossary of Technical Terms:

Accent Used in this sense to denote the strong beat in music; comparable to stress in Lge. May also be used in linguistics to refer to the stress patterns of groups of words; for instance, in the phrase 'two and two are four', the first, third and fifth words are accented.

Action Poetry Poetry written for performance by two or more voices; a type of concrete poetry.

Anthropomorphism Giving human shape or characteristics to a god, an animal or an inanimate thing. 'The house crouched waiting' is an example. See also personification.

Blank verse Unrhymed five-stress lines, of principally duple rhythm. Milton's 'Paradise Lost' and most of Shakespeare's plays are written in blank verse.

Bouts rimée A game, popular in Victorian times, in which contestants write verses using groups of rhymes agreed on beforehand.

Burden A repeated line or group of lines occurring between the stanzas of a carol. Often called the 'chorus', probably because it was sung by all participants in the song, with the intervening stanzas being sung by a solo leader.

Caesura An extra-metrical pause in a line of poetry. The caesura in Old English poetry was dictated by the metre, and always divided the four stresses of the line into two groups of two stresses each. In more recent poetry, the caesura is dictated by the sense of the line, and is usually indicated by some strong punctuation mark.

Carol A fixed form of popular appeal, which originated in France as a kind of round dance. Typically, the last line of a four-line stanza rhymes with the lines of the burden, which is sung between the stanzas of the carol.

Chanson A medieval lyric type, a song whose chief interest has to do with some manifestation of romantic or courtly love.

Circumlocution A rhetorical figure of speech in which something is expressed in a roundabout way: 'Fourscore and seven years ago...'.

Closed couplets Pairs of rhymed lines (usually heroic couplets) in which the lines end with some kind of punctuational pause. Extremely popular in eighteenth century poetry.

Closed rhyme Forms with a rhyme-scheme such as abba, in which the same rhyme opens and closes a stanza or part of a stanza.

Concrete poetry A general term which covers ear poetry, eye poetry and action poetry.

Connotation The range of secondary or accompanying meanings suggested by a particular word or phrase, as opposed to its denotation, or dictionary meaning.

Corona A sequence of sonnets in which the last line of each sonnet reappears as the first line of the following one. Popular in Elizabethan times.

Curtal sonnet An abbreviated sonnet of ten and a half lines.

Cynghanedd A set of phonemic patterns commonly found in Welsh poetry and occasionally imitated in English. Hopkins's phrase 'fall, gall, and gash' in which the first stressed syllable rhymes with the second and the second alliterates with the third, is an example of one of these, cynghanedd sain.

Deictic Words which particularize either themselves or general nouns with which they are associated. Often used unconventionally (that is, apparently without adequate information) in poetry and other forms of literature.

Denotation The dictionary meaning of a word, as opposed to its connotation.

Diphthong Two vowels sounded one immediately after the other; for example, the sounds of the word 'eye'.

Douzain The opening twelve-line section of an English sonnet.

Duplet A two-syllable rhythm in which the first syllable is stressed and the second is not; for example, 'empty' and 'drink it'.

Ear poetry A form of concrete poetry in which phonic patterns are the dominant effect. An example is Louis Zukofsky's 'Julia's Wild'.

End-stopped Refers to a line of poetry in which the end of a syntactic and semantic phrase coincides with the end of the line. Couplets with frequent end-stopping are called closed couplets.

Enjambment The effect caused when the semantic content of a phrase carries on beyond the end of the line and this is accompanied by opening weak syllables in the following line. Often shown by an absence of any punctuation at the end of the line.

Envoy The concluding stanza of a ballade, in which the poem is directed to a particular person.

Epic simile An extended simile, in which the object of comparison is described at great length.

Epigram A short, and often witty poem. May also be applied to neat and witty statements in prose.

Epigraph A quotation placed at the beginning of a poem or other piece of writing.

Epithalamion A poem written to celebrate a marriage. The first English epithalamion was written by Sir Philip Sidney in 1580, and Spenser wrote his great 'Epithalamion' fifteen years later. The Latin name epithalamium is also used.

Etymology The origin and development of a word or rather part of speech.

Exemplum A tale which carries a moral message; common in medieval times.

Eye poetry A type of concrete poetry in which visual appeal is of predominant interest.

Eye rhyme A pair of syllables which look as though they should rhyme but do not; for example, 'love' and 'move'. Sometimes called courtesy rhyme because its use, though strictly incorrect, is conventionally allowed.

Fabliau A short comic or satiric tale in verse. Chaucer's 'Miller's tale' and 'Reeve's tale' are good examples.

Fixed forms Types of poetry which use a metre, rhyme-scheme, or stanza fixed by convention. The most prevalent type in English is the sonnet; other fixed forms include the ballet, carol, rondeau, rondel, and villanelle.

Format The physical lay-out (margin sizes, type style and size, line arrangement, pagination) of a book of poetry or any other printed material.

Found poem A piece of pre-existing written language (perhaps a newspaper article, an advertisement, written instructions) presented in the format of a poem.

Free verse Poetry of no regular metre. Also called non-metrical poetry. Many of the poems of Walt Whitman are in free verse.

Genre A literary type, examples of literary genres are the novel, the short story, the play, the poem. Examples of poetic genres are the epic, the elegy, the lyric, and the like.

Grammar In the past, used prescriptively to mean the rules of correct diction; now used descriptively in reference to the ways in which we combine elements of language to communicate.

Heroic couplet Form using rhymed pairs of five-stress lines, of predominantly duple rhythm. Introduced by Chaucer and popular ever since. In the Eighteenth century, the great age of the heroic couplet, they were usually end-stopped, or closed; that is, the units of meaning coincided with the line, and were nearly always marked with some punctuation (comma, semicolon, colon, full stop). The nineteenth century saw the development of enjambed and run-on heroic couplet lines.

Iconic language A newly coined term to describe the notion of poetic language being its own reality, instead of merely symbolizing some other external reality. Contrasted with referential language.

Imagery Vivid description of a visible object or scene. Also used loosely to mean figurative language.

Interlaced rhyme An arrangement of lines in a stanza or part of a stanza so that rhymes are interwoven; as in the rhyme-scheme abab.

Isochronism A phenomenon central to all English metres and observable in most declamatory speech, in which stressed syllables are perceived as falling at more or less equal intervals of time. The adjective is 'isochronous'.

Kenning An Old English poetic convention, a type of metonymy, in which one thing is represented by another which is usually associated with it. The expression 'whale road', meaning 'sea' is an example.

Literal language Language which means what the sum total of its words denote, as is usually the case in everyday speech. Opposed to figurative language, where meaning may be quite different from what the words denote.

Litotes A type of figurative language in which understatement is used to heighten the reader's or listener's sense of reality. A good example occurs in Beowulf when one of the characters, after describing the horrors of a monster's den, comments: it is not a pleasant place.

Measure The basic unit of metre, made up of one stressed syllable and any weak syllable which follow it. The most common measures in English are duplet (one stressed and one weak syllable) and triplet (one stressed and two weak syllables), though singlet (a single stressed syllable) and quadruplet (one stressed and three weak syllables) measures are not unusual.

Middle English The various dialects of English spoken and written between the beginning of the twelfth and the end of the fifteenth century, abbreviated ME.

Modern English The various dialects of English spoken and written since the beginning of the sixteenth century, abbreviated Mod E. Sometimes subdivided into Early Modern English and Later Modern English.

Octave A stanza or group of eight lines; the opening eight lines of an Italian sonnet.

Old English The various dialects of English spoken and written from the first half of the fifth to the end of the eleventh century, abbreviated OE. Sometimes called Anglo-Saxon.

Ottava rima An eight-line fixed form consisting of five-measure lines rhyming abababcc. Byron is one of its greatest exponents.

Paradigm The list of all possible words or forms which may be used at any particular position in a speech utterance. The paradigm for the first position in the utterance, the house is white, would contain not only 'the', 'some' and 'every' but also possessive forms such as 'Tom's', 'Dick's' and so on. Often we are not so much interested in the conventional members of a paradigm, but in the poet's insertion of a quite unconventional member, such as 'grief' in Dylan Thomas's phrase 'a grief ago', which the poet makes part of the 'nouns denoting fixed periods of time' paradigm.

Performative language A term often applied to poetry, conveying the idea of language that works inherently-first and foremost-as performance, and only secondarily as a bearer of some external reality. Contrasted with referential language.

Phoneme The smallest meaningful unit of sound. The concept is an abstraction derived from the actual sounds of language, which vary from speaker to speaker. Phonemic symbols are written between two slash marks: /g/ for the first sound in 'get'.

Phonolexis Meaning conveyed through the invocation of the meanings of other words with similar sounds. For example, the word 'clump' may recall the meanings of 'strump', 'thump', 'rump'. Works only in the context of a single language. Often confused with onomatopoea.

Pleonasm A phrase containing redundant words; for example, 'unmarried bachelor'.

Prose Any kind of nonpoetic literary work. The sound of prose is usually of minimal interest, and most attention is given to the referential content.

Quadruplet A rhythmic measure containing a stressed syllable followed by three weak syllables: 'dictionary' is an example.

Quaestio A rhetorical convention; the asking of a question whose answer is evident to all: 'Are we going to put up with this idiocy?' Often called rhetorical question.

Reverdie A medieval lyric type celebrating the joys of the return of spring.

Reverse Sonnet A comic form of sonnet invented by Rupert Brooke, in which the normal English sonnet form and content are reversed: the climatic concluding couplet comes first, and is followed by a long, discursive *douzain*.

Rime Royale A late-medieval fixed form consisting of a seven-line stanza rhymed *ababbcc*, in five-stress lines of *duplet* metre. Chaucer's greatest completed poem, *Troilus and Criseyde*, is in *rime royale*, as are some of *The Canterbury Tales*.

Rondeau A fixed form consisting of ten or thirteen lines, with only two rhymes, and an unrhymed refrain of the first two lines, partially repeated in the middle and at the end of the poem.

Run-on Line Lines in which meaning and syntax lead the ear quickly past the end and on to the beginning of the next line. Often reinforced by enjambment, in which run-on syntax is combined with opening weak syllables in the next line.

Semantics The aspect of language which involves meaning.

Silent stress A moment of silence which occurs where a stressed syllable is expected; indicated, in this book, with an asterisk.

Singlet A measure containing one stressed syllable, and no weak ones. The phrase 'Dear John' at the opening of a letter consists of two singlets.

Sonnet redouble A sequence of fifteen sonnets in which the last line of each sonnet is the first line of the following one, the last line of the fourteenth sonnet is the same as the first line of the first sonnet, and all fourteen linking lines are then used in order to make up the fifteenth sonnet.

Syntagm The horizontal axis of combination in speech; the way in which word choices (made from paradigms, or lists of available variants) are combined according to certain rules.

Syntax Closely related to syntagm, the term refers to the arrangement of words in a sentence to show their semantic relationship to one another.

Tautology A statement which says something more than once: 'His empty phrases were devoid of meaning'.

Tercet A three-line stanza form in which the middle line of the concluding sestet of an Italian sonnet is usually divided into two tercets, and in terza rima stanzas are used. Sometimes spelled 'terzet'.

Unvoiced consonant A consonant which is spoken without any vibration of the vocal cords. Examples of unvoiced consonants are /p, t, s, k/ and so on.

Villanelle A fixed form, usually containing five three-line stanzas and a final four-line stanza, with only two rhymes throughout.

Weak syllable An unstressed syllable. As many as three weak syllables may occur between successive stressed syllables in normal English speech.

ملخص:

هذا العمل هو عبارة عن دراسة حالة تختص بالكشف عن طبيعة تعليم مادة الشعر الإنجليزي، مدى فعالية الممارسات البيداغوجية التي تتعلق بالمنهجية المعتمدة لتعليمه، وكذا تفاعل الطلبة مع الأساليب التعليمية المنتهجة. هذا البحث يعني بالخصوص أساتذة و طلبة السنة الثانية من نظام (ل،م،د) بقسم اللغات الأجنبية لجامعة أبو بكر بلقايد بتلمسان.

الكلمات المفتاحية : تعليم الشعر الإنجليزي، المنهجية، الأساليب، الإحباط، التواصل.

Summary:

This work is a case study intended to reveal the British poetry teaching situation, the effectiveness of the pedagogical practices related to the methodology used to teach it, as well as the students' attitudes toward the techniques of poetry teaching. This research paper involves LMD second year teachers and students within the Foreign Languages department of Abou Bakr Belkaid , Tlemcen.

Key Words: Teaching English Poetry, Methodology, Techniques, Frustration, Communication.

Résumé :

Ce travail est une étude de cas pour révéler la situation de l'enseignement de la poésie Anglaise, à quel point la pratique pédagogique relié à la méthodologie utiliser pour l'enseigner est efficace, et l'attitude des étudiants envers les techniques d'enseignement. Cette recherche vise spécialement les enseignants et étudiants de deuxième année LMD au département de langues étrangères à l'université d'Abou Bakr Belkaid, Tlemcen.

Mots Clés : Enseignement de Poésie Anglaise, Méthodologie, Techniques, Frustration, Communication.

1-Introduction:

The poetry classroom is set up to inform learners about the various shapes English language may take and the rich environment poetry may offer. Therefore, the main objective of this work is to give an idea about the poetry teaching situation and practices- especially the methods and techniques used- studying the case of LMD second year teachers and students in the Foreign Languages department at Abou Bakr Belkaid University in Tlemcen. There is a common questioning of whether the actual methodologies involving the multiple models, approaches, and activities are meeting the students' needs if we consider that they are satisfying for the teachers. For if students display negative attitudes, one cannot help but to question first the teacher's methodology (which material is selected for them and is the approach designed by the teacher suitable for it). Then, he moves to evaluate students' motivations and commitment among other things.

Perhaps inspired by these thoughts, the present dissertation endeavors to reveal the picture of poetry teaching practices involving LMD second year teachers, and to give an idea about students' attitudes towards this subject. Therefore, this case study will be set up to explore the following questions:

1. What are the main weaknesses teachers and consequently students are facing in the poetry class?
2. To which extent the selected methodology (the chosen text and the approach) said to be traditional and teacher-centered contribute to the weaknesses found within the poetry class?
3. Should communication-based approaches and learner- centered activities be focused to teach these students?

The answers to these questions might not seem easy to conceive, but, what results from the latter questions are the following hypotheses:

1. The poetry classroom is becoming more teacher-centered, for the explicit instruction of such genre which might seem to be systematic and bound to traditional methods, gives few time for discussion and demotivates students.
2. The teachers' methodology bound to language and information based approaches, in addition to the archaic English the poems are presented in, drives students to display negative attitudes toward poetry.
3. The teacher-centered poetry classroom involving lectures about the poetry form does not leave enough time for communication, discussion and exchange of ideas and experiences.

For this purpose, various research instruments were used: a questionnaire, a structured interview, and classroom observation to obtain the necessary data from the sample population selected for this investigation. This individual work is divided into four main chapters: the introductory chapter will focus centrally on defining some theoretical key points and concepts related to poetry teaching, shedding light on the main approaches used in class and a number of writings in this field.

The second chapter is a description of the English poetry teaching situation in relation to the Algerian context, the researcher will introduce some facts about poetry teaching within the curriculum, and different aspects of the poetry teaching within Tlemcen's FL department, namely, the set text, and the methodology used to approach it. As well as teacher and student's profiles to inform the reader more about the sample population used in the research.

The third chapter will deal with the instruments used to perform the investigation mainly: the questionnaire, the structured interview, and the classroom observation. Alongside the results' analyses and the researcher's interpretation of data.

The final chapter will provide the reader with some suggestions involving mainly recommendations about teachers' roles and methodology, and suggestions for the fostering of the reading skill of the LMD second year poetry learners.

2-About Poetry Teaching: Teaching poems helps students experience on the two main features of aesthetic experience: distance and relation (Kramch,1993). Poetry detaches them from reality by immersing them in an imaginary world of sounds, rhythms and characters. It makes them sensitive to the referential and expressive aspects of language. And here by referential we mean content, that is to say, ideas and beliefs; whereas, by expressive we mean the rhetorical space.

Teaching Sound Devices or the so-called "musical devices" which is another appellation of these devices, for they contribute to the musical quality of the poem; they are noticeable when we read the poem aloud. Helping students understand alliteration, assonance, rhythm and meter enhances their literary competence.

Teaching Sense Devices such as Similes, metaphors, personification, symbols and allusions, they function as in fiction but their identification is difficult because of its concise

language. Teaching Structural Devices is one of the main tasks of the poetry teacher where he teaches his students how to learn language through the various structures provided by the poetic text, and that is not possible without the careful reading and listening to the text as well as a meaningful discussion and interpretation.

3-Teaching Approaches: It has been explained that the importance of an approach is to provide a framework or a sequence of operations to be used when we come to actualities. Whitehead (1968) mentioned that one factor that goes a long way in determining student's lifelong learning is how the teacher approaches the teaching of poetry. These below approaches are a sample of the most employed approaches in the field, namely: the Information-based approach, the language-based approach, the periphrastic approach, the stylistics approach, among various and famous other approaches (Communicative, Integrated, Humanistic..).

4-Poetry Teaching Methods: Poetry needs to combine and call upon a range of techniques based on historical issues, and how familiar the language and reference and context of the poem will be to readers. Techniques could be divided into three kinds: Subject-Centered Methods, Teacher-Centered Methods and Student-Centered Methods.

5-Poetry Teaching and The Algerian Context: Teaching the history of English Lit has been, in Algerian universities, the main part of the Lit course. Even though some literary works have been dealt with, the texts have often been some selections of long works. What is more critical is that writing skills have often been ignored because of time constraints.

It needs to be said that the English Lge students at the Algerian EFL departments face various problems and obstacles, some related to the insistence on inflicting set texts on unable or unwilling students. As a whole, the prescribed text in poetry teaching is efficient to a certain extent as far as limiting the knowledge needed to be acquired, as for the Algerian context and Abou Bakr Belkaid's university more precisely, the poetry course is concerned with well known poetic texts such as Shakespeare's sonnets, Milton's "Paradise Lost" passages mainly and some other famous British poets; Needless to mention also that these works studied are in archaic English.

Traditional teaching of poetry focuses on the poet and the text rather than the reader, the text is seen as the concretization of the poet's beliefs and thoughts which make it subject-centred. Teachers translate the text for students, explain difficult vocabulary but, what lacks is

the direct contact between the poet and the reader through the text. Poems should be used as means to reach the communicative and the deeper side of poetry instead of making it the centre of knowledge. The set text, therefore, whether prescribed or chosen out of interest, original masterpieces or simplified versions of them; should not be the main focus of any literary or poetic lecture.

At the level of poetry courses concerning LMD second year students, such methodology is used widely to extract responses mainly about the form of the text, the amount of knowledge the student possesses in order to correctly verify any poetic text but, what seems to be lacking is a great focus on the student's own interpretation and understanding of the themes as well as a further development in encouraging the students to be future poetry writers if one may dare to hope.

Another drawback linked to approaches is that the teacher turns out to be the only speaker and the student's being passive recipients instead of "active agents" (Sujit K. Dutta, 1994, p39). In the language and information-based approaches the teacher is more likely to stand before his class, enjoying his lecture yet getting no feedback from learners. The reason is that there is no interaction between both of the student and the text.

Moreover, and speaking about the approach to poetry teaching, memorizing and perfect repetition of information is still a popular method of checking that a student has retained what has been taught. It is a reassuring method for teachers and students worldwide. The students erroneously associate remembering with understanding and feel they have learnt something (not always the case). Teachers feel they have imparted a "body of knowledge" to the students which they did not possess before the lesson; there is then a subsequent sense of professional justification.

All poetry teachers share the objective of promoting students' awareness of the structure of the language, however, there are as Widdowson (1987:3) points out, two levels of linguistic knowledge: the level of usage and the level of use. According to this definition, '*usage*' involves a knowledge of linguistic rules, whereas, '*use*' entails knowing how to use these rules for effective communication.

Poetry selections usually carry a higher load of new words, and the meanings of these new words are quite often important for understanding the selection. Some poets make it a point to use artificially enhanced contexts to facilitate word learning. If new words are

defined appropriately in the selection, they may not need to be discussed beforehand. Thus new words that are critical to an understanding of the major topic or theme should be introduced and discussed prior to reading because the exploration of these prerequisite terms and concepts will establish a strong foundation for subsequent learning.

Poetry pave the way for the learning and teaching of basic language skills and offer a significant learning process where Grammar is introduced after basic linguistic competence is acquired, as a means of reflecting on academic language and an intellectually interesting activity in its own right. Grammar is not a route for developing primary or usable knowledge of language, but it can serve as a tool for increasing the language repertoire and for understanding the construction of text “rhetoric” and argumentation.

6-Teachers’ Profile: Even though the emphasis in education is on the learner, one should bear in mind that the teacher is still the person especially trained to guide learners and create a favourable, supportive classroom environment. Moreover, it is obvious that any empirical study requires a selected population which involves subjects teaching the same discipline, to build on the empirical phase to be checked.

This case study includes teachers of the English literature module; they are working in the English department at Abou Bakr Belkaid University. These later being three females and a male teacher who possess degrees varying from Magister to the Doctorate in Literature; they have different ages varying from thirty to forty five and work as full time teachers at the university. They all share a rich background in literature in general as well as the field of methodology and TEFL. They possess a combination of knowledge of the various modules in the department.

Besides, they share a common consciousness of the subject they teach i.e. literature, they possess also a great flexibility and a huge sense of responsibility towards their students, their shared aim as well is to be able to deliver the message behind each text they present and they ought to enable their learners to acquire the competence needed in the four skills in order to communicate and make the best of each session.

7-Learners’ Profile: The participants chosen for this investigation are LMD second year students at Abou Bakr Belkaid university in Tlemcen, more specifically students from the Foreign Languages department, English section, who will be questioned and observed during British Literature sessions. They constitute the number of fourty in the English

department , they are chosen from a large group number say seventy six. The subjects are in their second year of their university studies in the newly established LMD system .These students had years of English as part of their compulsory schooling and reached a certain level of proficiency defined as limited in speaking, reading and writing. Students are of mixed abilities whose L1 is Arabic and their dominant L2 is French, their number is fairly representative of the whole population. They mostly share common features like: age (from nineteen to twenty two mostly), learning experience (similar teaching method), cultural and even social background. These English students are expecting themselves to attain a considerable degree of proficiency in speaking and writing mainly. This probably means for most of them knowing enough English to pass their examinations and a proof for them for being good students. As for poetry, they expect themselves to decode as much as possible the language of the poems, to understand vocabulary and to become more able to identify themes and forms of poetry on their own.

8-The Research Findings: The main results of this study unveiled that poetry teaching suffered from some weaknesses, such as the method and techniques used which did not increase students' interest in this subject, and frustrated teachers as they could not achieve their objectives. Other reasons such as: time constraints, students' linguistic weaknesses and lack of knowledge about poetry were also found to contribute to the poetry teaching difficulty. As a consequence, communication and learner centeredness were found to help improve the teaching situation and enhance students' attitudes.

One can start by answering the questions proposed in the general introduction, firstly, teachers' frustrations are on one hand due to students' weaknesses in various aspects of language and literacy competence such as: vocabulary deficiencies, lack of readability or manipulation of skills and strategies. On the other hand, it is due to time constraints and the use of the so-called traditional methods based on language learning which makes lectures boring and unfruitful.

Teachers of poetry in the FL department use a methodology which clearly and mainly aims at developing students' vocabulary and structural usage of language. The thing that drives courses to be a bit far from fully improving communicative skills based on theme and idea discussion. Students' lack of motivation, and fear resulting from the old English which the poems are presented with, drive the teachers to focus their attention in class at

explaining difficult words- with the use of dictionaries sometimes- , presenting the historical background, and/or giving a biographical description of the poet.

The greater numbers of FL students who are studying English are in command of a relatively limited number of English words and vocabulary .Yet, they are required to appreciate or analyze intelligent and sophisticated poems which might be beyond their power of comprehension and writing. Besides, these beginners of English poetry do not know what to say about a poem they have read , they may have understood it, yet they fail to explain or appreciate what they have apprehended.

Broadly speaking, second year LMD students as mentioned before come with different literary backgrounds mainly Arabic or French they carry in their minds an assumption of the English poetry as being very different from the previous ones , hence, more difficult especially when written in the Old language . Consequently, they in advance develop a negative attitude towards it and they feel this huge gap between their lack of knowledge about it and the value of the poem presented.

Besides, the time allocated for the poetry session is insufficient the least one can say, an hour and a half per week to study a sonnet such as " Shall I Compare Thee" for example in terms of the form and the content , debate and discussion it is merely impossible ; it would be rather confusing than pleasant for the learners view the multiple objectives the teacher is required to fulfill.

In addition, the students possess merely no reading habit concerning English poetry which makes the task of the teacher nearly out of reach for he seeks to compensate their lack of vocabulary and make them also understand and appreciate the poem in such limited time with obviously , the absence of a specific method to follow.

Therefore, he seeks best to explain the difficult words and give them some notes about the analysis of the poem to prepare them for the examination, somehow neglecting to go deep into the content leading many students to complain about the lack of debates about the themes in the sessions. Furthermore, after hours and hours of grappling with the data from the subsequent research, the researcher made a momentous breakthrough.

If a teacher spread the opportunity to learn a particular concept over extended periods of time, forgetting occurs and the learner could not build upon previous experiences to consolidate the new learning. The finding illuminates how much of classroom time is wasted

because the instructional experiences do not match student's memory processes. The fact that memorizing and recall rather than response-based method of learning, is largely neglected ;as a result students expect to be told what to learn rather than contribute to the poetry learning.

Subsequently, students have little confidence in their own critical abilities, which largely remain hidden and both students with teachers alike have an almost reverential attitude to the text and poetry. Criticism of a writer or his work is rarely voiced if the writer is considered to be part of an established canon of « greats » ; individual response or interpretation is not encouraged and the role of the teacher is to tell students what it is advisable to think about the writer and his work.

Young Algerian students are unsure of their position, their aim is to pass a Lge examination and the role of Lge student is one with which they feel relatively at ease. The role of poetry and Lit student, however, is one which does not inspire confidence, young students especially feel the texts to be inaccessible unless approached through Lge based activities of the sort which they recognize.

Coming back to the reading for leisure which becomes less fashionable with time, it appears undebated to argue that students read very little in their native language and even never in the FL for Audio-visual means constitute a significant alternative competing with poetry reading and a potential threat to it; also from a socio- cultural standpoint some cannot afford to buy books of poetry and those whose relatives are illiterate do very likely not develop important reading habit.

One can go a step further in dressing the point of cultural and religious divergence leading to the confusion of the student's earlier principles studied and behaviors practiced in his respective culture. The idea that the student's negative attitude towards English poetry in class would be concerned with the impact of English culture namely of philosophical ideals on our students in class, Milton's " Paradise Lost" is a clear justification of that point.

Generally speaking, our FL students possess this negative attitude towards poetry as confessed by their own teacher, which is going to influence their ability to discuss or interpret masterpieces of Lit. As for the researcher, learning a Lge is also trespassing the borders and becoming able to understand another person's ideas and explore them. To be a good poetry teacher, is to be a sort of musician who can play well on the notes of his students' weaknesses and strengths ; it is to perform the poem and the lecture as a true art.

What the teacher has as a duty is to help the students develop a liking of poetry , to encourage them to read poems outside the classroom, to assist them to achieve a certain extent of competency in language acquisition , interpretation, discussion , argument and to accept the multiple view points as well as to contribute to their personal growth.

9-Practical Recommendations: Throughout their ELT process,teachers seem to assume numerous roles which may vary according to different tasks and activities taught to their learners(A needs' analyst, a partner, co-learner, a facilitator, a counselor, an assistant , a source of information , a motivator and an innovator).

11-The Teaching Methodology: It is up to teachers to keep their students motivated by setting goals and giving rewards.The most obvious goal,of course,will be to master the English Lge.In addition,potry reading course generally stresses on building systematic vocabulary,and structural knowledge whereby to increase students' Lge accuracy,though it does not provide full support of communicative nature of reading act which tends to be of practical value that helps them achieve certain level of fluency and automaticity .

A more student-centered approach helps students to develop a “can-do” attitude which is effective, motivating, and enjoyable. In a student-centered class, students do not depend on their teacher all the time, waiting for instructions, words of approval, correction, advice, or praise. They do not ignore each other, but look and communicate with each other.

Generally speaking, there are five frequently discussed attitudes and actions for better and effective teaching during the poetry class which include: a genuine caring and kindness of the teacher, a willingness to share the responsibility involved in a classroom, a sincere sensitivity to the students' diversity, a motivation to provide meaningful learning experiences for all students, and an enthusiasm for stimulating the students' creativity.These stated positive attitudes adopted in class by teachers surely guarantee a successful and fruitful poetry course.

12-Learner- Learner Interaction: The group activities, in addition to enhancing creative thinking and academic performance, should provide students with opportunities for developing peer acceptance (Karnes et al.,1961). Making sophisticated language uses of English poetry the basis for generating 'group discussions' and activities is one of the most important benefits of including English poetry in teaching English language. Various collaborative (a whole-group or small-group) activities have been developed not only to

increase learners' awareness of certain linguistic features but also to stimulate their sense to different uses of English registers.

When working together, students share their experiences, ideas, and opinions. Sharing is a two-way process: explaining and listening to others, and reacting to them. Students need to be armed with suitable ways of reacting to one another in English where smiles, laughter, and supportive body language are important. All students need to feel ready before they can work together with confidence, and this confidence will grow little by little as students successfully share ideas and experiences when they do work together.

13-Task-Based Teaching: The main advantages of TBLT are that language is used for genuine real communication, and that at the stage where the learners are preparing their report for the whole class, they are forced to consider language form in general rather than concentrating on a single form. Additionally, task design is the most important element in TBLT; if there are no tasks there is no teaching and no communication.

Therefore, the teacher should have a clear idea about what kind of tasks he wants to present (here refer to meaningful tasks and authentic tasks), whether he should focus on language form or not and how difficult the tasks should be in order to facilitate learning of different learners with different learning levels. It is necessary to build up the rationale of designing tasks for a task-based classroom in the teachers' mind and to take certain elements into consideration so that sound and effective tasks can be designed.

14-Communicative Tasks: There are multiple other activities among communicative tasks the teacher can use, for instance:

***To Use group task:** This increases the sheer amount of learner talk going on in a limited period of time and also lowers the inhibitions of learners who are unwilling to speak in front of the full class. In group work, learners perform a learning task through small-group interaction. It is a form of learner activation that is of particular value in the practice of oral fluency: learners in a class that is divided into several groups get several times as many opportunities to talk as in full-classroom organization.

***To Make a careful choice of topic and task to stimulate interest:** for a good topic is one to which learners can relate using ideas from their own experience and knowledge; the

“ability-grouping” topic is therefore appropriate for most students, it should also represent a genuine controversy, in which participants are likely to be fairly evenly divided.

*** To Give some instruction or training in discussion skills:** If the task is based on group discussion then include instructions about participation when introducing it.

***To Keep students speaking the target language:** The teacher might appoint one of the group as monitor, whose job it is to remind participants to use the target language.

The Extensive Reading Habit: By extensive reading and particularly exposure to poetry the learner observes more about the techniques employed for the "exploitation" of Lge, the teacher may not have the time to bring much poetry into the classroom nor to encourage reading outside it and for many students the set texts may be the only exposure they receive to authentic creative writing.

Through extensive reading, including prescribed texts, students have a chance to "learn" aspects of Lge which have not been overtly taught; if the controlled, anaemic and paradigmatic Lge of the poems is the only Lge received by the students, it will probably be a reason to inhibit their reading and enjoyment of literary texts.

15-Text Choice Criteria: As far as the choice of the piece of poetry is concerned there are at least three characteristics which to the researchers' sense are worth observing. These characteristics are: Lge accessiveness, attractiveness and finally universality.

In this sense, Nuttal (1996) identifies three basic criteria that should be taken into prominence for the selection of the poetic text: suitability of the context, readability and exploitability i.e. the selection of poetic texts must necessarily involve considering these criteria, and none of them can operate effectively and independently of the two remaining ones.

16-Conclusion: The poetry teaching field is very demanding from teachers, it needs full commitment, investment of efforts, time and motivation, as well as readiness and cooperation from students. Weaknesses found within the poetry classroom are due to various reasons methodology being one of them, if the currently used techniques seem to be driving away students, then, a shift on communicatively based and learner-centered ones is required for students at this level.

The current work includes various shortcomings in terms of validity and reliability of the results identified, however, it can be considered as an attempt to explore the poetry teaching practices field which is encouraging for further research. This work includes various fields of study like: didactics, poetry, stylistics and even an aspect of psycholinguistics where students' attitudes and preferences are investigated. Future research should investigate the lack of communication within the poetry classrooms and what are the reasons behind it and to provide teachers and students with practical tools to use in order to ensure fruitful poetry classes.