

**CONVENTIONAL AND DIGITAL METHODS OF TEACHING
POETRY TO THE HIGH SCHOOL STUDENTS**

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Abstract

Teaching verse or writing is like actualizing any EFL action in that the educators must consider the language level of the students so that the material chose is not very troublesome. It is likewise vital to stress that all students can and ought to uninhibitedly communicate while talking about the verse. This opportunity of expression guarantees a synergistic, learner-focused classroom that considers the EFL students' individual contrasts, learning objectives, and full of feeling elements. A decent approach to guide students into a verse lesson is to give them a general feeling for the thoughts introduced in the sonnet by giving a warm-up movement. Students ought to first conceptualize and express their assessments about the subjects of the sonnet. At first, they may not feel sure that they can all the while express their suppositions and allude to the phonetic parts of a ballad, so the educators might need to pick warm-up exercises that don't really allude to the language in the lyric, yet to a topic or picture. For instance, educate mistakes can demonstrate a photo of a thing or character and let students answer inquiries regarding the photo, or have students meet each other about individual encounters identified with the topics of the ballad.

Keywords: classroom, language, learn, method, poetry, students, teaching, technique

Showing verse has been dependably a troublesome assignment. Instructing must be unpretentious as in; there is no touchstone to assess the talk of the address or the perception

of the understudy. The procedure of perception is inactive with respect to the students and hence the outcomes are not prominent for the educator.

Two Methods of Teaching Poetry

There are, on a more extensive scale, two techniques for educating verse. The usually utilized strategy is the conventional technique in which a lyric is presented with a reword and superfluous points of interest are outfitted as and when the ballad is perused resoundingly to the class. This technique is fashioned with many hindrances and some can be recognized as under:

1. The learning is imitation and prompted wherein it stops with the summary and different points of interest gave by the instructor, as the understudy reacts mechanically.
2. Now and then there are diverse references, which prompt to the interruption of a sound securing.
3. On the off chance that the creator and the setting of the lyric are presented before the ballad, the understudy's thought gets to be pre-set shutting the entryways for indication and examination.

This analysis paper talks about a present day, topical way to deal with verse educating, which additionally builds up the four abilities, viz., reading, and writing, listening and speaking.

The point of this paper is to present how verse might be educated in the English classroom to build up learner's information about the English language. The verse can be utilized to show structure, linguistic use and vocabulary. Besides these advantages, utilizing verse to show English can likewise advance innovativeness and a more positive learning environment. This paper looks at in detail the three most powerful things in showing verse: Literary Language, Literary Competence, and Deviation of Language. Sarac (2003) clarifies the instructional advantages of verse: a) furnishes readers with an alternate perspective towards language use by going past the known uses and standards of sentence structure, linguistic structure, and vocabulary. b) Triggers unmotivated readers inferable from being so open to investigations and distinctive elucidations. c) Evokes emotions and musings in the heart and as a main priority. d) Makes students acquainted with more interesting methods of expression (i.e. comparison, representation, incongruity, exemplification, symbolism, and so forth.) because of their being a piece of day by day language utilize.

Verse has been portrayed as veering off from the standards of language. It has been contended that verse much of the time breaks the tenets of language, yet thusly, it speaks to us in a crisp unique manner. The utilization of language in strange setting is the thing that denotes the writing. Verse is a case of a more serious utilization of language. As it were, the relationship of implications which language is well known or traditionally utilized is a bit much dependably to be found in verse. A lyric, in this way, is not an individual ordeal or an aggregate of encounters, however just a potential reason for encounters. Along these lines, the genuine lyric must be considered as a structure of standards, acknowledged just halfway in the genuine encounter of its numerous readers. So it is most likely consistent with say that verse utilizes a higher grouping of gadgets or impacts than other going astray from the standards of language. In any case, the question that emerges is the reason we utilize verse to the language learner? Firstly, the instructors may feel that the learning of right language is not yet adequately entrenched in students. Besides, the educators stress that presenting students to more inventive employments of language could legitimize the utilization of degenerate language in the classroom. Reeves (1963) contend that "in the educating of verse essentially there are four elements to be considered. The students; the lyrics to be instructed; the strategies received and the identity of the educator. Be that as it may, the identity of the educator is not just components of taste, judgments and preparing which decide the instructor's selection of sonnets and state of mind towards verse, additionally the effect, he makes on the class when taking care of the subject".

Literary Language

The language of writing is thought to be uncommon and additional standard and outside the ability to comprehend of any target etymological investigation. Besides, scholarly language includes a much more prominent level of creative energy than the language in like manner utilize. It is all the more so with the verse. The language of verse changes and increases customary language and digresses efficiently from ordinary discourse. The Russian formalists of the 1920's were the first to attract regard for this angle. Their endeavors were focused on two principle subjects: the language of verse and the structure of story talk. They considered verse to be a unique sort of language, set apart from customary writing by its utilization of specific gadgets representation, metonymy, rhyme, similar sounding word usage and so forth,

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which centered consideration on its formal or tasteful traits Samreen (2003). Perrine (2002, p560) contends that standard language is somewhat language that individuals use to convey data, and it is just a single dimension. It is coordinated at just part of the audience, his comprehension. It is one measurement is scholarly. Though, verse is somewhat language can be utilized to impart involvement, and it has no less than four measurements. On the off chance that it is utilized to convey involvement, it must be coordinated at the entire man, not exactly at his understanding, it must include his insight as well as his detects, feelings, and creative energy. Verse can't be just to the scholarly measurement, additionally is an erotic measurement, a passionate measurement and inventive measurement. Abrams (2001, p. 103) contends that there is a distinction between the abstract (or poetical) of language and the normal (or handy) of language, he likewise proposes that the focal capacity of customary language is to convey to examiners a message, or data, by references to the world existing outside of language. Though the capacity of abstract language can be utilized, is not to pass on data by making extraneous references, but rather to offer the reader an exceptionally made of involvement by attracting consideration regarding its own "formal" components, he includes that the semantic of writing is contrasts from the phonetic of commonsense talk since its laws are situated toward delivering the particular element that formalists call artistic quality. Rezai (2001, p5) "brings up that the language of verse is utilized as a part of an extraordinary way. Writers pick words for their faculties, as well as for sound, and the word pictures they make. The language of verse bodes well and sound, cadence, music, and vision, while common language just bodes well".

Literary Competence

Etymological ability characterizes the arrangement of guidelines that represents an individual's implied comprehension of what is adequate and what is not in the language they talk. The idea, presented by etymologist Noam Chomsky in 1965, was expected to address certain suspicions about language, particularly in structuralism semantics, where the possibility of an oblivious framework had been broadly explained and schematized. Ability can be viewed as a modification of the possibility of the language framework. The observational and formal acknowledgment of ability would be performed, which in this manner relates to various structuralism ideas parole, expression, occasion, prepare and so forth. Chomsky contends that the oblivious arrangement of semantic relations, which

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F, Saussure named language, is frequently erroneously connected with learning or capacity (or know-how). Chomsky is worried to build up a science that would think about what he calls "the language staff" in similarity with other intellectual capacities like rationale, which as a sort of natural thinking power requires no gathering of realities or abilities, keeping in mind the end goal to grow but instead is by all accounts display and completely useful in speakers conversant in a language. So capability in Chomsky's sense infers neither a collected store of information nor a capacity or aptitude. Culler, in his structuralizes poetics, moves far from the possibility of the underlining Competence of artistic works, and considers rather the scholarly capability of readers. Culler (1975) calls attention to that, any individual who has not disguised "the language structure" of writing would be perplexed on the off chance that he experienced a lyric, since he would be not be able change over the phonetic groupings in scholarly structures. He likewise concedes that it is hard to locate the correct place where etymological fitness closes and artistic skill starts, since writing is a moment arrange semiotic framework. He (1975, p115) demands "the uncommon traditions for reading verse which the reader needs to gain and to ace, for example, 1) The lead of criticalness: reading the content as communicating a huge state of mind to some issue concerning man and/or his connection to the universe. 2) The manager of figurative intelligibility: expecting a feeling of soundness at the levels of both the tenor and the vehicle; 3) Inscribing the content in a graceful custom: this code gives an arrangement of images and sorts with widespread implications; 4) The tradition of type which gives standards that group writings to classes; 5) The govern of totality, stipulating rationality at all levels." Culler contends that powerful readers of an abstract content have "artistic fitness" in that they have understood comprehension of and Familiarity with, specific traditions which permit them to take the words on the page of a play or other scholarly work and change over them into abstract importance. Notwithstanding, scholarly capability is utilized as an arrangement of traditions for reading abstract writings is not the slightest bit to suggest that writers are intrinsic imbeciles who just deliver series of sentences, while all the really inventive work is finished by readers who have cunning methods for handling these sentences.

Key Strategies

1. Pay attention regarding structure. The type of a lyric is the physical course of action of the words on a page. This incorporates the way lines are put, their gathering, and their length.

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- Look at the sonnet before you read it.
- Examine whether the lines and stanzas shape a normal example. If not, decide why.
- Listen for mood as you read the ballad so anyone might hear.
- Pause where accentuation marks show up, not where the line closes. Ceasing at fitting spots elucidates meaning.
- 2. Pay regard for sound gadgets. Gifted artists utilize sound gadgets for a reason, as a rule to attract consideration regarding significant focuses.
- Read the lyric so anyone might hear a few circumstances.
- Identify the sound gadgets and decide why the writer picked them.
- Determine the rhyme conspires.
- Look for close rhyme. Writers regularly use close rhyme to make the reader concentrate on a critical word.
- Determine the motivation behind the sound.
- 3. Look for allegorical dialect. Since artists have fewer words with which to work, they should utilize them sparingly. Metaphorical dialect permits them to cover much with close to nothing.
- Visualize metaphorical parlance.
- Analyze the importance of every similitude or likeness.
- 4. Look at the title. Figure out whether the title contributes any uncommon intending to the sonnet.
- 5. Make associations. Customizing verse makes it significant.
- 6. Summarize the lyric's significance.

- **Procedures**

1. Copy and talk about the above data.
2. Read a lyric.
3. As a class, make the recommendations above. It's essential that you show how to decide the importance of a ballad.
4. Read a sonnet. One with which learners are commonplace will urge them to

burrow further to discover meaning.

5. Write a passage investigation of the sonnet utilizing the proposals above.

The result of the paper from what has been talked about above can be a positive learning, knowledge keeping in mind the end goal to help the learners enhance their English dialect and utilize English immaculately. The greater part of the three things can be considered as imperative figures showing verse in the ELT classroom. . Taking everything into account, it is vital to manage at the top of the priority list that surveys the commitment to the idea each of these three things to the learners' comprehension to the procedure of English language learning. As Cubukcu (2001, p1) notices, verse is fulfilling and agreeable involvement with the properties of rhyming and mood both of which pass on" affection and gratefulness for the sound and force of dialect". At this point, it can be expressed the leaners get comfortable with the suprasegmental parts of the objective dialect, for example, stretch, pitch, crossroads, sound by examining verse. Obediat (1997,p 33) "states, writing helps learners get a local – like skill in English, express their thoughts in great English , take in the elements of present day English, figure out how the English semantic framework is utilized for correspondence, perceive how colloquial expressions are utilized, talk plainly, exactly, and succinctly, and turn out to be more capable in English, and in addition get to be distinctly innovative, basic, and expository learners (referred to in Hismanoglu 2005").

Showing Poetry in ESL Classroom

Benton (1978) alludes to the condition endured by verse as a rule English dialect instructing as "disregard where it needs consideration and concern where it is allowed to sit unbothered". In actuality, verse is "common" and "natural" in our every day discussion, as well as an approach to engage ourselves. Babies like the physical demonstration of creating a sound over and over and youngsters are typically pulled in to jokes and absurd plays on words. Indeed, even grown-ups appreciate football serenades skipping rhymes, TV jingles and numerous tunes which have the components of rhyme and musicality (Hayhoe and Parker, 1988). Verse, really, has more to offer. Verse, on the off chance that it is picked painstakingly and misused innovatively, may help the learners in the emotional, open, intellectual and instructive parts of their improvement.

Methodologies and Techniques to Literature/Poetry Teaching

There are diverse sorts of methodologies that can be received in the instructing of writing. Five methodologies in the instructing of writing in ESL/EFL classrooms which are ordinarily received have been chosen to be examined in this review. They are:

(i) Information Based Approach

The showing philosophies included mean to open learners to realities and data about an objective nation, culture and even the essayist of the artistic writings. This approach is extremely the instructor focused. They plan to educate and amass in "regions, for example, history and qualities of scholarly developments; the social and chronicled foundation to a content; the life story of the writer and its pertinence to his or her works; abstract types and expository gadgets etc."(Lazar, 1993:35).

(ii) Personal Response Based Approach

As indicated by Carter (1987), they are more understudy focused, concentrating on an elicitation of individual reaction (as far as experience, emotions and conclusions) to a content. They are fabulous jolts for gathering work that can help learners "to end up distinctly effectively included both mentally and inwardly" (Lazar, 1993) by partner the subjects and points depicted in the abstract writings with the learners individual experience (Carter, 1987). A portion of the systems showed under this approach are conceptualizing, class examination, assemble work and free articulation of emotions, expression and supposition.

Conclusion

To guarantee that verse worth its reality and makes positive a wash back impact on verse educating for the upper auxiliary school learners, elective evaluation is a superior alternative. Elective evaluations are more multidimensional in nature. This new vision of learning and assessment of understudy learning is wide based, important to genuine living, prepare situated, and in view of various measures which give a rich depiction of understudy learning. Aside from that, the educators may receive some of these sonnets as the asset to show English in their dialect classroom. Such system may urge learners to consider how these elements work in non-poetical settings and in the meantime help them in word-building. Furthermore, some of these sonnets are a valuable boost for experimental writing exercises.

Volume V, Issue I
January

IJELLH
International Journal of English
Language, Literature and Humanities

ISSN INTERNATIONAL
STANDARD
SERIAL
NUMBER
INTERNATIONAL CENTRE
ISSN : 2321-7065

Indexed, Peer Reviewed & Refereed Journal

With a specific end goal to make a positive classroom atmosphere for the learners to disguise the dialect and in addition content all the more viably, tunes and other visual backings specifically mind-maps, drawings, kid's shows could be embraced.

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