

## Perspectives of Teaching Poetry- To Facilitate Students Derive Aesthetic and Contemplative Appeal

<sup>1</sup>Dr. Padmavathy.K, <sup>2</sup>Dr. Ajitha Krishna Prasad

<sup>1</sup>Professor &HOD, Department of English, Sindhi college, Bangalore

Email: padmavathyaishu19@gmail.com

<sup>2</sup>Assistant professor, Department of English and Cultural Studies, Christ University

Bangalore, Email: ajitha.krishnaprasad2christuniversity.in

### ABSTRACT

Poetry refers to literary works written in verse. It can be of high quality if it is written with emotional intensity or sincerity and with profound insight. They can also be mysterious and may have different shades of meaning depending on the readers' understanding. Poetry can be works of great beauty because of its meter and rhyme. Teaching poetry in class can be made effective and appealing by creating a conducive atmosphere and also by relating to the contemporary period. There are different types of poetry. Ballad, lyrical, sonnet, narrative, ode, etc. that are most frequently taught in class. Teaching poetry envisages students' involvement in understanding and identifying the figurative language found in the poem (simile, metaphor, personification, onomatopoeia, etc.) An epic poem can be turned into a drama. This will help students understand the poem. A poem also tells stories. Hence students can be asked to write a short story based on the understanding of a poem. Moreover, students can be taught different approaches of literary criticism to understand a poem like historical criticism, biographical criticism, psychological criticism, sociological criticism and mythological criticism. Follow up questions must be asked regarding their understanding of a poem. The present paper explores effective methods of teaching poetry to foster students' appreciation of its aesthetic appeal, with a focus on the poems of John Keats and William Wordsworth.

**Key Words:** Poetry, appreciation, Keats, Wordsworth

### INTRODUCTION

Poetry is generally considered as the highest form of writing. It is sometimes argued that all poetic language is figurative language, and it is this which distinguishes poetry from prose. Poetry is primarily a medium for the exploration of personal and emotional issues and feelings. A poem with rhymes sounds like a music when read orally. While teaching poetry students must be taught rhymes used in a poem just like in Shakespeare's sonnet. Students must be provided a basic knowledge of metrical forms-the iamb, dactyl or spondee and are required to recognise the basic specific forms of poetry- a sonnet, blank verse, an ode, free verse-nevertheless, the meaning of poetic form, why a poem looks the way it does, and what significance this might have for the poem, may not be subjects frequently addressed in the classroom. The content of the poetry is often thought of as easy to understand, and therefore sufficient in itself, all we need to know about poem; Poetry is its content. To make the students understand not only beauty of the poetic quality but also appeal to their imagination -is the absolute purpose of teaching poetry. John Keats, William Wordsworth and many other romantic poets have these elements their poems. The study explores the effective methods of teaching poetry to foster students' appreciation of its aesthetic appeal, with special reference to the poems of the Romantics- Keats and Wordsworth.

### Different methods of teaching Poetry to students

#### John Keats:

Ode on a Grecian Urn transports the reader back in time as the narrator observes the decorations of an ancient urn. The poem uses vivid language to sketch the life in Ancient Greece, including music, landscape and romance. This construction will help students focus on the literary elements in Keats' poem and to pinpoint important lines and ideas. To make the students understand art of Keats' writings they should be given ample information about Keats as a Poet, life and his critics. This method would enable the students to understand the context of his poems and his choice of poetic diction. With Keats, his poems themselves afford much discussion of sensation and feeling, since that's more or less what they always deal with. While teaching Keats' Ode to a Nightingale, other Nightingale poems can be compared.

When teaching his poetry, students must be made aware of the social dimensions of his poetic practice and that he was on the verge of a transformative moment in the history of poetry.

As far as teaching Shelley is concerned, especially “Ode to the West Wind”, the focus is here on the figuration of inspiration and the creative process. Shelley’s “Ode” can be set in dialogue with Keats’ “Ode on the Grecian Urn”. The concern of both the poets with art and nature can be discussed and the status of poetic image and metaphor. These are the impressive array of approaches to teaching Keats’ poetry. Each method succeeds in introducing students to the full variety of Keats’ poetry: the odes, ballads, sonnets, narrative poems, and the like. They also encourage the students to place Keats’ work alongside that of other British writers.

### **William Wordsworth**

While teaching Wordsworth students are made to focus on the general subjects of loss, endurance, abandonment, separation, guilt, death and grieving which are the central to most of the poems. The singular importance of Coleridge in the development of Wordsworth’s poetry and poetics is emphasized: students seem to enjoy the idea of influence, collaboration and Coleridge/ Wordsworth’s sometimes puzzling friendship, as well as the stark differences between the two poets. Significant time need to be spent discussing Wordsworth’s language and style, and his “use of subjects from the lower classes. Weaning students from the idea that nature poetry merely celebrates lively flowers and lovely rainbows. Wordsworth can be used to set the discussion of Romanticism. When teaching Daffodils, “I Wandered Lonely as a Cloud” (four-stanza version) as an absolutely prototypical example of one kind of Romantic poem. The teacher usually goes line by line, a metacommentary on how and why the poem exemplifies attitudes, themes and devices that are especially characteristic of that variety of Romantic poetry we associate with ‘Nature’ and Wordsworthian strain. “Lonely” sets up the idea of word-play, pointing on one hand to the denotation of solitary movement: “lone”; and on the other to the connection of the mood or emotions typically associated with “loneliness”. This helps the teacher establish the need to examine multiple denotations and connotations in Romantic poetry, and to put various alternative combinations into conversation with one another.” As a cloud”: What sort of cloud? Students need to be asked

to visualize the kind of cloud that fits with the poem’s opening cues. A cloud

that “floats”, students need to be asked to rationalize and justify that particular verb and it enters the visual and emotional constellation of suggestion that is already emerging in the opening words, “On high” directs their gaze upward, where the ‘host’ of daffodils would suggest to some where the “heavenly host” which in itself the purposeful shift from “crowd” to “host”. This takes the

teacher to throw light on the stanzas 1 and 2 that end with images of dancing, as does stanza 4. Why does stanza 3 begin with dancing rather than reversing it for the end? Here the teacher can talk about artistry and poetic technique, and the “surprise” that comes with varying the pattern that has been established in stanza 1 and 2.

Finally, the teacher gets to the matter of primary stimulus ( the sight of the daffodils in the field) and the secondary stimulus ( the deliberately recalled- and imaginatively refashioned- experience that combines memory (past) with creative thought (present) in a poem that is, after all, expressed in the present tense and that in fact traces an imaginative and intellectual- and emotional- progression across time from initial experience to imaginative re-creations, and arriving finally at a reflective “conclusion” about them all. And then the issue of “outdoors” (Nature, the natural world and God’s creation) and “indoors” (built world- mankind’s creation). Students get to understand the literary trends and start asking questions and it results in discussion with regard to the purpose and intention of the poet in context.

### **CONCLUSION**

Teachers and students are often intimidated by poetry. It is commonly perceived as being academic and complicated. On the other hand, it can be fun and engaging as well as serious. Teaching poetry must be basically to cultivate a love for poetry by enabling the students to appreciate the great work of poets

like John Keats, William Wordsworth, Shelley, William Shakespeare and others. Teaching resources must focus upon poetic devices, types of poem and tips for analysing poetry. Developing interest in verse vests in the hands of the teachers. The syllabus must focus on poems that enkindle the minds of the young learners and also inspire them to write poems. Poetry is a way to understand how language and symbol systems work. It is worthy expression of emotion, or deep feelings, and aesthetics, or a sense of what is beautiful about the world.

### **References**

1. Matterson Stephen, Jones Darryl, Studying Poetry, New York, Bloomsbury, 2011

2. Hobsbaum Philip, Poetic Meter and Poetic Form, New York, Cambridge, 1979
3. Attridge Derek, Meter, Rhythm and Verse Form, London, Oxford University Press, 1995
4. McGann J. Jerome, The Romantic Ideology: A Critical Investigation, Chicago and London, Bloomsbury, 1983
5. Groom Nick, The Forger's Shadow, London, Cambridge, 2002
6. Hansen, D. T. (2004). A poetics of teaching. Educational Theory, 54(2), 119-142.
7. Garrison, J. (2010). Dewey and eros: Wisdom and desire in the art of teaching. IAP.
8. Pak, Y. K. (1990). Reader, text, context: An approach to the teaching of poetry. Teachers College, Columbia University.
9. Pike, M. A. (2003). From personal to social transaction: A model of aesthetic reading in the classroom. Journal of Aesthetic Education, 37(2), 61-72.
10. Gokak, V. K. (1975). An Integral View Of Poetry: An India Perspective. Abhinav Publications.
11. Stockwell, P. (2020). Texture-a cognitive aesthetics of reading. Edinburgh University Press.
12. Crittenden, B. S. (1968). From description to evaluation in aesthetic judgment. Journal of Aesthetic Education, 2(4), 37-58.
13. Rozmajzl, M. M. (1976). A DESIGN AND TRIAL OF AN INTERDISCIPLINARY COURSE IN AESTHETICS FOR TEACHER EDUCATION IN MUSIC, VISUAL ART, AND LITERATURE.(VOLUMES I AND II). University of Michigan.
14. Shaik, M. (2023). Impact of artificial intelligence on marketing. East Asian Journal of Multidisciplinary Research, 2(3), 993-1004.
15. Davies, S., Higgins, K. M., Hopkins, R., Stecker, R., & Cooper, D. E. (Eds.). (2009). A companion to aesthetics (Vol. 67). John Wiley & Sons.
16. Taylor, J. S. (1998). Poetic knowledge: The recovery of education. Suny Press.
17. Reddy, K. S., Kethan, M., Basha, S. M., Singh, A., Kumar, P., & Ashalatha, D. (2024, April). Ethical and Legal Implications of AI on Business and Employment: Privacy, Bias, and Accountability. In 2024 International Conference on Knowledge Engineering and Communication Systems (ICKECS) (Vol. 1, pp. 1-6). IEEE.
18. Wangmanee, P., & Kaowiwattanukul, S. (2024). Enhancing Speaking Skills and Critical Thinking Skills in the EFL Undergraduates Literature Classroom through Contemplative Approach (Doctoral dissertation, University of Phayao).
19. Kotti, J., Ganesh, C. N., Naveenan, R. V., Gorde, S. G., Basha, M., Pramanik, S., & Gupta, A. (2024). Utilizing Big Data Technology for Online Financial Risk Management. In Artificial Intelligence Approaches to Sustainable Accounting (pp. 135-148). IGI Global.
20. Gaut, B. N., & Lopes, D. (Eds.). (2005). The Routledge companion to aesthetics.
21. Colie, R. L. (2015). My Echoing Song: Andrew Marvell's Poetry of Criticism (Vol. 1309). Princeton University Press.
22. Mao, D. (2010). Fateful Beauty: Aesthetic Environments, Juvenile Development, and Literature, 1860-1960. Princeton University Press.
23. Rana, S., Sheshadri, T., Malhotra, N., & Basha, S. M. (2024). Creating Digital Learning Environments: Tools and Technologies for Success. In Transdisciplinary Teaching and Technological Integration for Improved Learning: Case Studies and Practical Approaches (pp. 1-21). IGI Global.
24. Bogdan, D. (2003). Musical spirituality: Reflections on identity and the ethics of embodied aesthetic experience in/and the academy. Journal of aesthetic education, 37(2), 80-98.
25. Mason, J., & Washington, P. (1992). The Future of Thinking: rhetoric and liberal arts teaching. Psychology Press.
26. Fitter, C. (1995). Poetry, space, landscape: toward a new theory. Cambridge University Press.
27. Almashaqbeh, H. A., Ramachandran, K. K., Guha, S. K., Basha, M., & Nomani, M. Z. M. (2024). The Advancement of Using Internet of Things in Blockchain Applications for Creating Sustainable Environment in the Real Word Scenario. Computer Science Engineering and Emerging Technologies: Proceedings of ICCS 2022, 278.
28. Satterfield, A. M. (2023). Contemplative Visual Poetry With Nature: Writing a Holistic Art Curriculum for Secondary-Level Students (Doctoral dissertation, University of Georgia).

29. Guttesen, K., & Kristjánsson, K. (2024). Character education, poetry, and wonderment: retrospective reflections on implementing a poetry programme in a secondary-school setting in Iceland. *Scandinavian Journal of Educational Research*, 68(4), 803-823.
30. Mahabub, B. S., Haralayya, B., Sisodia, D. R., Tiwari, M., Raghuwanshi, S., Venkatesan, K. G. S., & Bhanot, A. An Empirical Analysis of Machine Learning and Strategic Management of Economic and Financial Security and its Impact on Business Enterprises. In *Recent Advances in Management and Engineering* (pp. 26-32). CRC Press.
31. Ye, S. (2024). *Poetry and Power of Judgment: The Aesthetic Unity of Chinese Classical Poetry*. Taylor & Francis.
32. Kalyan, N. B., Ahmad, K., Rahi, F., Shelke, C., & Basha, S. M. (2023, September). Application of Internet of Things and Machine learning in improving supply chain financial risk management System. In *2023 IEEE 2nd International Conference on Industrial Electronics: Developments & Applications (ICIDEA)* (pp. 211-216). IEEE.
33. Brown, J. D. (2024). *Songs and Flowers of the Wasatch: Rhetorical Aesthetics and Latter-day Saint Women's Poetry*.
34. Wangmanee, P., & Kaowiwattanakul, S. (2024). *Enhancing Speaking Skills and Critical Thinking Skills in the EFL Undergraduates Literature Classroom through Contemplative Approach* (Doctoral dissertation, University of Phayao).
35. Sheshadri, T., Shelly, R., Sharma, K., Sharma, T., & Basha, M. (2024). An Empirical Study on Integration of Artificial Intelligence and Marketing Management to Transform Consumer Engagement in Selected PSU Banks (PNB and Canara Banks). *NATURALISTA CAMPANO*, 28(1), 463-471.
36. Tan, C. (2023). *The Aesthetic View of Moral Education*. Taylor & Francis.
37. Asare-Aboagye, I., Adom, D., Kquofi, S., & Adu-Agyem, J. The Development of Aesthetics as a Philosophical Concept: An Explanatory Theoretical Perspective.
38. Joe, M. P. (2024). Enhancing Employability by Design: Optimizing Retention and Achievement in Indian Higher Education Institution. *NATURALISTA CAMPANO*, 28(1), 472-481.
39. Yahşi, F. E. (2023). Transfer of meaning from the educator to the student in piano interpretation within the framework of the constructionist perspective. *Rast Müzikoloji Dergisi*, 11(2), 197-212.
40. Janani, S., Sivarathinabala, M., Anand, R., Ahamad, S., Usmani, M. A., & Basha, S. M. (2023, February). Machine Learning Analysis on Predicting Credit Card Forgery. In *International Conference On Innovative Computing And Communication* (pp. 137-148). Singapore: Springer Nature Singapore.
41. Harris, N. (2023). "Little Flowers, a Collection of Prose Poems": Value Judgments, Emotions, and the Influence of Koans in Prosaic Poetry (Doctoral dissertation, The Union Institute).
42. Dawra, A., Ramachandran, K. K., Mohanty, D., Gowrabhathini, J., Goswami, B., Ross, D. S., & Mahabub Basha, S. (2024). 12Enhancing Business Development, Ethics, and Governance with the Adoption of Distributed Systems. *Meta Heuristic Algorithms for Advanced Distributed Systems*, 193-209.
43. Khayoon, A. I. A. S. (2023). Stylistic Analysis of Indoctrination in English and Arabic Didactic Poetry. *Manar Elsharq Journal for Literature and Language Studies*, 1(2), 32-38.
44. Neafsey, J. (2024). Authenticity, Mentoring, and Learning Community Elements. *Teaching to Inspire Vocation: Restoring a Critical Element of Professional and Technical Education*, 45.
45. Singh, A., Krishna, S. H., Tadamarla, A., Gupta, S., Mane, A., & Basha, M. (2023, December). Design and Implementation of Blockchain Based Technology for Supply Chain Quality Management: Challenges and Opportunities. In *2023 4th International Conference on Computation, Automation and Knowledge Management (ICCAKM)* (pp. 01-06). IEEE.
46. Halcrow, K. A. (2023). *The Music-Writing Connection: Exploring a Rhythm-Based Framework in the Primary Writing Classroom* (Doctoral dissertation).
47. Vemula, R., Mahabub, B. S., Jalaja, V., Nagaraj, K. V., Karumuri, V., & Ketha, M. (2024). Analysis of Social Media Marketing Impact on Consumer Behaviour. In *Recent Advances in Management and Engineering* (pp. 250-255). CRC Press.
48. Morris, D. (2024). *Essays and Interviews on Contemporary American Poets, Poetry, and Pedagogy: A Thirty-Year Creative Reading Workshop*. Anthem Press.

49. Ahmad, A. Y. A. B., Kumari, S. S., MahabubBasha, S., Guha, S. K., Gehlot, A., & Pant, B. (2023, January). Blockchain Implementation in Financial Sector and Cyber Security System. In 2023 International Conference on Artificial Intelligence and Smart Communication (AISC) (pp. 586-590). IEEE.
50. Shusterman, R. (2024). The Aesthetic Imperative. *The Oxford Handbook of Charles S. Peirce*, 111.
51. RWANG, E. D. P. R., CHORBE, D. A. C., & Ayuba, D. (2024). Integrating Art Analysis And Appreciation Into Subjects Areas And Disciplines Through Art Criticism And Interdisciplinary Learning: <https://doi.org/10.36349/olijhe>. 2024. v. 01i01. 26. OLÓGÈ: LASUED INTERNATIONAL JOURNAL OF HUMANITIES EDUCATION (OLIJHE), 1(1).
52. DiEdwardo, M. P. (2023). *Teaching Peace Through Transformative Literature and Metaethics*. Cambridge Scholars Publishing.
53. Mahabub Basha Shaik, "Investor Perception on Mutual Fund with Special Reference to Ananthapuramu, Andhra Pradesh", *International Journal of Science and Research (IJSR)*, Volume 4 Issue 1, January 2015, pp. 1768-1772, <https://www.ijsr.net/getabstract.php?paperid=SUB15756>
54. Barbero, I. (2023). *Intersections of architecture, poetry and wellbeing, at the Brion Cemetery: catharsis, self-awareness, and reframing* (Doctoral dissertation, Cardiff University).
55. Dr.V. Jalaja, Dr. Thejasvi Sheshadri, Dr.V.K. Arthi, Dr.S. Thilaga, Dr.J. Bamini, S. Mahabub Basha, & Manyam Kethan. (2024). Maximizing Marketing Value: An Empirical Study on the Framework for Assessing AI and ML Integration in Marketing Management. *Indian Journal of Information Sources and Services*, 14(3), 64–70. <https://doi.org/10.51983/ijiss-2024.14.3.09>
56. Raji N, George, V., Iyer, R. S., Sharma, S., Pathan, F. I., & Basha S, M. (2024). REVOLUTIONIZING RECRUITMENT: THE ROLE OF ARTIFICIAL INTELLIGENCE IN TALENT ACQUISITION. *ShodhKosh: Journal of Visual and Performing Arts*, 5(1), 750–759. <https://doi.org/10.29121/shodhkosh.v5.i1.2024.2141>
57. Pacaldo, J. M., Cuevas, G. C. U., Apostol, E. L., Reponte-Sereño, R. R., & Hernando, M. J. (2023). Mimetic-Pragmatic Analysis of UB Aparece's Three Select Poems. *International Journal of Literature Studies*, 3(3), 58-74.
58. McCabe, A. (2023). *Evoking A Soundscape: Inquiring Into Musician-Music Teachers' Narratives*.
59. Horvath, N. AESTHETIC EXISTENCE AND THE THERAPY OF PASSIONS IN THE WORLD OF GEORGE SANTAYANA. *Editorial & Advisory Boards*, 23.
60. Atherton, A. (2023). *Experiencing English Literature: Shaping Authentic Student Response in Thinking and Writing*. Taylor & Francis.