Chapter – I

INTRODUCTION

Teaching is a complex and challenging activity. Teaching English, especially, English poetry for development of Reflective Thinking (DeRT) at the Under-Graduate (UG) level in India is a more complex and challenging activity because there are several areas of teaching where justice is denied to meaningful, purposeful, valid, suggestive and reflective areas of contemplation and action. This denial is primarily due to the fact that appropriate books as aids to the teaching of English Poetry (TEP) for DeRT at the UG level in India are very rare and applicable in terms of pupil reflection and efflorescence in the study of English poetry.

Background and Rationale

Poetry, English or otherwise, is not merely or perhaps, not at all, a tool for Language-learning (LL) but significant for enrichment of appreciation. Contrary to this proposition, what is unfortunately aimed at, practised or taught, analysed and evaluated, cares more for LL and surprisingly less for literary appreciation. Moreover, sensitising the learner for appropriate exercise of thought-patterns, imageries and stylistics in terms of reflective appreciation is ruthlessly denied. The syllabus for TEP for DeRT hardly accommodates any scope for enrichment of pupil appreciation to the study of poetry in general and to that of English poetry in particular.

Teaching of English Poetry (TEP) at the UG Level in India for RT is surely a sensitising, complex, thrilling and challenging task depending upon the following factors:

a) Place, Position and Role of English Teaching-learning

b) Appropriate teaching climate

c) Quality of teachers and teaching

d) Application of appreciation-outcome in real-life situations.

As a matter of fact, teaching of English in India even after the post-secondary stage suffers from numerous indecisions which call forth lack of motivation and interest in both teaching-learning English as a subject of RT through poetry. The ideational values in tune with aesthetic sensibilities are few and far between in the teaching of English poetry which has been unfortunately replaced by learning English and for that end-in-view, teaching English as a subject of LL only. This has been further degraded in an atmosphere of LL in a most unscientific, undesirable and aimless manner, where LL becomes a matter of indirect, passive, mechanical, dull and motivation-shy learning through translation without having any goal for cultivation of creative and critical thinking whatsoever and howsoever.

TEP at the UG level does not give due importance to the teaching of exploring and cultivating finer nuances for the sake of accelerating self-study and self-composition of poetry in English, however insignificant it may appear, by the learner. The different philosophical, psychological, socio-aesthetic and cultural platforms of LL for appreciation remain hopelessly absent from classroom teaching. Instead, RT in theory and practice in TEP is replaced by simply a cognitive overdose of teaching. As a result, the following pitfalls in LL become very prominent and damaging:

a) Freedom and joy in the world of RT become extinct or marginalised.

b) The psychological process of incubation, efflorescence and transparency are not exercised.

c) Transfer of RT through trans-ideation and trans-appreciation do not enjoy appropriate welcome and warmth in the TEP.

India is a multi-lingual, multi-cultural and multi-social country where language-learning is confronted with numerous issues and problems. This has become more vulnerable in the teaching of English at the UG level due to the fact that neither is it properly and adequately justified to LL nor for development of RT in the study of literature. This has been further aggravated by the paucity of quality-conscious and trained teachers who are really vibrant and dynamic in reflective contributions.

Under these circumstances, TEP for DeRT at UG level in India is faced with the following major constraints:

i. Despite the fact that no language is foreign and, as such, English is *not* exclusively for the English alone, it is considered to be a foreign language. LL is an interesting activity, and if interesting situations together with effective teaching climate is created, English undoubtedly becomes a language of one's very own just like one's mother tongue or any other language which one prefers to teach or learn carefully, systematically and sincerely. Unfortunately, the colonial hangover in teaching English still persists in the absence of accepting and translating this fact into a natural and spontaneous reality.

ii. The aims and objectives of TEP are simply ignored in school

education. This has severely affected teaching English at the UG level. In most UG colleges or educational institutions, English is a compulsory-additional/additional/ optional subject for which teaching English poetry for literary appreciation, as it were enjoys, holidays.

iii. Even the medium of teaching English is very often not English but other than English. This affects TEP, in particular, for development of reflective thinking.

iv. English is taught in India primarily as a link language or a second language. It is concerned with learning grammar, syntax etc. and pays little attention to enriching reflective thinking. The love for literature in English terribly suffers right from the school stage.

v. English is not considered either to be learned or to be taught as a language of love for exercise of appreciation. This has been further substantiated by another very serious constraint absence of love and seriousness of purpose in learning the mother tongue (MT) or regional language.

vi. There is a peculiar and quite unsubstantiated or meaningless proposition accepted even in the academic world that English is not the language of India, nor its literature suitable for enrichment of RT at the school-stage, at the UG level notwithstanding. That English is not for the English alone but for any learner or teacher anywhere at any educational institution at any stage is yet to be taken up and exercised with due respect and earnestness. The result has come out to be very interesting: teaching-learning English in India has become a social

prestige not with its enrichment in diverse forms and aspects but with its sham exhibitionism. Again, whatever is learnt in the name of learning English, and for that matter, taught, are defeated in the purpose of learning or teaching English correctly and scientifically and not merely satisfying its utilitarian value.

vii. English is given importance as a language to be learnt in India primarily for two purposes: as a link-language which means to maintain a link between one person/ community/ society/ state and the other. Moreover, it is also used as a library language in our country because most of the books on higher learning are written in English, and, in the absence of learning English, the world of knowledge derived through books on diverse and different disciplines remains absolutely dark and unknown.

viii. Evaluation in TEP, as a result, is not also given appropriate emphasis due to reasons already stated as above.

With these reasons, as above, the learning of English, especially at the UG level, becomes stigmatised. Even the foundation course in the name of secondary and higher secondary or pre-collegiate education in English mainly based on some of the fundamentals of LL having the basics of higher education to be pursued at the UG level, becomes weak and unreliable. This is very apparent when teachers teaching English at the UG level in the colleges shirk their responsibility by pointing their fingers at the pitfalls of learning English at the secondary and the higher secondary stages of education. Their principal allegation against the entry point of UG level in colleges is that whatever English the pupils learn at the stage concerned fails to

guarantee or uphold the certainty of a solid foundation for the UG level. This has been further deteriorated by the fact that English as a language to be learnt is given importance in a very haphazard manner and to speak of English from the standpoint of learning and appreciating literature, the less said the better. When TEP for DeRT at the UG level is taken into account, teachers concerned find it very difficult to enable the learners to be interested in appreciating English poetry because they are not even familiar with the appreciation of poetry in their MT or regional language whatsoever. Thus, the exercise of RT and its enrichment remains a far cry. There is neither any room for appreciation nor any endeavour at transfer and transcendence of English and other language(s).

Furthermore, TEP is also constrained by the socio-political and the socio-economic aspirations of the country where teaching-learning in English is appallingly misdirected so much so that TEP has become almost redundant and insignificant. It pays values only in terms of artificiality very often exhibited in mimicry. That poetry is far above all these demands a greater attention. This becomes more evident at the UG level where the exercise of RT and its enrichment should enjoy a very strong and warm background. As referred to earlier, teaching is a complex activity which must be pre-ensured with sincerity and originality, consolidation and reflection. What we think and what we act are fashioned and fabricated, adorned and ordained in our RT, and when we teach, as teachers of English, English poetry to enable our students to be on the right track of RT for appreciation, we ought to bear in mind the fact that the teaching-learning climate at the UG level is not altogether favourable and satisfactory. However, the teachers could take up the challenge in all open-mindedness against all odds and constraints of socio-political and socio-economic viewpoints in particular. It is the English teacher who knows, and knows it very well, that teaching learners for

the enrichment of RT is a very tough assignment, since he/she is assigned to be justified to the prescribed syllabus in English at the UG level where the scope for teaching how to appreciate English poetry in terms of RT is very limited or, let us frankly admit, not available or possible at all. When students are never evaluated in terms of enrichment of RT because there is no scope for doing so as the prescribed syllabus for the same hardly allows, it is very difficult to highlight the importance of the exercise of RT. Teaching, therefore, tumbles down into teaching of facts and figures encompassed in knowledge under content-area, leaving aside the other vital components related to TEP for DeRT. In fact, teaching becomes knowledge-based and almost totally appreciation-shy. So far as appreciation is concerned, the class at this UG level on TEP for enrichment of RT becomes dull and drab, mechanical and routine-happy.

Admittedly, TEP for DeRT, especially, at the UG level is yet to find out and sincerely exercise newer strategies where the role of the teacher necessitates positive and pinpointed avenues of appreciation. This consolidates teaching in terms of RT and strengthens efficiency and success in vibrant teaching of poetry as the unending and ever-illuminating language of life.

Aims and Objectives

The focal area of the present research centres around how to teach RT in English poetry, the main hindrance to which is the abysmal lack of well-equipped teachers to appropriately develop RT amongst UG students. Thus, the purpose of the study is to arrive at a fool-proof strategy for DeRT in TEP at the UG level in India through:

(a) Eliminating confusions arising out of the position of English in India as a Second Language (L2) and removing the lacunae on the level of

appreciation due to the fact that English is normally not the first language in India right from the very beginning.

(b) Elimination of the over-dependence on the teaching of grammar and syntax for the teaching of English which does not allow desirable room for exercise of creative thinking and experiments and thus re-inventing freedom and joy in the world of RT amongst teachers and learners.

(c) Evolving creative and critical strategies for independent thinking among teachers vis-a-vis RT in TEP.

(d) Identifying, surveying, analysing and editing diverse components of RT in poetry under teaching for appreciation.

(e) Undertaking collaborative approaches encompassing different elements/components of RT in poetry for their enrichment and thus to strengthen strategies TEP for critical appreciation.

(f) Provisioning adequate avenues to students for sufficient exercise of imagery patterns (IP) and idea-blendings (IB).

(g) To ensure TEP in the best possible manner is to be on the inspiring track of manifestation of best thoughts, best ideas, best emotions, best sensitivities and best feelings inherent in poetry which is the language of the mind and the heart.

To sum up, the major emphasis of the study is to explore the role of teachers of English poetry for DeRT at the UG level in India for advancement of creativity and critical appreciation through spelling out a strategy of TEP for DeRT. Teaching here

involves development of the delicate visions of poetry well reflected in other disciplines at least introspectively. There is no short-cut to TEP. More so when we consider TEP for DeRT at the UG level because perseverance and sincerity, variety and novelty which are the most interesting outcome of poetry for RT cannot but be endless, interesting, joyful and pulsating.

TEP for cultivation of creative and critical thinking is, as already stated, a very complex, arduous and difficult task. It necessitates an all-embracing effort to enrich reflective thinking in English poetry through exercise of creative and critical appreciation. It also necessitates on the part of the teacher to cultivate intense love for English poetry through entitlement of all the creative and critical apparatus which enables him/her to enter into an altogether new world of poetic vision and appreciation. The imagery-patterns of a poem concerned would, for example, unfold a new vista of vibrant reflection whereby the teacher shares and enriches thoughts and feelings, sense and sensibilities, ideas and symbols, suggestions and nuances which are spelt out and appreciated from diverse perspectives of reflective appreciation.

Admittedly, in TEP for development of reflective thinking, the study of the finer nuances and expressions with their subtleties of in-depth twists and turns create a web of reflections in the teacher's own world of creativity and critical craftsmanship. It is the effective and creative teacher who knows how to be an inherent and intense promoter who shares, reflects, criticizes and enriches the world of reflective thinking and appreciation in a positive, stimulating and interesting manner. Indeed, the world of TEP always looks forward to creating and enriching the symphony of poetic reflection with freedom, joy and emotion well-crystallized in a balanced and chiselled way of appreciation.

Definition and Delimitation

Poetry:

It is an imaginative awareness of experience expressed through meaning, sound, and rhythmic language choices so as to evoke an emotional response. Poetry has been known to employ metre and rhyme, but this is by no means necessary. Poetry is an ancient form that has gone through numerous and drastic reinvention over time. The very nature of poetry as an authentic and individual mode of expression makes it nearly impossible to define. Wordsworth defined poetry as "the spontaneous overflow of powerful feelings"; while Shelley believes "Poetry lifts the veil from the hidden beauty of the world, and makes familiar objects be as if they were not familiar." Emily Dickinson opined: "If I read a book and it makes my body so cold no fire ever can warm me, I know that is poetry;" and Dylan Thomas thought: "Poetry is what makes me laugh or cry or yawn, what makes my toenails twinkle, what makes me want to do this or that or nothing." Thus poetry may be considered an expression of the language of mind and heart of best thoughts, best emotions, best sensitivities , best ideas and best feelings.

Teaching of English Poetry (TEP):

It denotes teaching particularly related to and concerned with the teaching of English poetry.

Reflective Thinking (RT):

Reflective Thinking is a part of the critical thinking apparatus referring specifically to the processes of analysing and making judgements about what

has happened. Though often used synonymously with Reflective Thinking, critical thinking is associated with, as Halpern (1996) suggests, “the use of those cognitive skills or strategies that increase the probability of a desirable outcome...thinking that is purposeful, reasoned and goal directed - the kind of thinking involved in solving problems, formulating inferences, calculating likelihoods, and making decisions when the thinker is using skills that are thoughtful and effective for the particular context and type of thinking task. Critical thinking is sometimes called directed thinking because it focuses on a desired outcome." Dewey (1933) cosiders that RT is an active, persistent, and careful consideration of a belief or supposed form of knowledge, of the grounds that support that knowledge, and the further conclusions to which that knowledge leads. One associated with RT is aware of and in control of his/her learning by actively participating in reflective thinking – assessing what he/she knows, what he/she needs to know, and how to bridge that gap – during learning situations. The teachers of RT are the agents who continually strive to bridge such a gap.

Development of Reflective Thinking (DeRT):

It indicates building, analysing, evolving and appreciating creative and reflective thinking. It primarily asserts independent and critical thinking in one’s own fashion as the subject matter calls forth in the development of appreciation.

Under-Graduate (UG) Level:

This is the level, comprising the Honours and the Pass Courses, that pre-ensures a learner to be duly qualified and passed the Higher Secondary/Twelve

Plus/Plus Two/ Pre-University/Pre-Degree Examination.

Under-Graduate (UG) Level in India:

This denotes the UG Level operative in India.

The research work, descriptive in nature, will be delimited to the TEP at the UG level for the Honours Course in English in India in general and West Bengal in particular. It is only concerned with the strategies to be adopted by the teachers with a view to developing RT through TEP at the UG level. In fulfilment of the above, only a few poems have been selected to show how TEP for DeRT may be effective. From a study of the Honours syllabi of different Indian universities at the UG level, it becomes apparent that a more or less uniform pattern on the selection of poems for study is adhered to at this stage. This pertains to poems selected from different ages. The researcher, for the purpose of his investigation, has taken eleven very well-known, more or less common among the syllabi of a large number of Indian universities and diversely appreciated poems which are representatives of the age they belong to. These are:

i. *Shall I Compare Thee to a Summer's Day* by William Shakespeare

ii. *On His Blindness* by John Milton

iii. *The Sunne Rising* by John Donne

iv. *Tintern Abbey* by William Wordsworth

v. *Christabel (Part I)* by Samuel Taylor Coleridge

vi. *Ode to the West Wind* by P.B. Shelley

vii. *Ode to Autumn* by John Keats

viii. *Tithonus* by Lord Gordon George Byron

ix. *My Last Duchess* by Robert Browning

x. *Futility* Wilfred Owen

xi. *The Love Song of J. Alfred Prufrock* by T.S. Eliot.

Research Procedure

The researcher has undertaken the following procedure in conducting his investigation:

I. Review of related literature

A review of of literature in relation to the present study is made bearing in mind the following parameters:

a) English teachers should focus on appreciation besides teaching language.

b) Teaching English language for DeRT through interactive language-teaching for appreciation.

c) Manipulating the multi-cultural classroom for content-enrichment in the teaching of appreciation to English poetry.

d) Accommodating knowledge, skill and aptitude in tune with teaching for appreciation and teaching self-teaching in English.

e) TEP should appropriately deal with the rhythm, rhyme and music in English poetry besides the study of IPs, symbols, rhetoric, prosody, phonetics and the challenges of judicious juggling with words, phrases, idioms, expressions side by side with their syntactical arrangements.

f) Presentation of analysis, context and criticism in TEP and exploring the archetypal patterns as an outcome of psychological reflection of imagination for vibrant teaching for appreciation.

g) Launching strategies for TEP for maximising the learners' impact.

h) Reading English poetry for appreciation and teaching in the multi-cultural classroom with specific reference to the content area of poetry are to be synchronised for DeRT.

i) Ensuring freedom and joy for appreciation as significant pointers in TEP for DeRT.

II. Methodology:

The researcher has adhered to the following methodology of TEP for DeRT:

(a) Selecting the basic components of RT as follows:

i. Imagery Patterns (IPs)

ii. Symbols

iii. Cues, Hints and Pointers

iv. Rhetoric

v. Prosody, Music and Rhyme

vi. Phonetics

(b) Reflective Mapping: The researcher undertakes a process of Reflective Mapping by paying optimal attention to identification, analysis, synthesis and fusion of different types of IPs, viz. Regular, Irregular and Deep-rooted.

(c) Diversification of Selected Necessary Components: The researcher endeavours to further diversify some selected basic components of RT in the following manner:

i. For intensive study imagery of beauty, Transferred Epithet, Symbol of Time and rhythm are selected.

ii. For extensive study imagery of Physical Appearance, Symbol of Time and Onomatopoeia are selected.

(d) Necessary Exercises for DeRT: Herein the researcher underlines the efflorescence and enrichment of TEP for DeRT depends heavily upon the necessary exercises both for immediate and long-term needs. These exercises are further designed to pinpoint the thrust areas of IPs including Religious Imagery, Imagery of Action, Imagery of Time and Space, Aesthetic Imagery and Imagery of Persona.

(e) Application of Gadgets: Finally, the researcher makes an honest attempt in dealing with the rather tricky issue of applying gadgets including audio-visual aids, charts, figures and illustrations etc. in TEP

for DeRT in a very cautious manner so as not to affect adversely the process of creative and critical thinking on the part of the learner.

TEP at the UG level and The English Teacher

To a teacher, teaching is always an interesting and challenging activity. This is more interesting and more challenging in case of a teacher in English who teaches poetry with a definite purpose of entering into the world of reflective appreciation. This necessitates thinking with a purpose where subjectivity is the prime concern. It is really a great hurdle for the teacher to overcome this constraint of subjectivity. As learners are psychologically gifted with individual differences on thinking and appreciation, RT in particular abundantly varies from one learner to the other. Even the same learner thinks and varies at the spur of the moment and his/her RT is expressed in various ways in terms of appreciation or reflection in different perspectives. Moreover, the finer nuances of RT welcome iconoclasm and revolutionary approach since RT means entering into the diverse avenues of creativity and critical thinking under the umbrella of constructivism.

The teacher devoted to the TEP for DeRT happily allows the learners to enjoy and appreciate their own power of RT in the Create, Construct, Criticise and Recreate (CCCR) thinking of their own, very own. This CCCR on the part of every learner in English is fundamental to the foundation of language-appreciation and enrichment. This cannot be done in the absence of keys, hints, blinkers, initiators or suggestions where the English teacher works wonders. A reflective English teacher knows how to enkindle the spirit of RT in poetry amongst his/her students. He/she determines the appropriate time for supporting, enabling and igniting his/her learners for illumination in CCCR. He/she also knows the zero hour of relegating himself/herself into the

background and stop teaching any more because his/her duty to confer the magical touch for enrichment of RT is no longer necessary and it is over as soon as the weaving of poetry starts with pupils' RT in operation according to their own work-schedules. His/her teaching assignment is then blessed with the much deserving blessings of silence in teaching which has a lasting effect in the exercise of RT. Poetry then becomes a bud, as it were, of RT awaiting efflorescence at the wee hours of CCCR.

TEP, therefore, looks forward to amply providing an exciting and entertaining ambience of freedom and joy. As poetry itself is a matter of joy and freedom despite the fact that it is to be *caught* and hardly to be *taught*, teaching requires pre-awareness in individual likings and dislikings brought out through imageries, symbols, rhetorical and prosodic devices and phonetic pointers along with rhyme-pattern, rhythm and music whereby a learner is inspired to cultivate his/her own process of thinking. Moreover, these should be exercised in terms of a crystallised approach to appreciation, where the learner may depend on teacher-suggestivity. Herein rests the importance of the role of the teacher teaching English poetry for advancement of RT. He/she must himself/herself be a creative, critical, vibrant and regular practitioner in RT. This will have a very effective reflection on his/her students looking forward to be prized, like a blackbird's beak for self-expression best inspired by teachers' self-appreciation and self-criticism in RT.

As obligatory and compulsory components for enrichment of teaching for RT, freedom and joy with which every learner is gifted and sovereign so far as authenticity is concerned should be given a very keen, conscious and careful attention. That teaching poetry for LL is hardly to be considered mandatory at the UG

level does not require any explanation. It is a fact that whatever LL is required in English either as L_1 or L_2 is the principal assignment for a teacher in a secondary or a higher secondary school and unless this is assured, the end-in-view of TEP for DeRT at the UG level becomes absolutely meaningless. It is something like caring for fine-tuning of the language of poetry without having its firm roots in LL. Besides this, it is also very dangerous for a teacher to proceed in the assignment of TEP for RT where the cart, as it were, of creative and critical appreciation is put before the horse of the basics of language-learning and the learner finds himself/herself totally alien to a very specific study of language.

Freedom and joy are, as it were, the fountains of cultivating appreciation to poetry. This is characteristic in the enrichment of exercise in RT of English poetry. Here two things are exercised for enrichment in particular. These are *freedom and joy to grow* and *freedom and joy to create*. When the first is considered, the second automatically follows, and unless these two are naturally and harmoniously exercised, enrichment of RT in and through poetry in English becomes impossible. The contents for this purpose should be so prescribed as to serve as an interesting and exciting aid to foster the learners' freedom and joy in appreciation to RT. The English teacher serves as a role model in exercising his/her own process of RT in the teaching of poetry where creativity and critical thinking are offshoots of his/her own efflorescence of freedom and joy as an outcome of his/her own creation. In fact, the teacher's own excellence in RT leaves a definite and assured impression on his/her students in their exercise of RT.

TEP is a matter of refinement of sensibilities and visions. The finer the sensibilities and more refined the visions, the greater is the possibility for the

expression of RT in terms of excellence and refinement. Freedom and joy are then in perfect fusion with RT irrespective of the fact that these are translated into a classic artistry in RT as every study of English poetry for creative and critical appreciation always calls forth. It is the teacher who knows how to illuminate every learner in the world of RT, and as such, poetry becomes a part and parcel of RT in other zones of learning as a means of transfer and transcendence, enrichment and excellence.

The incorporation of boundless freedom and joy in appreciating English poetry for advancement of RT has, of course, a few preconditions. *First*, it is the English teacher who knows and knows alone when freedom and joy should be introduced as agents of appropriate RT. *Second*, he/she also knows how to teach the learner exercising RT to moderate his/her concept of freedom and joy. *Third*, as soon as freedom and joy are considered to be inseparable components of RT in TEP, the teacher becomes alert in finding out his/her loophole, block or blanks, if any, and at the same time controls and advises his/her learners to be very logical, systematic, appropriate, conscious and judicious in manipulating their own process of RT. *Fourth*, the English teacher teaching poetry for accelerating RT amongst his/her learners should also introduce different strategies which contribute to the learner's ability to be selective and justified to his/her own exercise of freedom and joy. *Fifth*, it is the duty of a teacher teaching English poetry at the UG level to enable the learners to have a very positive mindset for exercise of RT. Passivity, no doubt, has no room for the same. If the teacher does not control the tyranny of technology, particularly a robotic reproduction of Information and Communication Technology (ICT), poetry cannot but bid farewell to expression or manifestation of RT in right earnest. However, one must admit that with the application of ICT for advancement of RT through TEP at the UG level, a sea change has already been brought about mostly through the

Internet and accessibility of a wide range of portals ensuring freedom of thought and expression and thus enhancing a great deal the scope for RT.

A lively and thrilling climate for teaching-learning poetry has already been assured in many an institution for UG studies where teachers know how to involve the learners in getting the best avenues of RT through Computer Aided Instruction (CAI) which includes proficient use of the multi-media in the classroom. This, undoubtedly creates a very favourable climate for RT amongst the students. English poetry then becomes free from undesirable obligations of LL only, and ensures better application of the study of literature for appreciation. Besides these, the English teacher also involves himself in taking care of the orientation and reorientation of his/her teaching from time to time by rejuvenating himself/herself in the diverse dimensions of RT both through CAI and ICT apart from active and regular participation in workshops/seminars/symposia/conferences etc. on the teaching of English poetry which very often suffers from institutional lethargy and apathy.

From the psychological points of view, TEP for DeRT at UG level depends on the process of timely and appropriate motivation. If it is duly directed towards effective RT necessary for appreciation to poetry in English, the teacher's battle for encouraging RT is half won, if not fully. Motivation takes in many ways under diverse conditions and different perspectives. At the UG level, the teacher assigned to DeRT of his/her pupils requires to be self-motivated first. This becomes the fascinating starting point for RT which ignites his/her learners to be more interested in self-motivation and in directing freedom of creative and critical sensibilities to arrive at a point of success. Motivation in self-composition of poetry in English, then, becomes a matter of joy where freedom to create is an outcome of positive

motivation. For that purpose, the teacher knows best how to motivate, and when. He/she also knows the learners' initial spurts of motivation and the possible outcome in the pursuit of RT in English poetry. There may be the exciting offshoots of motivational strategies revealed in comparative and contrastive studies on RT in the exercise of TEP. The teacher might allow the horizon of RT to be expanded or contracted as it befits the motivational map of the learner.

TEP is a quest for appreciation not only with right words for expressions but one for determining and elucidating the source point of RT also. The enrichment of RT at the UG level with poetry as its subject-matter requires this source point to be elucidated in terms of three components which form the fundamental principles of RT. These are psychological and at the same time aesthetic and personal in nature. When we say that RT deals with these two factors – aesthetic and personal – the element of subjectivity stands out supreme. This is why when we consider any aspect of RT in TEP, the role of the teacher cannot but be a shift more from learning than from teaching. What does he/she learn in the teaching of RT in poetry? The straight-way answer is: as a learner, the teacher learns from his/her pupils exercising RT in poetry. The first major thing for this shift is to learn the students' role so far as subjectivity in TEP is concerned. Secondly, whatever RT is exercised by the learner in poetry, the point of modification, moderation and evaluation on the part of the teacher should be directed towards the pupils' understanding and appreciation. This is not all because this is the initial point to be remembered by a teacher devoted to TEP for quality assurance and accreditation in RT.

To explore quality in teaching English poetry is to explore the different aspects of DeRT. These aspects are, at the same time, complex and challenging,

intensive and probing. Moreover, these are very difficult but interesting for both the learner and the teacher engaged in the quest for quality acceleration and efflorescence. The first one is incubation. Thinking is a process of exploring the incubation. The better the process of exploration, the greater is the outcome of the incubation. The teacher teaching poetry in English for DeRT pays attention to this process of exploration because he/she knows well that if the learner is in a very strong position in the process of exploration through incubation related to appreciation to poetry, RT becomes meaningful and promising from the standpoint of critical thinking and creative output. Therefore, the task of the teacher is to allow the learner sufficient freedom for incubation of RT and observe how far he/she is justified to these challenging assignment. Sometimes in TEP, DeRT on the part of a learner becomes automatic and spontaneous right from the beginning of the study of a poem. As this is a very positive and pregnant sign of DeRT, the English teacher should allow the learner to go ahead with his/her own process of incubation, where any suggestion may turn out to be redundant and most often damaging. If this principle of fostering RT is constrained with forceful suggestion or appreciation in the name of TEP, there is every probability of irreparable damage at this incubation stage. In fact, there should not be any encroachment in the fair ambience of incubation where the English teacher plays the role of an appreciator to the marvels of pupils' RT.

The psychological process of incubation always looks forward to seeing into the resonance of incubation which is the outcome of spontaneity. RT is a matter of spontaneity. The more it enjoys an atmosphere of freedom and creativity, the greater is the possibility of enrichment. The English teacher with the assignment of inspiring the learners to learn poetry in terms of RT starts with this freedom and creativity in thinking. In addition to the above, the incubation stage for RT, especially in TEP cares

for the following:

a) Discipline: It means more than mere training of the mind, or perhaps, in most cases, exclusive of the training of the mind. The point can be further explained in terms of efflorescence of RT in poetry. The rules and regulations which are normally followed in the name of discipline in letters remain absent and, as such, any poetic appreciation or composition from the operational point of view may not maintain a straight-jacket pattern of regularity, punctuality or commonality which come under the purview of training in discipline according to letter. The discipline that we follow in pursuit of RT allows ample room for selecting, analysing and creating any thought-pattern which might be regarded as the best possible process of incubation. A sincere teacher plays the role of an appreciator and judiciously suggests a hint, cue, blinker, or any signal in a non-verbal way only to enrich incubation and not arrest it.

b) Relativism: In the enrichment of RT in TEP, the teacher gives importance to allowing the learner to select, study and incorporate the related matters that accelerate RT. What are those related matters? The teacher's role is to find out the answers from the students and hardly to suggest ahead of the learners' viewpoints. Here the teacher acts as a silent but very inquisitive observer. His/her delight in the enrichment of RT which he/she expects to be shared with the learner for positive

development rests on two factors: the first one is to wait and watch how far the learner in appreciating an English poem relates relevant matters under his/her process of RT. The second one is how far the learner through the process of assimilation of RT as an outcome of incorporation of related matters of importance becomes really effective in fusion and creativity. Relativism in TEP welcomes the canvas of RT to be widened but that does not mean any sacrifice or impairment in the creation or appreciation of a poem to be studied by a learner. This cannot be translated into reality by an English teacher who himself/herself deals with RT from this point of relational values.

c) Rubrics: The rubrics of RT are the tit-bits of experiences – internal or external as the case may be. In TEP for the enrichment of RT especially at the UG level, the teacher must stimulate the learner to be skilful and spontaneous in identifying and selecting the right rubrics for perfect RT. The teacher's role is to enable the learner in identification and selection of the most appropriate rubrics.

d) Extension: Extension in TEP for acceleration of RT widens its map. Here the most important thing is transfer of RT. Poetry in right direction of exposure in RT cannot avert enrichment. If it does so, thinking becomes a matter of fact rolling down to LL. And, when the latter turns out to be the only end-in-view

of TEP, it banishes extension which affects appreciation to poetry.

Thinking is ideation. Thinking in terms of poetry is reflective ideation. If there is a pitfall in thinking, the power of reflectivity remains absent and when the latter is absent, meaningful appreciation as an exposure to RT becomes a myth.

Transfer of RT by means of trans-ideation and trans-appreciation is very important for DeRT. At the UG level, the English teacher imparting lessons on poetry allows ample scope for the learner to direct his/her RT in the exercise of these two factors. Sometimes the learner requires boosters in enrichment of RT, where the role of the teacher should be to provide him/her with one or two cues so that these act as a driving force in the enrichment of RT in poetry.

Enrichment of TEP is a matter of cross-cultivation of different disciplines. This matter, of course, is given due importance at present. Unfortunately, in the arena of RT in the study of poetry in English, this is yet to be given serious attention. That poetry is a symphony of different disciplines woven in the music of RT is yet to be taken as a matter of living interest in meaningful and effective education.

To explore the heart of the learner, his/her mind, vision, mission and attitude through right appreciation, TEP for DeRT takes recourse to the four psychological stages which a teacher in English at the UG stage tries to be justified as best as possible. These are the incubation stage, the heterogeneous and complex stage, the illumination stage and the blooming and efflorescent stage. Undeniably, these four psychological stages reveal RT, especially in poetry, the learners' weaving of ideas and thought-patterns. The teacher knows well that he/she is also a partner to be resourceful and positive in his/her approach to the development of his/her learners'

appreciation to poetry. Sometimes, as a literary critic, the teacher's role becomes very significant and appropriate in the event of his/her being silent as an observer. This acts upon the thought-process of the learner in at least four different ways: *First,* the teacher becomes an appreciator to poetry and refrains from delivering any verbal message to the learner. *Second,* he/she allows the learners' freedom to create and freedom to develop and enrich RT without any interruption. *Third,* both the teacher and the learner remain on the tiptoe of creative grandeur in perfection through RT. *Fourth,* the exciting moment enjoys freedom from time constraints, where RT becomes a conjoint and communicated outcome in resonance of silence.

The vision of an English teacher for success in TEP for DeRT at UG level is a stepping stone for the learner who finds in the former a living embodiment of how RT should be refined and recrystallised from time to time. It is an eternal challenge and both the teacher and the learner of English poetry at the UG level are the vibrant partners of promising outcome in literary appreciation. It is the challenge that looks forward to enjoying a very favourable climate of teaching-learning in all vulnerable institutions. It is also a challenge for the teacher in English who provides his/her learners with new directions, positive inspiration, forceful designs and enlivening world of quality assurance in RT. When would we be justified to TEP for appropriate enrichment of RT at the UG level with all these thrilling backdrops in view?