

POETRY AS
PART OF THE ENGLISH LANGUAGE PROGRAMME
AT THE S.M.P. - S.M.A.

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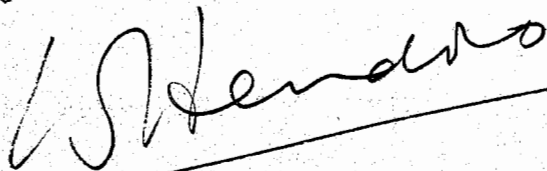
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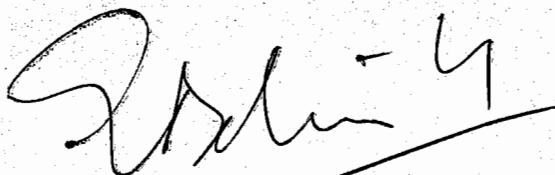
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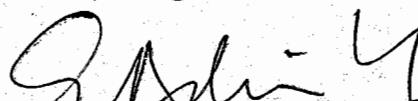
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A C K N O W L E D G E M E N T

In presenting this work the writer wants to inform the reader that the ideas and suggestions offered here are the result of lectures on Poetry, on Linguistics, on the principles of Second Language Teaching, and on other subjects the writer has attended during the course of his graduate study at the I.K.I.P. Sanata Dharma, the reading of a selected bibliography, certain considerations of the objectives of teaching English at the S.M.P. and S.M.A. Gaja Baru, and some teaching experience at the S.M.P. and S.M.A.

And he also wishes to record his deep indebtedness to all the lecturers of the English Department, I.K.I.P. Sanata Dharma in general, and in particular, to Drs.W.J.Hendrowarsito and to Drs.E.Bolsius,S.J., for their valuable suggestions, corrections and guidance in the accomplishment of this work. -

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CHAPTER I

INTRODUCTION

This work deals with poetry in relation to the English language courses at the S.M.P. and S.M.A. It may be divided into two main parts. The first part begins with a discussion of literature and proceeds to a consideration of the subject itself and its relation to language learning. The second part deals with the discussion of the factors which are essentially involved in the study of poetry, and this will be followed by a concluding chapter the purpose of which is to give a short summary of what has been dealt with in the whole work.

Many teachers would agree that up to now, too little attention has been paid to poetry, but even more teachers of English are of the opinion that the inclusion of this subject in the whole English course cannot be justified. It should be realized, however, that poetry as part^{of} literature is also part of language, and not just a supplement to it. Besides, poetry may significantly influence the speech and writing of the language learners. Hence, to leave poetry out of a language course would mean to neglect an extremely effective method of taking in useful language. And above all, teachers of English have to realize that according to the curriculum of the S.M.P. (6, pp. 69-71) and the S.M.A., Gaja Baru (7, pp. 62-63), the teaching of English also aims at the emotional artistic development of the learners which may be nourished through the presentation of simple English songs. In other words, the teachers may well interpolate some poetry classes between their teaching periods.

Of course, all these statements expressed may sound good

and ideal, but without any further explanation or clarification, none of them will never be found useful.

Therefore, what the reader will find in the following chapters are ideas and suggestions that may support those statements above. This work is an attempt to offer a discussion of poetry in relation to the high-schools mentioned previously, and it is done with the hope that what is presented here will be of some interest and some use for those who are and will be concerned with the teaching of English in Indonesia and hence, it will make its small contribution to English language teaching in this country.-

CHAPTER II

A GENERAL VIEW OF LITERATURE AND ITS RELATION TO LANGUAGE

Previous to the discussion of several aspects of poetry which is our main concern in this thesis, it would certainly not too much amiss if we would take literature into a general consideration and its relation to language into an equally general discussion. For, in any language, poetry is part of its literature and the interrelations between poetry, literature and language are so close that to have a discussion of the one means to have a discussion of the others.

In accordance with the points and ideas to be discussed in the next chapters, let us consider now the following factors :

- A. The nature of literature, i.e. what is literature.
- B. The function of literature.
- C. The forms of literature.
- D. Literature and Language.

A. The Nature of Literature.

Speaking about the nature of literature, i.e. what literature is, we are obviously confronted with the problem of how to define it.

There are numerous 'definitions', given by several men of letters and linguists. René Wellek and Austin Warren in their book, called Theory of Literature (21, p. 20) have stated as follows: "One way is to define literature as everything in print." (21, p. 20)

From the above 'definition' we may thus draw the conclusion that any printed matter, even the most ordinary magazine or comic book contains things we can call literature. If this

were true, then, all distinctions of literature would certainly fall.- Of course, neither one of the authors above would like to explain and interpret their statement that way, and we may certainly assume that such a terminology would not serve satisfactorily, and consequently, we cannot accept it as a valuable means for our purpose.

Another statement given by the recently mentioned authors in the same book is: "Another way of defining literature is to limit it to 'great books', books which, whatever their subject, are 'notable for literary form or expression'." (21, p. 21) And assuming that literature should mean 'great books', then, we would^{be} able to say every thick textbook on say, medicine, physics, mathematics, or any other subject does contain matters we may call 'literature'. Perhaps, there is some truth in this conclusion when we take literature in its widest sense of meaning. However, for our particular purpose here, such a definition would provide us neither a clear distinction nor a good idea of what literature is.

According to Charles F. Hockett, an eminent linguist who has written 'A Course In Modern Linguistics', (11), Literature should be expressed as follows: "Literature is an art form, like painting, sculpture, music, drama, and the dance. - Literature is distinguished from other art forms by the medium in which it works: language." (11, p.553)

And, when we combine this statement of Charles F. Hockett with the next following idea of René Wellek and Austin Warren which says :

The term 'literature' seems best if we limit it to the art of literature, that is, to imaginative literature. Language is the material of literature as stone or bronze is of sculpture, paints of pictures, or sounds of music. The main distinction to be drawn are between the literary, the everyday, and the scientific uses of language. (21, p.22),

then, we might come to a summarized idea concerning literature,

i.e., 'Literature is an art of which the medium in which it works is language that is distinguishable from the everyday or the scientific language.' - And while we have this idea about literature in mind, we may presumably, go over to the next factor, namely: 'the function of literature'.

B. The Function of Literature.

There are no doubt, many and various functions of literature, but those of prime and chief importance, particularly for language learners, are the following :

1. Literature exerts a significant influence on speech and writing.
2. Literature acquaints learners with an endless variety of experience and expression.
3. Literature makes life more full and real.
4. Literature helps to form the imagination.

For a better understanding of each point it would be necessary to discuss them successively and in a more detailed way.

That literature significantly exerts influence on speech and writing is undeniable. In general, children begin their experience with literature by learning nursery rhymes and fairy tales. Long before they go to school, they listen to stories and rhymes, narrated and chanted by their elders. Unconsciously and automatically, these children absorb literature, an experience which they have in their own mother-tongue. Not all children may have had this experience during their younger years, but a fact is that such an experience in childhood should be realized as something important for their further development, especially, for their educational development. And children who have gained such an experience will have more enjoyment in good reading.

As it has been said above, this is an experience in

one's own mother-tongue, yet we may believe that the consequent habit in enjoying good reading will usually not limit itself to one and the same language. Once a child has attained the interest and enjoyment in good reading in his mother-tongue, it will most certainly like to read matters in another language, too. Thus, when he has for instance 'mastered' the English language, he will usually be able to find equal enjoyment in English readings, and in doing so, his skill in speech and writing in the language concerned will consequently be influenced and improved likewise.-

Next, it has been stated that literature may acquaint learners of language with endless variety of experience and expression. This point is obvious, for, by being widely acquainted with literature, or in other words, by reading widely and much, one will certainly achieve more varied knowledge experience; (A person who reads much about history for instance, will surely know more what has happened in the past). As such his speech-and writing expression can also be improved.

Then, it is said that literature makes life more full and real. Of course there are people who would not justify this statement and who would say that literature as a form of art is just an escape from life. However, we should realize, that art does not only offer us an escape from life but also, an escape into life, and the first escape is of importance only if it leads to the second. If for instance, the poets would offer us nothing more than another make-believe world, then, we would certainly be able to compare them with sellers of worthless things. The goods of poetic imagination, however, are not just make-believe, but reality, for poets normally express in words what they have experienced in real life. Even the make-believe of nursery

is fundamentally something more than make-believe; it is a trial flight of imagination into reality - the reality of the beauty and the wonder of things. As a consequence, literature can make life indeed more full and real, if handled properly.-

Lastly, literature helps to form the imagination. As to this statement we can give the following argument, i.e., we human beings often think that imagination does not hold any truth. But, when we realize the fact deeper and better, then, we will see that such an idea cannot be justified! Life without imagination would never be possible. It is imagination that cleans our eyes in order to see better, and awakens our senses to the real things that surround us. For instance, we would not be able to study without any imagination, or to enjoy the song of a singing bird or the beauty of a rose, without it. Furthermore, we cannot fall in love, or become good citizens conscious of our citizenship without imagination. Any friendship, patriotism, love of parents and children, love of nature - none of these would never exist without imagination. Thus we see, that imagination is of the utmost importance for all, and the lack of it would certainly lead to the non-existence of life. And one way to form our imagination is by having contact with literature, i.e. imaginative literature to which poetry does belong. Let us take for example, the following excerpt from the opening lines of the book "King of the Golden River" by John Ruskin, an English essayist who is well-known for his rich and eloquent prose style. In this book he narrates the following :

In a secluded and mountainous part of Stiria, there was, in old times, a valley of the most surprising and luxuriant fertility. It was surrounded, on all sides, by steep and rocky mountains, rising

into peaks, and from which a number of torrents descended in constant cataracts. One of these fell westward, over the face of a crag so high, that, when the sun had set to everything else, and all below was darkness, his beams still shone full upon this waterfall, so that it looked like a shower of gold. It was, therefore, called by the people of the neighbourhood the Golden River.etc,etc,

Many boys and girls would certainly be stirred and enchanted by such a beautiful and vivid descriptive narration. And consequently, they would form a further imagination in their minds when they have listened to or read this literary passage. Even adults would normally act similarly. From this example we should see how literature can aid us in forming our imagination and at the same time, it acquaints us with the endless variety of expression of which the English language is capable. Therefore, it is good that teachers of English would bring to the students the best and suitable literature, for, by doing so, he would also acquaint them with more varieties of expression in the language. Unconsciously, the students would pick up the language and the style of what they read or hear. With a mind well-stocked with prose and poetry of literary worth, they are better able to express themselves with true dignity and beauty when the occasion calls for it.

Those then, are approximately the prime and chief functions of literature worthwhile discussing here.-

C. The Forms of Literature.

Based on the kind of discourse and the style of expression, literature may appear in several forms. Of all these forms the more general and well-known are : poetry and verse, essay, drama, novel, novelette, and we may classify all literary forms into two big divisions, namely: poetry and prose.

For each and the same term mentioned above, various definitions have been given by different writers, and we must admit that it would be impossible to define each of those terms with exact preciseness. However, for a better and clearer idea of what those literary forms are, let us assume the following 'definitions' as given by one or another expert in literature or in language :

- poetry is to be described as literature in the form of verse, and verse in turn, can be defined as discourse in which the speaker binds himself in advance to follow certain more or less closely defined patterns of rhythm, regardless of the topic of the discourse. (11, p.558)

- essay, is generally, a composition, usually in prose, of moderate length and on a restricted topic. (18, p.145)

- drama is, in its broadest sense, simply 'play'. It is a form of literature especially written for a stage performance. (18, p.105)

- the novel is the most capricious form of literature and the least amenable to formal definition. (18, p.283)
This means that the novel is the literary form which can assume a lot more different shapes than any other form of literature and which is the least submissive to formal definition.

We know for instance, the novel 'Vanity Fair' (or 'A Novel Without A Hero') written by W.M. Thackeray. A novel like this is usually described as a realistic novel. On the other hand, Leo Tolstoy's 'War and Peace' is commonly taken as a historical novel. Beside these two examples, there are of course, many more types of this particular literary form, such as psychological novel, scientific

novel, and so forth.

- novelette is a short prose narrative, sometimes moral, usually realistic and satiric. A protagonist among novelette writers is for instance, Giovanni Boccaccio, the Italian author who has written 'Decameron'. (18, p.287)

So far, we have given some explanation for each of the literary forms mentioned before, and since we are mainly concerned with poetry, we will deal with this particular form of literature in a more detailed way later on.

D. Literature and Language.

It has been mentioned at the beginning of this chapter, that poetry is part of literature while language and literature are closely connected with each other. Now we will observe how this relationship may occur and how far it may go.

We have also seen that according to the 'definitions' given by René Wellek and Austin Warren or Charles F. Hockett, language is the medium or the material of literature. As a consequence, no literature would exist without the existence of language. And this idea is of course very logical. Here lies one of the importance of language, namely, that it serves as the medium or material for literature.

So far, we have seen that the existence of literature entirely depends on that of language. However, does the existence of language necessitate that of literature? And to this question, we may well answer: "No!" - For, no literature would come into being if the artists, i.e. the literary experts would not be there to create it. And as Edward Sapir says, in his Language - An Introduction to the Study of Speech (17, p.231), it is not because the language is too weak for the making of its literature, but, if no literary artist appears, then, it is because the culture of the people

is not favorable to the growth of such personality who can produce a truly individual verbal expression. And we may certainly justify this argument, for, we would neither have famous paintings, nor beautiful musical pieces if we did not have the artists to create them.

Another point worthwhile discussing is the question of similarity between the shapes of literature of different languages. It is generally acknowledged that every language has its peculiarities. Consequently, the innate formal limitation and possibilities of one literature are never quite the same as those of another. Indonesian literature for instance, is different from English literature, while in turn, the latter would not be the same as any other literature, say, the French or the German, and so forth.

And since poetry is one of the literary forms, we may also expect dissimilarities between the poetry of one language and that of another.-

So far we learn, how close literature is related to language, and as poetry is a form of language, we may consequently say that poetry and language are closely connected, too.-

Following here we will view poetry from its general aspects.

CHAPTER III

POETRY AS PART OF LITERATURE AND THE RELATION BETWEEN POETRY AND LANGUAGE LEARNING

From the foregoing chapter we have learnt that poetry is a form of literature. In other words, poetry is part of literature. We have also learnt about the close relationship between literature and language. Consequently, in this chapter we will deal with :

- A. Poetry as part of literature.
- B. The relation between poetry and language learning.

A. Poetry as Part of Literature.

In almost all literature that exists, we find poetry and prose as its main division; in other words, the poetry and the prose part form the whole literature.

Poetry, as part of literature, does certainly share the characteristics of literature in general. But there should also be special characteristics which distinguish poetry from any other literary forms, otherwise we would be able to say that poetry is literature and at the same time, literature is poetry. And this last idea is, of course, nonsense.

Therefore, the following discussion will deal with the nature of poetry, with its characteristic features, with its similarities or dissimilarities to prose, and with the language employed in poetry.

a. The Nature of Poetry.

When we speak about the nature of poetry, we might well ask, "How do we define poetry?"

Various poets and critics have expressed different ideas

about the same term. Among others, we have the poet William Wordsworth whose statement is as follows: "Poetry is the breath and finer spirit of all knowledge", (8. p.19) and Percy Bysshe Shelley has put his 'definition' in the following way : "Poetry is that which comprehends all science, and that to which all science must be referred" , (8,p.19).

The two definitions of poetry given by these two Romantic poets seem to include the idea that poetry comprises all science or knowledge; and in particular, William Wordsworth is of the opinion that poetry is knowledge expressed in a refined way.

Two other 'definitions' entirely different in expression and perhaps, also in ideas, are those of Robert Lee Frost and of S.T.Coleridge, (8,p.19) - The first, i.e. Robert Lee Frost has described poetry as follows: "poetry is a performance of words" , while the second has stated: "poetry is the best words in their best order" , (8, p.19).

In Robert Lee Frost's, we find the word 'performance' - It is as if he would compare poetry with other performances, like dance or play which are other forms of art. Only, the performance is done in words, not in speech or movements.- On the other hand, S.T.Coleridge's statement has the emphasis on 'the choice of words and how they are arranged'.-

Beside these four different 'definitions' we may obviously expect a lot more. And it is certainly not easy to say which one we would prefer. Anyhow, we know that to the one and the same term 'poetry', numerous and various ideas and interpretations are attached and supplied.-

Having formed an idea from those 'definitions', let us, before we formulate our own 'definition', go back to the 'definition' of literature by René Wellek and Austin Warren

as stated in the previous chapter. We have seen that literature is an art form of which the medium is language. It follows therefore, that poetry also, is an art of which the material or medium is language. Now while we are holding this idea in mind, let us see what Elizabeth Drew's idea is concerning art in connection with the poetical criticism : In her book called: Poetry - A Modern Guide To Its Understanding And Enjoyment , (8, p. 22), she says :

..... Art is not life as it is lived and acted, it is life seen in the mode of contemplation, re-created into a new kind of life under the power of a new kind of drive, the activity of re-collecting, combining, amplifying and animating it by getting it into an organic order.

(8, p.22)

Thus, when we combine this idea of hers with those of the definitions we have been bearing in mind, we may come to the conclusion that in the process of creating poetry, the poets necessarily need their imaginations, for they should see life 'in the mode of contemplation'. Moreover, in order to reach an organic order, they have to go through several complex processes or activities like 're-collecting, combining, amplifying and animating' , as Elizabeth Drew has said, (8, p.22).

So far we have perhaps, more or less a sufficient idea about poetry and thus, we may come to our conclusion and formulate the term 'poetry' as follows :

Poetry is a form of literature which expresses the writer's artistic impression through highly imaginative language in metrically patterned lines.

And, with this resumptive formulation the writer would neither claim nor pretend to the exact correctness or justification of it, for he realizes that a 'definition' like this is quite liable to various criticisms. Besides, a for-

mulation such as this can hardly be called a definition; at best we might call it but an explanation of a certain term.-

b. The Characteristic Features of Poetry.

We have learnt so far, that beside prose, poetry is one of the main divisions of literature. And as a form of literature, poetry is distinguished from any other literary form by various characteristic features.

A thorough and complete treatment of every possible feature would certainly be ideal, but at the same time it would also be superfluous, or we would even make a 'side-leap', for the main concern of this thesis is not 'poetry, viewed from its every possible aspect'. Therefore, we will only deal with those characteristic features which may possibly appear in poems we would likely present to the high-school students. Those features are :

1. the speaker, i.e. the speaker in the poem. Very often the speaker is the poet himself. For instance, in "The Daffodils" by William Wordsworth, it is Mr. Wordsworth himself who acts as the speaker.

2. the person addressed or the person spoken to, i.e. the person whom the poet is speaking to. Sometimes we may find a poem addressed to a particular person or to a group of persons or an audience.

3. the subject, i.e. what the poem is about. It is also called the subject-matter, and very often, the subject has some connection with the title of the poem. An example of the subject is for instance, a personal experience of the poet.

4. the theme, i.e. the general idea of the poem. The theme of a poem is not to be identified with the meaning of it, for in the latter the ideas of the poet are included.

For instance, in Robert Herrick's "To Daffodils" (15, p.116) the poet is dealing with the daffodils, but the theme is: desire. It is not the idea of the poem, namely the idea about this particular flower that counts. In other words, in the theme the idea of the poet is excluded.

5. the setting, i.e. the setting either in place or in time, or in place and time. This feature refers to the place or time where or when the speaker is uttering the poem. Very often the setting is given part by part.

6. the tone, i.e. the feelings and ideas which go along with the subject. The tone of a poem is sometimes difficult to mention out of the whole poem. In that case the tone may be stated divisionally or sectionally.- A feeling of 'console' is to detect in William Wordsworth's "The Daffodils".

7. the structure, i.e. the way in which the poem is organized. Structure stands in connection with division, which in turn, is divided into external and internal structure or division. The first refers to a division in accordance with the stanzas, or group of lines; the second, with the meaning in the poem. - In stating the division of thought, it is good to make a summary and add what it exactly contains. The division is often found from general to particular. Another explanation of the structure is: the stream of the poet's thought, or the approach the poet has taken.

These are characteristics which we may find in prose literature, too. More specific are the following:

8. the diction, i.e. the choice of words. Very often the poet's vocabulary items are typically his own, or in other words, those items are his favourite words. And it is not seldom that poets employ words with connotative meanings. Thus, the poets do not explicitly state the meanings of the

words. For instance, the word 'chime' which means 'the sounds or tunes made by church-bells' would carry the connotation of say, 'pleasure', 'brightness', 'happiness', if it is used by poets.

Another phenomenon which commonly occurs in poetry is a sequence of words with similar initial consonants, such as 'slowly, silently' found in the beginning line of Walter de la Mare's poem "Silver", i.e.: "Slowly, silently now the moon". Words used in such a sequence are said to be alliterated. Alliteration usually strengthens the idea pictured in the poem.

Still other means commonly or very often used by poets are repetitions or chorus, personification, rhyme and rhythm.

It is not seldom that poets employ a word or words or even lines in repetition which are usually meant to emphasize a certain idea.

Personification is merely, considering things as human beings.

Rhyme is a sound-pattern in which the last accented vowel and all sounds following it are identical. Rhyme employment serves as an aid to the effect of the sounds in a poem. And rhythm is the natural 'swing', or irregular alternation of stress, duration, and pitch that accompanies all flow of meaningful sounds. Rhyme and rhythm make a poem sing. Therefore, it is natural that nursery rhymes or poems for younger eyes are usually, rich with rhymes and rhythm.

9. imagery , i.e. the use of images. In imagery, words are used in poems to create something in the mind of the reader. There are various kinds of imagery. Among others, there are the imagery based on comparison, the descriptive imagery and the symbolic imagery, respectively, with the

following examples:

- "Like a thunderbolt....." - taken from a line of Alfred L. Tennyson's "the Eagle". In this imagery, the comparison is explicitly stated, and the word 'as' or 'like' is used alternatively. Such an imagery is called 'simile', while 'metaphor' is also an imagery based on comparison in which the act of comparing is implicitly done, and the word 'as' or 'like' is left out.

- "St. Agnes' Eve - Ah! how bitter chill it was" - taken from John Keats' "The Eve of St. Agnes". The expression shows an example of descriptive imagery which particularly touches our sense of feeling.

- "The Rose of the World" which is the title of one of William Butler Yeats' poems, includes the word 'rose' that is used symbolically, and usually, the meaning of 'beauty' is implied in this particular word. And we would say that in this expression above, a symbolic imagery is employed.

Those are approximately the characteristic features we may expect in little poems or poems particularly suitable for younger eyes and high-school students. And as we have stated before, we would not treat all of the possible features of poetry. On the other hand, we will rather deal with a comparison between poetry and prose.

c. Poetry versus Prose.

Most of us would probably agree, that when we think of poetry we would associate it with the idea of rhyme and rhythm, for, the little poems, verses and nursery rhymes we learnt in our childhood, are almost always rhythmical and full of rhymes. However, we know that not all poetic pieces do comprise rhyme, rhythm, or repetition. A lot of poems, either English or Indonesian or those expressed in any other language, are written in what we usually call 'blank verse',

a term which is explained by William Rose Benét as 'rhymeless Verse' , (2, p.115) - How then should we distinguish poetry from prose?

Let us by way of comparing poetry to prose, take the following poem written by Robert Lee Frost, i.e. "Dust Of Snow" and Alfred Lord Tennyson's "The Eagle" ,

Dust Of Snow

The way a crow
Shook down on me
The dust of snow
From a hemlock tree
Has given my heart
A change of mood
And saved some part
Of a day I had rued.

(Robert Lee Frost) - (20, p.240)

The Eagle

He clasps the crag with crooked hands,
Close to the sun in lonely land,
- Ring'd with the azure world, he stands.
The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt he falls.

(Alfred Lord Tennyson)-(15,p.367)

From those two short poems we see that a whole experience and a whole scene are pictured respectively. In the first poem we find thirty-four words and in the second, only thirty-nine. When we would present those experience and scene in prose, then, we would need a lot more words to give the same pictures. Thus, where prose would take many words to describe or relate, good verse or poetry will in a few words portray or suggest a whole scene or experience. Consequently, we may say that poetry is more compact or concentrated than prose.

We may equally observe from the poems we have just taken that there are unusual arrangements of words. In prose we would not find such unusual orders. These 'irregularities'

are very often found in poetry and we commonly speak of 'poetic licence', i.e. the freedom of poets to arrange the words employed in poetry. Thus poets may enjoy a special freedom that prose writers may not. On the other hand, with poetry which is much more complex than prose, the poet has to be extremely careful in choosing his words. This means he has a responsibility to carry, otherwise, he would not be able to write good poems.

We have learnt from the previous section in this chapter, that one of the characteristics of poetry is: the use of words with connotative meanings, and this characteristic is often employed by poets. It follows that very often, poets do not explicitly state the facts they want to convey. In prose, however, we normally find facts clearly stated.

Previously, we have spoken about the 'irregular' arrangement of words in poetry, irregular namely, in the sense of not as we usually find in prose writing. However, we may simultaneously say that the arrangement of words in poetry is always consistent, for we can never alter it, or else, we would change the idea or meaning of the poem, or at least, its originality. In other words, the arrangement of vocabulary items in poetry is often unusual but always consistent.

Furthermore, we may observe, that in the earliest literature known to us, poetic form is generally employed; and the use of this particular form of literature is frequently found in the folk literature of ballads and popular epics, too. It follows therefore, that poetry is more primitive and natural than prose. (3, p.235)

Then, we may also notice that in verse or poetry certain patterns of rhyme and rhythm are usually (not always!) employed. Such a formal arrangement is normally easier to

memorize and to hold in the mind than unpatterned prose - a fact that many teachers might often forget.- Poetry is even defined as 'memorable speech' - a definition ever cited by W.H.Auden and John Garrett, in their introduction for their book called "The Poet's Tongue". And if verse, or memorable speech, is more memorable than prose, then, poetry would certainly attach itself more firmly to us - sometimes more firmly than we want, (3, pp.235-236-237). And from experience we know that we sometimes remember nursery rhymes or little verses we learnt in our childhood.

Additionally, we may observe that with respect to the vocabulary items used in poetry and prose, hardly any difference is there. It means that the same words of a certain language are used in its prose as well as in its poetry, and the only exception is that some particular words are more often employed by poets than by prose writers. Occasionally, we may come across words which are considered as the favourite words of a certain poet - a point we have already mentioned in our discussion about the choice of words or the diction of poetry.

Now, from the various instances we have discussed we may come to the following conclusions, i.e. :

- poetry is more compact than prose.
- 1) ✓ - unlike in prose, the arrangement of words in poetry is often unusual but always consistent.
- 2) ✓ - in poetry, facts are often not explicitly stated.
- 3) ✓ - poetry is more natural and primitive than prose.
- 4) ✓ - poetry can better be memorized than prose.
- with certain exceptions, words used in poetry are also used in prose.

Apparently, these are points of similarity and dissimilarity we may commonly discern when we compare poetry with

prose, and hereafter, we will proceed to a discussion on the kind of language employed in poetry.

d. The Language of Poetry.

Having considered something about the diction of poetry and a certain comparison between poetry and prose, we learn that poets sometimes make use of what we call 'poetic licence'. They may arrange words in an unusual way which we would unlikely find in prose writing. Besides, certain poets often prefer to use particular words we would seldom come across in prose. To exemplify these points we may respectively, take the following:

The grey sea and the long black land;
And the yellow half-moon large and low;
..... (15, p.375)

In these beginning lines of Robert Browning's "Meeting At Night" we see that the adjectives 'large and low' are placed behind the noun 'half-moon' - positions of adjectives we would rather expect in Indonesian such as 'rembulan jang rendah dan besar', 'rendah dan besar' being the adjectives which mean 'low and large', respectively. And in:

A slumber did my spirit seal;
..... (15, p.207),

which is the beginning line of William Wordsworth's "Lucy"; the words 'slumber' and 'seal' are vocabulary items we would unlikely find in ordinary speech or prose writing.

So far we have learnt about certain particular uses and unusual arrangements of words often found in poetry which may differentiate poetry from prose. And following here we will proceed to the discussion of 'the language of poetry' which forms the heading of this section.

When we speak about 'the language of Poetry', we would automatically ask whether there is also 'the language of prose'; and our answer would certainly, be 'yes', for be-

side the literary form called 'poetry', there is also another form called 'prose', and in some respects these two forms are different from each other. However, it would not be easy to make a clear distinction between the language of poetry and that of prose. And even William Wordsworth, one of the prominent English Poets, has ever held the idea (though in his earlier life) that there is no essential difference between the language of prose and that of poetry, (22, p.176). In some way we may perfectly justify this idea, especially when we hold the 'resumptive formulation' we have stated before, (i.e. in our discussion of 'The Nature of Poetry'), and thereby also take such an excerpt as the following :

..... The winds sweep over the withered corn-fields with a harsh, chilly whistle, and the surface of the little pools by the roadside are tossed up into cold, blue wrinkles of water. Here and there a flock of quail with their feathers ruffled in the autumn gusts, tread through the hard dry stubble of an oatfield, or started... whirl away down the cold current of the wind. The bluejays scream from the roadside oaks, and the last of the blue and purple asters shiver along the wall.

(an excerpt taken from:
"Reveries of a Bachelor"
by Donald Mitchell)

for, presumably, everybody would agree that in this passage we find a beautiful and vivid description of nature which clearly expresses the writer's artistic impression through highly imaginative language; but certainly, we would never call this piece of writing, 'poetry', for in fact it is not! On the other hand, we would rather describe it as a piece of prose written in a poetic language, or in a language we would expect to find in poetry, because of the presence of such vivid and beautiful imagery, for, "Poetic language is permeated with imagery, beginning with the simplest figures and culminating in the total all-inclusive mythological systems of Blake or Yeats." (21, p.26) as René Wellek and Austin Warren have stated in their book "Theory of Literature".

Therefore, we may conclude that by comparing the language of poetry with that of prose, we would not easily get a clear distinction, and consequently, we should find another comparison in order to have a better and clearer idea of what we call 'the language of poetry'.--

In fact, we are generally acquainted with several 'kinds' of language beside those of poetry and of prose. For instance, the language of diplomacy, the language of flowers, the finger-language, the technical language, the scientific language, etc., etc., but for the sake of our purpose here, let us compare the language of poetry with that of science or 'the scientific language' and take, by way of example, the following passage :

A glacier is a vast body of ice in slow motion over land. This motion, unlike that of a solid body sliding on its bed, is the motion of a glutinous, semi-solid mass. Under a quickly applied force the ice breaks up like a solid, but in a large mass and under the powerful, steady pressure of gravity it flows like a viscous liquid. It is like a river of pitch or other substance which is on the point of becoming a solid.

(taken from: Easley S. Jones's
"Practical English Composition"
third edition - p.40)

Possibly, there are readers who say that the language used in the description of the glacier above cannot be called scientific, and the writer would not have any objection to such a criticism. However, when we compare this writing-piece with the previous excerpt from "Reveries of a Bachelor" (page 23), we will immediately notice certain different ways of description. In describing nature, the author Donald Mitchell has used words, phrases, or expressions that normally call up certain images in the reader's mind. On the other hand, the description of a glacier is just expressed in such a way that the reader will instantly and exactly know what and how the substance called glacier is. So, an

absolute clear precision without putting in any kind of a subjective feeling of the writer has been reached. Moreover, no special view of the writer is made known, and generally, we would never call such a description poetic. Rather we would say that it is an exact explanation of a certain thing. And, on account of the use of words like 'solid', 'glutinous', 'semi-solid', 'gravity', etc., which are commonly used in science, we would consequently, tend to say that this description is scientific, and the language employed for this purpose, 'scientific language'.

Thus, save for some additional remarks we will also state at the end of this discussion, we may characterize 'the language of poetry' and 'the language of science' respectively, as follows :

The language of poetry is a kind of language which

- is commonly, but not always, used in poetry.
- is permeated with imagery and figurative expressions.
- includes the poet's or author's feelings and emotion.
- is marked by the use of certain words generally employed in poetical works.
- is peculiar to the writer and is often picturing the style of the writer.



The language of science is a kind of language which

- is mostly used in scientific writings.
- does not include any imagery or other figurative expression.
- excludes the writer's feelings and emotion.
- is often marked by the use of certain words or terms belonging to science.
- is never peculiar to the writer and never subjective.
- is employed for the purpose of presenting an absolute clear and exact description or information of something.

Moreover, we may positively assume that both kinds of language have their own use. And if we realize, that there are in life, material and method which do not fall under the

scientific category, then, we would certainly be 'open' to both - So much the more when we have learnt that poetry also gives truth in our life, and that the language of poetry often reflects the writer's peculiar style. And to be familiar with this particular language would certainly mean to gain more knowledge about certain different styles that may occur in literary writings of a language.-

So far for our discussion of the first part of this chapter, and let us now proceed to the second part, i.e. :

B. The Relation between Poetry and Language Learning.

Since we are dealing with English poetry and English language, it is obvious that when we speak about the relation between poetry and language learning we particularly mean the relation between English poetry and English language learning at the high-school level in Indonesia.

In consequence of what we have just explained we will see whether there is indeed any relation between English poetry and English language study, or, to be more particular, whether in studying English one is necessitated to study English poetry, too.

a. Poetry Classes as Part of Language Learning.

From our discussion in the previous chapter (chapter II) and the foregoing parts of this chapter we know that language and literature are very closely related, and that poetry generally forms an important part of the literature of a language. It follows therefore, that in learning a language, we would be wise if we take its poetry into consideration, too. But, should we also present poetry, namely English poetry to our high-school students while we are teaching them English? The writer realizes perfectly, that there will be diverse opinions concerning the necessity of including English poetry in the teaching of English

at the high-schools.

Some people will say that English poetry is something superfluous for students of a pre-university education. So, the teachers may neglect it in the teaching of English.

This is perhaps an extreme idea, but we may well believe that among the high-school teachers of English, there are certainly many who may share this opinion; and perhaps not only among high-school teachers, but also, among teachers of other educational institutions like universities, academies, or any other courses.

Another category of teachers will admit, that in the teaching of English at the high-schools we should also include English poetry beside the other sub-subjects like structure-drill, conversation, writing, etc.; otherwise, we would deprive the students of something valuable and advantageous. And we may be sure that there are several reasons why we should not banish poetry from the English language classes.

Apart from what we have learnt, namely, that poetry is an important part of literature and that literature and language are two inseparable elements, we have also seen that poetry can better be memorized than prose. As a consequence, students who have enjoyed poetry will in some way, be able to store up certain language patterns beside those they have learnt in pattern-drills. In other words, they are enabled to remember more and more useful patterns of the language they are studying, (10, p.115). Further, they will be made familiar with various different styles which belong to the poets concerned, for, as we know, almost every poet usually writes in his own style. It follows therefore, that poetry will acquaint the students with an endless variety of language experience and expression and likewise, their speech and writing abilities would be influenced and improved, too.

We have also learnt that poetry is expressed through highly imaginative language and is often put down in rhythmic expressions. Rhythmic expressions in turn, depend on stressed and unstressed syllables, and to know that English is a stress language, we may draw the conclusion that through English poetry we may also help the students to form their imagination, and at the same time, provide them with the practice of their minds and muscles to work together smoothly and skillfully, in the patterns and sonorities of the language , (3, p.237). Consequently, their fluency would be improved.

Those then are certain points of explanation which show how useful and important poetry may serve in the learning of a language. Therefore, in teaching English to the high-school students we can perfectly include poetry ,i.e. English poetry, in our English language classes.-

CHAPTER IV

OBJECTIVES OF STUDYING POETRY

In the last part of the previous chapter we have mentioned several reasons why the inclusion of poetry in a language course is useful and important. In order to obtain a more concrete idea of what the purpose is, let us now discuss the objectives of studying this particular form of literature.

We have known that poetry is part of literature; and that literature in turn, part of language. As such, poetry may be viewed from two sides, i.e. the side of language and that of literature. And in accordance with this fact, we may classify the objectives of studying poetry into two parts, i.e. :

- A. The increase of certain intellectual abilities.
- B. The enjoyment of the aesthetic aspects.

A. The Increase of certain Intellectual Abilities.

The objectives which may belong to this category are:

- a. To store up certain pattern-sentences in the mind. -
Lines of poetry which are read and re-read will automatically stick more firmly in the minds of the readers or the learners. Therefore, they will remember various pattern-sentences found in the lines of the poems they have been familiar with, (3, p.237).
- b. To learn the natural speech rhythms of the language.-
Especially, when the poems are rich and full of rhythm and sounds that are well-liked, the learners may, through repeated readings, train their minds and muscles to work smoothly and skillfully together. In this way, the natural speech rhythms of the language in which the poems are expressed will perfectly be

learnt.

c. To increase factual knowledge.-

In poetry, various facts which would not be observed by common people, are more often expressed. Thus, through poetry the learners would be able to gain more knowledge about various facts.

d. To gain intellectual discipline.-

Poetry is, as we know, a form of literature which often includes various implications. And to gain intellectual discipline is for instance, to find out the implications in the lines or words.

e. To get acquainted with various styles in which a language is expressed.-

Not only prose writers, but also poets very often employ their peculiar styles. Thus, students who have ever had poetry classes will get acquainted with various possible styles in which a language can be used.

Those are the principal objectives of studying poetry, and particularly, if poetry is considered as part of language. Of course, not all those objectives may be achieved simultaneously, and any successful achievement in educational matters will very much depend on the teacher as well as the learner.

The next objectives of studying poetry are those that belong to the following part, i.e. :

B. The Enjoyment of the Aesthetic Aspects.

We know that poetry, being part of literature, is also a form of art, and with the case of any other kind of art, this literary form may be appreciated and enjoyed. Therefore, to study poetry is also :

a. To get pleasure out of it.-

Poetry are written in poetical language, and as we have learnt, this particular kind of language differs in some respects, from the ordinary language of speech or from the scientific language. The pleasure out of poetic language may be immediate or hard-won. An immediate pleasure is for instance obtained while one is reading the lines of a poem, while a hard-won pleasure may be achieved after reading and re-reading a certain poem and then, laying hold of its implied meanings and ideas,

b. To increase the range of felt perceptions about human life.-

Poetic language, unlike scientific language for instance, appeals not only to the intellect but also, to personal feelings. So, in reading poetry one will obtain new feelings and new ideas, for we usually think that all people have the same feeling, but actually, poets often give another attitude or view.

For instance, we cannot precisely say whether life is really a jest or fun. With respect to this question, we may well quote John Gay's famous lines, i.e. :

Life is a jest, and all things show it,
I thought so once, but now I know it.

From those lines we see how the poet's attitude is toward life, and certainly, not every human being does share this same idea. Therefore, studying poetry also means to increase one's range of felt perceptions about everything in life.

And conclusively we may say that in every matter of teaching we are responsible for the all-round development of the whole personality of the students. We do not teach them

only for the sake of increasing their intellect, but also, for their whole personal developments; (3, p.231) otherwise, we would just make our students intellectual persons without any feeling or emotion which should normally belong to human beings. And an ideal way to provide them with those elements of humanity is through teaching poetry. With this realization in mind, and also, the understanding of the objectives of studying poetry, we would be able to consider it worthwhile teaching. Likewise, we should know how best to teach it to the students so that every poetry class can be appreciated and valued accordingly. -

CHAPTER V

PROBLEMS IN STUDYING POETRY AND HOW TO OVERCOME THEM

Every teaching-- and learning activity is commonly accompanied by certain problems that the teacher as well as the learner have to face and to solve. Thus, in studying poetry we may also expect various problems; and for an effective teaching of this subject, it is necessary that the teacher knows and understands those problems well.

We are concerned here, with the teaching and learning of poetry in English. This means that we are equally concerned with foreign language study, for, English is for us, a non-native language. According to Robert Lado, "Learning the problems is learning the foreign language." (12, p.17) So, he is of the opinion that if one has a mastery of the learning problems he has a mastery of the subject learnt. This also counts for poetry.

Following here, we are going to deal with the problems that may be faced by learners whose native language is not English, for we are only concerned with the teaching of poetry in English to Indonesian students. Then, we will see how we can help them to overcome these problems.

A. What are the Problems in studying Poetry?

From the previous discussions we know that poetry is part of literature, thus, poetry consists of words. Very often, it consists of words in unusual order. We have also learnt that poetry is generally expressed in a particular language usually called poetic language. Accordingly, the principal difficulties in approaching a poem may be stated in terms of :

- a. its vocabulary items.
- b. its unusual order of words.
- c. its language.

a. Problems in poetry that are connected with the vocabulary items.

It has been mentioned before that poetry consists of words; thus, English poetry naturally consists of English words. To a native speaker these words may not cause any difficulty at all, for they are used almost everyday. However, to a foreigner like an Indonesian learner, those words may cause many problems; they may become 'phantoms' for the ordinary reader. And even with the aid of a dictionary the learner may not obtain the necessary information or explanation, especially, when he is confronted with complicated passages or ambiguous phrases. (4, p.39)

Such are likely the first problems for an Indonesian learner who studies English poetry.

b. Problems in poetry that have to do with unusual order of words.

Very often we come across poetical lines in which the words are not arranged according to the usual sentence patterns. Such an arrangement will certainly make the learner somewhat confused, or, he may even become entirely confused when those lines are long and difficult. This kind of problems may not only be faced by students who have not sufficiently learnt the basic knowledge of English patterns, but quite often also, by those who have 'mastered' the usual sentence patterns in English, for, it is not seldom that certain poets arrange their words in an almost impossible order. And such an arrangement is usually accompanied by difficult implications which make the line more complex.

This is another kind of problems which may not only be shared by Indonesian students who study English poetry, but also by native learners.

c. Problems in poetry because of the particular language employed.

The unusual employment of poetic language may also cause difficulties to learners of poetry whose native tongue is not the same as the language in which the poems are written. For as we learnt, poetic language differs in certain respects from the ordinary speech or any other kind of language, such as scientific language.

Poetic language is full of vocabulary items which should be explained connotatively. Thus, very often the learners of poetry may not find the satisfactory explanation or meaning for certain words found in the lines of a poem. They are usually accustomed to denotative meanings, and consequently, the use of connotative meanings in poetry may cause various difficulties. For instance, the learners may not find any concatenation of meanings, or the poem itself would never emerge for them unless another person who understands the poem, will give the necessary explanations.

Implications of meaning may often be expected in poetic language. And it is just these implied meanings that may make a poem very difficult to comprehend. With such difficulties the learners may often become embarrassed.

Those are the main problems which the learners of poetry commonly have to face because of the use of poetic language.

However, in spite of all those possible difficulties in studying poetry, we should not discourage the students by telling them that poetry is a difficult subject. Equally, it is unnecessary to say that poems are quite easy to understand. For in fact, certain poems are very complex, but not

all of them are impossible to comprehend.

Now that we have learnt what problems may confront the learners of poetry, let us consider the possibilities of how a teacher of this subject may aid the students to overcome their difficulties.

B. How to overcome the problems in studying poetry.

It has been stated before, that in the study of poetry various problems may be expected by both the teacher and the learner, and that for an effective teaching of this subject, the teacher should know and understand those problems well. Of course, he needs not and may not 'master' all the difficulties that are found in poetry, especially when the poems treated are expressed in a language which is not his mother tongue. However, to some extent, he has to know the general characteristics of the poetry he is going to teach and also, the particular problems in the poems he wants to present in class; otherwise, his teaching would only annoy and disgust the students, or, it would even lead to a complete failure.

In relation to the possible problems for the learners of poetry, there is another factor which the teacher should bear in mind, i.e. the choice of suitable poems. He should not teach poems which are too difficult for the average student. Thus, the teacher should know how to select the poems he is going to teach to his students. - In the following chapter, we will have a further discussion about the matters of suitability and selection of poems.

Still another and more important factor is the ability of the teacher to teach the poems. An Indonesian teacher for instance, may have a perfect 'mastery' of the poems in English, and may equally have the ability to select them, but if he does not have the capability to teach the subject, a good and effective teaching of the particular poem will

never take place.

Thus we see that the success of a poetry class depends very much on the teacher; and with the aid of a good teacher, various problems in studying the subject may satisfactorily be overcome by the students.

We may also assume that border illustrations (i.e. pictures which suit to the text and drawn on the border of it) may very often serve as good aids to the understanding of certain poems, particularly of those that are suitable for younger learners.

CHAPTER VI

SELECTION OF POETRY

With regard to the selection of poetry, it would be good to divide our discussion into two parts, namely, first, 'the selection of poetry that appeals', and second, 'the choice of suitable poems'.

In the first part, our discussion will chiefly deal with some suggestions concerning the choice of pieces of verse or poetry that would most probably appeal to the students in general. Further, we will consider some criteria for judging poetry as set up or suggested by some wellknown writers, and certain aspects which may influence our choice. Then, by way of giving examples, we will take some poems and discuss them accordingly.

The second part will deal with the reasons and the importance of making the choice of suitable poems.

A. The Selection of Poetry that Appeals.

It is certainly not an easy task for the teacher to choose good and suitable poems for his students. The more so when we realize how many poems there are written in English, and it is often very difficult to state which poems are good and which are not. For that reason, a teacher who is going to present poetry in class should first of all, be more or less familiar with a certain number of good poems written in the language concerned. And it would be ideal if he could possess two or more anthologies of children's verse, or if at least, he could borrow certain anthologies and make a collection of his own.

Secondly, he has to acquaint himself with his class, which means that he should know the individual character of

his students, and also, the general character of the class. He should be able to see the things his students like or dislike.

And lastly, it is certainly good to take into consideration the ideas of some prominent writers concerning the criteria for judging poetry. - Following here, we will consider first, what May Hill Arbuthnot has stated in her book "Children and Books" ; She says :

When we choose a poem for children we may well test it by asking ourselves these questions : First, does it sing with good rhythm, true unforced rhymes, and a happy compatibility of sounds and subject - whether it is nonsense verse or narrative or lyric poetry? Second, is the diction distinguished - with words that are rich in sensory and associative meanings, words unhackneyed, precise, and memorable? Third, does the subject matter of the poem invest the strange or the everyday experiences of life with new importance richer meaning? When a poem does these three things, it is indeed good poetry - it may add to the child's day one brief moment of laughter, or give him a new dream to dream over in solitude, or leave him with a sharpened awareness of life..
..... ;

(1, pp.160 - 161)

From this statement we may draw the conclusion that a good poem for children must contain certain elements of a song; it must contain words that may influence the children's senses, especially the senses of hearing and feeling like the words that suggest the sounds they represent or onomatopoeic words; and it must have the subject matter that is within the children's experience. -

Another notable statement about the same matter is that of Nancy Larrick. In her "A Parent's Guide To Children's Reading" , she says :

.....!Jack and Jill' illustrates three requirements of poetry for children : (1) it must sing, (2) it must have vivid, exact words and (3) it must be related to things the child is familiar with.

(13, p.121)

Comparing these two statements, we may come to the conclusion that the criteria set up by both writers contain similar ideas.

We can perfectly justify these criteria, for we all know that normal children delight in rhyme, rhythm, meter, onomatopoeic words, alliteration, tone colour, cadence, all that goes into melody of verse. Besides, when the poetry is within the children's experience, then, they can find the meaning and feel the mood.

Thus, poems which contain the elements we discussed recently, are likely the ones that may appeal most to children or younger students. And students of the S.M.P. in particular, certainly belong to this category of children. -

In our selection of poetry for students of the S.M.P. and S.M.A., we may remember that good poetry has other charms for children, too. If it is narrative - and children prefer narrative to descriptive poetry - ,then, our choice should naturally suit to the preference of them.

Possibly, from our own experiences during our younger years we know that younger girls and boys like humour of the more obvious type - the incongruous, the unexpected. The subjects that appeal to them are varied: for example, animals, children and grownups, play and games, weather. And, while younger children of the S.M.P. might care little for nature poems of a descriptive type, their older brothers and sisters such as students of the S.M.A., may enjoy artistic and graphic description. Equally popular are ballads and the longer narrative poems.

Children or students of different sex certainly have different tastes. Consequently, with regard to their choices, we can say, that pieces of poetry which may suit the taste and interest of boys will not necessarily be appealing to girls.

We may be sure that boys would prefer for instance, poems that contain things adventurous or heroic. On the other hand, girls are likely to be fond of verses which contain elements of tenderness or even sentimentality, of beauty and serenity. - Therefore, in selecting poems which may appeal to the students, we have to take the difference of sex into consideration, too.

Summarizing the whole, we may come to this conclusion, namely, that in the selection of poetry that appeals to the students, the teacher may well keep the following points in mind, i.e. ,

- a. The need of having a good collection of poems, and of being familiar with them.
- b. The importance of knowing the students individually as well as the class in general.
- c. The advantage of taking into consideration the criteria for judging poetry by well-known writers.
- d. The necessity of knowing the difference and similarity of the tastes and interests of the students, along with realizing the aspects of age and sex that differentiate those tastes and interests.-

Those then are the points that form the summary of our whole discussion in the first part of the section concerned, and subsequent to it, let us take some pieces of poetry which would clarify our choices and illustrate them, too.

1. "Jack and Jill" - a poem that belongs to the category of poems having the elements of melody. It is a good example of a poem that sings.

About this poem, Nancy Larrick has stated as follows : (13, p.121)

"Consider 'Jack and Jill' :

Jack and Jill went up the hill
 To fetch a pail of water.
 Jack fell down and broke his crown,
 And Jill came tumbling after.

The regular beat makes this rhyme sing. There are only twenty-five words, but they present a vivid picture to the child. Finally, the theme is of the child's world. A boy and a girl are sent on an errand. One tumbles, the other goes down too. It's as simple as that. Yet there is a beginning, a moment of suspense and a decisive ending....."

(13, p.121)

This poem "Jack and Jill" does indeed illustrate not only one requirement of poetry for children, but also, the other two requirements, namely, that it is related to things the child is familiar with and that it has vivid exact words as said by Nancy Lerrick, (13,p.121). -

Such a poem may well be presented to younger students like those of the S.M.P., especially in the beginning stage of teaching poetry.

2. "Niagara" - a poem by Carl Sandburg,

"Niagara"

The tumblers of the rapid go white, go green,
 go changing over the gray, the brown, the rock.
 The fight of the water, the stones,
 the fight makes a foam laughter,
 before the last look over the long slide
 down the spread of a sheen in the straight
 fall.
 Then the growl, the chatter,
 down under the boom and the muffle,
 the hee hoi deep,
 the hee hoi down,
 this is Niagara.

(16, p.44)

This verse illustrates several of the qualities that give poetry its appeal. The word-pictures are vivid; there is sensory appeal in these instance to the eye and ear. Words such as the 'growl' and 'chatter' of the falls suggest the sounds they represent - they are onomatopoeic. A poem such as this should be read that way that the sounds and

sights may vividly be imagined. A good example of a descriptive piece of poetry which we may well present to S.M.A. students. Another good example of descriptive poetry is presumably, Walter de la Mare's "Silver" of which we will take the first four lines for the sake of our example and illustration,

3. "Silver" (14, p.56)

"Silver"

Slowly, silently, now the moon
Walks the night in her silver shoon;
This way, and that, she peers, and sees
Silver fruit upon silver trees;
.....

In this poem we may find an example of a good description; in this case, a description of the moon in particular. There is alliteration as in the 's' beginnings of the words in 'silver'. The style suits the mood of the verse; and to be noted also, is the stillness or silence of the moonlit night. Particularly appealing are the rhyme, rhythm, and tone colour of the lines. A poem we may well choose for the students of the S.M.A., too. And we may believe that such a poem as "Silver" would appeal to older girl students most, for there is a certain tenderness and beauty which appeals to the senses.

4. "From A Railway Carriage" - a poem by Robert Louis Stevenson, which pictures clearly, 'swing' and 'speed' along with the presence of alliterations, good rhymes, and perfect rhythm. What child would not be thrilled by all those elements which accompany this piece of poetry, (stanza 1):

Faster than fairies, faster than witches,
Bridges and houses, hedges and ditches;
And charging along like troops in a battle,
All through the meadows the horses and cattle:
All of the sights of the hill and the plain
.....

Fly as thick as driving rain;
And ever again, in the wink of an eye,
Painted stations whistle by.

..... (19, p.106)

A good piece of poetical work which certainly appeal to younger students, such as those of the S.M.P.

5. "Tender Heartedness" - a poem by Harry Graham, which simultaneously contains the elements of narration and humour. A piece of poetry that may well be taught in classes of the S.M.P. ; The lines go as follows :

Billy, in one of his nice new sabbes,
Fell in the fire and was burnt to ashes;
Now, although the room grows chilly,
I haven't the heart to poke poor Billy.

(5, p.91)

Those five poems or excerpts we have discussed recently are about the examples the writer would suggest for the selection of poetry to the students of the S.M.P. and the S.M.A. - Of course, there are numerous other poems which may be preferred by others. And having dealt with the matter concerning 'the selection of poetry that appeal', let us go over to the second section of this chapter, namely :

B. The Choice of Suitable Poems.

It is a matter of common knowledge that not all children, including students, love poetry, and that younger students are usually more avid of all that is offered while their older brothers and sisters are more critical. Moreover, we all know that the taste of a certain human being differs from that of another. Consequently, it would be wise for the teachers to see the importance of the choice of suitable poems for their students. Following here are some suggestions and ideas that may be useful to teachers who are concerned with the teaching of poetry, in particular

English poetry, at the S.M.P. or S.M.A.

First, as it has been stated above, not all children or students, love poetry. Therefore, it is the primary task of the teachers concerned, to arouse a general interest in their class so that most, if not all, would like and love poetry. A good and careful choice of poetic material would certainly help the teachers much in performing their tasks of arousing the interest. A good choice accompanied by an equally good preparation and an interesting presentation of the material will normally result in a nice poetry class.

Second, as younger children usually are more avid of all that is offered than older ones, the teachers who would present poetry in class should be able to see the character of each group from the psychological point of view. This means that the teachers should know the normal character of the students in accordance with their age, sex, and intelligence. Being avid learners, younger students will usually be vigorous participants in the exploits of the narrative; they will normally be quick to sense the mood of the lyric and will even enter into the subtleties of the simpler philosophic poems. From time to time they may enjoy poetry of the humorous type. However, we must admit that it is often difficult to find a poem that may amuse the whole class, for, a person's sense of humour is so individualistic.

Third, we have to realize that high-school students do not usually enjoy the sentimental type of 'poems for children', especially, the boys! Such poems may make appeal to oversentimental adults, but children often sense the insincerity. Children as well as high-school students almost always strive to appear grownup and important; they resent therefore, all implications of the contrary.-

Hence, in taking the choice of poems, the teachers should realize the individual liking and interest, the different taste, and sense of humour of their classes beside some psychological aspects which have to be paid attention to. In this way, we may likely expect an interesting and useful poetry class, and consequently, a success in aiding our students to gain improvements in their language study, too.

Before we proceed to our next discussion in the following chapter, we may inform the reader that a list of suggested poems will be found in Appendix I , and a collection of poems in Appendix II. -

CHAPTER VII

PROCEDURES IN TEACHING POTRY

So far, we have considered and discussed various aspects of poetry. Now we will deal with the procedures for teaching the subject.

Before discussing the teaching procedures, however, let us first consider several factors which are, in some respects, related to these procedures. These factors are, namely :

- a. The appreciation and enjoyment of poetry by the learners.
- b. The time for presenting poetry.
- c. The memorization of poetry.
- d. The copying of poetry by the learners.
- e. The preparation of the teacher before teaching poetry.

A. Various Factors Related To the Procedures in Teaching Poetry.

a. The Appreciation and Enjoyment of Poetry by the Learners.

We may generally expect that not everybody likes poetry. Consequently, we may come across students who may not or cannot appreciate and enjoy it. Thus, a teacher who wants to teach poetry should know how to make his students like the subject.

Probably, the key to their appreciation and continued enjoyment is often to listen to poems or verses, read by a person who likes poetry, reads it well, and revels in an opportunity to share his enjoyment with others.

We realize that we can never force other people to appreciate things we like, and we may assume that appreciation is caught, not taught. So, if a teacher gets a deep-down pleasure out of reading poetry, if he reacts sensitively to

its mood and its meaning, his love of poetry is likely to be conveyed to those who listen to him. A simple and sincere manner, a natural voice, and a genuine response to the situation portrayed in the poem will help the learners to share the teacher's enjoyment.

Therefore, the teacher should know how to induce his students to like the subject; Further, he should be able to let others share his enjoyment and moreover, he should take the proper and correct attitude while he is teaching the subject; otherwise, he may expect various unwanted effects, among others, the students might find poetry classes uninteresting, or perhaps even boring.

b. The Time for Presenting Poetry.

When a language teacher has realized the necessity and usefulness of including poetry into the language classes, then he may question himself when to start with poetry teaching. For, obviously, poetry cannot be presented at the very beginning of a language course, particularly, if it is poetry in a foreign language.

Concerning this question, Robert Hall, Jr. has stated the following :

Literary material, provided its structural patterns and vocabulary are simple enough, can be introduced from a very early stage; There is absolutely no need of restricting one's reading to semantically thin or empty material.

(10, p.115)

In other words he says that we may best start teaching poetry when the learners have attained a certain knowledge of the language in which the poems are expressed.

Hall's statement can best be verified if we realize that poetry is a form of literature and that literature may exert a significant influence on the speech - and writing-

skill of a language learner, as we have seen in the previous chapters, (chapters II, III).

With respect to the teaching of English at the high-schools in Indonesia, i.e. the S.M.P. and the S.M.A., we may generally assume that at the end of the second-grade-S.M.P., the students should have attained a sufficient knowledge of the basic patterns and vocabulary of the language learnt. Therefore, the teachers of English may start with the presentation of simple English poems at the beginning of the third-grade, and gradually, they may take more and more difficult ones. And in accordance with the amount of teaching-periods fixed for the teaching of English, the teachers can certainly decide for themselves, how often they may conduct poetry classes.

c. The Memorization of Poetry.

We have previously learnt that poetry is more memorable than prose. So, what about memorizing poems? Should we expect the learners to learn poems by heart? These are questions which will certainly be met with diverse answers. Some teachers will say that memorizing poems is useful and important; others will think it unimportant.

Indeed, some courses of study require memorization. With mathematics for instance, the memorization of certain formulas is often a must. But, we know that poetry is a quite different subject. And required memorization of poems almost surely kills the desire for even the most appealing kind of poetry. What memorization there is, should be voluntary, should come at the learner's own suggestion. Since some learners will like one poem while their classmates prefer others, the teacher should know their different tastes, and should not expect all the students

in a class to memorize any one poem. Let the choice be made by the individual person.

Memorization should come without conscious effort on the part of the students, and we may be certain that best-liked poems which are read again and again will automatically be remembered. Thus, without intending to do so, the students memorize these poems.

d. The Copying of Poetry by the Learners.

It is quite natural that teachers who present poetry to their class should write down the poems on the blackboard when no copies of poetry books are available for the class. However, this will only be done after an oral presentation. But should we expect the students to copy the poems? In the writer's opinion, we cannot say, "Absolutely, yes."

Concerning this question we can assume that the necessity depends much on the individual opinion of the teacher as well as the learners. And surely, the teacher would let his students copy the poems if he wants them to read the material ~~material~~ over and over again after class.

Very often we may come across students who really like poetry, most of them are girls. This is certainly natural, for in general women are more receptive to beautiful speech than men. Such students usually like to collect poems they particularly enjoy, and teachers should encourage them to do so.

Almost any student occasionally will find a poem that has a special appeal to him, and he will gladly copy it, especially if he is allowed to draw coloured border illustrations. This can often be expected of younger students like those of the S.M.P.



e. The Preparation of the Teacher Before Teaching Poetry.

No good teacher would come to class without the necessary preparations. Likewise, a teacher of poetry, or a teacher of language who wants to present poetry to his students, should equip himself with the required preparations. What are those preparations ?

First, he should have a good anthology or at least, a good collection of suitable poems or selected poems. And out of this collection he should have made his choice of a particular poem he is going to treat in class.

Second, when he has chosen a suitable poem, he has to read it for himself several times until he feels that his reading is good enough, according to the right pitch, the proper tone and the right mood.

Third, he should know and understand exactly, all the meanings of the words as well as the implications which may be found in the poem.

Fourth, he should be able to share the experience of the poet, i.e. the experience the latter has had when he (she) has expressed his (her) poem. This is particularly important, but also very difficult to have.

Those are about the necessary and required preparations with which a teacher of poetry should equip himself if he wants to conduct a good and effective teaching.

In short, he should possess the required material and equally, the required 'mastery' of it.

And having discussed all those factors we will now proceed to the discussion of : the procedures in teaching poetry, and the process of teaching a poem.

B. The Procedures in Teaching Poetry.

It is worthwhile to know that poetry should be presented through speech, for poetry is a kind of language material and like all other language material, it must be introduced orally. And there are certain reasons also, why we have to present it this way. Those reasons are according to Billows, (3, pp. 238 - 245) :

a. "Speech is the Traditional Vehicle for Poetry" -

Almost all of us know that folk songs has always been passed on orally. Human beings, especially children seem to have an in-born delight in listening to poetry, (3, pp. 238 - 239).

Thus we may take that normally, we prefer to listen to poetry rather than to read it. And the fact that children usually show their delight in listening to poetry is also a good reason why we can introduce this subject at early stages of their learning.

b. "Rhyme and Assonance, Alliteration and Rhythm, appeal primarily to the Ear." -

It is not easy for a learner to read a new poem correctly. He needs to hear it read by a competent person who can read it fluently and easily, according to the correct rhymes and the rhythm patterning, (3, pp. 239-240).

So, when the learner has heard the reading of a competent teacher, he may imitate this reading and through the sounds of it, those features mentioned above can be felt perceived. As a consequence, the new poem may be better understood.

c. "Poetry is Easier to understand when Read Aloud by a Good Reader" - (3, p. 240) This statement has been mentioned previously. One may begin by listening to a poem or by

reading it. When he begins by listening, his ear may select the familiar form patterns it immediately perceives in the mind and discard the rest. On the other hand, when he begins by reading the poem, he can see the whole before him, but a possible consequence is that he may get disheartened at the outset, (3, pp.240-241). Therefore, it is better to present a new poem orally so that a better effect on the part of the learner may be expected.

d. "The Enthusiasm of the Teacher can be communicated through his Voice." - Enthusiasm is ^{an} important factor in the writing of a poem, for no poem would come into being when the poet has not had any enthusiasm at all. And if a particular feature in the poem should be brought out, then it can best be done by an act of reading, (3, pp.242-243).

It is indeed true that we cannot convey our enthusiasm through any other means than our voice, and as we have seen, enthusiasm is an important factor in poetry. Therefore, the teacher should know how to communicate it to his learners.

e. "The Attention of the Students can be concentrated on the Reading and on the General Effect of the Poem." - The student who has his book open before him while the teacher is reading the poem would possibly not be able to pay his whole attention to the teacher's reading. His concentration may be divided. And as the result, he may not rapidly get a general idea of the poem; especially, it would not be easy for him to catch the general idea if the poem is expressed in a foreign language, (3, pp.243 - 244).

f. "The Pupil will come to his own Silent Reading of the poem already familiar with the Sounds of it." -

When the learner has heard the poem read by a competent teacher often enough, the consequence could be, that this learner would come to silent reading of his own. In other words, he would be able to read the poem silently and correctly, and this reading act becomes an accompaniment to the printed material, (3, pp.244-245). —

C. The Process of Teaching A Poem.

When the teacher who wants to teach poetry has made the necessary preparations for himself, then, he can go over to the actual presentation of the subject in class.

The process of teaching will be divided into three stages, namely,

- a. the preparation.
- b. the presentation.
- c. the discussion.

a. The Preparation.

In this first stage, the teacher's aim is to let the students have the skill to grasp the main outline of the poem from his first reading of it. (3, p. 253)

First, he reads the poem right through once; then he reads it verse by verse with the purpose of bringing out, focusing and establishing the meaning of the successive sentences in the minds of the students. In other words, he does not explain the meaning of the sentences or the lines, (3, p.253).

When he has read the poem that way, he may begin with asking questions. This is done to see whether the students have understood the meaning of the lines. His question is first of all addressed to the whole class, and if no one gives an answer, then he may ask individual students. These questionings should best be done step by step. And certainly,

he may not expect all the students to understand the meaning of the verses at once.

At a certain moment, the teacher may not get an answer to his question, for the student he asks may not yet have understood the line. In this case the teacher repeats the verse, (3, p. 253). After that he may ask the same question and it would be advisable to formulate the question in a different way, preferably in a simpler way.

It should be remembered that until now, the students are supposed to have nothing before them. Thus, they are not supposed to use their eyes, but only, their ears.

And to sum up this stage, we would have the following steps:

1. Reading the poem right through.
2. Reading it verse by verse.
3. Questioning the class in general, then, the students individually.
4. Occasional repeating the verse.

During this stage the students have only to listen to the reading of the teacher and his questioning. Occasionally, they have to answer the questions asked. Thus, the most important thing to do is to listen carefully and attentively.

Following here, we will take ^{an} example to show how the first stage of teaching may be conducted. And this example is for an S.M.P. class; the whole verse supposed to be read by the teacher is as follows :

The Moon has a face like the clock in the hall;
She shines on thieves on the garden wall,
On streets and fields and harbour quays,
And birdies asleep in the forks of the trees.

(taken from R.L.Stevenson's "The Moon")-
(19, p.97)

The method of questioning and answering may run like the following :

The moon has a face like the clock in the hall;

(teacher) - Who has a face like the clock? and ,if no one answer - What do you see in the sky at night,A?

(A) - I see the stars and the moon.

(teacher) - How is the moon on a bright night, B ?

(B) - It is round, sir.

(teacher) - Right, so we know that the moon is round, don't we? And we know that the moon has a face like a clock. Thus, how is the clock in the hall, C ?

(C) - The clock in the hall is also round, sir.

(teacher) - Good!

Who shines on thieves on garden wall ,D ?

Possibly, D is unable to answer. Then, the teacher may repeat the lines, asking the students to listen more carefully.

The moon has a face like the clock in the hall;
She shines on thieves on the garden wall,

(teacher) - When do we usually have thieves, D ?

(D) - We have thieves at night, sir.

(teacher) - Right! Thus, we have thieves at night, and A has said that he sees the stars and the moon at night. Listen carefully now :

The moon has a face like the clock in the hall;
She shines on thieves on the garden wall,

- Now, who shines on the thieves on the garden wall, E ?

(E) - Oh! The moon, sir.

(teacher) - That's right. So, the moon shines on thieves and on? (pointing at another student).

(F) - On the garden wall.

(teacher) - Right! Where else does the moon shine, G ?

(G) - (who has probably remembered the whole verse perfectly, may immediately answer the t's question).

Such is a way to conduct the first stage of the teaching process of a poem. And we may best assume that by repeating the lines of a poem again and again, the students will automatically memorize it, and presumably, remember it long after they have learnt and memorized it.

Additionally, we have to realize that the teacher has to formulate the questions in such a way that the average student of the class will be able to answer them. Thus, he should know how to formulate his questions. For instance, he should not make such questions as would be thought childish by the students of the S.M.A., for, they are more critical than younger S.M.P. students.

Also, we may remember what F.L.Billows has said, namely that no time should be lost on unnecessary questions. (3, p.252) - However, we should equally remember that we need not go over too soon to the next stage of the teaching process, for it is better to teach one poem correctly than two poems wrongly.

b. The Presentation.

Having carried out the first stage we may then go over to this second stage.

In this stage, reading and re-reading form the greatest part of the process. Those acts of reading are accompanied by calling for intense concentration on the words of the poem, and they must be done relatively quicker than the first reading, (3. p.253).

We may find good reasons' for re-reading the poem; for instance, which words suggest sounds and which ones suggest things to be seen, which parts of the stanza the students would like to repeat with the teacher, and so on.

Thus, the teacher may read the poem over two or three times, and while he is doing so, he may pause to give the students opportunity to fill in words and phrases, perhaps

the rhyming words at the end of the lines and other key words. (3, p.252) We may expect then, that by and by the students may be able to repeat alternate lines, singly or in chorus and finally whole verses. (3, p. 252)

We will note that during this stage, the students are to listen carefully, and occasionally, to repeat lines read out by the teacher. Often we will see how students compete with their classmates, in the effort to learn quickly and to speak out with due response to the feelings conveyed by the poets, especially if the poetry class is found interesting. In this way they may memorize the poem unconsciously and without effort.

After those activity of re-reading and repeating, the time has come for the students to open their books, or if they do not have them, the teacher may write the poem on the blackboard so that the class may copy it out. Then, the teacher may read the poem through aloud once or twice or even more times, according to its difficulty, and after that, he may let the students read it through three or four times, at home.

In a later lesson the class may review the previous one; the students may read the poem aloud several times, either individually or in chorus, (3, p.252). The review may not take too much time; perhaps a couple of minutes is enough, otherwise, the lesson might become uninteresting and then the class may get bored. Occasionally, the poem may be practised for speaking dramatically in chorus; however, such an exercise might be too difficult for the S.M.P.- classes or even for the S.M.A.'s. In that case the dramatization can be left out. So the review lesson may be followed by the third stage of the teaching process . And this second stage may be summed up into the following steps :

1. Re-reading the poem two or three times and giving the

students the opportunity to chime in when a pause is made by the teacher.

2. Occasionally, the students repeat the reading.
3. Re-reading two or three times while the students have their books open, or the poem is written on the blackboard.
4. Re-reading three or four times outside class or at home - This step does not exactly belong to the process of teaching since it is done by the students individually and at home. It is stated here only for the sake of continuation.
5. Reviewing the lesson - Several times re-reading by the students.
6. Occasional dramatization - This may be passed over.

So far we have come to the end of the second stage discussion, and it would always be remembered that every act of reading and re-reading should be done aloud. Poetry should be read aloud; poetry is meant for the ears, not for the eyes !

c. The Discussion.

In this stage the teacher discusses the poem according to the presence of aspects found in it. The teacher may for instance begin with discussing parallel incidents within the knowledge or experience of students of the class.

With respect to the discussion, the teacher should bear in mind, the following principle : 'Too much explanation should be avoided' - otherwise, he might spoil the poem. And as Billows has stated in his book, "The Techniques Of Language Teaching", (3, p.246), the three rules of presentation are:

1. Too much explanation is a mistake.
2. Verbal peculiarities should be passed over.
3. Good art can be allowed to make its own impact.

Therefore a vocabulary item in a poem should always be explained in and according to the context. No word should be explained individually. Besides, words that do not add to the comprehension of the poem need not be explained, (3, p.247).

Next, we do not have to explain verbal peculiarities such as 'hath', 'doth', 'yon', or 'thou' and 'thee'. Equally, we need not explain ~~explained~~ unusually spelled words, unless some students would ask about those kinds of words, but then, we would only tell them that those unusually spelled words are variants of the normally spelled ones. - (3, pp.248-249)

Then, it should also be realized that poetry is an art, and like any other art, it may make its own impact. The teacher needs not treat and explain every words in the poem in such a way, that he may possibly think he has made everything very clear. Such an idea would only be met with disappointment. For we know that several implications may often occur in poetry and an implication can always be interpreted in various ways. Even a native speaker may often find difficulties in explaining a poem written in his own mother tongue. How then with a foreigner who wants to explain that same poem?

A teacher of poetry should in fact, be satisfied if he can arouse the interest of the students, can make them to like the poetry classes, and can let them further do the rest themselves. (3, p. 249-250)

We may perfectly accept the stated ideas by F.L.Billows, and apply them to our teaching process, especially, if we realize that poetry is partly knowledge and partly art. Generally speaking, one would rather appreciate art than explain it.

Thus, let us to some extent explain the poems we present, but let us also give the students the freedom to appreciate

the pieces of poetry in their own ways.

Now that we have come approximately to the end of our discussion, let us sum up the process of teaching a poem, and we may draw the conclusion, as follows:

In teaching a new poem the teacher first begin to read the poem aloud right through once while the students are listening and do not have the written material before them.

Secondly, he reads it verse by verse.

Thirdly, he alternately reads a line and asks a question about it. He puts his question and addresses it first to the students in general, then to the individual students. Those questions are meant for a test on the general understanding of the students. And occasionally, he may repeat the whole verse.

Then the second stage starts with the teacher's re-reading of the poem twice or more. While he does so he may occasionally take a pause and give the students the opportunity to chime in. At times certain students may repeat the act of re-reading. Now the time has come for the students to open their books in which the poem may be found, or else, the teacher will write it on the blackboard. After that, he re-reads the poem twice or three times while the students are listening to him. By now the second stage is supposed to come to an end and in the next lesson the class may have a review of the previous lesson, which usually takes not more than a couple of minutes.

In the review lesson the students may re-read the poem aloud several times, and then the third stage will start.

During the last stage the teacher discusses the necessary points or aspects, and then the whole discussion is supposed to be finished, and the teacher leaves the rest of the work on the poem to the students, for, having undergone the whole process of teaching, the poem may be considered as learnt.-

And, in order that the students may really incorporate the poems into their thought and that they may make an important contribution to their education and consequently may help to give form and conciseness to the students' expression, the poems learnt should always be referred and repeated. -

(3, p.254). Else, we would not be able to speak of an effec-

tive achievement, and we might even say that the poetry classes we have had before were just wasting time. With this statement we will conclude this chapter, but before we would do so we may add that one of the important means to conduct a poetry class besides reading and re-reading, is choral speaking. And owing to its importance, we will have a separate discussion on choral speaking which we are going to present in the following chapter.-

CHAPTER VIII

POETRY AND CHORAL SPEAKING

Possibly, of all the experiences students may have with poetry, that of speaking chorally is the most rewarding.-

The benefits and rewards of engaging in choral speaking we can mention are:

- the joy of making oral response to the lilt and melody of verse.
- a growing sensitivity to the beauty and emotional appeal of literature.
- the pleasure of making an individual and unselfconscious contribution to a group enterprise.
- the resultant feeling of group solidarity and rapport.
- the perceptibility of improved control over voice and related speech skills.

Choral speaking or choric speech is the interpretation of verse or rhythmic prose as several or many voices speak in perfect unison. It may involve speech by an entire group, by subgroups in turn, or by single persons whose parts alternate with those spoken by groups.

Any classroom teacher who likes poetry and understands children can lead his students fruitfully and with pleasure in choric speech. While special training is beneficial, the teacher unexperienced in directing choral speaking may do a creditable piece of work if he heeds the principles that underlie such activity.

In choral speaking, there is often an antiphonal effect as groups respond to one another in turn. Usually the individual voice is lost as it blends with the other voices, yet each child is conscious and proud of the contribution it is making to the total harmonious effect. Thus, choral speaking has both personal and social values. And to have some further ideas about choral speaking, it would be worthwhile to discuss

the following aspects, i.e.,

- A. The Positive sides of choral speaking.
- B. The Negative sides of choral speaking.
- C. How to initiate a choral speaking program.
- D. The selection of verse for choral speaking.

A. The Positive Sides of Choral Speaking.

It has been mentioned before that choral speaking has both personal and social values. In other words, choral speaking is beneficial for each student individually as well as for the whole group.

It is generally acknowledged that a class is usually heterogenous. Some of the students are timid and shy, while others are brave or even like to show off though the majority normally consists of those who are moderate.

The timid student, when engaged in choral speaking, tends to lose his self-consciousness and to be increasingly ready with suggestions for arranging poems for group work. On the other hand the exhibitionist learns to find pleasure in group endeavours in which he has no chance to be conspicuous and to show off. He becomes one of his classmates. Democratization of the classroom atmosphere, socialization of the students and cooperation are promoted. This explains the personal and social values of choral speaking.

There are, besides, values gained through the students' growing appreciation of literature, the widening range of literary experience, enrichment of vocabulary, a developing flexibility of voice, rhythm in speech, and improved articulation and enunciation. In fact, many upper-grade teachers, whose students have learned to dislike poetry because of earlier inept teaching, may be able to make poetry popular again by introducing choral speaking. For choral speaking if handled properly, is indeed worthwhile.-

B. The Negative Sides of Choral Speaking.

We have seen that experiences in choral speaking are invaluable. However, it is quite possible to do harm rather than good if the programme is unwisely planned and carried out.

In the first place, teachers who do not understand the rich educational values to be gained may achieve only a monotonous, verbatim recitation of poetry. Authentic choral speaking should be the interpretation of poems and rhythmic prose, each performer actively sensing the meaning and swing of the words and trying to convey his individual conception and appreciation as he speaks in unison with his group or perhaps take over a solo part. The teacher of choral speaking should never arouse an exhibitionary aim in his students. They should share with their listeners a pleasure they genuinely feel.

Secondly, there is a danger we should avoid, namely, the selection of less suitable poems or verses for choral speaking. In seeking a satisfactory arrangement for any one poem, the teacher and the students often try one scheme after another, the suggestions coming largely from the students themselves. Only really meritorious or praiseworthy verse can be enjoyed and appreciated after such long-continued attention.

Thirdly, we may often come across the students' tendency to singsong their verse. In the early stages of learning to do choral speaking, the students' effort are likely to be crude in various ways, including this singsong effect. Therefore, they need to work with the teacher to get at the deeper meaning of the poem, and to try to speak in such a way as to make the meaning clear. Together with their teacher, they should be able to decide which words contrib-

ute most to that meaning. The method of speaking even in verse should be like that of conversational speech. The meaning must cut across the rhythm, or the singsong pattern of the poem's meter will be so strong that the poem will be meaningless to the readers and to the listeners. With some ~~some~~ groups of students the teacher will need to convey the thoughts in the poem with the correct emphasis (the correct vocal emphasis) until the students become accustomed to reading verse with meaning.

Lastly, there may often be a danger which lies in the students' use of their voices. They may be strained and frequently too loud. As in singing, it is the well-modulated tones that give pleasing effect. So, the teacher should help the students to realize this.

Thus we see that choral speaking has beside its positive sides also its negative sides. And teachers who conduct a choral speaking class should therefore be familiar with these facts. -

C. Initiating a Choral Speaking Program.

There are many ways to begin a program of choral speaking with students. A natural method with the younger students is to let them chime in as the teacher reads again and again bits of verse that are high favourites; In this unison work their voices should be light and their articulation precise so that the whole effect is not a blurred one. The poem should be short, for then it is easier for all to keep together. Although unison speaking is a difficult phase of choral speaking, Harry A. Graene and Walter T. Petty show that, in simple form, unison speech has value for young and untrained children; (9, p. 209) ,

Young children enjoy repeating poetry in unison, Group reading and choral speaking help to improve voice quality and clear

speech. It also provides opportunity for the shy to participate without embarrassment. A teacher has to read or repeat a poem to primary children only once or twice, allowing them to say as much as they can after each reading, and they will know it.

From the above statement we see that children normally like to perform choral speaking and that such an activity would improve their speech skill. Moreover, oral speaking activities will be a great help for the shy students or children in particular. And students who have been accustomed to choral speaking in their earlier stages of study will presumably like this activity, too, especially, when they see its advantages.

Furthermore, in conducting a choral speaking class the teacher can control tempo and rhythm with motions of his hands, as if directing the swinging of a melody. For, is not singing a song more or less like choral speaking? And in fact, the students may learn to follow the motions of the right hand for these purposes while watching the teacher's left hand to determine changes in volume - again, just in music.

So far, we have dealt with the matter of initiating a choral speaking program, and it is worthwhile remembering that to avoid a singsong production, the importance of the meaning should be stressed. -

D. Selection of Verse for Choral Speaking.

It has already been pointed out that the quality of the verse should be high so that the pleasure of working with it will endure. Its mood may be light and gay, dramatic, or humorous; still it should be of superior quality. Pieces of verse or poetry that are good and interesting to teach may not necessarily be suitable for choral speaking classes.

For choral speaking, a teacher should select verses with decided rhythm and possibly a refrain or repetitive lines - poetry that resembles simple musical compositions. The theme should be so clearly stated that the students can follow it with ease and interest. Also, there should be true artistry - a colourful and graphic portrayal of life, with an imagery so vivid that it will appeal to the imagination of the learners.

There should preferably, be contrast too, so as to permit showing effect in the rendition of the verse. No matter how lively the rhythm, a change of tempo helps to bring out meaning. This variation in tempo may reflect a change of mood. there may also be variety through the portrayal of different personalities or a contrast in ideas. For, without contrast of some sort, choral speech may sound monotonous.

Therefore, in teaching poetry through choral speaking we should bear in mind that the selection of suitable poems is of much importance for gaining satisfactory results.

Having considered the selection of verse for choral speaking which is the last aspect to be discussed in this chapter, we come to the final part the discussion. Therefore, the following chapter will be ^{the} last chapter of this work, the purpose of which is to summarize what has been dealt with previously, and to conclude the discussion of poetry in relation to the English language programme at the S.M.P. and S.M.A. -

CHAPTER IX

CONCLUSION

As has been stated at the end of the preceding chapter, this chapter will be the last chapter of the whole treatment, and following here we will have a short review of what has been dealt with or discussed in this work.

The introductory chapter brings forward the information of how the whole work may be divided, how the general attitude and idea of most teachers are concerning poetry, and how this subject may contribute towards effective language learning. It also introduces the purpose of this work.

Chapter II deals with the discussion of literature in general, i.e. what literature is, what its functions are and what forms it may take. Further, it also deals with the question of how close literature and language are related.

Chapter III discusses successively, how poetry may be defined, what its characteristics features are, how it is to be distinguished from prose, and what kind of language usually is employed in poetical writings. It also discusses how best poetry may be part of a language study.

Chapter IV is a discussion of what the purposes of studying poetry are.

Chapter V deals with the problems of studying poetry and the ways the teachers may find to overcome those problems for the learners.

Chapter VI considers and discusses the problem of how to select poetry for the learners and also, what the choice probably may be.

Chapter VII begins with the discussion of various factors which are related to the procedure of teaching poetry, proceeds to the procedure itself and ends with the discussion of the

process of teaching a poem. To exemplify the process of teaching, a practical teaching example has also been supplied, and finally,

Chapter VIII discusses the relationship between poetry and choral speaking which comprises the good sides of choric speech, the negative sides of it, the way to initiate a choral speaking programme and the selection of suitable verse for this purpose. So far, we have considered and discussed all that should be discussed in the whole work. And having done so we might still wonder whether the inclusion of poetry in the English language courses at the S.M.P. and S.M.A. may really be justified, for, it is generally acknowledged that poetry has never been preferred and liked by everybody. Therefore, various language teachers might still have different ideas about this subject.

Opinions may differ, yet, the fact remains that poetry is an important part of literature, and literature in turn, is part of a language; and if the aim of learning English is to have a complete control of the language in all its aspects, then, we would not like to say that poetry can easily be left out of the language course, especially when we have learnt how poetry can aid to the study of a language.

In conclusion, the writer sincerely hopes that those who are and will be concerned with the teaching of English will think twice before they say that in teaching the language one needs not take poetry into consideration.

If this hope can be realized, then, we may say that the work has really served its purpose..

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APPENDIX I

SUGGESTED LIST OF POEMS

A list of titles of poems which may be suitable for use in poetry classes of the S.M.P. and S.M.A. The poems referred here are found in 'the collection of poems' presented in the following appendix.

Suitable for the S.M.P. are :

- Time To Rise (14)
- Whole Duty of Children (15)
- Rain (16)
- I Never Saw A Moor (1)
- System (18)
- At The Seaside (20)
- Infant Innocence (22)
- The Rainbow (5)
- Darkness (2)
- Twinkle, Twinkle, Little Star (6)
- Where Go The Boats (19)
- Tender Heartedness (24)
- My Land (29)
- The Rain (28)
- The Cow (17)

Suitable for the S.M.A. are :

- Light (3)
- Trees (11)
- Requiem (9)
- Three Jovial Huntsmen (23)
- Misfortunes Never Come Singly (26)
- Looking Glass River (30)
- Primrose (27)
- The Japanese (25)
- Three Young Rats (21)
- Song (12)
- A Smile (7)

- With Rue My Heart Is Laden (10)
- On The Idle Hill Of Summer (13)
- Niagara (8)
- Silver (4)

APPENDIX II

THE COLLECTION OF POEMS

(1) I NEVER SAW A MOOR

I never saw a moor,
I never saw the sea;
Yet know I how the heather looks,
And what a wave must be.

I never spoke with God,
Nor visited in Heaven;
Yet certain am I of the spot
As if the chart were given.

Emily Dickinson

(2) DARKNESS

The night is like an old cat
out to hunt and kill;
stealthy, black, greedy, fat,
he slinks along the hill.

The moon his eye, the stars his teeth,
with long tail curled,
he swallows city, farm and heath,
his meal the whole world.

Peggy Bacon

(3) LIGHT

The night has a thousand eyes,
And the day but one;
Yet the light of the bright world dies
With the dying sun.

The mind has a thousand eyes,
And the heart but one;
Yet the light of a whole life dies
When love is done.

F.W. Bourdillon

(4) SILVER

Slowly, silently, now the moon
Walks the night in her silver shoon;
This way, and that, she peers, and sees
Silver fruit upon silver trees;
One by one the casements catch
Her beams beneath the silvery thatch;
Couched in his kennel, like a log,
With paws of silver sleeps the dog;
From their shadowy cote the white breasts peep
Of doves in a silver-feathered sleep;
A harvest mouse goes scampering by,
With silver claws, and silver eye;

.....

And moveless fish in the water gleam,
By silver reeds in a silver stream.

Walter de la Mare

(5)

THE RAINBOW

Boats sail on the river,
And ships sail on the seas;
But clouds that sail across the sky
Are prettier far than these.

There are bridges on the rivers
As pretty as you please:
But the bow that bridges heaven,
And overtops the trees,
And builds a road from earth to sky
Is prettier far than these.

Christina Rossetti

(6)

TWINKLE, TWINKLE, LITTLE STAR

Twinkle, twinkle, little Star!
How I wonder what you are.
Up above the world so high,
Like a diamond in the sky.
When the blazing sun is gone,
When he nothing shines upon,
Then you show your little light,
Twinkle, twinkle all the night.

Then the trav'ler in the dark
Thanks you for your little spark,
He could not see which way to go,
If you did not twinkle so.
In the dark blue sky you keep
Often thro' my curtains peep,
For you never shut your eye,
Till the sun is in the sky.

Old Nursery Rhyme

(7)

A SMILE

There's fortune in a smile.
There's wisdom in content
There's health and wealth and happiness
In time that is well spent.
There's joy in every moment
You're helping others on,
And smiles will fit like sunbeams
When grief and care are gone.

Lorraine Harvey (Australia)

(8)

NIAGARA

The tumblers of the rapids go white, go green,
go changing over the gray, the brown, the rocks.
The fight of the water, the stones,
.....

the fight makes a foam laughter
before the last look over the long slide
down the spread of a sheen in the straight fall.
Then the growl, the chatter,
down under the boom and the muffle,
the hoo hoi deep,
the hoo hoi down,
this is Niagara.

Carl Sandburg

(9)

REQUIEM

Under the wide and starry sky,
Dig the grave and let me lie.
Glad did I live and gladly die,
And I laid me down with a will.

This be the verse you grave for me:
Here he lies where he longed to be,
Home is the sailor, home from sea,
And the hunter home from the hill.

Robert Louis Stevenson

(10)

WITH RUE MY HEART IS LADEN

With rue my heart is laden
For golden friends I had,
For many a rose-lipt maiden
And many a lightfoot lad.

By brooks too broad for leaping
The lightfoot boys are laid;
The rose-lipt girls are sleeping
In fields where roses fade.

A. E. Housman

(11)

TREES

I think that I shall never see
A poem as lovely as a tree.
A tree whose hungry mouth is prest
Against the earth's sweet flowing breast;
A tree that looks at God all day
And lifts her leafy arms to pray;
A tree that may in summer wear
A nest of robins in her hair;
Upon whose bosom snow has lain;
Who intimately lives with rain.
Poems are made by fools like me,
But only God can make a tree.

Joyce Kilmer

(12)

SONG

The years at the spring
And day's at the morn;
Morning's at seven;
The hill-side's dew-pearled;
The lark's on the wing;
The snail's on the thorn:
God's in his heaven --
All's right with the world!

(from Pippa Passes) -
Robert Browning

(13)

ON THE IDLE HILL OF SUMMER

On the idle hill of summer,
Sleepy with the flow of stream,
Far I hear the steady drummer
Drumming like a noise in dreams.

Far and near and low and louder
On the roads of earth go by,
Dear to friends and food for powder,
Soldiers marching, all to die.

East and West on fields forgotten
Bleach the bones of comrades slain,
Lovely lads and dead and rotten;
None that go return again.

Far the calling bugles holla,
High the screaming life replies,
Gay the files of scarlet follow:
Woman bore me, I will rise.

A.E. Housman

(14)

TIME TO RISE

A birdie with a yellow bill
Hopped upon the window sill.
Cocked his shining eye and said:
"Ain't you 'shamed, you sleepy-head?"

Robert Louis Stevenson

(15)

WHOLE DUTY OF CHILDREN

A child should always say What's true,
And speak when he is spoken to,
And behave mannerly at table:
At least as far as he is able.

Robert Louis Stevenson

(16)

RAIN

The rain is raining all around,
It falls on field and tree,
It rains on the umbrellas here,
And on the ships at sea.

Robert Louis Stevenson

(17)

THE COW

The friendly cow, all red and white,
I love with all my heart:
She gives me cream with all her might.
To eat with apple-tart.

She wanders lowing here and there,
And yet she cannot stray,
All in the pleasant open air,
The pleasant light of day;

And blown by all the winds that pass
And wet with all the showers,
She walks among the meadow grass
And eats the meadow flowers.

Robert Louis Stevenson

(18)

SYSTEM

Every night my prayers I say,
And get my dinner every day;
And every day that I've been good,
I get an orange after food.

The child that is not clean and neat,
With lots of toys and things to eat,
He is a naughty child, I'm sure --
Or else his dear papa is poor.

Robert Louis Stevenson

(19)

WHERE GO THE BOATS ?

Dark brown is the river,
Golden is the sand.
It flows along forever,
With trees on either hand.

Green leaves a-floating,
Castles of the foam,
Boats of mine a-boating --
Where will all come home?

On goes the river
And out past the mill,
Away down the valley,
Away down the hill.

Away down the river,
A hundred miles or more,
Other little children
Shall bring my boats ashore.

Robert Louis Stevenson

(20)

AT THE SEASIDE

When I was down beside the sea
A wooden spade they gave to me
To dig the sandy shore.
My holes were empty like a cup,
In every hole the sea came up
Till it could come no more.

Robert Louis Stevenson

(21)

THREE YOUNG RATS

Three young rats with black felt hats,
Three young ducks with white straw flats,
Three young dogs with curling tails,
Three young cats with demi-veils,
Went out to walk with two young pigs
In satin vests and sorrel wigs;
But suddenly it chanced to rain,
And so they all went home again.

Anonymous

(22)

INFANT INNOCENCE

The Grizzly Bear is huge and wild
He has devoured the infant child.
The infant child is not aware
He has been eaten by the bear.

A.E.Housman

(23)

THREE JOVIAL HUNTSMEN

There were three jovial huntsmen,
As I have heard them say,
And they would go a-hunting
All on a summer's day.

All the day they hunted,
And nothing could they find
But a ship a-sailing,
A-sailing with the wind.

One said it was a ship,
The other said Nay;
The third said it was a house
With the chimney blown away.

And all the night they hunted,
And nothing could they find;
But the moon a-gliding,
A-gliding with the wind.

One said it was the moon,
The other said Nay;
The third said it was a cheese,
And half o't cut away.

Anonymous

(24)

TENDER HEARTEDNESS

Billy in one of his nice new sashes,
Fell in the fire and was burnt to ashes;
Now, although the room grows chilly,
I haven't the heart to poke poor Billy.

Harry Graham

(25)

THE JAPANESE

How courteous is the Japanese;
He always says, 'Excuse it, please.'
He climbs into his neighbour's garden,
And smiles, and says, 'I beg your pardon';
He bows and grins a friendly grin,
And calls his hungry family in;
He grins, and bows a friendly bow;
'So sorry, this my garden now.'

Ogden Nash

(26)

MISFORTUNES NEVER COME SINGLY

Making toast at the fireside,
Nurse fell in the grate and died;
And what makes it ten times worse,
All the toast was burnt with nurse.

Harry Graham

(27)

PRIMROSE

The yellow primrose blooms in Spring
Underneath the chestnut tree.
The little birds they all do sing
When the primrose blooms in lovely Spring.
The little primrose blooms in Spring
Underneath the chestnut tree,
Of all the flowers it is the king
The little flower that blooms in Spring.
The pretty primrose blooms in Spring
Underneath the chestnut tree,
With the bluebells it's the thing
To suit the colour scheme of Spring.

(A Girl of Ten)

(28)

THE RAIN

I hear leaves drinking Rain;
I hear rich leaves on top
Giving the poor beneath
Drop after drop;
'Tis a sweet noise to hear
These green leaves drinking near.

And when the sun comes out,
After this rain shall stop,
A wondrous Light will fill
Each dark, round drop;
I hope the Sun shines bright:
'Twill be a lovely sight.

W.H.Davies

(29)

MY LAND

She is a rich and rare land;
Oh, she's a fresh and fair land,
She is a dear and rare land --
This native land of mine.

.....

No men than hers are braver --
Her woman's heart ne'er waver;
I'd freely die to save her
And think my lot divine.

She's not a dull and cold land;
No! she's a warm and bold land;
Oh! she's true and old land --
This native land of mine.

Oh! she's a fresh and fair land,
Oh! she's a true and rare land!
Yes, she's rare and fair land,
This native land of mine.

Thomas Osborne Davis

(30)

LOOKING-GLASS RIVER

Smooth it slides upon its travel,
Here a wimple, there a gleam--
O the clean gravel!
O the smooth stream!

Sailing blossoms, silver fishes,
Paven pools as clear as air--
How a child wishes
To live down there!

Robert Louis Stevenson