Exploring Teachers' Priorities in Teaching English Poetry: A Focus Area Analysis

Lok Raj Sharma 🆔

Associate Professor of English & Head of the Faculty of Education

Makawanpur Multiple Campus, Hetauda, Nepal

lokraj043@gmail.com

Abstract

Background: Teaching English poetry is a complex task that demands imaginative, creative, experienced, dedicated, and resourceful teachers. Effective poetry instruction helps students develop a sound evaluation, veritable appreciation, and balanced interpretation of poetic works. Understanding teachers' priorities in teaching poetry can enhance pedagogical strategies and improve student engagement with literary texts.

Objective: This study aims to explore the key focus areas prioritized by teachers while teaching English poetry in grades XI and XII. The research specifically examines instructional emphases in 20 academic institutions within Hetauda sub-metropolitan city, Nepal.

Methods: A cross-sectional research survey design was employed. Primary data were collected through a structured questionnaire administered to 50 English teachers in 2024. The sample was drawn from a population of 57 using a simple random sampling technique with a 5% margin of error. Descriptive analysis was used to interpret the data. Additionally, secondary data from books and journal articles were reviewed to provide context and support the primary findings.

Findings: The study identified key areas emphasized in teaching English poetry, including title, theme, speaker, tone, setting, diction, figurative language, sound devices, historical and cultural context, and form and structure. Among these, title, theme, and speaker were the most frequently prioritized aspects. Conversely, elements such as epigraph, motif, layout, punctuation, and epitaph were given minimal attention in poetry instruction.

Conclusion: The findings suggest that teachers focus primarily on thematic and structural aspects of poetry, with less emphasis on certain literary and stylistic devices. This highlights

potential gaps in poetry instruction and suggests the need for a more comprehensive teaching approach that incorporates overlooked poetic elements.

Novelty: This study contributes to the pedagogical literature on English poetry education by systematically identifying and analyzing teachers' instructional priorities. It provides empirical insights into poetry teaching practices, offering valuable guidance for curriculum design and teacher training to enhance poetry appreciation and literary analysis skills among students.

Keywords: poetry, teaching, English poetry, title, speaker, theme

Introduction

The study of English poetry is a dynamic field that incorporates various analytical approaches to uncover the layers of meaning within poetic texts. Recent research emphasizes the importance of understanding key focus areas such as meter, rhyme, and structure, as these elements are crucial in shaping a poem's aesthetic and thematic impact. Language, including the use of metaphor, imagery, and sound devices, is also highlighted as a vital aspect that enriches the interpretative process. Moreover, this research underscores the significance of critical analysis, which explores universal human experiences and societal issues depicted in poetry. Beyond form and language, understanding the historical and cultural contexts of poetic works is essential, as these contexts provide insights into the influences that shaped the poet's expression. Given the subjective nature of poetry, diverse reader responses are invited, with recent studies advocating for reader-response criticism to appreciate the personal and emotional connections readers make with poems. These multidimensional approaches are necessary for engaging with English poetry, as they not only foster academic engagement but also enhance personal enjoyment and appreciation of poetry as an art form.

Although poetry shares some common elements with other literary genres, it stands apart due to its heightened emotional impact, abundant musicality, and vivid imagination (Sharma, 2019). Teaching English poetry poses unique challenges due to its complexity and diversity. The distinct structure, figurative language, and cultural context of poetry necessitate a specialized pedagogical approach different from other literary forms. Despite these challenges, poetry remains a valuable medium for exploring language, emotion, and the human condition, fostering critical thinking, empathy, and cultural awareness among students (Collins, 2011).

The objective of this article is to examine the key aspects that enhance the comprehension and interpretation of English poetry. The significance of this article lies in its contribution to the ongoing discourse on literary analysis by highlighting essential elements that promote a deeper understanding of English poetry. By addressing focus areas such as thematic elements, stylistic devices, and historical context, the article enhances our capacity to interpret complex poetic texts. This understanding is crucial for both academic scholarship and practical teaching, offering a framework that enriches the study and appreciation of poetry.

Literature Review

Poetry is a literary form that harnesses the aesthetic and rhythmic qualities of language, such as meter, sound symbolism, and figurative language, to convey meanings that transcend the

literal content of the words. It interprets life through imagination and emotions, making it a unique medium of expression (Hudson, 2002). Emphasizing the imaginative, emotional, and linguistic aspects of language, poetry sets itself apart from other literary genres like prose (Abrams, 1999). It has been described as "the spontaneous overflow of powerful feelings" and as a "mirror to human experience," capturing the intricate layers of emotions, thoughts, and the complexities of the world (Wordsworth, 1802). Poetry is defined by its use of meter, sound symbolism, and figurative language, which work together to evoke deeper meanings (Abrams, 1999).

English poetry encompasses the body of poetic works composed in the English language, spanning a diverse array of styles, themes, and historical periods. It includes poetry from various regions where English is a primary or significant language, such as Britain, the United States, and former British colonies. English poetry reflects the evolution of the language, from the alliterative verse of Old English to the free verse of contemporary times, and embraces a variety of forms, including sonnets, epics, and lyric poetry. Characterized by the use of meter, rhyme, and figurative language, English poetry delves into human experience, emotion, and imagination. It incorporates works written in English from different regions and historical periods, showcasing the language's development and diversity in forms and styles. Through its use of poetic devices, such as meter, rhyme, and figurative language, English poetry explores the depths of human experience and emotion.

Teaching

Teaching, a dynamic profession, evolves with advancements in pedagogical theory and practice. Recent research underscores the significance of evidence-based instructional strategies, such as active learning techniques and the integration of innovative technologies to enhance educational outcomes and address diverse student needs.

It is a complex task that involves students in gaining knowledge, skills, and values (Brown & Lee, 2015); building understanding through interaction (Fink, 2003); directing personal explorations (Bransford, Brown, & Cocking, 2000); adjusting to student needs (Hattie, 2012); promoting critical thinking and social consciousness (Mezirow, 2000); linking with previous knowledge (Fry, Ketteridge, & Marshall, 2014); and enhancing analytical skills (Brookfield, 2012). It involves facilitating learning through various methods and strategies, including planning, instruction, assessment, and adaptation to meet students' needs.

Focus Areas

Poetry is a complex, versatile, and unconventional genre of literature. Literature, in general, involves the use of language to evoke a personal response from the reader or listener (Lazar, 1993). The challenge in understanding poetry often stems from its flexible forms, intricate structures, multiple layers of meaning, diverse musical elements, and playful use of words (Sharma, 2018). Consequently, an English poem should be interpreted and assessed from various perspectives. When studying or teaching English poetry, it is essential to engage with its key focus areas or aspects.

Epigraph

An epigraph is a brief quotation or saying positioned at the beginning of a book, chapter, or poem, typically intended to suggest its theme or set the tone (Cuddon, 2012). It acts as a prelude that offers context, hints at the content, or aligns with the author's intentions, often drawing from various sources such as literature, scripture, or notable figures (Murfin & Ray, 2009). Beyond merely adorning the text, an epigraph creates an intertextual dialogue that enhances the reader's comprehension of the work. It frequently incorporates references from external sources, such as literature, philosophy, or historical texts, to provide additional context or insight into the piece. By establishing a foundation for the reader, an epigraph can deepen the interpretative layers of the text and shape the reader's expectations in line with the author's intent.

Title

Title is a word, phrase, or sentence that names a literary work and offers insight into its content, theme, or purpose (Cuddon, 2012). As the initial point of engagement with readers, a title can shape their expectations by hinting at the subject matter or tone (Baldick, 2015). A carefully chosen title is crucial for capturing attention, summarizing the essence of the work, and distinguishing it from other texts (Harmon & Holman, 2009). It serves to draw the reader's attention and provide hints about the poem's content, often influencing how the reader interprets and anticipates the work.

The speaker of a poem is the narrative voice that delivers the poem's message, emotions, and perspective, which is separate from the author's personal voice (Baldick, 2015). This voice, or persona, can take the form of a character, an observer, or even an abstract entity that guides the reader through the poem, providing insight into its themes and emotional undertones (Murfin & Ray, 2009). Understanding the speaker is essential for interpreting the poem and gauging its emotional impact, as it establishes the point of view and tone (Cuddon, 2012). The speaker plays a significant role in shaping how the poem's themes and emotions are presented and perceived, influencing the overall interpretation.

Tone

Tone in a poem refers to the poet's attitude toward the subject or the audience, expressed through choices in diction, style, rhythm (Baldick, 2015), and mood. It shapes the poem's emotional landscape, affecting how readers perceive and react to the text (Cuddon, 2012), and guides their emotional responses and interpretations. The tone can vary greatly, ranging from joyful, melancholic, and reflective to ironic, angry, or somber, and it plays a vital role in establishing the poem's mood and deeper meaning (Murfin & Ray, 2009).

Setting

In poetry, the setting refers to the time, place, and environment where the poem unfolds, serving as a backdrop that influences its mood, theme, and tone (Cuddon, 2012). It includes not just the physical location but also the historical period and cultural context that shape the narrative and emotional impact of the poem (Baldick, 2015). The setting can be explicitly described or subtly suggested, often working in tandem with imagery and symbolism to deepen the poem's

meaning (Murfin & Ray, 2009). Additionally, it frequently interacts with elements such as imagery and tone to enrich the reader's overall experience.

Diction

Diction in poetry is the poet's intentional selection of words and style of expression, which greatly impact the poem's tone, mood, and meaning (Cuddon, 2012; Baldick, 2015). It includes the level of formality, connotations, and specific language used to evoke distinct emotions and imagery (Baldick, 2015). The diction can vary from simple, everyday speech to intricate, archaic, or highly stylized vocabulary, playing a critical role in defining the poem's voice and thematic depth (Murfin & Ray, 2009). This concept involves aspects like word choice, formality level, and connotations, all of which contribute to the poem's stylistic and emotional appeal. Effective diction not only enhances the poem's imagery but also significantly shapes the reader's perception and interpretation.

Figurative Language

Figurative language involves using words or expressions that extend beyond their literal meanings to craft more complex, vivid, or impactful imagery and concepts (Gibbs, 1994). This type of language incorporates devices like metaphors, similes, personification, and hyperbole, which serve to express emotions, highlight themes, and introduce additional layers of meaning in literature (Lakoff & Johnson, 1980). By engaging the senses and stimulating the imagination, figurative language enriches the reader's experience and deepens their understanding of the text.

Sound Devices

Sound devices, also known as musical devices, refer to the patterns of speech sounds that create harmonious effects in English poetry (Sharma, 2018). These techniques exploit the auditory qualities of words to enhance a poem's musicality, rhythm, and mood (Preminger & Brogan, 1993). Examples of sound devices include alliteration, assonance, consonance, onomatopoeia, and rhyme, which not only enhance the poem's aesthetic appeal but also underscore specific themes or emotions. Through the strategic use of sound, poets craft patterns that resonate with readers, enriching the texture and depth of the poetic experience (Attridge, 2017).

Form and Structure

The form of poetry refers to the arrangement of elements like lines, stanzas, rhyme schemes, and meter, which structure the poem's content and shape its meaning and emotional effect (Fabb & Halle, 2008). It includes traditional forms such as sonnets, haikus, and free verse, while structure pertains to the internal organization within these forms, such as line breaks and enjambment, which influence the poem's rhythm and flow (Easthope, 1983). Grasping the form and structure is essential, as it guides the reader's interpretation and can enhance the poem's thematic depth and aesthetic appeal (Wolosky, 2001).

Layout

Layout refers to the visual presentation of a poem or text on the page, encompassing elements such as line breaks, stanza formation, indentation, and spacing. The overarching term for this visual arrangement, including all related features, is called mise-en-page, meaning "putting on

the page." When this layout is displayed electronically, it is known as mise-en-écran, or "putting on screen." The layout plays a vital role in shaping the reader's experience, affecting both the poem's meaning and emotional resonance. It functions not just as a visual component but also as a structural tool, enhancing the poem's rhythm, pacing, and emphasis (Meyer, 2011). The use of whitespace is an integral part of poetic layout, significantly influencing the reader's interpretation by providing breathing space, creating tension, or highlighting the isolation of words and phrases, thereby contributing to the poem's overall meaning (Hirsch, 2012). The deliberate interplay between text and empty space can evoke feelings of openness, silence, or emptiness, aligning the poem's visual structure with its thematic elements (Culler, 2015).

Theme and Motif

In poetry, the theme represents the central idea or underlying message that the poem addresses, often touching on broader human experiences, societal concerns, or personal reflections (Abrams, 1999). Themes form the essence of the poem's meaning and guide how the reader interprets its content (Kermode, 2000). In contrast, a motif is a recurring element, such as a symbol, phrase, or image that reinforces the theme and enhances the poem's overall significance (Jokinen, 2010). Motifs create patterns and connections throughout the poem, adding depth to its thematic exploration (Richards, 2007).

Historical and Cultural Context

Historical and cultural context in poetry involves the backdrop and societal conditions that impact how a poem is written and understood. This includes the era in which the poem was created, prevailing cultural norms, political events, and social issues relevant to both the poet and their audience. By understanding this context, readers can better grasp the poem's themes, references, and subtleties, as poems frequently mirror or respond to the specific circumstances of their time. Examining the historical and cultural context can uncover deeper meanings and connections within the text (Moody, 2006).

Punctuation

Punctuation includes symbols in writing to separate sentences and show pauses, emphasis, or connections between words and phrases. These symbols play a crucial role in the organization and understanding of written language, helping readers navigate the intended meaning of the text (Crystal, 2011). Lack of punctuation may cause written language to be unclear, resulting in misunderstanding or uncertainty (Truss, 2003). "Commas" indicate pauses within sentences, whereas "periods" signal the completion of a thought (Nunberg, 1990). Every punctuation mark plays a role in enhancing clarity and significance, such as "quotation marks" indicating direct speech or referenced text, and "colons" frequently introducing lists or explanations (Huddleston & Pullum, 2002). Using punctuation correctly can greatly affect the way a message is understood, emphasizing the need for accuracy in writing (Straus, Kaufman, & Stern, 2014). Punctuation is the set of symbols used in written language to clarify meaning, indicate pauses, and separate ideas within sentences. It plays a crucial role in structuring text, guiding readers through the writer's intended message, and maintaining coherence and readability. The primary

punctuation marks include periods, commas, question marks, exclamation points, colons, semicolons, dashes, and quotation marks.

A period (.) marks the end of a declarative sentence. Commas (,) are used to separate items in a list, clauses, or elements within a sentence to prevent confusion. A question mark (?) is used at the end of an interrogative sentence (Swan, 2005). Exclamation marks (!) convey strong emotions or emphasis. Colons (:) introduce lists, explanations, or elaborations. Semicolons (;) link closely related independent clauses or separate complex list items. Dashes (–) signal breaks in thought or highlight information, while quotation marks ("") are used to enclose direct speech or quotations

Epitaph

An epitaph is a brief remark about a person who has passed away, commonly inscribed on their gravestone. Epitaphs, which are sometimes penned by poets or authors prior to their death, have the potential to be poetic. The origin of the term "epitaph" is from the Greek word epitaphios, which translates to "funeral oration" (Literary Term, 2015). Epitaphs serve a purpose beyond expressing sorrow: they symbolize how those left behind perceived the deceased (Meyer, 1993).

Epitaphs can differ greatly in both their style and content. Simple statements of identity, like "Beloved father of..." or elaborate poetic expressions highlighting virtues and accomplishments, may be used to honor the deceased (Encyclopaedia,2019).

An epitaph is a short inscription or text, usually located on a tombstone or monument that honors a deceased individual by reflecting on their life, virtues, or accomplishments. In literary contexts, epitaphs can also take the form of poetic or prose compositions that serve as memorial tributes, capturing the essence of a person's life or character in a few meaningful lines. These inscriptions are meant to pay tribute and remember individuals, often using a tone that is reflective or elegiac.

Materials and Methods

The study utilized a cross-sectional research survey design to explore the teachers' priorities in teaching English poetry. Primary data were collected through a structured questionnaire administered to a sample of 50 teachers teaching English in grades XI and XII in 20 academic institutions in Hetauda sub-metropolitan city, Nepal. The sample was selected from a population of 57 using simple random sampling, with a 5% margin of error. Data collection took place in 2024. Descriptive analysis was employed to interpret the data. Secondary data were gathered from books and journal articles to contextualize the findings and support the analysis. The use of both primary and secondary data allowed for a comprehensive understanding of the teachers' priorities in teaching English poetry.

Analysis

Through a comprehensive review of key focus areas for understanding English poetry, 15 areas were identified. Fifty teachers teaching English in classes XI and XII in 20 different academic institutions were requested to choose any areas which they focused while teaching English poems.

Table 1

Selection of Key Focus Areas in Teaching English Poetry

S.N.	Key Focus Areas	Tick the Area (s)
1.	Epigraph	
2.	Title	
3.	Speaker	
4.	Tone	
5.	Setting	
6.	Diction	
7.	Figurative Language	
8.	Sound Devices	
9.	Form and Structure	
10.	Layout	
11.	Punctuation	
12.	Motif	
13.	Theme	
14.	Historical and Cultural Context	
15.	Epitaph	

Based on the teachers' priorities in key focus areas in teaching English poetry, the following tables were maintained.

Table 2

Key Focus Areas of Teaching English Poetry

Key Focus Areas	Frequency	Percent	Valid Percent	Cumulative Percent
Title, Theme, Speaker	16	32.0	32.0	32.0
Title, Theme, Sound Devices	7	14.0	14.0	46.0
Title, Theme, Figurative Language	9	18.0	18.0	64.0
Title, Theme, Speaker, Sound Devices	8	16.0	16.0	80.0
Title, Theme, Speaker, Tone	3	6.0	6.0	86.0
Title, Theme, speaker, Diction	2	4.0	4.0	90.0
Title, Theme, Speaker, tone, Setting	2	4.0	4.0	94.0
Title, Theme, Speaker, Context	1	2.0	2.0	96.0
Title, Theme, Speaker, Form and Structure	2	4.0	4.0	100.0
Total	50	100.0	100.0	

The key focus areas for teaching English poetry as indicated by the respondents included a variety of elements, such as the title, theme, speaker, sound devices, figurative language, tone, diction, setting, context, and form and structure.

The combination of title, theme, speaker and sound devices was the most commonly emphasized, with 16 responses (32%). It shows a strong emphasis on understanding the basic narrative elements of the poem, suggesting that these areas are foundational for most educators when teaching poetry.

The combination of title, theme and figurative language was highlighted by 9 respondents (18%), emphasizing the importance of literary devices in understanding poetry.

Title, theme, and sound devices were emphasized by 7 respondents (14%), highlighting the focus on auditory elements like rhyme, rhythm, and alliteration in poetry teaching.

Various combinations including the speaker along with sound devices, tone, diction, setting, context, and form and structure suggest that understanding the speaker's perspective is often considered alongside other elements to deepen comprehension.

Combinations like title, theme, speaker, tone (6%), title, theme, speaker, diction (4%), title, theme, speaker, setting (4%), title, theme, speaker, historical and cultural context (2%), and title, theme, speaker, form and structure (4%) were less frequently highlighted. This indicates that while these areas are important, they were not the primary focus for most educators.

The repeated emphasis on title, theme, and speaker indicates these were seen as the core elements in teaching poetry. They provide a basic framework through which students can begin to engage with the poem.

A significant number of respondents focused on sound devices and figurative language, indicating that these are key in analyzing the aesthetic and expressive qualities of poetry.

The spread of responses shows that educators used a variety of approaches when teaching poetry. This diversity suggests flexibility in teaching methods, tailored to the needs of the poem or the learning objectives of the class.

The prioritization of certain elements over others could reflect current teaching trends or the perceived difficulty of certain aspects of poetry. For example, elements like tone, diction, and context may be seen as more complex or advanced, thus are less emphasized.

The analysis reveals a strong focus on foundational elements (title, theme, speaker) in teaching English poetry, supplemented by key stylistic and structural components (sound devices, figurative language). There is a notable diversity in approaches, reflecting varied pedagogical strategies to meet different educational goals. This information could help guide the development of teaching materials or training programs that address these core areas while also expanding on less commonly emphasized elements.

Table 3

Focus on Individual Focus Areas

Key Focus Areas	Number of Teachers (N)= 50	
	Frequency	Percent
Title	50	100
Theme	50	100
Speaker	34	68
Figurative Language	9	18
Sound devices	15	30
Tone	5	10
Diction	2	4
Setting	2	4
Historical and Cultural Context	1	2
Form and Structure	2	4

Both title and theme were highlighted by all 50 respondents, making them the most universally emphasized elements (100%). This suggests that these areas were seen as fundamental to understanding any poem, providing the basic framework for interpretation and discussion.

Speaker was identified by 34 teachers (68%), indicating that understanding the perspective and voice in the poem was also a critical focus area. The near-universal emphasis suggests its perceived importance in engaging with the poem's narrative and emotional content.

Sound devices were emphasized by only 15 teachers (30%). This indicates that elements like rhyme, alliteration, and meter were not central for the majority, though they were important in analyzing the musicality and rhythm of poetry. Tone was also highlighted by 5 teachers (10%), suggesting that while important, tone may be considered a more advanced or nuanced aspect of analysis.

Diction, setting, and form and structure were highlighted by only 2 teachers (4%). Historical and cultural context was preferred by 1 teacher (2%). This low emphasis suggests that these areas were seen as secondary or supplementary compared to the core focus on title, theme, and speaker.

The overwhelming focus on title, theme, and speaker indicates a teaching approach that prioritizes the foundational aspects of a poem's content and narrative. By concentrating on the title, theme, and speaker, educators likely aim to establish a clear understanding of the poem's primary message and voice before delving into more complex or stylistic features.

The low frequency of emphasis on figurative language, sound devices, tone, diction, setting, context, and form and structure suggests these were either seen as less critical for the initial stages of analysis or were considered more advanced topics to be addressed once the basics were understood.

This distribution reflects a possible pedagogical strategy where the basic elements (title, theme, speaker) were used to ground students in the poem's essential meaning. The less emphasized areas might be introduced progressively, depending on the students' readiness or the specific goals of the lesson.

Given the low emphasis on areas like figurative language and sound devices, there might be an opportunity for teachers to expand their focus to include these elements more consistently. This could provide a more rounded approach to poetry analysis, helping students appreciate the depth and complexity of poetic language and structure.

The analysis reveals a strong and nearly universal emphasis on the basic elements of poetry (title, theme, and speaker) among teachers, reflecting a foundational approach to teaching poetry. Less focus on stylistic and structural elements suggests these areas may be perceived as secondary or more advanced. This insight can be useful for curriculum developers or educators looking to balance foundational teaching with more comprehensive exploration of poetic techniques and context.

Table 4

Unselected Key Focus Areas by the Respondents

Unselected Key Focus Areas	Frequency	Percent
Epigraph	50	100
Motif	50	100
Layout	50	100
Punctuation	50	100
Epitaph	50	100

The data reveal that certain elements of poetry, namely epigraph, motif, layout, punctuation, and epitaph, were not selected by any of the 50 respondents. These areas were unselected by 100% of the respondents (50 teachers). This uniform absence suggests that these elements are not prioritized in the current teaching practices for English poetry among the surveyed group. These elements (epigraph, motif, layout, punctuation, and epitaph) were often seen as secondary or supplementary rather than central to understanding a poem's primary message or theme. Teachers may prioritize elements that directly contribute to a basic understanding of the poem's content and voice.

These areas might be perceived as more complex or less immediately relevant for students, especially at introductory levels. For example, an epigraph can require extensive contextual or literary knowledge, and motifs may demand a more in-depth thematic analysis that extends beyond the poem itself.

The unselected focus areas might not align with current curriculum standards or the perceived needs of students. Teachers may concentrate on more accessible and foundational aspects of poetry that can be easily grasped and analyzed by students.

While these elements are not prioritized, they offer significant opportunities to deepen the analysis and appreciation of poetry. For example, punctuation can dramatically affect a poem's

rhythm, pace, and tone, while motifs and layout can contribute to thematic and structural richness.

Incorporating these less emphasized elements into the teaching framework could enrich students' understanding of poetry. Exploring how punctuation shapes meaning, or how an epigraph sets the thematic stage, can provide a more genuine and holistic view of poetic works. The absence of these focus areas suggests that there might be room for greater flexibility and experimentation in teaching approaches. Educators could be encouraged to occasionally incorporate these elements, especially in more advanced classes or when dealing with complex poetry that makes effective use of them.

The unselected key focus areas (epigraph, motif, layout, punctuation, and epitaph) reflect elements that are currently not prioritized in the teaching of English poetry among the surveyed group of 50 teachers. While these areas are often considered peripheral, they offer valuable insights that can enhance the analysis and appreciation of poetry. Educators and curriculum developers may explore ways to gradually introduce these elements to provide a more comprehensive and enriched understanding of poetic works.

Conclusion

Literature review on English poetry reveals epigraph, title, speaker, tone, setting, diction, figurative language, sound devices, form and structure, layout, punctuation, motif, theme, historical and cultural context, and epitaph as the key focus areas of teaching English poetry, however the primary data collected through a close- ended question administered to the 50 subject teachers teaching English in the class XI and XII in 20 academic institutions in Hetauda Municipality, Makawanpur, Nepal in 2024 depict title, theme, speaker, tone, setting, diction, figurative language, sound devices, historical and cultural context, and form and structure as the focused areas of teaching English poetry. The combination of title, theme and speaker is the most commonly emphasized, with 16 responses (32%). The combination of title, theme and figurative language was highlighted by 9 respondents (18%), emphasizing the importance of literary devices in understanding poetry. The combination of title, theme, speaker and sound devices was the most commonly emphasized, with 16 responses (32%). It shows a strong emphasis on understanding the basic narrative elements of the poem, suggesting that these areas are foundational for most educators when teaching poetry. Title, theme, and sound devices were emphasized by 7 respondents (14%), highlighting the focus on auditory elements like rhyme, rhythm, and alliteration in poetry teaching. Combinations like title, theme, speaker, tone (6%), title, theme, speaker, diction (4%), title, theme, speaker, setting (4%), title, theme, speaker, form and structure (4%) and title, theme, speaker, historical and cultural context (2%), and were less frequently highlighted. This indicates that while these areas are important, they were not the primary focus for most educators. The five areas, such as epigraph, motif, layout, punctuation, and epitaph were not selected for teaching. These unselected key focus areas reflect elements that are currently not prioritized in the teaching of English poetry among the surveyed group of 50 teachers. While these areas are often considered peripheral, they offer valuable insights that can enhance the analysis and appreciation of poetry. Future researchers,

educators and curriculum developers may explore ways to gradually introduce these elements to provide a more comprehensive and enriched understanding of poetic works.

References

Abrams, M.H. (1999). *A Glossary of literary terms*. Heinle & Heinle. https://patnawomenscollege.in/upload/e-content/a-glossary-of-literary-terms-7th-ed_m-h-abrams-1999.pdf

Attridge, D. (1996). *Poetic rhythm: An introduction*. Cambridge University Press. https://www.amazon.com/Poetic-Rhythm-Introduction-Derek-Attridge/dp/0521423694

Baldick, C. (2015). *The Oxford dictionary of literary terms*. Oxford University Press. DOI: 10.1093/acref/9780198715443.001.0001

Bransford, J. D., Brown, A. L., & Cocking, R. R. (Eds.). (2000). *How people learn: Brain, mind, experience, and school*. National Academy Press. https://cradall.org/sites/default/files/How%20People%20Learn-Brain_Mind_Experience_and%20School%20-%20Expanded%20Edition.pdf

Britannica, T. Editors of Encyclopaedia (2019, June 20). *Epitaph*. Encyclopedia Britannica. https://www.britannica.com/art/epitaph-poetic-form

Brookfield, S. D. (2012). *Teaching for critical thinking: Tools and techniques to help students question their assumptions*. San Francisco, CA: Jossey-Bass. https://www.wiley.com/en-ie/Teaching+for+Critical+Thinking%3A+Tools+and+Techniques+to+Help+Students+Question+Their+Assumptions-p-9780470889343

Brown, H. D., & Lee , H.(2015). *Teaching by principles: An interactive approach to language pedagogy*. Pearson Education. https://octovany.wordpress.com/wp-content/uploads/2013/12/ok-teaching-by-principles-h-douglas-brown.pdf

Colston, H. L. (2015). *Using figurative language*. Cambridge University Press. https://doi.org/10.1017/CBO9781316226414

Crystal, D. (2011). *The Cambridge encyclopedia of language*. Cambridge University Press. https://archive.org/details/cambridgeencycl000crys/page/n3/mode/2up

Cuddon, J. A. (2012). *A dictionary of literary terms and literary theory*. John Wiley & Sons. https://books.google.com.np/books?id=XaEYNBoNoNkC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false

Culler, J. (2015). *Theory of the lyric*. Harvard University Press. 10.18261/issn.2464-4137-2017-02-02.

Easthope, A. (1983). *Poetry as discourse*. Methuen. https://www.amazon.com/Poetry-as-Discourse-New-Accents/dp/0416327206

Fabb, N., & Halle, M. (2008). *Meter in poetry: A new theory*. Cambridge University Press. https://books.google.com.np/books?id=0M_hsRYFoVcC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false

Fink, L.D. (2003). *Creating significant learning experiences: An integrated approach to designing college courses*. Jossey-Bass, San Francisco.

https://www.bu.edu/sph/files/2014/03/www.deefinkandassociates.com_GuidetoCourseDesignAug05.pdf

Fry, H., Ketteridge, S., & Marshall, S. (2014). *A handbook for teaching and learning in higher education: enhancing academic practice*. Routledge. https://doi.org/10.4324/9781315763088

Genette, G. (1997). *Paratexts: Thresholds of interpretation*. Cambridge University Press. https://books.google.com.np/books?id=AmWhQzemk2EC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false

Gibbs, R. W. (1994). *The poetics of mind: Figurative thought, language, and understanding*. Cambridge University Press. https://assets.cambridge.org/97805214/19659/sample/9780521419659ws.pdf

Harmon, W., & Holman, C. H. (2009). *A handbook to literature* (9 th ed.*)*. Pearson. https://openlibrary.org/books/OL3559945M/A_handbook_to_literature

Hattie, J. (2012). *Visible learning for teachers: Maximizing impact on learning.* Routledge/Taylor & Francis Group. https://doi.org/10.4324/9780203181522

Hirsch, E. (2012). *A poet's glossary*. Houghton Mifflin Harcourt. https://www.amazon.com/Poets-Glossary-Edward-Hirsch-2014-04-08/dp/B017MYL4U6https://www.amazon.com/Poets-Glossary-Edward-Hirsch-2014-04-08/dp/B017MYL4U6

Huddleston, R., & Pullum, G. K. (2002). *The Cambridge grammar of the English language*. Cambridge University Press. https://doi.org/10.1017/9781316423530

Hudson, W. (2002). *An introduction to the study of English literature*. New Delhi: Robin Books. https://www.amazon.com/Introduction-Study-English-Literature-Hudson/dp/9350336340

Kermode, F. (2000). *The sense of an ending: Studies in the theory of fiction*. Oxford University Press. https://www.amazon.com/Sense-Ending-Studies-Fiction-Epilogue/dp/0195136128

Lakoff, G., & Johnson, M. (1980). *Metaphors we live by*. University of Chicago Press. https://press.uchicago.edu/ucp/books/book/chicago/M/bo3637992.html

Lazar, G. (1993). Literature and Language Teaching: A Guide for Teachers and Trainers. Cambridge University Press. https://doi.org/10.1017/CBO9780511733048

Literary Terms. (2015, June 1). Retrieved November 3, 2015, from https://literaryterms.net/

Meyer, E. A. (1993). Epitaphs and citizenship in classical Athens. *The Journal of Hellenic Studies, 113*, 99–121. doi:10.2307/632400

Meyer, M. (2011). *The Bedford introduction to literature: Reading, thinking, writing*. Bedford/St. Martin's. https://www.abebooks.com/9781457608278/Bedford-Introduction-Literature-Reading-Thinking-1457608278/plp

Mezirow, J. (2000). *Learning as transformation: Critical perspectives on a theory in progress*. Jossey-Bass. https://www.amazon.com/Learning-Transformation-Critical-Perspectives-Progress/dp/0787948454

Moody, A. (2006). *The Cambridge history of English literature*. Cambridge University Press. https://books.google.com.np/books?id=UtmE5JzCOFAC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false

Murfin, R., & Ray, S. M. (2009). *The Bedford glossary of critical and literary terms*. Bedford/St. Martin's. https://www.scribd.com/document/563080246/The-Bedford-Glossary-of-Critical-and-Literary-Terms-Fourth-Edition-by-Ross-Murfin-Supryia-M-Ray

Nunberg, G. (1990). *The linguistics of punctuation*. CSLI Publications. https://books.google.com.np/books?id=Sh-sruuKjJwC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false

Preminger, A., & Brogan, T. V. F. (1993). *The new Princeton encyclopedia of poetry and poetics*. Princeton University Press. https://socrates.acadiau.ca/courses/engl/rcunningham/Winter2020/engl5013_poetics/printables/Poetics.pdf

Richards, I. A. (2007). *The philosophy of rhetoric*. Oxford University Press. https://www.amazon.com/Philosophy-Rhetoric-Galaxy-Books/dp/0195007158

Sharma, L.R. (2018). Discerning major qualities of English poetry. *International Journal of Advanced Educational Research, 3* (3), 31-37. https://themultidisciplinaryjournal.com/assets/archives/2018/vol3issue3/3-3-37-332.pdf

Sharma, L.R. (2018). Discerning sound devices and senses in English poetry. *International Journal of Research and Analytical Reviews, 5* (3), 935-949. https://mmchetauda.edu.np/wp-content/uploads/2020/03/10.-Discerning-Sound-Devices-and-Senses-in-English-Poetry.pdf

Sharma, L.R. (2019). Teaching students to discern basic elements of English poetry. *International Journal of Research, 6* (2), 697-720. https://www.academia.edu/109740528/Teaching_Students_to_Discern_Basic_Elements_of_English_Poetry

Straus, J., Kaufman, L., & Stern, T. (2014). *The blue book of grammar and punctuation: an easy-to-use guide with clear rules, real-world examples, and reproducible quizzes*. John Wiley & Sons. http://ngoaingu.vimaru.edu.vn/wp-content/uploads/documents/The_Blue_Book_of_Grammar_and_Punctuation-1.pdf

Swan, M. (2005). *Practical English usage* (3rd ed.). Oxford University Press. https://www.scribd.com/document/430180162/Swan-M-Oxford-Practical-English-Usage-2005-Oxford-University-Press-USA-pdf

Truss, L. (2003). *Eats, shoots & leaves: The zero-tolerance approach to punctuation*. Gotham Books. https://www.academia.edu/80569734/Eats_shoots_and_leaves_The_zero_tolerance_approach_to_punctuation

Wales, K. (2001). *A dictionary of stylistics*. Harlow: Pearson Education Limited. https://search.worldcat.org/title/A-dictionary-of-stylistics/oclc/824485260

Wolosky, S. (2001). *The art of poetry: How to read a poem*. https://www.amazon.com/Art-Poetry-How-Read-Poem/dp/0195138708.