Teaching and Learning of English Literature for ESL Learners in Colleges of Kohima

(Synopsis of Thesis to be submitted to Nagaland University in partial fulfilment of the requirements for the award of the degree of Doctor of Philosophy in English)

By

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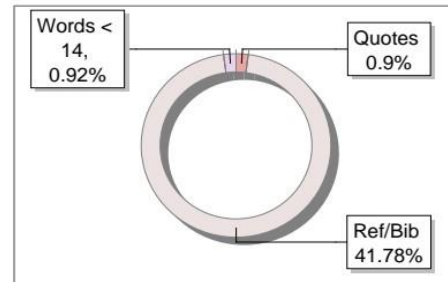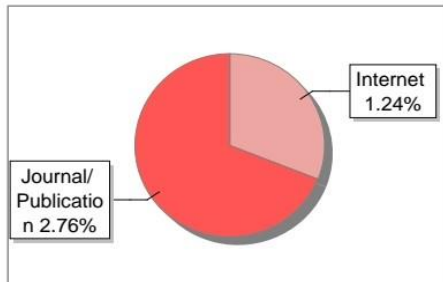
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A C K N O W L E D G E M E N T

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List of Abbreviation

MIL: Modern Indian Languages

FYUGP: Four Years Undergraduate Programme

SLA: Second Language Acquisition

ELE: English Language Education

ESL: English as a Second Language

EFL: English as a Foreign Language

L1:   First Language

ABT: Activity Based Teaching

ELLs: English Language Learners

ELT: English Language Teaching

LSRW: Listening Speaking Reading and Writing

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Abstract

The English language was first introduced to the Nagas by the American Christian missionaries in the 19th Century. They realised early on that education would be the best vehicle in carrying the gospel to the natives and a lot of stress was put on the teaching of English so that educated natives could translate Christian literature and the Bible into the native languages. After the formation of the state of Nagaland, English was adopted as the official language in the year 1967. Because Nagaland is a multi-tribal and multilingual state English therefore became the most practical solution for bridging the language divide between the various tribes.

English has been the medium of instruction in higher education since the first college opened in Nagaland in the year 1959. The English subject as well as the language makes up an important part of the syllabi in the undergraduate level. All teaching and classroom interactions as well as assignments and other activities done by the students are conducted in English. Despite the opportunities and the conducive environment that exist for students to be proficient in the usage of the English language that is not the case for the vast majority of students. One of the major contributing factors is that English is a second language for them and not used frequently. In everyday life the mother tongue or Nagamese, a pidgin of Assamese is usually used for almost all communication purposes. Therefore, despite their twelve years of English education most students struggle with the basic LSRW (listening, speaking, reading and writing) skills. There is a big disparity between their expected proficiency in the English language and their actual proficiency. It is no surprise then that the same problem is faced when they come to take up English Honours in the college level. The huge disparity in between their language and literary competency and the number of years they studied English and their level of education is always a challenge in the literature class. These then pose innumerable challenges for both the students in learning the subject and the teachers in teaching it.

There are also the added challenges of the students' own culture and first language impacting the way that they approach learning literature. Their language skills and also the cultural biases or 'effective filters' play a big part in how they learn. Their cultural personality plays an important role in their classroom interactions with each other we well as with their

teachers. It also affects how well they understand the subject as their own experiences and worldview are completely different from those of the ones they study about in the literature class. In such cases they are unable to not only understand the lesson but form any meaningful connection with the work, its characters and its message.

The students are also faced with the problem of having to understand and critically engage with college level literature when many of them do not have the language proficiency of high school level English learners. They are taught and expected to know and understand the complexities of literature, its nuances, its language, which used in such a way that they are so far removed from 'normal' English. Literature doesn't follow the normal rules of grammar or sentence structure where a lot of figurative language and literary devices is also utilised. They are now confronted not only with having to learn new and difficult vocabulary items but also the language of literature with its layers of meanings and usage. All of these have a detrimental effect in the way students learn literature and the end result is that a majority of them only study with the end goal of passing in the examination. They never learn to engage with literature on an emotional and intellectual level.

Literary Competency is another challenge that both teachers and students face. The inability of students to analyse the text critically or look beyond the literal is largely due to a lack of literary competency. Most students lack the background knowledge of how literary language or different literary forms and storytelling work. This makes the work of the teacher more challenging as they not only have to teach the text but also have to introduce and explain many new concepts to the students in every class.

The lack of a reading culture among the Nagas is also a big factor in students not only struggling in the literature class but teachers in teaching them a subject that is never taken at face value. Analysing the language, figuring out the nuances of literature or exploring the layers of meaning in a literary work cannot be done efficiently if the learner doesn't read or have an idea of the literal meaning or the language of the text. This is a challenge faced in all levels and genre being taught in the colleges of Kohima.

The attitude and previous experiences also influence the students in many ways. Many students come to study college level literature with the expectation that they will study only a few stories or poems like their high school level English subject. History, theories,

literary criticism or even studying two to three entire novels is something most students do not expect to confronted with when they join the course. Their expectations not meeting the reality is another obstacle or learning barrier that teachers and students face in the literature class.

Despite literature being a very popular subject and being taught as an honours subject in all the colleges of Kohima teachers training specific to teaching of literature is still largely absent as in most English teachers training programmes the focus is on other branches of English study like language, grammar, writing etc.

Another challenge is the teaching methodologies applied in the literature class. There is a huge corelation in the way a teacher teaches and the methodologies they apply in the class to whether students learn or develop a love for the subject. Teaching methodology is one of the most important elements of classroom teaching and the success or failure of a lesson depends a lot on what methodology the teacher applies. And it is a known fact that learning is best done when learners actively participate in their learning but we find that in most classes the lecture method is the one that is most commonly used to teach literature.

Keeping in mind all these challenges the study attempts to explore how literature is taught in the undergraduate level in the colleges of Kohima town. It sought to understand and identify the problems that both teachers and learners face when it comes to literature teaching and learning based on the assumption gained through experience and observation

In the first chapter an introduction to the background of the study in terms of the geographical location, the history of ELE and the need of the study is given. It also discusses the most common problems of second language acquisition in the context of the Naga society and how that can affect literature teaching and learning. It also looked into the problems faced in teaching and learning of English in general and literature in particular. The study therefore sought to be an attempt at uncovering the problems and challenges that teachers and learners of literature face in the context of the undergraduate English honours course in Kohima town in Nagaland.

Having presented the research context and highlighting the needs of the study, the second chapter is focused on the principles of SLA and literature and the impact that learning

literature in a second language can have on learners and the various challenges that it entails the most important ones being the influence of the first language and their culture. The chapter also offered the various principles and the effective ways of teaching literature and also discussed the importance of studying literature and the issues faced in its teaching. The chapter's main focus is on the study participants and their experiences in teaching and learning literature. This chapter also identified the syllabi of the undergraduate English honours and the different genre of literature taught in the colleges in Kohima.

Chapter three looked into the teaching of the novel. It presented a brief overview of the novel, its history, features and elements that are important background knowledge to have while studying the novel. Then the details of the data collected on the challenges of teaching and learning the novel by both teachers and students is presented. It provided the results and findings of the study and presented a summary of what the study revealed and how it impacted both learners and teachers. It concluded with some strategies that can be employed to more effectively teach the novel. It also provides some approaches to develop reading skills among learners.

Chapter four presented a brief overview of the features of both verse and prose drama. The various aspects, kinds, elements and history of the English drama is also discussed here to give an overview to the background of the study of the drama. It also discussed a few approaches and techniques that are most suitable in teaching the drama. It gives a literature review of works relevant to the field of enquiry. This chapter then presented the data collected from the respondents specific to the teaching of drama. The teaching methods and techniques most commonly used, the challenges faced by both teachers and learners, the difficulties they face in the process of teaching and learning drama, the sources of their study materials and the preferred method of learning. It also gives an analysis of the data collected at the end.

Chapter five presented a brief overview of what poetry is, its elements and the kind of poetic types and forms that are in the syllabi of teachers and learners in the study. A literature review on the need of teaching and learning poetry is also presented. It also gave the importance of studying poetry and the skills one can learn from it. Then some teaching methods that are well suited for teaching poetry are discussed. The data collected from both teachers and learners detailing the specific challenges they face while teaching and learning

poetry are also given. It presented the results and findings of the study and concluded with a summary of what the study revealed and how it impacted both learners and teachers.

Chapter Six then attempts at summarizing the study. It provides a glimpse of the study's outcomes, the implications on the teaching and learning of English literature in the colleges of Kohima town. It also discusses the limitations of the study and provides some potential pathways for further research.

Chapter I

An Introduction to the Study

1.1 Introduction

The teaching and learning of literature have always been a difficult task in any context because of the unique set of challenges it poses but this problem is compounded when it is learned in a second language by learners who are not proficient in the language. The nuances of literature, the skills required on the part of the reader to read in between the lines, learners lacking literary or language competence, ineffective teaching methodology all hinder the effective teaching and learning of literature.

The study proposed to explore how literature is taught in the undergraduate level in the colleges of Kohima town. It sought to understand and identify the problems that both teachers and learners face when it comes to literature teaching and learning based on the assumption gained through experience and observation. The education system in Nagaland can be described as characterised by teacher-fronted classrooms in which there is little learner autonomy which greatly hampers the effective skills development of the learners. All these have a great impact on their language skills, attitude towards their own learning, their confidence or lack thereof and their critical thinking ability. Another major influence on how they understand and interpretate literature is their culture and first language. We can see that a key problem lies in the teaching and learning environment as well as a culture which is steeped in traditionalism.

This chapter discusses the most common problems of second language acquisition in the context of the Naga society and how that can affect literature teaching and learning. It also talks about the background of education in the state, its relation to ELE and a brief overview of ELE in higher education. Then it discusses the problems faced in teaching and learning of English in general and literature in particular. This study therefore sought to be an

attempt at uncovering the problems and challenges that teachers and learners of English literatureencounter in the context of undergraduate English Honours teachers and students of Kohima town.

1.2 Background of the study: An Overview of Nagaland and Kohima

Nagaland is situated in the North-eastern part of India. It is situated in the farthest East, sharing its border with Myanmar. It lies in between 25˚60” Latitude North of the equator and between 93˚20” and 95˚15” Longitude East and covers an area of 16,579 square kilometres. The state shares its borders with Myanmar and some part of Arunachal Pradesh in the East, Assam in the North and West and Manipur in the South. The landscape of Nagaland is full of mountain ranges with a pleasant climate and agriculture is the main occupation of the people.

The Nagas are by race of Mongoloid stock and speaks a group of Tibeto-Burman Languages. Though it is one of the smallest states in India, it is culturally and linguistically very rich and diverse in nature. There are 17 tribes inhibiting the 16 districts of the state. All these individual tribes have their own languages and dialects that is distinct to it and even within a particular tribe the dialect may vary from village to village which in some cases may be unintelligible even to people belonging to the same tribe. Therefore, English has been adopted as the official language of the state but in day-to-day communication a creole, Nagamese, a pidgin of Assamese is more commonly used ("Nagaland," n.d.).

The maps below provide a geographical representation of Nagaland and Kohima.

Figure1

Map of Nagaland
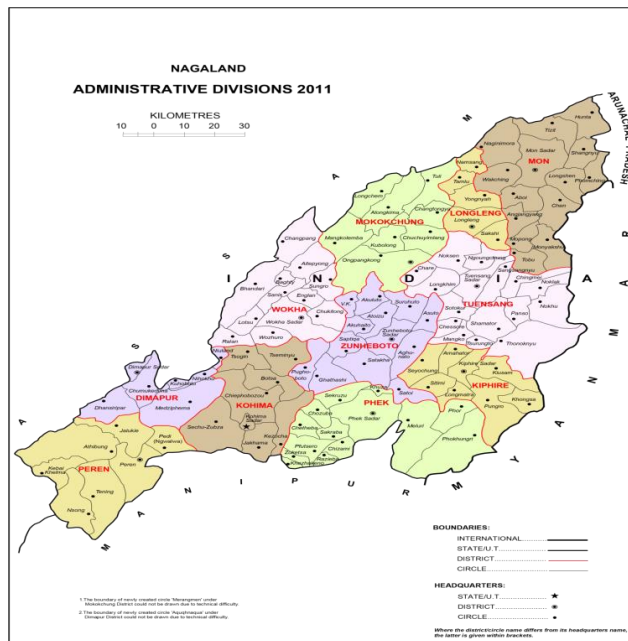
Source: Nagaland GIS &Remote Sensing Centre

Figure2

Map of Kohima
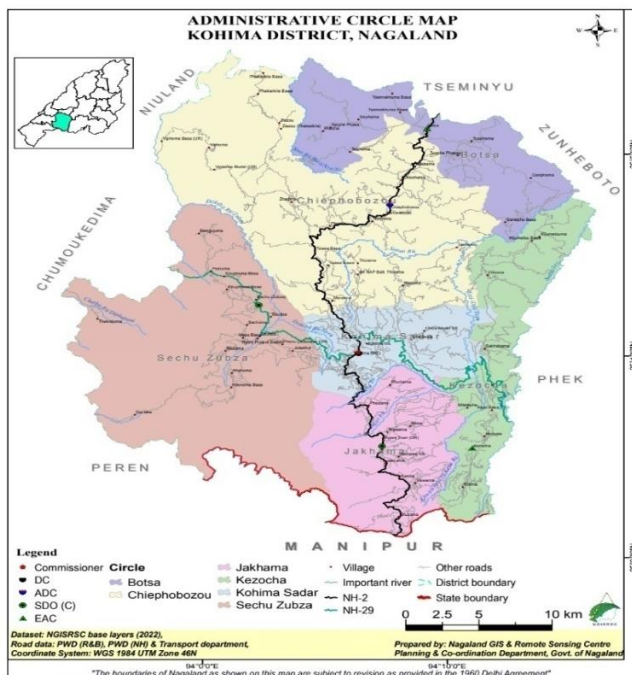
Source: Nagaland GIS &Remote Sensing Centre

Kohima is the capital of the state of Nagaland and is both a district and a municipality. The name Kohima is derived from the name "Kewhira" which is the name of the village on which Kohima town is situated. It is the second largest city in the state and has a population of almost 134,000 as of 2023. Kohima being the capital and the administrative centre with all important offices and educational institutions located in it, it is a melting pot of people from all the different tribes from the various parts of Nagaland. There is also a good number of people from other states of India living in Kohima ("Kohima," n.d.)

1.3The History of the English Language in Nagaland: **A Brief Overview**

The state of Nagaland was formed on 1st December 1963 and English was adopted as the official language of the state in the year 1967. It is the only state in the country to have English as its sole official language. All official works related to governance and education are thus conducted in English. Because Nagaland is a multi-tribal and multilingual state English therefore becomes the most practical solution for bridging the language divide between the various tribes. The English language was first introduced to the Nagas in the nineteenth century by American Baptist missionaries and the British Government. It can be said that English played a big role in unifying these various tribes who had lived in the Naga Hills and who historically up till then had lived quite isolated from the outside world as well as from each other. When we look at the history of education and the English language in Nagaland, we see that it was an important component in nurturing a sense of community among the different Naga tribes and even in creating the concept of the Naga nation and consequently Nagaland, as ArkotongLongkumer (2018) puts it,

> While Anderson suggested that monolingualism can bring about a nation, and here we see how English helped in this, it might also be argued that in this case the impact of one script was also crucial. The similarity in script - all in the Roman alphabet – enabled the Nagas to see similarities between the different tribes (9).

In the beginning the American missionaries decided to use the Roman script to create a written script in some Naga languages in order to write Christian literature and to translate

the Bible. They also stressed the teaching of English (A. Longkumer, 2018). And gradually as the gospel spread all the tribes begin to use the Roman script.

In the beginning the English language was taught in the missionary schools only for the purpose of teaching and spreading the gospel. They realised early on that education would be the best vehicle in carrying the gospel to the natives. According to American missionary to the Naga Hills George W. Supplee education should be about teaching new Christian leaders. It means teaching them in the schools because there was an immense need to have Christian leaders who are educated. As the majority of the people are illiterate, he felt that the most important work of the missionaries is to set up schools to educate the natives. As most of the people who attended the missionary schools are non-Christian who ultimately find Christ as their saviour he felt that the Christian schools established by them must be the best, and the missionary must act as the adviser in these schools. (A. longkumer, 2018)

The British supported this endeavour as they also needed natives with knowledge of English to help run the colonial government. Even though today this has changed and people learn English for many reasons. The majority of people realises the advantages that comes with getting a good English education. It is a language of prestige and opportunity both socially and economically and the ever-increasing number of schools and colleges in the state is a proof.

1.4 English Language Education in Nagaland

The Nagas have lived a detached life for centuries mostly isolated from both the outside world and each other. It was only in the nineteenth century with the coming of the British government and the American Baptist missionaries that the Nagas were introduced to concepts like written scripts and formal system of education. They were responsible for introducing the school education in the state. Contact with these other cultures and the values acquired from them has been a double-edged sword for the Nagas as it alsomade them lose many aspects of indigenous culture. This brought about changes in the Naga society that can still be felt today. The missionaries realised very early on that schools were the fastest and most effective way for the spread of the gospel in the Naga Hills. In the *Report of the Committee on Schools,* Nathan Brown a missionary in Burma and later Assam, argued that schools should be established primarily for the training of future pastors and teachers and to teach Christian books and daily observances of religious services. The document also

recommends the expediency of teaching English. English, it suggests would be immensely useful to enable native pastors and teachers to teach and refer from the works written in English which will serve them in any emergency once they were in charge of the churches. His argument was that knowledge of English will be helpful in translating important religious books into the language of the natives. He also warns of inaccurate translations because translation will be done without considering the idiomatic nature of local vernaculars and affecting the development of proper indigenous Christian literature (A. Longkumer, 2018). From the very beginning the aim of education was to spread Christianity, and therefore for the natives Christianity and education became almost synonymous.

The work in the field of education in the Naga hills was started with the initiative of Major Francis Jenkins, the then Agent to the Governor General of North East Frontier, who played a huge part in bringing the American missionaries to the Naga hill. The first literary figure who made his presence among the Nagas was American missionary C. W. Clarke who first ventured into the Naga Hills to spread Christianity. Realising the urgent need of translation and written materials he set up the Molung printing press in 1884 (Chasie, 2018). Translations were done in the Roman script that all Naga tribes use to this day. The primary objective was to teach the new converts to read and write and learn about the gospel and to spread Christianity but this opened the way for the spread of education among the Nagas. A strong emphasis was also placed on the teaching of English. The adoption of the Roman script made it possible for English to gradually become the medium of instruction. The beginning of formal education in Nagaland started in the year 1878 when Mrs. Clark the wife of C. W. Clark started the first school at Molungyusen village. Another important development was the second school set up at Impur in 1895 by Clark which is the oldest running school in the state. Clark felt that the best way to give the Nagas a written languagewould be through the English alphabet and the Italian sound of the words. The way in which these written languages can be maintained will be to establish schools in the villages. His aim was to choose the best students out of these village schools and teach them the English language (A. Longkumer, 2018).

In Kohima the first school was started by Christian missionary C.D. King in 1882 and was later taken over by Rev. Dr Rivenburg. Because the Christian missionaries regarded education as one of the instruments of conversion, wherever a church was established, there was a primary school opened for inculcating primary education to the children of the believers. The Bible was the textbook in the schools and was supplemented with other books

containing Christian teachings. The Middle English Schools were established for the purpose of bringing up church leadership (J. Longkumer, 2014). The brighter students were taught English as soon as they can read their own language and according to W. F. Dowd another American missionary, "opened to them the way for more advanced work in secular subjects as well as the study of the entire Bible" (A. Longkumer, 2018, 6).

The British Government initially left the task of educating the Nagas entirely to the missionaries allotting them pecuniary grants. But by 1913-1914 they took more interest in the education of the Nagas and started their own government schools in the state working closely with the missionaries. The government gradually took over some of the mission schools and opened new schools on its own. Consequently, the number of missionary educational institutions decreased and the number of government schools increased. It was in 1942 that a joint High School between the American missionaries and British Government which is the present Razhükhrie Government Higher Secondary School was established by combining both efforts of the missions and the government (A. Longkumer, 2018). It was around this time that education begin to get more secular in nature in the state.

The main reason the colonial government pursued the teaching of English and supported the Baptist mission in spreading education was because they needed English educated Nagas who could help them to run their growing administration of the Naga Hills and to assist in the administration of the colonial government.

1.5 English Teaching and Learning in Higher Education

The British began building their universities in India from 1857 and English was the language of teaching and learning. According to Vijaylaxmi and Babu the British laws during colonial time was that the language of instruction at the university level was to be English. Even after India's independence, English remained a chief language of India. It was given a status of an assistant language and was supposed to be terminated officially after 15 years of India's independence, but it still continues to remain an important language of India. The Indian leaders of that era also supported English language in education realising the potentials it had for the development of the country as a whole and individuals in particular (2018). Even today a good command of the English language is seen as a mark of class and good breeding in India. Knowing the ever-increasing popularity of English many new colleges and universities were set up.

In Nagaland as well this is the trend. English has been the medium of instruction in higher education since the first college Fazl Ali opened in Nagaland in the year 1959. The English subject as well as the language forms an integral part of the syllabus in all the colleges. Every class has a compulsory English subject and with the exception of the language or MIL (Modern Indian Language) classes all classroom interactions as well as assignments and other activities by the students are done in English. Since 1959 higher education has grown by leaps and bounds, today there are more than sixty colleges in the state (All Colleges, 2021).

The English Honours course being based on English literature that was established during colonial times is still continuing today. The English Honours course in the college level in Nagaland is also focused on the study of literature and includes the literature from England, America, Europe, the commonwealth countries well as a good selection of Indian including Naga literature. Different texts with representation of different genre, ages, movements and types are a part of the selection. It also includes literary theories and criticism. Literature forms an integral part of the syllabus even for the non-English Honours courses even though various language-based courses are also offered for both students taking BA other honours and B.Com. It is a compulsory subject for all students in the first and thirdsemesters regardless of their honours subject and a number of optional English papers in the others. In Kohima town the English Honours course is offered in all the Arts colleges. All these colleges follow the Four Years Undergraduate Programme (FYUGP) introduced in the year 2023.

English is highly valued for its practicality and its communication value especially in the global economy. Apart from these colleges there are also a few institutions that offer courses in functional and conversational English. But in Nagaland the tradition of a literature based English teaching and learning course is still the most popular form of English studies.

1.6 Literature Review

Teaching Literature: Longman Handbook for Language Teachers by Ronald A Carter and Michael N Long is a part of a series and this volume deals with teaching literature in an EFL
context. It gives practical guidance on teaching techniques and problems and discusses the various models that could be used in teaching literature. It is especially helpful because of the

activities included are designed in such a way that will spark the interest of both beginners and advanced learners.

Literature and Language Teaching by C. J Brumfit and R. A Carter is a collection of papers by eminent authors who are in the field of education. The essays examine the relationship between language, literature and education. It includes a wide variety of essays from theories to practical suggestions and activities.

In his paper *Methods of Teaching English Literature* Charlton Lewis gives an interesting take on teaching literature which makes it relatable and therefore easier to understand. Though to leave out the compulsory reading of texts, finding the meanings or most of the traditional methods of teaching literature as he suggests may not be possible. His take on making literature teaching relatable to the students' own life and experiences is a practical one and will help immensely in the teaching of literature in the Naga context.

A.I Richards *Practical Criticism* is a necessary book for literature teachers who want to teach their students the skill of critical analysis. It encourages critical reading and also teaches the skill to close read a text.

An A-Z of ELT : A Dictionary of Terms and Concepts by Scott Thornbury consists of almost everything related to ELT. It summarises all issues, theories, methods and techniques in ELT. It contains practical techniques and ideas for classroom activities and ways for the teachers to apply those in the class.

In her article, *Creative Techniques of Teaching Literature* Dr Anisa Majumar talks about the problems faced in learning and teaching literature in India. She suggests various methods by which these problems can be tackled. Her article gives ideas by which the students' LSRW as well as understanding and appreciation of literature can be achieved.

In the article by YimwilaiSupaporn, *An Integrated Approach to Teaching Literature in EFL Classroom* the author deals with the teaching of literature in the EFL classroom and how it can be advantageous if taught properly. Even though it is for the EFL classroom it is equally applicable for the ESL classroom as well. It focuses on the Integrated Approach to teaching literature. It also discusses the approaches and methods of teaching literature and proves the effectiveness of the Integrated Approach in improving the students' LSRW skills as well as cultivate in students an interest in literature.

1.7SLA and Literature

A second language is any language learned after the native language and its study aims to understand the process of how a new language is acquired or learned. On the other hand, the most important reason according to Northrop Frye for studying literature is the encouragement of tolerance that literature promotes where the world of the imagination is supreme, where anything can be assumed and is possible, where all arguments are equally valid with no rights and wrongs (McKay, 1982).

Therefore, it is no surprise that any practitioners of SLA see its teaching and literature as uncomplimentary. According to Donald M. Topping, literature should be omitted from the ESL curriculum because of its structural difficulty, for not following the rules of standard grammar and containing cultural perspectives that are far remove from the learners (Khatib, 2011). Many hold this view and argue that SLA's main purpose is to teach the English language, its grammar and that literature does not aid in this because of its structural complexity and distinctive use of language. For ESL learners who study literature it becomes a doubly difficult task because the language of literature doesn't follow the rules and structure of grammar. Another reason is because literature often reflects a particular cultural perspective; it becomes difficult for the learners to understand on a conceptual level. Another reason critic of teaching literature to ESL cite is that the study of literature will not help students in achieving their academic and/or occupational goals. They reason that in today's globalised world where the English language has become the language of business and commerce it is only natural that people learn it for practical purposes like earning a living and therefore this scenario learning literature becomes impractical (McKay, 1982). But in recent years, there has been an increasing interest among scholars, in reviving literature as a means of acquiring language proficiency and gaining cultural awareness. Renowned scholars in the field of language like Widdowson raised the fundamental issues and these have been examined, developed, modified and amplified by renown scholars in the field of SLA like Brumfit and Carter, Duff and Maley, Lazar, Parkinson and Reid Thomas (Khatib, 2011).

There are many benefits of teaching and learning literature for SLA students. According to Teh and Isa, the Malaysian government's intentions in making literature a part of the English curriculum are to inculcate the habit of reading in the learners in order to improve their language skills by engaging with the literary texts in their syllabi, it also aims to aid in their character development and to let the students come into contact with various worldviews and cultures. The other advantages of literature is its ability to inspire the imagination of the students and to lead and allow the reader's imagination to live fully, thoroughly, richly, and with increased awareness in engaging in it (Nawi & Nor 2023). So instead of literature being an antithesis for SLA learners it can be beneficial to them in many ways such as improving their language skills, teaching them cultural awareness and helping them live more varied and fulfilled lives.

1.8 Second Language Acquisition and How it Affects Literature Learning

A second language refers to any language that is learned after the acquisition of the first language or the native language. A second language can be learned in naturalistic settings through face-to-face interaction or in instructed settings such as a classroom. (Lee, 2011). The study of Second Language Acquisition is the study of how additional languages are learned.

> It is the study of how learners create a new language system with only limited exposure to a second language. It is the study of what is learned of a second language and importantly, what is not learned; it is the study of why most second language learner do not achieve the same degree of proficiency in a second language as they do in their native language; it is also the study of why some individuals appear to achieve native-like proficiency in more than one language. (Gass, 2013, 1)

Therefore, the study of SLA is also the study of the individual and draws from both the cognitive and the affective domain. For students of the study English is a second language as they learn it after their mother tongue or native language. Language barriers or language incompetence is a very important factor that hinders them from learning English literature. Despite English being the language of instruction as well as the language that they conduct all their activities related to their studies in many do not have the proficiency to understand the complexities of the language used in literature. Therefore, they struggle to read the prescribed texts, understand the literal or figurative language used or read in between the lines.

Even after more than 12 years of education in English many students still lack the proficiency to speak, write or understand the language fully. And this becomes especially difficult when coupled with the students having to learn English literature which is not only a second language that they are not especially proficient in but additionally they have to face the difficulty of tackling literature with its multiplicity of meanings, nuances and complexities etc.

The two most important reasons the student respondents of the study said that affect their language learning and ultimately their understanding of the subject of study are their inability to understand or use the English language properly and the barrier that is caused by

the cultural divide between their own cultural experiences and worldview and the one found in the foreign culture they study about.

Figure 3

Students on whether they feel confident in their ability to analyse a literary text
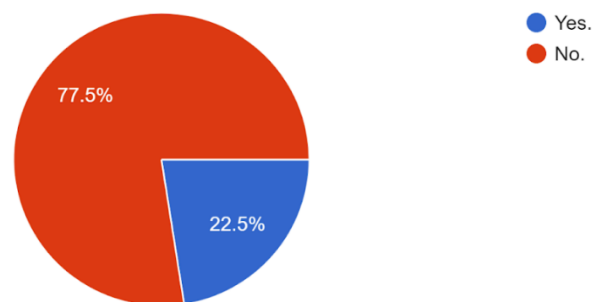
We find that majority of the students even though they have more than twelve years of English education do not have the confidence to analyse a text on their own as 77.5% of respondents said that they are not confident in their ability to analyse the texts on their own.

The problems SLA students face in the literature classroom have been expounded by Saudi researchers Bano and Meklash (2017) in their studies conducted on the problems faced by the SLA learners learning language and literature in Saudi Arabia. They found thatbecause the English language is not commonly used or also not introduced to them as soon as they start school, they tend to find the language alien and difficult to adjust to. Many students aren't comfortable speaking or writing in English and hesitate to use it because they are not habituated in using English on an everyday basis. Even though all their text books are written in English and the classroom teaching is done solely in English, students hardly use the language on a in their day to day lives and therefore doesn't develop any confident in their own language skills. And along that line according to the study conducted 78.3% of students feel that they aren't proficient in English.

Figure 4

Students on whether they feel confident in their English speaking and writing skills
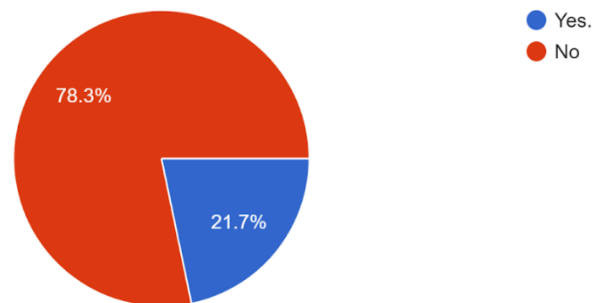
The figure indicates the percentage of students who hesitate to speak or write in English because they feel they are not proficient in it showing that almost 80% of students aren't confident in their language skills. Only 21.7% of the student respondents are confident in their ability to speak and write in English.

Figure 5

Students on whether they are able to analyseliterary texts on their own
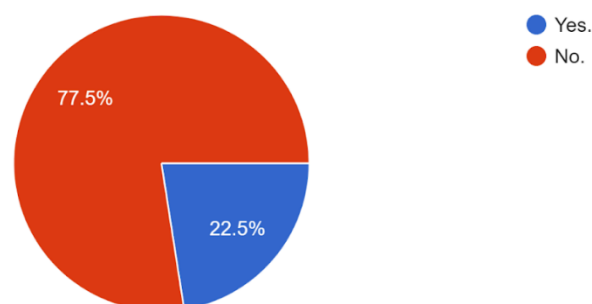
Most of the student respondents have said that they are not confident in their ability to analyse a literary text on their own with 77.5% responding negatively to the question. 22.5% however said that they have the ability to critically anayse a text whether it be a novel, poetry or drama.There are also not a lot of interest in the students themselves in developing a habit in reading, understanding or analysing a literary work.

1.9Factors Affecting Naga Students in SLA

By virtue of it being the language learned after the native language or Nagamese, English is the second language to all Naga learners. Its formal learning begins once the child goes to school where the English alphabets are taught and all textbooks they study are written in English. Despite English being the official language of the state, it is not widely spoken in everyday communication. English is used therefore in formal settings like educational institutions and for official works but in day-to-day communication Nagamese or the mother tongue are the preferred mediums. Therefore, huge gaps arise in the actual proficiency and the expected proficiency of the learners. This is a problem faced at all levels of the education system in the state especially in higher education.

1.9.1 The Influence of the Mother Tongue

The influence of the first language is immense and one of the best examples is the Conrad phenomenon named after the writer Joseph Conrad who is Polish and learned English at the age of 18. Author Kurt Vonnegut talked about this phenomenon as the effect the speech one hears as a child has in ones writing and what may seem piquant in Conrad's usage of English is in fact an influence of Polish his first language, the one he learned as a child (Gass, 2013).

Second Language learners often use their understanding of their native language to construct English words, phrases, and sentences. As a result, their sentence structure and grammar become incorrect in English. According to Aghajanian and Cong when one learn a new language they not only learn the vocabulary and grammar but also have to restructure the way they think in order to adjust to the pattern of the new language (2012). One of the reasons why many people have difficulty learning another language is often related to language structures. For instance, most languages have a unique and totally different structure from that of the English language. The grammar that one has learned of the first language influences the L2 as the first guess that one makes is based on what is already known. This is true for grammar, accents as well as creating meaning of what one hears or reads (The Line Space, 2014). For example, for most native speakers the rules of grammar like the noun verb agreement that exists in English is not familiar to them. And this creates gap in their

understanding as well as their ability to write even simple grammatically correct sentences. The subject verb object rule in English is not applicable in most other languages.

Many students are influenced by the speech pattern or grammar of their own native language. This language transfer has a huge impact on L2 learners. For example, they will construct a sentence in the way it is spoken in their native language which when translated in English may fail to make sense. It is a common occurrence to directly translate idioms or expressions from the native languages to English. Also, each Naga tribe has its own unique accent and its influence on the second language or English is very strong. Errors are also made in pronunciation due to differences between the sound system and spellings between the mother tongue and English.

Figure 6

Respondent teachers on whether there is a difference in performance of students from rural and urban areas
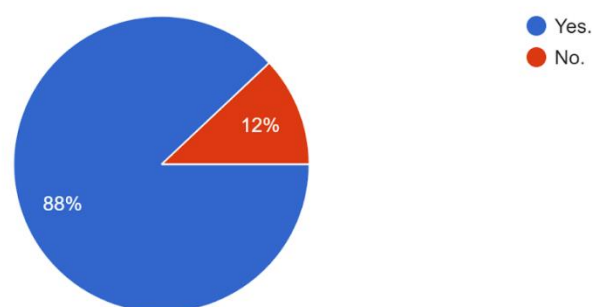
.   The use of the mother tongue also greatly affects their performance in language and literature and the difference in students coming from rural and urban areas mostly occurs because in rural areas where the population is mostly homogeneous, they communicate in their own mother tongue. The difference in performance is noted by 88% of teachers in the study who say that the performance of students coming from urban and rural areas are vastly different with students from urban areas having better language skills which means they also do better in the literature class.

1.9.2 The Influence of Culture

According to Thornbury culture is the beliefs, values, traditions and practices shared by a particular community (2007). Culture has many different dimensions. It also includes ideas, customs, skills, arts and tools that characterize a group of people in a given period of time; it is also the beliefs, values, and material objects that create our way of life. Culture establishes a context of cognitive and affective behaviour for each person. It therefore plays a big part in influencing that group of people in all aspects of their lives, from their attitudes and outlook to their interactions with each other as well as people from other cultures. Samovar, Porter, and Jain also states that culture and communication are inseparable (Kuo & Lai, 2016). Without culture, we cannot understand the lives and motivations of others and connect with their concerns and interests. Culture is inherent in our being and a powerful human tool to develop our society, add to our knowledge, and establish relationships between people. Culture not only changes people's values and habits, but also affects people's language and behaviours.

Language and culture are intertwined and affect each other mutually. According to Scarino (2009) to learn another language means to understand the relationship between the language and the culture. Language is deeply influenced by society and its culture and both shapes and is shaped by the structures and influence of social establishments in which we live and function. Language is what people use in their everyday lives and an instrument they use to express, produce and construe meanings and to create and sustain social and interpersonal relationships. It is therefore inevitable that culture will play a part in the learning process of a new language.

Cultural background is an essential aspect of personal identity that interacts with the education one receives in a certain society (Aghajanian & Cong, 2012). The cultures of the students play a big part in how they learn the second language. Their mindset, beliefs and attitude toward the new language are all integral part of whether their learning is positive or

negative. The culture of the learner as well as the culture in which meaning is formed or transferred have an effect on the ways in which the meaning is possibly understood. Here, both the target language and culture and the learner's own language and culture concurrently exist and can be engaged at the same time (Sarino, 2009).

In the language classroom the culture that students are exposed to is that of a foreign one from the medium of instruction to the contents of the subject which are all distinct from their native language and culture. This poses a number of problems for the students as they

not only fail to understand all the nuances of English but also have trouble grasping the cultural contexts of the work they are studying. They are unable to make a connection between their own cultural understanding and what is being taught to them. For example, they do not understand the metaphors or imageries used in the poems or even stories that are being taught to them or understand the structure of the grammar. This increases their anxiety and hinder their language learning. They then fail to develop an interest in learning the language and without understanding the language naturally they don't follow what is being taught in their literature class.

In recent years, researchers have concluded that minority students' school failure may be the result of the mismatch between learners' primary discourse of home and the secondary discourse of school, including differences in language, literacy beliefs, and interactional patterns (Aghajanian & Cong, 2012). According to Liu a barrier that has been a negative impact on her English skills is her previous learning experiences (Wehbe, 2013).

Most Naga students also grew up in an educational environment where rote memorisation is an integral part of education. This makes them rely heavily on the teacher's notes which also hinder their ability to express themselves both in writing and speaking. The education system is teacher centric in nature. Students are taught all the theoretical aspects of language but the practical aspects are mostly ignored. Students are mostly passive listeners and there is little interaction between the teacher and students or opportunity to practice what they have learned in the real world.

Another factor that hampers effective learning of English is excessive use of the mother tongue or the lingua franca. They hesitate to speak in English for many reasons like habit, a negative attitude towards the language or self-consciousness.

Figure 7

Student respondents when asked if their reluctance to speak in English is because of negative connotation attached to it
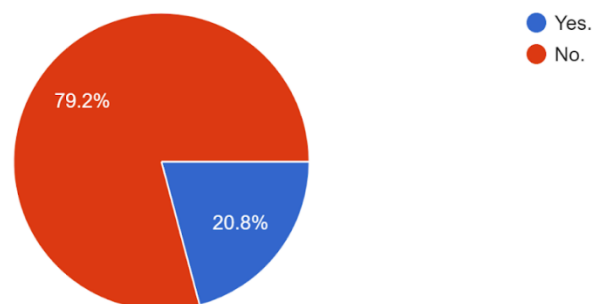
In the study 79.2 % of students felt like they are showing off if they use English to interact with others instead of their mother tongue or Nagamese. Though today many of the districts have multiple tribes living together it has been observed that where a certain tribe is the majority, learners also tend to develop the habit of using only the mother tongue. Some reasons for this are habit, not having the proficiency to speak English fluently or the pride they feel in being the dominant tribe. Another factor maybe the attitude of some learners towards English where it is viewed as elitist. This mindset then creates in the students a negative attitude towards the language and they take speaking in English as amounting to showing off. They then consciously choose to use only their first language or Nagamese. Here their attitudes and mindset as well as affective filters all play a part in hindering their language learning ability.

Cultural personality is another factor that affects SLA. Liu says this about her reason for refraining to speak up in class where she remained modest and implicit because of her belief in traditional Confucian values (Wehbe, 2013). The same is very true for Naga students too. Many students are brought up to respect and not question or interact freely with their teachers.

Figure 8

Student respondents on whether they have reservation about interacting freely with their teachers
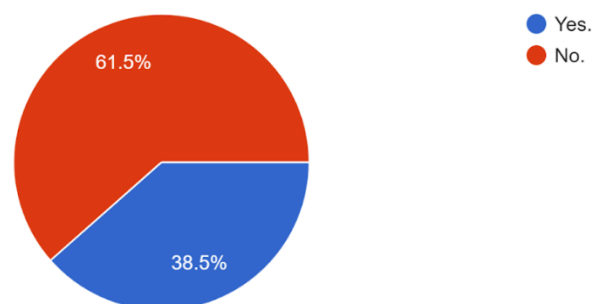
Students naturally have inhabitations interacting with their teachers with 61.5 % saying they have difficulty interacting with their teachers. They grew up in a culture where respecting and fearing authority is expected of them. Teachers are also highly regarded and respected. This translates to the classroom dynamics between teacher and students and they refrain from interacting with them to even clarify their doubts. This affects their language learning ability immensely as they miss out on the opportunity to practice their English, learn the lesson at hand thoroughly and also to be corrected if they commit mistakes.

For teachers of literature in higher education all of these pose a lot of problems in the effective teaching and learning especially in a subject like literature where a lot of analysis is needed. Many students are unable to understand even the literal meaning of what they are studying which makes it impossible in many cases to teach them literature with its layers of meaning and nuances. Also, students will not speak up or clarify their doubts even if they don't understand something in class because of their cultural conditioning.

1.10 The Study Participants

The study participants are from the nine colleges in Kohima town that offer the

English Honours course.

The teacher participants in the survey are all English teachers teaching in both private and government colleges in Kohima town. Twenty five teacher from the nine colleges participated in study.

Table 1

Years and percentage of teaching experience of respondent teachers

Years of teaching experience	Percentage of teachers
1-10 years	60%
11-20 years	28%
21-30 years	8%
31 and above	4%

The majority of respondent teachers have an experience of 1 to 10 years with 60% of them falling into this category. 28% of them have 11 to 20 years of teaching experience and, with 8% having 21 to 30 years of experience and 4% with more than 31 years.

The students' participants are all students taking up English honours in the colleges of Kohima town and consists of students from B.A 1st, 3rd and 5th semesters during the time the questionnaire was given to them. Two hundred and fifteen students taking English Honours in the different colleges of Kohima town participated in the study.

Table 2

Semester and percentage of student respondents from each semester

Semester	Percentage of students
1st	28%
3rd	32%
5th	40%

All the student participants of the study know at least two languages or more and have a higher secondary level education with the medium of instruction in school for them being English. Also, English is a second language for all of them.

1.11 Tools Used for Data Collection

Two set of questionnaires were prepared and distributed among the study participants, one for the teachers of literature in the colleges of Kohima town and one for the students

taking up English Honours. The questionnaires consisted of both open-ended and close-ended questions.

The study is based on both primary and secondary data collection. The study has been carried out in the colleges of Kohima town. Information regarding the challenges faced by both teachers and students in the process of teaching and learning literature. The effect of their culture and their first language on their language skills or the way they learn literature, the teaching methodology employed, the practical problems they encounter are all gathered from questionnaires that were designed for teachers and learners from colleges of Kohima town. The secondary sources of data were various books, different Journals, related literatures and articles were used as secondary source.

1.12 Organisation of the Study.

The study has been organised into six chapters. The purpose of the first chapter had been to introduce the research, its aims, objectives and to elucidate the need of the study. This chapter also presented a literature review of relevant to the field of study, then a brief overview of the status of the English language and the history of ELE in higher education in the state. The first chapter has mainly focussed on presenting the research context that the study is concerned with.

The second chapter is focused on the principles of SLA and literature. The impact that learning the literature of a second language can have on learners and the various challenges that that entails are also looked into. The chapter's main focus is on the challenges faced by the study participants as gathered from the data collected.

The third chapter is focussed on the teaching of prose fiction with a focus on the novel. It deals with the teaching methodologies most commonly used in teaching the novel and the challenges faced by both teachers and learners.

The fourth chapter is focussed on the teaching of drama both verse and prose. It gives a literature review of works relevant to the field of enquiry. It deals with the teaching methodologies most commonly used in teaching the drama and the challenges faced by both teachers and learners.

The fifth chapter is focussed on the teaching of poetry. It deals with the teaching methodologies most commonly used in teaching the poetry and the challenges faced by both teachers and learners. It also presents a literature review of works relevant to the field of enquiry.

The sixth chapter concludes the study with a summary of the five chapters with findings and recommendations for future research works.

1.13 Statement of the problem

English has been the medium of instruction in higher education since the first college opened in Nagaland in the year 1959. The English subject as well as the language forms an important part of the syllabus in all the colleges. All teaching and classroom interactions as well as assignments and other activities done by the students are conducted in English. Except for the MILs all the textbooks are also written in English. Despite the opportunities and the conducive environment that is available for students to be very proficient in the usage of the English language that is not the case for the vast majority of students. One of the major factors contributing to these is that English is a second language for all of them. It is a language used in schools, the language that they get instructions from and tested on but seldom uses outside of the school context. This trend continues on even in higher education and there are a vast majority of them who are unable to express themselves in writing and speaking or grasp concepts being taught to them. This become especially challenging in the literature classroom where they are required not only to do a lot reading and understand the

literal meaning but also grasp the nuances of literature with its layers of meanings, interpretations and contexts. So, there is a need for literature students to be extremely proficient in the English language. The focus of this research will be to find the challenges faced in the teaching and learning of literature so that these problems could be identified and steps can be taken to make teaching and learning of literature more effective.

1.14 Objective of the Study.

The purpose of the present study is to find out the challenges faced by both teachers and students in the process of teaching and learning literature.

The specific objectives of the study are;

1. To look into the attitudes and perceptions of both teachers and learners regarding the teaching and learning of literature.
2. To observe how barriers like language competency, culture and experiences of students affect learning of literature.
3. To look into how challenges like lack of training or resources and students' reluctance to read primary or secondary materials affect the process of teaching and learning literature.
4. To find the teaching methodologies used by the teachers in the class and how effective they are.
5. To observe and analyse the major challenges faced by both teachers and learners.

1.15 Research Questions

The present study tries to find answers to the following questions:

1. What are the problems faced by teachers and learners in the process of teaching and learning literature?
2. What are the teaching methodologies used in the teaching of literature?
3. What are the factors inhibiting teachers and learners from effectively teaching and learning literature?
4. What are the gaps that exist in the current system?

1.16 Methodology

The data for the research has been gathered from questionnaires collected from both students and teachers from the colleges located in Kohima town that offers English Honours. Permission for students and teachers to participate in the study was sought and the colleges that agreed to participate were selected. Students from B.A I, B.A III and B.A V semesters taking English as their Honours paper were part of the study. The selection of colleges is through Convenient Sampling as selection is been done on the basis of their geographical proximity to the researcher. The study sample will be Probability Proportion to size (PPS Sample) as this would ensure that the selection of unit is proportional to its size since the

numbers of students enrolled in the different colleges are not the same. So, greater representation will be given to colleges that have a greater number of students.

1.17 Significance of the Study.

The research deals with specific problems that teaching and learning of literature pose in the local context. It deals with the issues that SLA learners have with learning literature with their own language limitations. The study looks into methods and techniques commonly used in teaching literature and make suggestions as to more effectively teach and learn literature. This will be helpful for both teachers and students in tackling the issues that they are faced with in the literature class.

1.18 Conclusion

This introductory section has made an effort at giving a comprehensive overview of the context of the study, the challenges and needs that prompted the study and also the motivation behind the study. A brief overview of history of English education as well as English teaching in the undergraduate level in the colleges of Kohima is also given. It also presents the unique set of challenges faced by both teachers and learners because they teach and learn literature in a second language. The chapter has also given the current scenario of literature teaching and learning in the State in an attempt to highlight the necessity of the study. In short, the first chapter has attempted at setting the stage of the study.

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Chapter II

Principles and Challenges of Teaching Literature

2.1 Introduction

The second chapter is focused on the principles of SLA and literature and the importance of having these guidelines in teaching. The impact and challenges on learners of literature in a second language and the various challenges that it entails are also looked into in the chapter. This chapter will discuss the importance of studying literature and the issues faced in its teaching. It will also discuss the most effective ways of teaching literature. The chapter gives a detailed analysis about the various challenges faced by the study participants, both teachers and students as gathered from the data of the study. This chapter will also identify the syllabi of the undergraduate English Honours course and the different genre of literature taught in the colleges in Kohima.

2.2 Principles in Teaching and Learning and its Significance

The word principle is derived from the Latin word 'princeps' meaning the beginning or the end of all things. It was also used to further express the fundamental laws of a subject and to put out their ultimate objectives (Despi, 2014). The Cambridge Dictionary describes principle as the basic idea or rule that describes or controls how a certain thing works or occur (Cambridge). Therefore, principles are the fundamental laws, ideas, rules, objectives, the sources or origins. They are the fundamental truths and beliefs that form the basis of our knowledge and values that direct our actions. They comprise of the maxims, standards, ideas, rules, official guidelines, the morals that policies are based on (DeMichele, 2017). Hopkins describe principle in education as a rule that guides the ship of education, a compass that direct the path of education so that it will reach its destination set by the philosophy of education (The Importance, 2013). Principles serve as guidelines in teaching and learning in order to make it fruitful and purposeful. An accepted principle becomes part of one's ideology and serves to establish and evaluate all educational aims, activities, practices, and outcomes. A principle, when understood and accepted by an individual serves in important ways to guide one's reflective thinking and their choice of activities or actions (The Importance, 2013). We can see that principles aren't set rules that educators have to follow but are guidelines for educational practitioners to make teaching and learning more effective.

Different principles can be used by different teachers according to their specific needs but without them the process of teaching and learning may produce many undesirable results and may even have disastrous ends. Also, the principles governing teaching are not constant and can change according to the need of education (Ardales, 2017).

2.3 Some General Principles of Teaching for the Literature

There are many theories regarding the principle of teaching and learning but there is no one systematic theory that has been formulated that is universally accepted though many facts about learning are recognized and accepted by practitioners. In educational practice, the term principle is not thought of as a rule but rather as a fundamental truth, it explains educational processes and how results are achieved (The Importance, 2013). Because principles are guidelines for the process of teaching and learning and not a set of rules that dictates teaching and learning there are also no specific set of principles for the teaching of language or literature. The principles that teachers have to adopt will depend on the individual teacher and the circumstances in which they are teaching.

In 1987, Arthur W. Chickering and Zelda F. Gamson wrote their "Seven Principles for Good Practice in Undergraduate Education" in which they defined what good education means for classroom teaching at the undergraduate level. The seven principles were meant to be guidelines for educators, administrators and students whose aim was to prepare the students for the real world. In this article they offer many examples and suggestions for each principle and steps on how to implement them in the real-world context for both regular and online classes. These general principles can be used as practical guidelines in the college level literature classes as well. Some principles that can be relevant in the context of teaching students in the colleges of Kohima town are discussed below.

Their first principle is to encourage contact between students and faculty because they believe that contact between students and teachers is vital for the success of the students. According to them good teaching goes beyond what transpires in the class period. Availability and approachability are two important factors that teachers need to practice in order to keep communication beyond the classroom (Chickering & Gamson, 1987).

The second principle is to develop reciprocity and cooperation among students because cooperative and social learning are the most effective ways to learn (Chickering & Gamson, 1987). In doing so students develop skills like learning to communicate, participate and cooperate. The psycho-physical settings of group activities also increase effective sharing of information and ideas. Communication, problem solving, leadership qualities should all be encouraged. Learners in fruitful and functioning groups are more likely to develop desirable attitudes, skills and the ability to bring about changes in society (Burton, 1958).

The third principle is to encourage active learning which means students become an active participant in their own learning they do this by talking, writing or practically applying their learning in their everyday lives (Chickering & Gamson, 1987). The learning process that involves active participation by experiencing, taking part in activities andchanging are always better than passive learning (Burton, 1958).

The fourth principle is to give prompt feedback to the students so that will know the areas that they should improve upon which is strongly related to the next principle of promptly doing tasks on time. The next principle is 'emphasize time on task' which means to do things on time which will help them manage their time more efficiently which in turn will promote their overall success. R. Lawrence Dessem (1999) in his article elaborates three more factors in relation to this principle for more effective teaching and learning. He calls them student time on task, teacher time on task and the institution time on task which requires the effective time management from students, teachers and management of an institution. The effective management and allocation of time for any task on the part of all three is crucial for their success. All three that is, students, teachers and management should do their part in effectively managing and doing their tasks on time for the most effective teaching, learning as well as general functioning of an educational institution.

The sixth principle is to communicate high expectations on the students both personally and professionally. This has the effect of pushing students to give in more effort and doing better. He also emphasises respecting diverse talents and ways of learning to encourage each student's unique talent and learning styles (Chickering & Gamson, 1987).

The seventh principle is to respects diverse talents and ways of learning (Chickering & Gamson, 1987). The individual differences of each student based on their maturity,

background experiences and personal history should all be important factors of consideration for the teachers (Burton, 1958).

In addition to the seven principles Burton also emphases some other principles focusing on the learner and the importance of making the learning situation meaningful, satisfying, purposeful and goal oriented. An important factor of which is motivation; it is a known fact that a motivated learner learns better and faster than unmotivated learners. He talks about intrinsic and extrinsic motivation which are motivations from oneself and motivation by outside factors and stresses on the importance of developing intrinsic motivation for students. (1958).

Some other important principles that Peavler (1980) talks about in his article, "Teaching Film and Literature: A Few Principles" is firstly, for teachers to have a specific goal or goals and secondly to have a thorough understanding of the subject matter. The objective he suggests is to broaden the knowledge and awareness of the students and for that the teacher needs to not only have an in-depth knowledge of what is being taught but also find ways to achieve that goal.

2.4 What is Literature?

Literature originates from the Latin *littera* meaning a letter of the alphabet; generally it will be taken to encompass most importantly, humankind's entire body of writing. But in the context of literature as a subject of study a more fitting definition would be that literature is a body of written works traditionally associated with imaginative work of prose and poetry and distinguished by the intentions of the authors and the supposed artistic excellence of their implementation. It has been defined in the Merriam-Webster Collegiate Dictionary as, writings having distinction of form or the way it is written and communicating ideas of lasting or common interest (Principle, n.d.). Literature also includes oral and sung literature much of which in recent times has been transcribed due to the development in print technology. Literature can be said to be a process of recording, conserving, and spreading information and entertainment. The Macmillan English Dictionary defines literature as a noun for stories, poems, and plays, especially those that are considered to have value as art and not just entertainment (Literature, n.d.). Thornbury opines that, literature denotes texts that have a mostly communicative function and are extremely valued in a culture (2007).

According to William J. Long (1999) there are two very important aspects to the study of literature. One is the simple appreciation and enjoyment of a work and the other the analysis and exact description of the work. As it may be impossible to give an exact definition of literature, he gives details of some essential qualities that make a work 'literature'. The first is the artistic quality of literature; according to him literature is the artistic record of life in words or an artistic record of life. The next quality is the suggestiveness of literature which means that it appeals more to the emotions and imagination rather than the intellect. The third essential quality is its permanence and longevity and whether a work is able to stand the test of time. As W.B. Trent (1904) says that time does the winnowing when it comes to good literature standing the test of time. Two good determiners of permanence can be its universality, which is its appeal to the widest human interest and the simplest human emotions. The other is style, which represents the author's manner of expressing thoughts which is a reflection of his soul, thoughts and feelings coloured by his life and experiences (Long, 1999). While some others are of the view that all forms of communication are considered text and can be the subject of critical analysis from obvious forms like poems to more unconventional forms like rap lyrics and language of advertisement etc as they are all carry meaning and offer insights into the ways humans see the world. Whether an individual accepts that definition or not it is certain that literature challenges the way we think about the world and helps us to understand ourselves, our communities and the society better (Macat, 2016). On the other hand, there are people like Thomas Jordan who are of the opinion that to define literature is to set a limit on it, like setting rules on what literature should be like but literature seldom conforms to expectations just like all other form of art which defies expectations (2014).

Literature is the 'written down' part of life. The stories crafted by the authors find their reflection in the stories that each individual reader carries of themselves. People are able to identify with the plot, the actions, the characters, the themes and motives in a written story because they are able to relate them to their own individual stories (Davis, 2019). One of the more important reasons literature is so beloved is its relatability and how they reflect the human experience and transcends the differences in time, culture, race etc of the authors and their readers.

2.4.1 Classification of Literature.

Literature can be classified on the basis of language, country of origin, historical period, genre and movements etc. Literature written in other languages can be studied in translations. Many literary periods in English literature are named after the reigning monarch of the period in which the writer may have lived, written, staged or published their works. Another important way literature is classified is through movement which are, trends in literary periods where the unifying characteristics are things like similar intellectual interest, language, religious and artistic inspirations. It is a period where there is a rise in a philosophical or critical approach to literature and serves as a break from the past to move into a new direction. There are many different genres in literature, the most well-known genres are poetry, drama, essay, short story and the novel.

2.5 The Importance of Teaching and Learning Literature

What does it mean to teach literature, is a question that W.B. Trent asks in his article "The Teaching of Literature" since a great deal of emotions is tied in reading literature as not only does it have the ability to appeal to human emotions but its interpretation can be quite subjective based on who the reader is. Gillian Lazar points out the significance and need of teaching literature by saying that not teaching literature would be losing the opportunity to educate the whole person (1904). So, what does it mean to teach literature? Does it mean to inculcate and teach the upper and lower virtues of humanity or to impart pleasure and train the aesthetic faculties so that they develop a love and appreciation of literature or does it mean to teach the facts of the literary work. The teaching of literature is a combination of all three though the question of the precise proportion one may use in an instance may still be a question of contention (Trent, 1904).

Literary works help the student understand human nature better and, in the process, has the ability to change perspectives and make them more understanding and empathetic of other cultures and people. There is a lot to be learned about life and how to live it from

literature as Sophie Austin (2020) puts it,

Literature allows a person to step back in time and learn about life on earth from the ones who walked before us. We can gather a better understanding of culture and have a greater

appreciation of them we learn through the ways history is recorded, in the forms of manuscripts and through speech itself (para 6).

The importance of stories to unify, create understanding and empathy is stressed by Farrar (1940) when he says that literature has the ability to increase the reader's knowledge and appreciation of human life and character as well as his understanding to deal with other people around him. Literature celebrates life in all different forms, it imparts empathy by standing for and with values that celebrates these by representing the weak, the poor, the oppressed, the defenceless and the voiceless. Literary values are values of life, mainly human life.

Literature can also be used to enhance the reading comprehension and language skills of the students. It can also more importantly help students to make meaningful responses in reading and evaluating literary texts. Literature can also act as a great instrument of change by creating intercultural awareness in students (El Helou, 2010).

According to Moody, the principal aim of literature is to give pleasure and to entertain those who voluntarily attend to it but he also points out that the greatest pleasure and satisfaction to be found in literature takes place where it brings us back to the realities of human situations, problems, feelings and relationships (as cited in El Helou, 2010). We get to see here that literature serves us not only in good times when we derive pleasure from it but it is where we also get to see a mirror of real life with all its complexities and imperfections and in some way see that we are not alone.

2.5.1 Literature Educates the Whole Person

Preston C. Farrar (1940) stresses the need to develop the ability to think critically as one of the most important aims of teaching literature but says that it is something that is greatly neglected by many teachers. According to him teachers should develop in their students an attitude of rational thoughts, particularly a strong love and desire to find and

reach the truth, open mindedness, the practice of critically examining evidences, to hold coming to conclusions without enough evidence and the will power to be able to put inquiry and the search of truth over any desire to win in a disagreement. Literature teachers should encourage the students to think on their own, to reflect and question and come to their own

conclusions from what they have learned and not just to read and understand and retain something of what they have learned.

In Mundi Rahayu's (2011) article on using literature to teach language the author writes about some very significant aspects of studying literature which are aesthetic appreciation, cultural appreciation, developing the imagination and the ability to increase information and knowledge. A very important aspect in literature is the appreciation and celebration of beauty or in another word the aesthetics which is concerned with the beauty that the readers perceive in a literary work. Literature whether fictions, nonfiction or poetry are artistic interpretations of experiences, events and people. Good literature gives readers pleasure in many different ways whether it is their admiration of the ideas contain in the book or the beauty of the language used. It also adds aesthetic dimensions to the reader's live by making them look at their own personal experiences in diverse ways and seeing themselves in a new light by comparing themselves to and reflecting on other people's experiences through what they read. Literature has the ability to create more empathetic beings by increases the cultural understanding of the reader. By reading about people, places and cultures that are completely new to them they gain a better insight of others around them as well as themselves which leads to them understanding cultures that they read about and the ties that unite people everywhere. In learning to appreciate and understand cultures that are different from their own they also gain a better understanding of the greater world and how people throughout the world share the same emotions, experiences, and problems. Literary work also functions for developing the imagination. Imagination is a creative and constructive power and controls a big portion of our interaction with others. It illustrates the endless possibilities that the human mind can achieve and inspire and plant the seed for everything that is possible. The next significant aspect is its ability to increase information and knowledge. And this goes beyond just factual knowledge. Good writers have the ability to make their reader think, explore new ideas and to think critically.

Another important aspect of studying literature is understanding one's own identity. Narrative identity theory postulates that humans form an identity by mixing their own life experiences into an internalised, growing story of themself which gives him a sense of harmony and purpose (Davis, 2019). This narrative is a story with all the traditional elements of a written story with plots, character tropes like heroes, villain etc, themes, setting and having a beginning, middle and end. All the characteristics found in a written story with its rising action, climax and resolution can be found in the story that an individual may narrate

of themselves as well and the stories told become part of one's personal identity. When an individual tells stories they process information as a narrative, they view their life chronologically with a beginning, middle and end. This way of thinking and looking at one's life like a story is known as narrative identity. All cultures have stories and they are unifying elements of the human experience as they are the way we process/understand experiences. Authors take inspiration and ideas from real life characters and events and incorporate them into their writings. The readers are able to identify with these characters and events and also recognise the human element in them, something that transcends cultural barriers. Literature is able to capture something that could represent the personal experiences of the individuals reading them(Davis, 2019).

Literature also has the ability to nurture the mind. In his article on "Difficulties Facing English Teachers in Teaching Literary Texts at Higher Secondary Level in Bangladesh" KhandokerMontasir Hassan (2018) calls the replacement of almost all literature with functional English in Bangladesh a "mechanical diet" which doesn't have the capability to nurture young minds. He further said that many teachers and educationists have cited the deterioration of English standards in the country to the removal of literature from the course. Here we see a close relationship between learning English and teaching of literature. Just as students need to learn the English language in order to be able to study English literature, literature can also make them more empathetic and aware of other people and cultures.

English literature can also serve to better the language skills of students. Literature as a subject can improve the linguistic ability of students. Many teachers of ESL and EFL are of the view that literature is a great medium to teach their students the language or improve their language skills.

2.6 Aims of Teaching Literature

According to Lazar (Bhattarai, 2013) some of the key aims of teaching literature in the classroom are:

a. One of the main objectives in the classroom should be to teach the students to read literature using the appropriate literary strategies. This means that they do not read the text for some practical purposes, e.g., for gathering formation but rather to analyse a text for its symbolical meanings.

b. It is crucial to select texts for classroom use which may have significance in the lives of the students or reflect certain interests that they might have even if the texts might not necessarily be a part of traditional literary canon.

c. The main aim when teaching literature is to help students unravel the many meanings in a text. And it is the duty of the teacher to guide them as they explore these multiple levels of meaning in a literary text and to create resources and tasks which will help them to achieve these goals.

d. Literature is great source material for eliciting strong emotional responses from students. Teaching literature is a great way of involving the whole person in the learning process by providing excellent opportunities for the learners to express their personal views, reactions and feelings.

2.7 Literature Review

Brumfit and Carter in their book *Literature and Language Teaching (1986)*talk about how the teaching and learning of literature is different from other subjects because its study requires some amount of literary competence on the part of the students. Literary competence is an interesting mixture of linguistic, socio-cultural, historical, and semiotic consciousness. Literary competence is not something that is automatically learned and involves both the affective and cognitive aspect of the reader/ learner. The reader of any literary work is building a relationship with it by bringing their personal and cultural experience, memory as well as their world view in giving meaning to a literary work. Practical matters like language competence and experience therefore only make up a part of the whole when it comes to understanding a literary work as there are many other factors that have to be taken in consideration in gaining literary competence.

According to Martin G. Brumbaugh(1900)in his *Educational Principles Applied to the Teaching of Literature* says that mastering a language is not what education is all about but all of education is determined by how well you know a language. In order to understand what they are studying language competency is essential.

In her article on "Reading Literature in English: Challenges Facing Omani College" Dr. Rahma I. Al-Mahrooqi (2012) cites the studies of Zaghoul and Bouzenirh about how language incompetence can hinder students from fully understanding and appreciating the

literary piece. They struggle to understand the basic meanings and this leaves no room for them to critically analyse the text on their own or appreciate what they are reading. Because they fail to understand the importance of the events in the story, they take what they read literally and fail to comprehend the underlying meanings and therefore to fully understand or appreciate a literary work. She further goes on to talk about participants from her study who mentioned the challenges faced because of the language barrier. This can get more difficult when they read texts that do not follow a simple plot line or have a nonlinear narrative. In stories that do not have progression or a logical sequence of events or in stories that failed to include enough textual clues to mark the change in the time of events, participants said that they find themselves lost and confused. Literature contains a lot of ambiguity and symbolism as stylistic features and figuring these out when they are already struggling with the basic vocabulary and narrative techniques poses a huge challenge for them.

In his article "Difficulties Facing English Teachers in Teaching Literary Texts at Higher Secondary Level in Bangladesh",teaching literature to Bangladeshi students KhandokerMontasir Hassan (2018) mentions a major problem faced by both the teachers and students is a gap in what is being taught and the real-life experiences of the learners. He says that teachers are unable to make the students relate and understand the cultural context of the texts which leads to the students not being able to understand it and therefore finding it harder to study. The culture of the learners also has a big impact on how students read and understand literature from foreign cultures. Not only that they are also conditioned by their culture in their worldview, attitude, sense of humour, experiences etc. When there is a huge gap in the culture they are studying and their own culture their understanding of the text is affected to the extend where they are unable to comprehend even the literal meaning of what they are reading. As all new knowledge is built on an existing one it is important that students have some literary competence or basic and prior knowledge related to the subject matter so that they are able to integrate their new knowledge with the old.

KhandokerMontasir Hassan (2018) in his study on the problems faced by teachers teaching literature in Bangladesh talks about the students' lack of literary reading or knowledge of the culture they are studying about as well as the appropriate linguistic competence to grasp the meaning of the content of the text. This is a problem faced by many when it comes to literature especially ESL/ EFL teachers and students. The lack of

understanding then leads to them lose interest in the subject or just doing the bare minimum to get by.

2.8 Challenges Faced in Teaching Literature

Teaching and learning of literature pose a unique set of challenges in any context but given the diverse factors of linguistic ability, cultural knowledge, attitude and motivation, learning in a second or foreign language is significantly more challenging than L1 learners. For learners in a society whose literature is dominantly oral and which lacks a reading culture, both teaching and learning English literature becomes an extremely challenging task.

Chang (2003) also talks about the problem being faced by EFL majors in Taiwan, when students who have little preparation in the lower classes to study literary texts are faced with tackling them in their honours programme. He says that these texts become extremely taxing culturally, theoretically, as well as linguistically on these students who are ill prepared to read and analyse the texts and to express opinions based on their readings. These problems also affect students' attitude negatively as they may lose motivation and not only do badly in their studies but also never developing an appreciation of and love for literature.

Another prevalent issue especially for learners of second and foreign language as Carter and Brumfit points out is, "students struggling to comprehend the subtleties of Wordsworthian vocabulary with a usable speech of a six year old" (Povey, 1990, 123). In discussing the language proficiency of students in turkey Işıklı&Tarakçıoğlu (2017) talk about the views of certain educators that English literature should be studied only by students who are proficient in the language and how such a view isn't realistic in practice. But this view that literature should be exclusively for students extremely proficient in the language is not feasible as there are many people all over the world that are ESL or EFL learners. There is an immense need to address this problem but selection of students based solely on language proficiency is not a practical solution as many factors are out of control of both the students and teachers when it comes to the admission process. Still language incompetence and the barrier that it creates in the students' comprehension and ultimately their attitude towards a text remains one of the most challenging aspects of teaching literature.

Another problem that teachers experience is the lack of teachers' training programs that are specific to literature teaching. Teachers themselves have not been trained on how to teach literature despite many teachers having some form of teaching degree. Teaching of literature is an area that is not given a lot of attention even in professional teaching courses which is a setback for many teachers. Literature is a difficult subject to teach for many reasons. There are many complexities and nuances that are specific with teaching of literature which are absent in other subjects or even other aspects of English teaching like grammar, composition or comprehension exercises etc. As Miguel A. Bernad (1954) puts it, teaching is above all explaining something less known in terms better known to the student and the problem with literature is that in most instances it is not simply explained away by an example, demonstrated by an experiment, proven by facts or translated like a foreign language. The unpreparedness or lack of training on how to teach literature on the part of the teachers creates situations like the one Miguel A. Bernad (1954) exemplifies of a teacher teaching Julius Caesar to a high school class and the students leaving the class vowing never to read Shakespeare again. The difficulty of Shakespeare and the teacher's inability in effectively teaching it may have scared many students off literature for good which sadly is not an uncommon occurrence. This is true not just for Shakespeare but literature in general as it is a subject that poses a set of unique challenges both to the teacher and learner. According to Widdowson, most of literature teaching methods used in the literature classes are, old fashioned, a set of pre-made plans to encourage rote learning instead of preparing students to be able to study other unfamiliar literary works by applying what they have already learned (Al-Mahrooqi, 2012).

There are many difficulties faced in the teaching of literature because of the subjective nature of the subject itself. Elaine Showalter in her book *Teaching Literature* describes what she calls an "occupational hazard of all professors" which is the anxiety that they all face in their profession. She wonders if this anxiety is more acute when teaching literature because "unlike physicists or economists, we are not confident of our authority" and because literature teaching may feel like we are revealing our innermost thought or even revealing our personality in the class (2002, 3). We see here the problem of teaching literature to be quite different from all other subjects because of the very nature of literature as a subject. A literary text doesn't have one definitive answer or conclusion and can be interpreted in multiple ways. A lot of freedom as well as burden in choosing what or how to interpret the text falls on

the teacher. Many teachers will be drawn to the interpretation that most closely aligns with their beliefs or outlook on life.

Another hinderance to effective teaching and learning in the literature class is the teaching method used. Depending on the individual teacher the teaching methods may differ slightly but the teaching remains predominantly teacher centric with most teachers using the lecture method in the class.

Apart from the method itself, the text and how it is taught then falls entirely on the preference of the teacher who may focus on certain aspects like the language of the text, the ideas in it or even the vocabulary based on the teacher's own subjectivity or what they think is important from the examination point of view. But very rarely are teachers able to inculcate a true appreciation or love of literature in the students. The effect of this method of teaching on students is that they form no personal connection to the text and hence miss out on developing a love and enjoyment in learning about it. They also lose confidence in their own ability to critically analyse and interpret the texts, and so resort to memorizing a set of topics. Tests and exams also make the students focus more on memorisation and the repetition of teachers' opinions and interpretations.

Instead of learning to or gaining confidence to analyse a literary text many students might end up losing their creativity and imagination in the process of studying literature. Their lack of language competence, ability to read independently or to see the deeper meanings have greatly frustrated students while trying to read literary texts. Many students study only from the prospect of the examination and have no interest in learning. Matthew Arnold the social critic, writer and school inspector, criticised in his report the practices of reading at the end of the nineteenth century, where children are able to recite whole pages from their books but in the process not being able to express themselves nor understand what the book they are reciting from is really about or even get the message the author is trying to covey (Cuthbert, 2021). A case that is still prevalent even today after more than a century.

Another major challenge that teachers of literature face is the reluctance of students to read the texts prescribed to them. One reason maybe because most students do not have any experience of reading authentic literature written in English before joining the English departments to study English literature (Chang, 2003). Another reason Hassan cites as to why students don't read the texts is due to the disparity involving the contents of the text and the kind of questions asked in the exam (2018). Most questions that they are asked follow a

certain pattern which students can answer by preparing in advance. Also, the abundant availability of materials online today has made it very easy for students to do a quick reading and get the gist of the work in question. To do well in the exam or a test or even an assignment or presentation can be accomplished without the students ever reading the original work by just doing some searches online. These are some of the more common reasons why students don't read literary texts despite repeated datelines and reminders. With so many practical difficulties that the teachers face the aim of inculcating a love of literature, grand as it might be, becomes unachievable.

Another issue faced in teaching and learning literature is how to make literature relatable to the students learning it. The situation of each individual student and teacher is different and F. H. Blair describes it very well using the following analogy,

> Last year I had occasion to study the merits of farm tractors. I came to the conclusion that there is no "best tractor"; there is only a "best tractor" for my farm. So, for all students, there is no such thing as the best book; there is the best book for the particular student. Only by recognizing this obvious principle practically shall we break away from the body of this death (1921, 191).

And lastly a major challenge every literature teacher face is one that Charlton M Lewis (1903) highlights in his article about the difficulties in combining teaching grammar, spelling etc with that of teaching literature. This problem still holds very true for literature teachers even after almost a century. They are in reality separate subjects that require different approaches and methods of teaching them but they are all clubbed together under the English subject and teachers who have specialised in literature are required to teach them all.

2.9 Findings from the Study

English has been the medium of instruction in higher education since the first college opened in Nagaland in the year 1959. The English subject as well as the language is an integral part of the colleges in the state. Every class has a compulsory English subject and all classroom interactions as well as assignments and other activities by the students are done in English. Despite this most students struggle with writing basic sentences and have low reading, speaking and comprehension skills. One of the major factors contributing to these is

that English is a second language for all of them and for the majority of them it is a language used in schools, the language that they get instructions from and tested on but seldom uses outside of the school context. Therefore, it is no surprise that most of them are unable to express themselves in writing and speaking or grasp concepts being taught to them. These have a profoundly negative impact for the Literature class where most of what is learned is not stated outright in the text. In facing all of these difficult challenges teachers can get overwhelmed or feel like it is a task too difficult to accomplish so they may give up and leave the students to their own devices. The students on the other hand will barely do enough to get the required marks to get a degree in English. These in turn cause many problems for both teachers and students. But these are not unique to a specific set of students as the problems faced by teachers and students teaching and learning literature as ESL and EFL students are almost universal throughout the world. Below are some issues that were raised in the questionnaire given to teachers and students of the colleges in the study and their responses.

Most classes are taught using the lecture method by the teacher who will generally give the biographical information of the author, the background of the work, literary theories or some literary components of the work in question. Most of what is taught in a literature classroom may depend on the individual teacher, their interest and what they deem important. Also, teachers and students function under a lot of time constrains to finish the syllabus in a set period of time. The teachers in this set time are required to complete the syllabus, conduct the required internal activities and also assess, mark and grade them. The students whether they have understood the text or not have to move at the pace of the class and ultimately end up not learning much or even reading the texts given to them. They focus on studying from the examination perspective which only requires them to learn a few chosen topics.

2.9.1 Aims of Studying Literature

So, what is the ultimate aim of teaching literature? There may be many different views and opinions but many teachers would mostly agree that it is to cultivate a love and appreciation of literary works or for learners to develop critical thinking skills. But the reality in most literature classroom is that they offer very few opportunities to actually achieve those aims.

Figure 9

Aim of teaching literature

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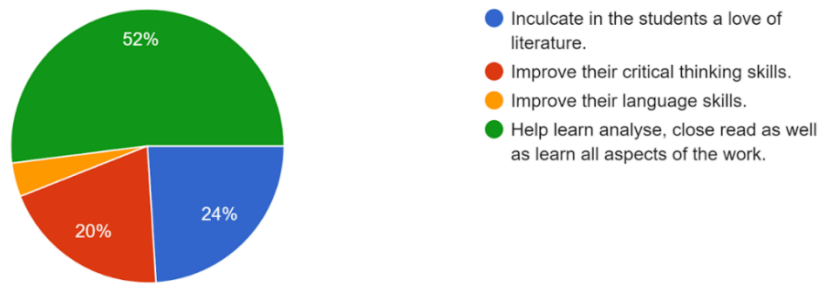
According to more than half of the respondent teachers with 52% the aim of teaching literature is to let the students analyse, close read as well as learn the text as well as possible. Inculcating a love for literature with 24% and improving their critical thinking skills, 20% are the other two reasons teachers aim to achieve in the literature class and 4% teach literature to improve their students' language skills.

Figure 10

Teacher's primary objective while teaching literature
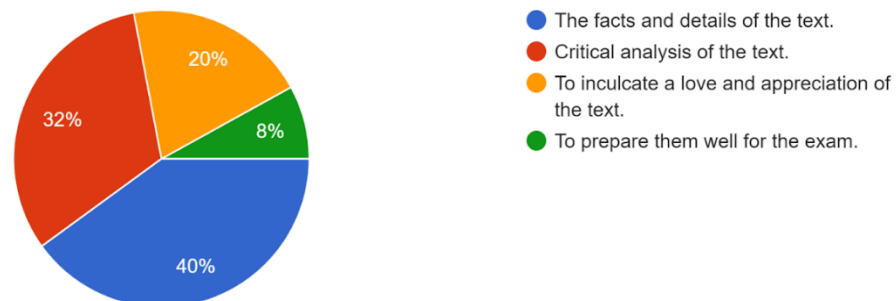
40% of the teacher respondents of the study while teaching literature focus on teaching the facts and details of the text while 32% focus on teaching how to critically analyse the text. 20% have the aim to inculcate a love and appreciation of the text while 8% teach with the objective of preparing the students well for the exam.

Figure 11

Student's primary objective in studying literature
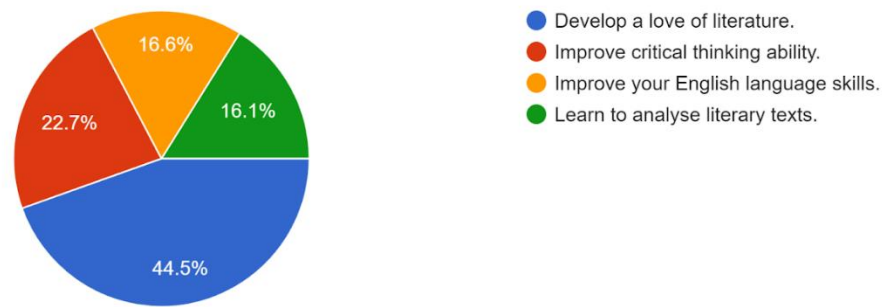
For the students developing a love for literature is the primary aim since 44.5% of them have given this reason for studying literature. 22.7% of them have said that their aim in studying literature is to improve their critical thinking ability while a similar number of them with 16.6% and 16.1% said that it is to improve their English language skills and to learn how to analyse a literary text respectively.

Figure 12

Aim while studying the texts
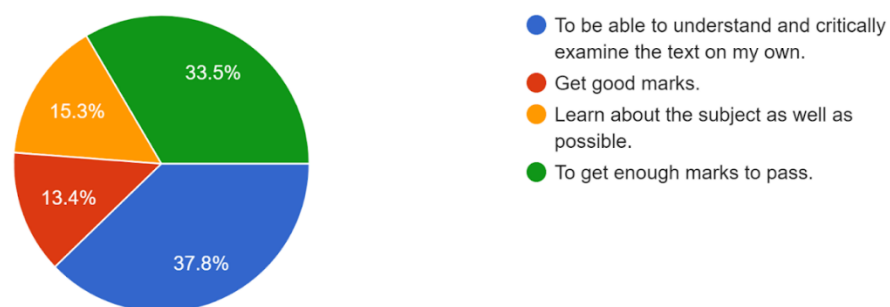
A similar number of respondents with 37.8% and 33.5% have said that their aim in reading or studying is to understand and critically examine the texts by themselves and to get enough marks so as not to fail. There is an almost equal number of respondents who want to do well and understand and analyse the texts on their own which is the highest order of learning but on the other hand an equal number of students aims to get only the required marks to move up to the next semester. 15.3 % of them said their focus while studying is to learn about the subject as well as possible while 13.4 % of them have said that their aim is to do well and get good marks.

2.9.2 Teacher Training

A major challenge in the teaching of literature is lack of training focused solely on the teaching of literature. Even though many teachers in the study have some degree or has attended some teachers' training programme many said that the trainings were not specific to or focused on the teaching of literature. Despite literature being a very popular subject and being taught as an honours subject in all the colleges of Kohima teachers training specific to teaching literature is still absent. Even in English teachers training programs the focus is still on other areas of English like reading, writing, listening and speaking skills and not on literature.

Figure 13

Teacher respomdents on whether they have a teaching degree
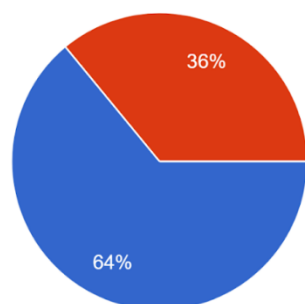
The majority of respondent teachers in the study with 64% of them are trained teachers who have teaching degrees or have taken courses on teaching while 36% are not trained.

Figure 14

Teachers on whether their degrees specific to the teaching of literature
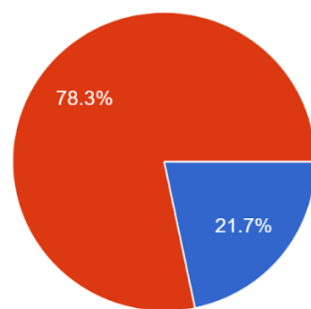
Despite their training an over whelming number of teachers with almost 80% said that their training did not include the teacher of literature while 21.7% of them are trained to teach literature.

2.9.3 Teaching methodology

When it comes to the teaching methods used in the literature classes of Kohima the most popular method among teachers is the lecture method. The lecture method is the most preferred because of its practicality especially as in most colleges the teacher to student ratio is hugely disproportionate. The lecture method is also time saving because teachers in most cases have a limited time to complete their syllabus. It is very effective if done correctly and uncomplicated as it doesn't require any extra preparation in terms of aids. A teacher also mentioned that the lecture method is what teachers are forced to fall back on because of itspracticality even though it might not necessarily be successful in capturing and retaining

the attention of students throughout the class period. But there is a huge corelation in the way a teacher teaches and the methodologies they apply in whether students learn or develop a love for the subject.

Figure 15

Percentage of teachers who use the lecture as their main method in the class
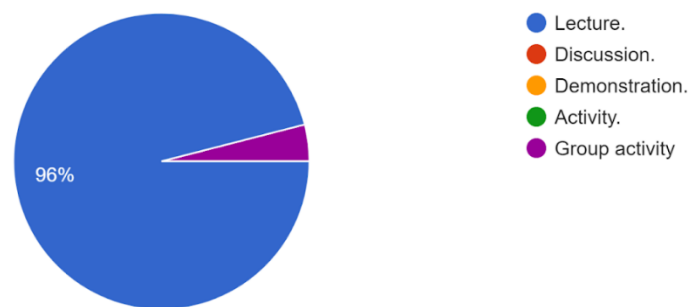
96% of teachers in the study use the lecture method as their primary method to teach literature with 4% using group activities as their main teaching method.

Figure 16

Percentage of students on whether the teaching method used affect their learning
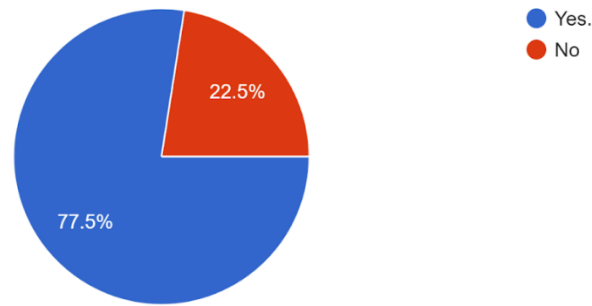
To the question of whether the teaching methods and the way a teacher teaches influence their interest in a particular subject, 77.5% of the respondents said that it does while 22.3% said that it doesn't.

Figure 17

The teaching method that students find the easiest to understand
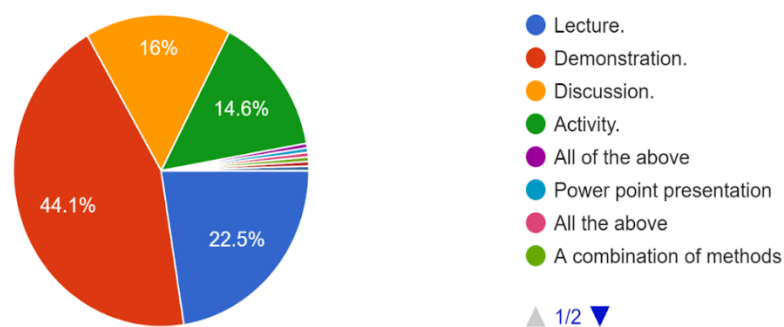
44.1% percent of the student respondents have said that they prefer the demonstration method while learning literature. 22.5% the lecture method followed by 16% who prefers discussion and 14.6% the activity method. The rest of the respondents have cited a combination of the above methods as the easiest way they learn in class.

2.9.4 Teaching Goals

Figure 18

If the current system of testing students shows if the teaching goals are being achieved
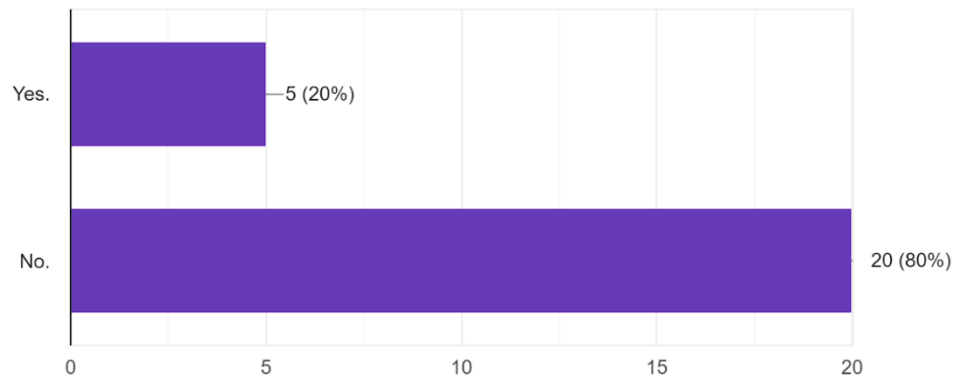
80% of teacher respondents have said that the current system of testing students doesn't indicate if the students have really learned what is being taught to them or if the teaching goals have been achieved. While 20% of them has said that they can see if their teaching goals have been achieved from the way the students are tested.

Figure 19

Reason why teachers feel the current system of testing doesn't show if the teaching goals are being achieved
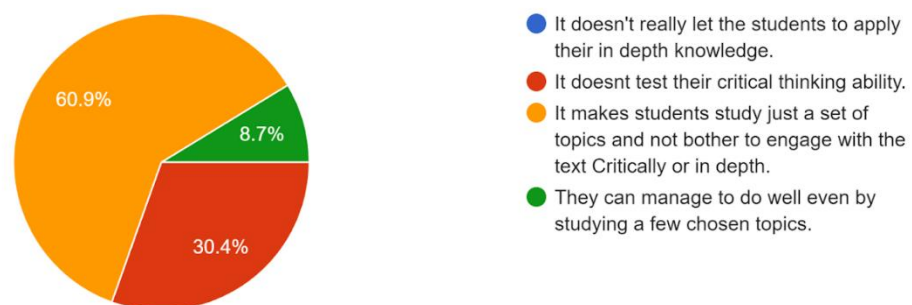
60.9% of teachers feel the current system of testing students is not enough to know if the teaching goals are being achieved and the reason for that is that it makes the students study just a set of topics and not engage with the text critically or in depth. 30.4% of teachers

have said that the current system of testing doesn't test their critical thinking ability and 8.7% have said that students can study a few chosen topics to prepare for the exams and get through without ever learning or achieving the teaching goals that the teachers have set.

2.9.5 Subjectivity of literature.

One of the major problems that all the respondent teachers face in teaching literature is being overwhelmed by feelings of being unsure or feeling anxious or indecisive about what and how to teach a particular text because of the multiple interpretations that are possible in literature. The choices of interpretation and what to teach the students fall entirely on the teacher which can be a double-edged sword in the sense that they enjoy a lot of freedom but that freedom can also render them indecisive and confused. Most teachers do not have any formal training that equip them with a specific set of skills to teach the subject. The task of choosing how and what to teach fall entirely on the individual teacher whether they feel prepared for it or not. Therefore, the teaching of literature can unintentionally become dictated by the teacher's subjectivity and their knowledge or lack of on the topic they are teaching.

Figure 20

Teachers on whether they feel indecisive because of the multiple interpretation of a single text
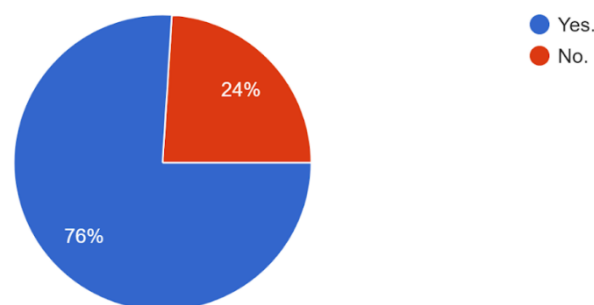
Because of the difficulty in teaching literature 76% of teachers in the survey has said that the multiple interpretation of a single text makes them indecisive about which one to teach. 24% of teachers said they do not feel indecisive about what to teach.

3.9.6 Sources of Study Materials.

There is a serious problem of students not using reliable or standard meterials. The sources from where the students are getting their study materials is also another challenge as it has been observed that students get most of their study materials from online study guides or guidebooks from the market. And with the easy availability of materials online most of them do not use the library or look for reliable sources to supplement their primary sources.

Figure 21

Sources from where students get their study materials
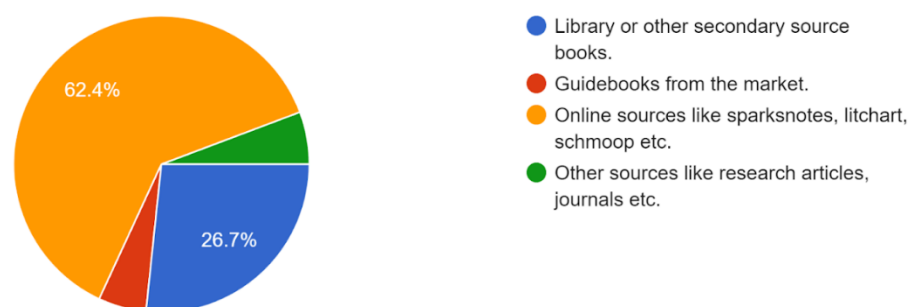
The teachers' observation of the easy availability of online study materials being a reason for students not reading the primary texts is reiterated by the students' response as 62.4% of them get their study materials from online study guides that simplify and summarise the works for them. With the easy availability of materials online most of them get by and even do very well without reading the primary sources. 26.7% in second said they used the library regularly to do their readings and assignments by utilising the secondary source materials available there which was followed by a small number who used research articles and journals and also guidebooks from the market.

Figure 22

Teachers obversation of where students procure their assignment materials from
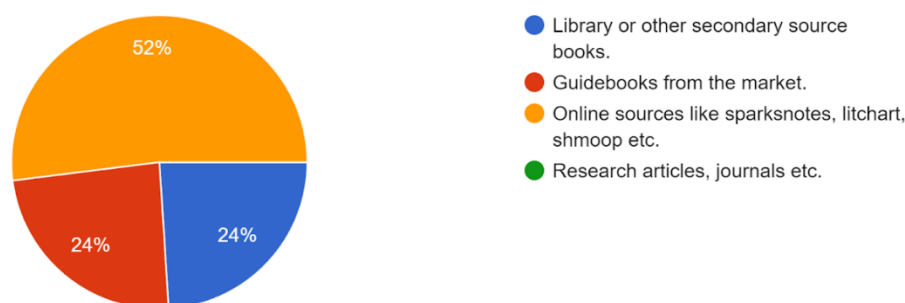
The materials that students use for studying are mostly from sources like sparksnotes, litchart, shmoop etc according to more than half of respondent teachers with an equal number of them either using secondary source books from the library or guidebooks available in the market.

2.9.7 Students not Reading the Texts and Secondary Materials.

The next challenge that every teacher faces is students not reading the texts that are in their syllabi. Every teacher in the study said that they struggle with students not reading the primary texts. This is not exclusive to the primary texts but all other material provided to them. Most students depend entirely on the internet where they can find summaries and analysis of the work in simple language. The easy availability of guidebooksas well as condensed and simplified version of the work online affect both the analytical ability of students as well as their ability to form their own opinions and judgements. The attitude of many students who view reading literature as an academic discipline only for narrow academic and professional purposes is another reason it is very difficult for them to engage with the text productively. It becomes really difficult for teachers to know who reads the texts as there is no foolproof method to check whether they have read the text or not especially if they are doing well in their assignments, tests and exams. Most students do not read the

prescribed texts despite reminders and datelines because of past experiences where their upbringing didn't inculcate in them a love of reading.

Figure 23

Teachers on whether they struggle with making students read the texts
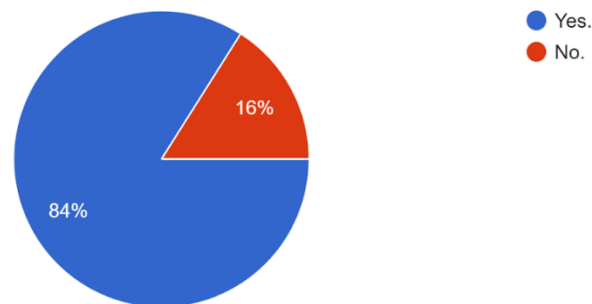
Students not reading the texts is a challenge that 84% of teachers in the study admitted to facing in the literature classroom. This is one of the biggest hinderances to effectively teach literature as literature as a subject requires a lot of background reading and finding implied meanings and analysing the text.

Figure 24

Teachers' observation of why students don't read the primary texts
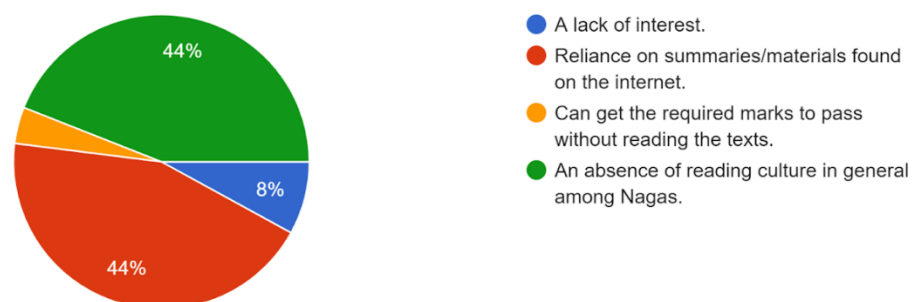
Most teacher respondents have attributed students' reliance on materials found on the internet and an absence of reading culture among the Nagas as the biggest reasons for students not reading the texts in their syllabus. While 8% attributes it to lack of interest and 4% to students being able to get the pass marks even if they don't read the texts.

Figure 25

Percentage of students who read the primary texts
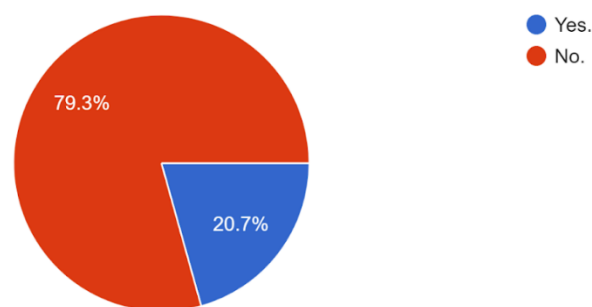
The majority of students making up almost 80% do not read the primary texts. Only 20.7% of the students in the study read the primary texts.

Figure 26

Percentage of students who read the primary text
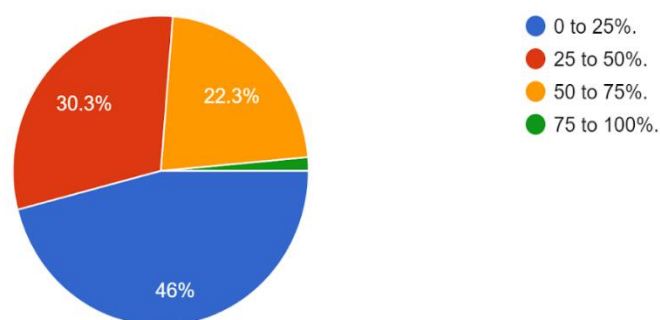
The majority of students do not read the texts in their syllabus with the highest number reading from 0 to 25 % of their texts and only 1.4% of respondents reading all the primary texts in a given semester which is an etremely low number especially for a subject like literature.

Figure 27

Reason why students don't read the texts
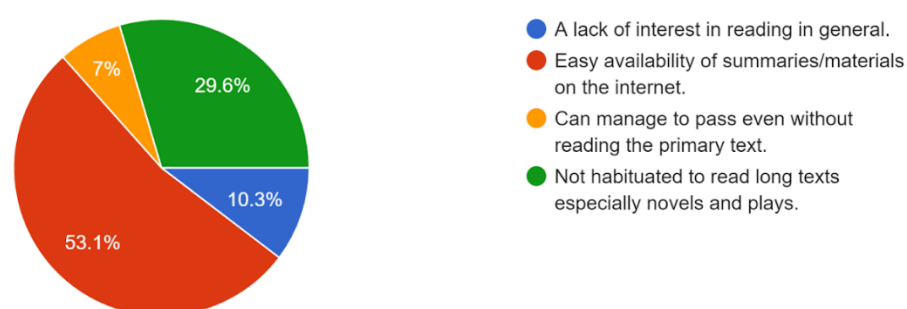
According to the more than half of the students (53.1%) the main reason they don't read the texts is because of the easy availbility of materials on the internet. They can find summaries and condensed version of the texts online which can help them to get the pass marks without reading the primary texts. The other reason for them with 29.6% was them not habituated in reading long texts which proves what teachers say about the lack of reading culture among the Nagas. The other reasons students gave with 10.3% was their lack of interest in reading and 7% saying they can manage to pass even if they do not read the texts.

2.9.8 Language Proficiency

A big issue that arises in the teaching and learning of literature in Colleges of Kohima is that the students' proficiency level in English doesn't comply with the curricular standards. This is a major reason teaching and learning becomes challenging in the literature classroom where students are required not only to do a lot reading and understand the literal meaning but also grasp the nuances of literature with its layers of meanings, interpretations and contexts. Teachers in the colleges of Kohima have to teach literature to students who are

second language learners who are also in most cases vastly incompetent in the language itself which makes their task doubly difficult. It is especially difficult to teach literature to students with a very limited vocabulary who have difficulty in comprehending basic sentences or ideas. Language ability and lack of cultural awareness of the people they are studying about are the two reasons teachers in the study have cited as playing a big role in hindering teachers

from effectively teaching literature. These are echoed by the students as well. A lack of motivation to read or delve deeper into the text is also noticed by teachers. They also mention ambiguity in the texts, symbolism and complex plot lines to be factors affecting students in understanding literary texts. A big part in this is because what they are studying is linguistically, culturally, socially detached from their realty.

Figure 28

Reason students are unable to analyse a literary text independently
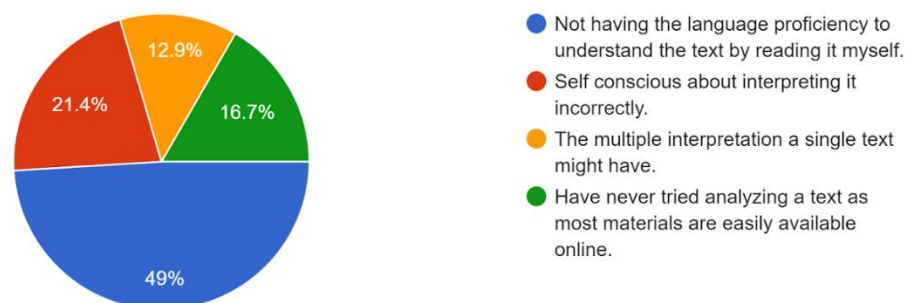
Students' inability to independently analyse the texts or their dependence on teachers notes and materials is a big problem for learners and according to the 49% of the study

respondents the main reason for that is that they lack the language proficiency to understand the text by reading it themselves. The next reason is the self-consciousness they feel in interpreting the texts incorrectly which makes up 21.4% of them. 16.7 % of them said that they have never attempted to analyse any text by themselves because materials related to their subject are all available easily online that are easily accessible to them. 12.9% said that the multiple interpretation a single text can have makes them hesitant of analysing a text on their own.

Figure 29

Reasons that hinder the students from understanding what they read
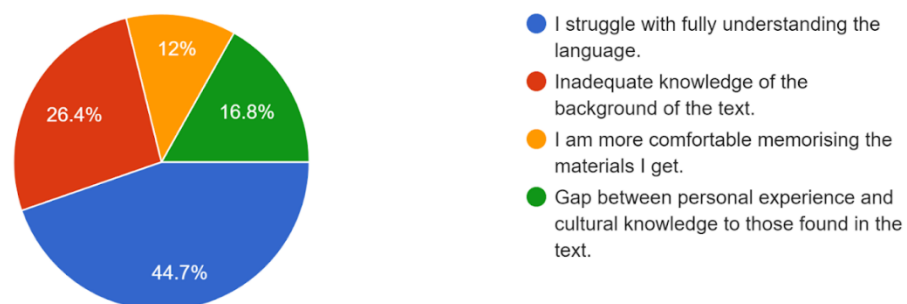
44.7% of student respondents have cited their struggle with fully understanding the language of the text as the biggest reason for them not understanding what they read. Another 26.4% of them lack the adequate knowledge of the background of the text is what hinders them from fully understanding what they read. 16.8% as well as 12% of the respondents have

cited gaps in between their own personal experience and cultural knowledge to that found in the text and being more habituated in memorising the materials related to their texts as reasons for them not understanding what they read in the primary texts.

2.9.9 Challenges Faced in Studying Literature

Figure 30

Students on if studying about cultures and worldviews different from their own hinders their understanding
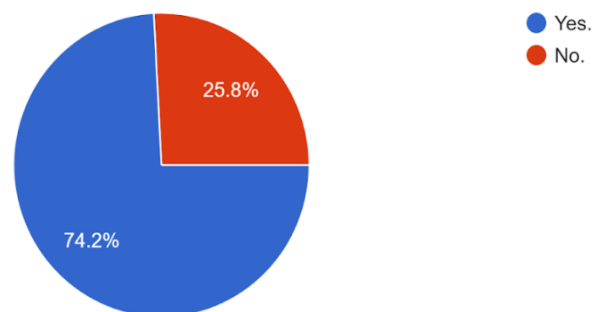
As we can see from the responses of the study that most of the students making up 74.2% have responded in the positive when asked if they find it difficult to understand the works that they study because the worldview and culture they study about are very different from their own.

Figure 31

Most challenging aspect for students in understanding a text according to teachers
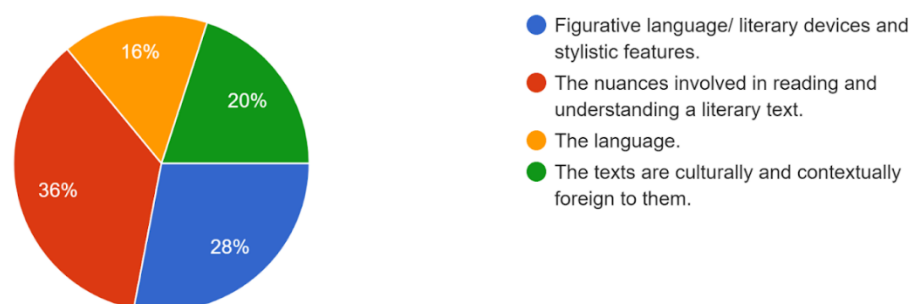
36% of teacher respondents have cited the nuances involved in reading and understanding a literary text to be the most challenging reason while reading a text on their own. 28% said that understanding the figurative language, literary devices and stylistic features used in a literary text are the biggest hinderances for the students. 20% gave the reason of the text being culturally and contextually foreign to them and 16% to the difficulty of language used in the texts as reasons for them not understanding what they read.

When asked about the most challenging aspect in studying literature most of the students say that it is figuring out the nuances of literature with its figurative language and symbolism. They also listed their own linguistic abilities and lack of understanding of the culture they are reading about as factors that stops them from truly understanding and also enjoying what they are studying.

Figure 32

Biggest challenge for students while reading aliterary text
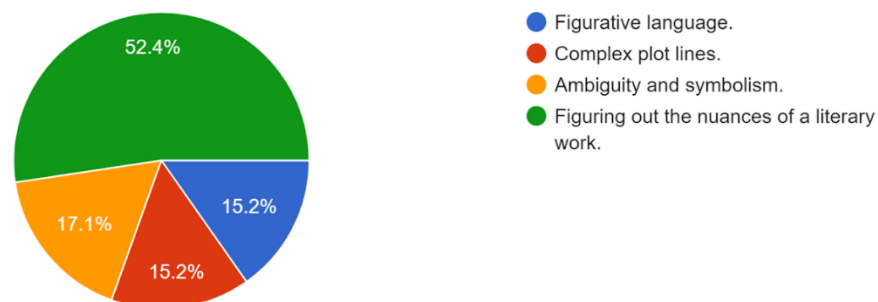
More than half of the student respondents with 53.4% of students have difficulty figuring out the nuance of a literary text and cites that as the reason they find the most challenging while reading a text. Another 17.1% cites the ambiguity and symbolism while 15.2% each cited complex plot lines and figurative language as the biggest challenge for them in reading a literary text.

Figure 33

Factors that hinder students from developing an interest in literature
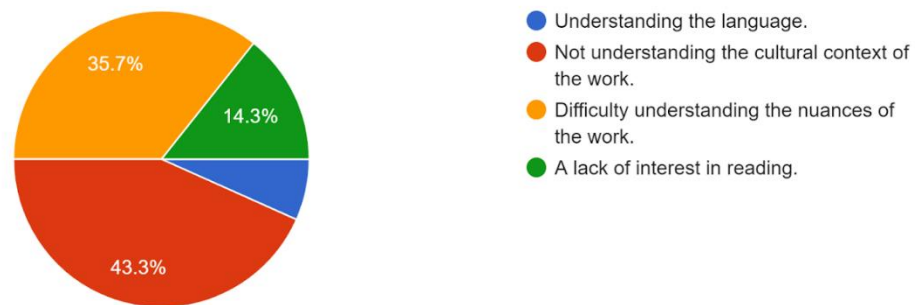
For 43.3% of students not being familiar with the cultural context of the works they study is the main reason they are unable to develop an interest in literature. 35.7% have cited figuring the nuances of literature whereas 14.3% have simply cited their lack of interest in reading in general and 6.7% the difficulty of the language as a hindrance for them in developing an interest in literature and reading.

Figure 34

Reason that hinder them from understanding what is being taught in the literature class
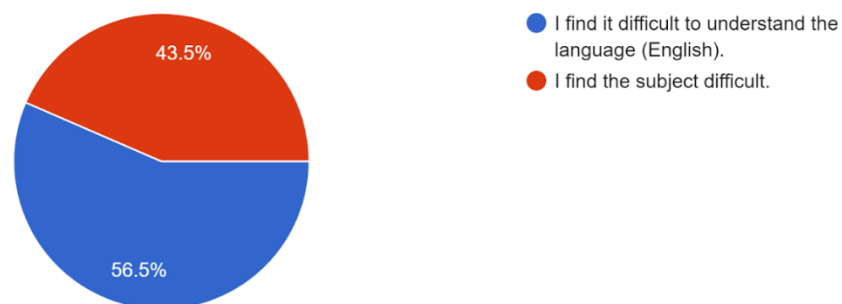
56.5% of students have said that the reason they struggle in the literature class is the difficulty language of literature. 43.5% of them have cited the difficulty of the subject itself as the reason they struggle in the literature class.

Figure 35

Reasons they struggle in the literature class.
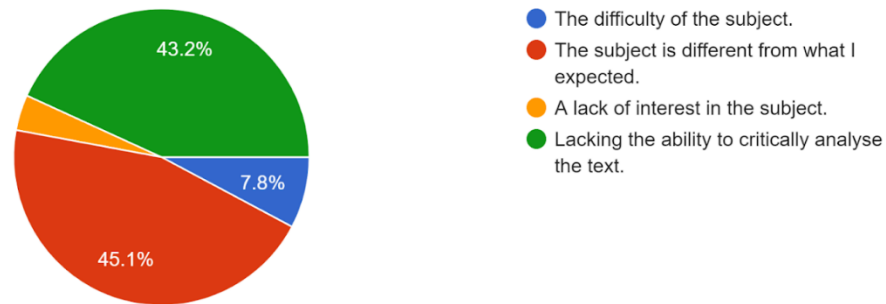
45.1% of students have said that the reason they struggle the most in the literature class is that the expectation of what the subject will be like is different from what the actual subject is actually like. 43.2% of them has said that their inability to independently analyse texts that they read is why they struggle the most. 7.8% said the subject itself is difficult and 3.9% said it is because they lack interest in the subject itself.

Figure 36

The most challenging aspect of teaching literature.
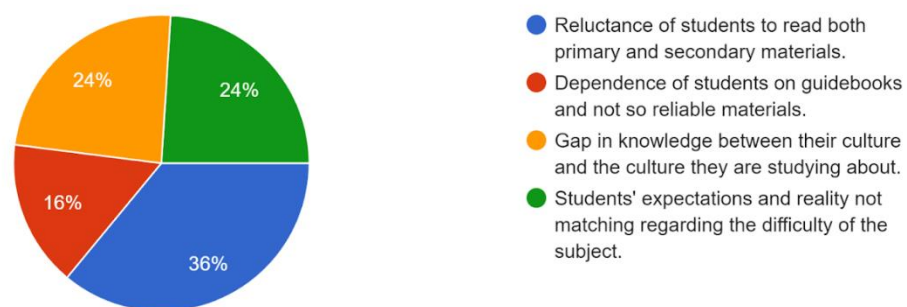
According to the study the most challenging aspect of teaching literature is the reluctance of students to read the primary texts with 36% of teachers saying that they struggle to make students read. An equal number of teachers with 24% each said that the gap in knowledge between their own culture and the culture they study about and students'

expectations about the subject and the reality being different as challenging aspects of teaching literature. Another 16% have said that the students' dependence on materials from unreliable sources like guidebooks or online sources makes teaching challenging for them.

Figure 37

Challenges faced by the teachers while teaching a literary text
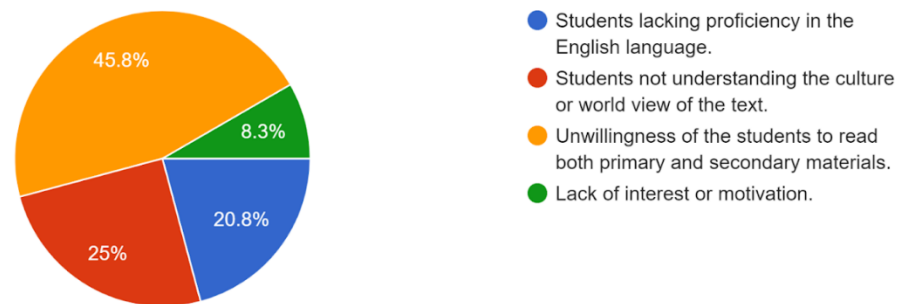
When it comes to interacting with students in the classroom 45.5% of teachers find students not reading the primary texts hinder them the most from effectively teaching literature. 25% said that students not being familiar with the context of what they are studying

about posed the biggest challenge followed by 20.8% who said students lacked the language proficiency and 8.3% said students lack of interest and motivation is the reason that hinders effective teaching of literature.

2.9.10 Library and Teaching Materials

There are also other factors outside of the control of both teachers and students when it comes to the teaching and learning of literature like infrastructure and library facilities. Some practical factors that affect the effective teaching and learning are discussed below.

Figure 38

If the library have enough books and resources for students to do their research or develop an interest in reading.
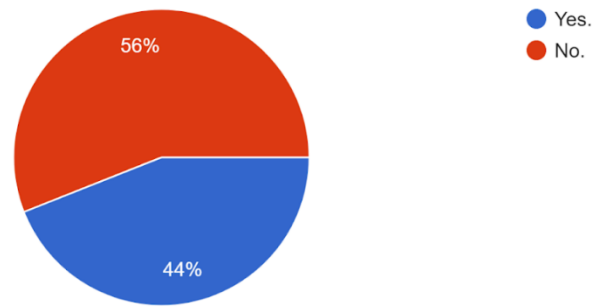
According to 56% of teachers in the study their college library doesn't contain enough books and resources for students to do their research or develop an interest in reading whereas for 44% their college library is well equipt and has enough resources for students to do their own independent study.

Figure 39

Whether the quality of the materials in the library is up to the standard of college level learners.
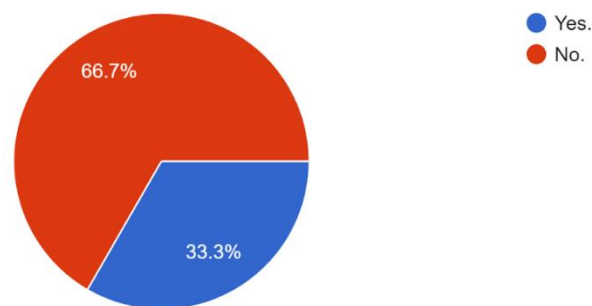
For 66.7% of teacher respondents the quality of the materials available in their college library is not up to the standards of college level learners and needs to be updated. On the other hand 33.3% are satisfied with the resources being provided in the library and that students have the means to do their own research or explore other literary work that may not be in their syllabi.

Figure 40

Some other factors that affect teaching of literature
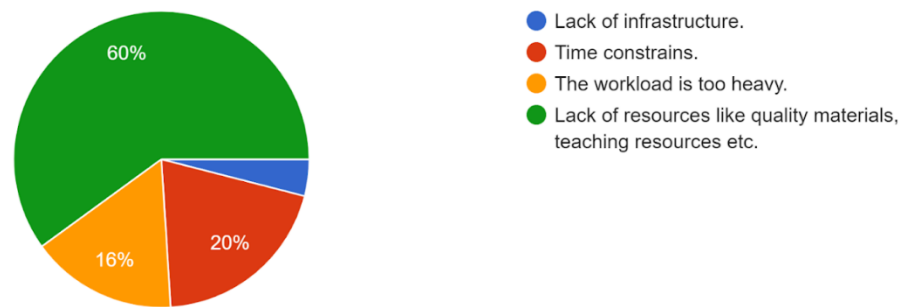
60% of teachers have attributed the lack of resources like quality materials, teaching resources and aids etc to be the most biggest factor that hinders them from being creative and effectively teaching literature. For another 20% time constrain is the main reason they are unable to teach effectively followed by 16% whose workload is too heavy and the remaining 4% the lack of infrastructure in general.

2.9.11 Expectation vs Reality

Another factor that poses as a challenge for students taking up English Honours in the college level is their expectations not matching with the reality of what they actually study. Many students come with the misconception or misunderstanding that English honours will be an easy subject to study and have the expectations that they would study a few poems, stories and novels superficially. Since the syllabi for English till the H.S.S.L.C level is relatively easy and most students do well without much effort they take up English Honours with the expectations that they are going to have the same experience. They struggle not only with the increase in workload but the depth of the analysis and study they have to do. History, literary theories and criticism forms an integral part of the English Honours syllabi and most students struggle with these aspects of the course.

Figure 41

The reason students decided to take up English Honours
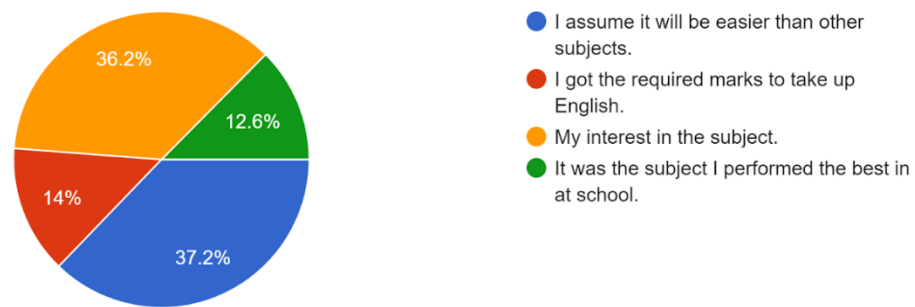
For 37.2% of students the reason they decided to take up English honours was because they had the assumption that it will be easier to study than other subjects. The other 36.2% took up English honours because of their interest in the subject. 14% decided to study English honours because they got the required marks to do so which indicated that they are studying literature by virtue of them getting enough marks and are not at all prepared for what they will study later. On the other hand 12.6% of students took up English Honours because it was the subject they performed best in at school.

Figure 42

Is the reality of the English honours course what they expected
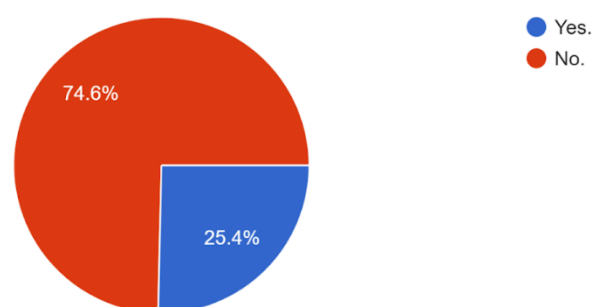
Many students were found to be completely unprepared for what they will study in the literature syllabi because 74.6%   did not expect to study history, language, theories and criticism as part of their course. 25.4%   knew what to expect when they made the decision to take up English as their honours subject.

Figure 43

Students on whether the English syllabi in school have prepared them for the college level English honours
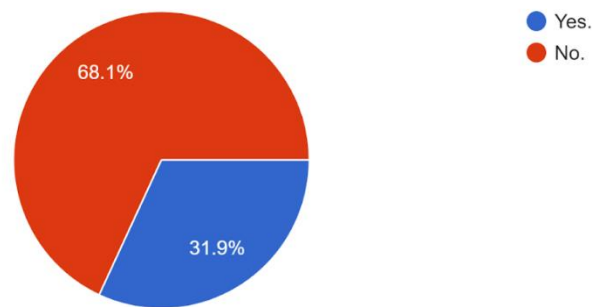
On the question of whether their school English syllabi have prepared them to study literature in the college level 68.1% of students have responded in the negative. There seem to be a big gap in their perception and their actual performance when it comes to how well their background has prepared them. Their expectations of what an English honours experience will be and what they actually got are very different. While 31.9% have however said that their previous experiences studying English has prepared them for the college level English course.

Figure 44

If the multiple intrepretation of a single text make students unsure of what to study or write
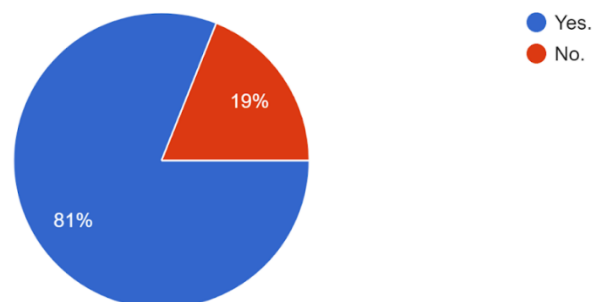
Most students seem to have the problem of being in doubt and unsure about what to study or write because of the multiplicity of interpretation that is possible in a literary work. This reason seems to affect their confidence as 81% of become unsure of which interpretation to study or write when they come across different sources with different interpretations. A lesser number with 19% do not have this problem.

2.10 The Syllabi of English Honours in the Colleges of Kohima.

2.10.1 Old Course

The syllabi for the 5th semester students of the study is an old one that follow the syllabi prescribed by the Nagaland University. The particular syllabus has been in use since the academic years 2012-2013 and the entire duration of the course is three years divided into six semesters with each semester comprising of six months. All papers are of 100 marks with external exams for 70 marks with a pass mark of 32.5 marks and internal assessment for 30 marks with a pass mark of 13.5 marks. For Internal Assessment the 30 marks may be divided/ into three activities for 10 marks each according to the convenience of the concern teacher. Activities may include assignments, group activity (debate/ seminars etc), class tests etc. The results or scoring in the final examination are done on a seven point scale with O being the highest and F being the lowest grade. The following table is the Grade Point Average.

Table 3

Grade Point Average

	O	A	B	C	D	E	F
Marks	80 and above	70-79.99	60-69.99	55-59.99	50-54.99	45-49.99	Less than 44.99
Grade Points	7	6	5	4	3	2	0

Source: Nagaland University website

English Honours students are required to take a total of 122 credits. For English honours students there are six Elective English papers in total with one paper in each semester and one Honours paper for each semester except for the fifth and sixth semesters where they have two Honours papers each. A General English paper is compulsory in the first and second semesters while Alternative English is a compulsory paper in the fourth and fifth semesters. Apart from the eighteen English based subjects, students are required to choose two elective papers in each semester which will consist of papers from the different subjects offered in the respective colleges. Environmental Education is a compulsory paper taught in lieu of English and alternative English in the fifth and sixth semesters.

Apart from literature, foundational courses like the histories of literature and language, basic phonetic transcription, language and research skills development as well as literary theories and practical criticism are all part of the syllabi for the English honours course.

2.10.2 FYUGP

For the 1st and 3rd semester students of the study they follow the new Four Year Undergraduate Programme (FYUGP) syllabi introduced in 2023. For the English honours students the core English papers consist of twenty-three papers which spans over four years and eight semesters each being four credits. There are two papers each till the fourth semester, three in the fifth, and four each in the sixth, seventh and eight semesters. Here the total marks is 100 with 25 internal marks and 75 external marks. There are also two AECC or English compulsory papers in the first and third semesters. Optional Skill Enhancement Course (SEC) offered in the third and fourth semesters and value added courses offered in the second, four and fifth semesters which are for 3 credits each with a total of 50 marks where internal marks is for 12.5 and external of 37.5 marks. The internal assessments activities may include assignments, group activity (debate/ seminars etc), class tests etc and may be conducted according to the convenience of the concern subject teacher.

The FYUGP offers students who desires to take a 3-year Undergraduate programme to be granted with an Undergraduate Degree in the Major discipline after successfully completing three years and having 120 credits and fulfilling the minimum required credit. A four-year Undergraduate Honours degree in the major discipline will be granted to students

who complete 160 credits, the four year degree programme and have the required credits. There is also the option of choosing a research paper in the fourth year for students who secure 75% and above in the first six semesters. They can under the guidance of a faculty member in the College undertake a research project or dissertation in the major discipline. An Undergraduate Degree (Honours with Research) is given to students who secure 160 credits, including 12 credits from a research project/dissertation or students can also opt for 3 theory courses for 12 credits in place of a research project or dissertation.

Table 4

The core papers of the English Major Course

Paper Code	Course Code	Title of the paper	Total Credit
FIRST SEMESTER			
C-1	ICL	Indian Classical Literature	4
C-2	ECL	European Classical Literature	4
SECOND SEMESTER			
C-3	IWE	Indian Writing in English	4
C-4	BPD-1	British Poetry and Drama-14th-17th centuries	4
THIRD SEMESTER			
C-5	AL	American Literature	4
C-6	PL	Popular Literature	4
FOURTH SEMESTER			
C-7	BPD-2	British Poetry and Drama-17th&18th centuries	4
C-8	BL-1	British Literature: 18th century	4
FIFTH SEMESTER			
C-9	BRL	British Romantic Literature	4
C-10	BL-2	British Literature: 19th century	4
C-11	WW	Women's Writing	4
SIXTH SEMESTER			
C-12	BL-3	British Literature: The Early 20th century	4
C-13	MED	Modern European Drama	4
C-14	PCL	Postcolonial Literatures	4
C-15	LT	Literary Theory	4

(DSE-1)			
TOTAL CORE CREDITS			60
SEVEN SEMESTER			
C-16 (DSE2)	LC	Literary Criticism	4
C-17 (DSE3)	WL	World Literatures	4
C-18	PEM	Prose: Elizabethan to Modern Period	
C-19 (DSE4)	RM	Research Methodology	4
EIGHT SEMESTER			
C-20	SHAK	Shakespeare	4
TOTAL CORE CREDITS			80
Research Project/ Dissertation* OR			12
C-21*	SOP	Study of a Period	4
C-22*	MELENI	Multiethnic Literature in English from Northeast India	4
C-23*	TCLE	21st Century Literature in English	4

Source: Nagaland University website

The English Honours course is a good mix of literatures from the British Isles, America, Indian literature both written in English as well as in translation, Europe and the Commonwealth countries. The content of the course consists of classical European and Indian literature to Sixteenth Century Elizabethan and Jacobean literature through the twentieth century Modern, post-Modern periods, popular literature and women writers and include poems, novels, plays, short stories, essays, criticisms and theories.

Poetries included in the syllabi vary from the age of Chaucer to the Elizabethan and Jacobean age, Metaphysical poetry, poetry of Milton and Pope as well as the Romantic, Victorian, Modernist and Post Modernist periods from the British Isles. Poetry from America, India and the Commonwealth also form an important part of the syllabus.

The most important plays of Shakespeare and other Elizabethan and Jacobean playwrights, classical to modern European and Indian drama, restoration drama, Russian drama as well as playwrights like T.S Eliot and Bernard Shaw of the 20th century and American playwrights like Tennessee Williams and Miller are part of the syllabus.

The most significant novelists in English literature forms an integral part of the syllabi from Defoe, swift, Austen, the major Victorian novelists as well as British modernist novelist, American authors and post-colonial writers from Asia, Africa and South America. Twenty-first century literature written in English as well as children's literature, detective fiction, romance/chickLit, graphic fiction and science fiction are also genres that are newly introduced in the syllabus.

Prose from the Elizabethan to the modern period are also a part of the course. In almost every course the background and the theories of the works they will study are included in the first unit. Development of practical as well as research skills are all part of the syllabus for the English honours course.

In the classroom the teacher is to give the students the biography of the authors, the background of the age or setting and explain the works of the authors in simple language, give meanings of the words and teach them to write reference to contexts, make wordlist from the text and learn the point of view of life in the works and interpret the moral and ethical values that can be found in the literary texts.

The English major/honours syllabi gives students a chance to be able to analyse, appreciate, comprehend and engage critically with literary texts written in English and analysing them from various perspectives. Some advantages that learners can gain by studying the English Major/ Honours course is the expertise they will gain by being able to identify, discuss and write on the different literary ages, genres, forms, and movements. It also comprises gaining the ability to close read a text and recognize the elements of a literary work like narrative techniques, plot, characterisation etc. They will also learn to think and analyse critically, to relate their subject of study to real world events and happenings. They will also form their own opinions and develop an outlook and world view based on understanding, empathy and respect for others. These are all vital skills that can be developed by reading about others that are different to them but are related to them by the thread of humanity. Language proficiency whether spoken or written is another important skill students can acquire by both reading and writing on the works of literature from their coursework. In addition to this all the poems, novels, plays and essays that they study will help in expanding their language skills and vocabulary. Also, literary works has the capability to open their minds to new knowledge and to train them to love reading and literature.

2.11 Letter Grades and Grade Points

The results or scoring in the final examination are done on an eight point scale with O being the highest and F being the failing grade. The Semester Grade Point Average (SGPA) is the grade for each semester and is dependent on the performance of the student in a given semester. On the other hand, the Cumulative GPA (CGPA) is based on the collective grades scored in all courses and semesters taken by the student.The Head of Institutions may also mention the marks gotten in each course and a weighted average of their marks based on their performance in the other semesters this is to be done to benefit the students.

Table 6

Letter Grade and Grade Points Average

Letter Grade	Grade Points
O (outstanding)	10
A+ (Excellent)	9
A (Very good)	8
B+ (Good)	7
B (Above average)	6
C (Average)	5
P (Pass)	4
F (Fail)	0
Ab (Absent)	0

Source: Nagaland University website

2.12 Conclusion

This chapter presented the principles of SLA and literature teaching. A brief outline of what literature is and the importance of studying literature is also given. A literature review of the challenges faced in the teaching of literature for ESL and EFL learners in other context is also given. This chapter also presented the data along with the analysis of the challenges that both teachers and students of the study faced in the process of teaching and learning literature in the colleges of Kohima. A detailed summary of the syllabi, grading system and what the aims of teaching the English Honours course that the study subjects are teaching and learning is also given.

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Chapter III

Teaching of Fictional Prose

3.1 Introduction.

According to B. Prasad (2007) the novel is the loosest form of the literary arts and this quality makes it possible for it to give a fuller depiction of real life and character than any other literary form. So, it's no wonder that it is the most popular genres in contemporary literature enjoyed by both students of literature as well as the general public. The stories in the novels transcends human limitations, time, setting, culture and experiences which enrich the reader by giving them a perspective that they might not achieve any other way. The novel is one of the core courses of study in the English Honours syllabi all over the world and it no different for the respondents of this study. The teaching of the novel also poses its own set of challenges. This chapter will look into some of the challenges that teachers and learners in the colleges of Kohima town face in the process of studying the novel. The chapter also discusses some of the best strategies and methods that will be beneficial for the effective teaching and learning of the novel.

3.2 Fictional Prose

Fiction in a general sense is literary narrative that includes both prose and poetry that is invented and not an account of events that actually took place but in the more particular sense fiction represents only narratives that are written in prose (Abrams & Harpham, 2009). The word prose is derived from the Latin word 'prosaoratio' which means "straightforward". Prose is verbal or written language that follows the natural flow of speech. Fictional prose is fictional literary work that is written in prose. The most common forms of fictional prose are the novel and short story. Another aspect of it is that it has a grammatical structure with sentences and paragraphs (What is Prose, 2021). Even though narrative fiction written in verse was pretty common in the past, modern authors mostly write their stories in prose, so much so that most readers today would find fiction written in verse a completely new experience (Robi, 2019).

From the perspective of Western culture, the early *novelle* are the first modern forms of prose fiction. There is little doubt that novels and short stories are the most popular narrative fiction genres in contemporary literature (Robi, 2019). Despite being a relatively

new form of literature prose remains its most popular form. It is reasonable to say, then, that stories, and more specifically fictions, in their many forms and genres, make up the backbone of literature.

3.3 The Novel

The word novel is considered to have been derived from the Latin word 'novellus', the Italian word novella which meant a little new thing and French word novelle. It was Boccaccio who first used the term novella 'storia' which meant a short tale in prose when he first experimented writing in prose and the word continued to mean the kind of short stories written and collected by Boccaccio until the 17th century (Abrams & Harpham, 2009). With the rise in the development of novels in the 18th century the meaning of the word novel underwent change from short tale in prose to 'prose narrative of considerable length' as stated by The Shorter Oxford Dictionary (Choeda, 2019).

The term novel is now used for a countless variation of works having the common features of being long works of fiction written in prose. The scale of the novel allows for a larger assortment of characters, larger and more elaborate plot (or plots), fuller development of the background, and a more sustained development of characters and motives as compared to the shorter modes of narratives like the short story or novella (Abrams & Harpham, 2009). Because it is the loosest form of the literary art it lets the authors give a more detailed embodiment of real life and character as compared to other literary genres. It has also been defined as a lengthy narrative describing the actions of fictitious individuals (Prasad, 2007). According to Alexey Aliyev(2021) in his article "What is a Novel?" describes the novel as a language object meaning that it is for the most part made up of linguistic elements like words and punctuation marks, written in prose and having a significant amount of length consisting of a lower word count approximately in the 30000 and an upper-word limit which is not exactly identifiable.

According to The Shorter Oxford Dictionary a novel is a fictitious story written in prose with a considerable length where characters and actions similar to that of real life are depicted in a plot of more or less complexity like in real life (Reese, 1982). The lengths of some novels are similar to the length of short stories and hence a term such as 'novella' is often used for shorter novels

A very important factor to consider while engaging with whether in teaching or learning a literary text and the novel is it nuance. According to the Merriam webster dictionary nuance is, a subtle distinction or variation. Nuance is a slight difference or variation in the quality of a thing. In literature it would be the slight variances in a word's meaning or usage that makes a word change meaning in subtle ways. The variations maybe hard to recognise and even comprehend, but active readers should be aware of the presence of nuance in literature. Nuances plays a big part in literature as it helps readers to gain a more thorough understanding of the larger work as many elements in a literary work are left for the reader to interpret (Calderwood & Boyd, 2023).

The popularity of the novel is widespread and can be best described by Bliss (1902) who says that the yearning for the story outlasts childhood and is a part of the divine hunger of the extremely advanced people and races and it is impossible to anticipate a time when fiction will stop to be a significant part of the creation of the literary world

3.3.1 Genres in the Novel

The classification of texts created on the similar features they share is called genre. These classifications, used since ancient times by writers, readers, and critics, serve a number of purposes: The first one is for classification because by recognising the features that are worthy of attention, similar texts can be put together and help us to distinguish it from other texts. The second reason is prescription as genres should have certain standards and rules that direct the works of the writers. These standards and rules are actively imposed in some instances while at other times they act simply as recognised standards. The third reason is interpretation which provides readers the conventions and expectations of the various texts they come across by giving them the standards and rules to help them in understanding a text. The next feature is evaluation which are standards and guidelines used by critics to compare it with other similar texts to determine its artistic value. During the classical and neoclassical period the genre was seen as unchangeable and predetermined but starting with the Romantics, the genre has been accepted as an evolving and roughly defined convention as genres transform and grow over time (Ribo, 2019)

3.4 The History of the Novel

The root of the novel can be traced to the medieval romance, a fantastic story of love and romance sung by wandering musician that were inspired by ballads and bits of epic poetry and which up till the 16 century was used to refer to the short stories written and collected by Boccaccio in his Decameron in the 14th Century. Only in the 1700s did it get the meaning that is used in the present day. The novel despite being the most popular among the literary genres is relatively young as the novel in its present-day form was born only in the 18th Century. Richardson's novel Pamela which was published in the year 1740 can be considered the point from which the history of the novel as a genre formally started even though many works beginning with Chaucer and continuing with many Elizabethan writers and beyond can be considered the precursor of the novel. By the 1770s it became all the rage with it becoming a source of escapism for its consumers which consisted mostly of women. Its popularity was increased because of it being made easily available when circulating libraries were set up in different places. Despite its popularity many were of the opinion that the novel wasn't a serious form of literature and that it was not "respectable" a view that went back to Pluto who held a very utilitarian view that any literature that doesn't have practical uses is harmful (Reese, 1982).

Compared to other genres the novel is a relatively new form which developed in its existing forms during the European Renaissance. The Classical epic poems especially Iliad and Odyssey by Homer and the Bible were perhaps the sources that had the most influence on the modern genres of prose fiction. Many writers of this period were inspired by them to write in vernacular languages too which also reached a wider audience. In the beginning they were shorter works called the novelle but in the later part of the Renaissance, some writers began to write longer stories which filled up an entire book a with stories about the quests of a single main character. And that is how the modern-day novel originated. Miguel de Cervantes' Don Quixote is considered to be the first modern day novel by many people though longer stories, with very similar features to the modern novels had existed throughout history in various culture (Robi, 2019).

3.5 Literature Review

E.M Forster *Aspects of the Novel* a collection of literary lectures delivered in 1927 where he talks about the universal features of the novel. These elements he talks about are still very

relevant to the study of the novel. The examples he gives from different elements novel is informational. Concepts like the flat and round character tropes are still widely accepted and influential today.

Alshammari and Ahmed (2019) in their article "Using an English Novel to Improve Saudi EFL Reading Skill" talk about the advantages of using the novel to improve the reading skills of the students by saying that literature is authentic and because of this the students are, exposed to language that is as sincere and undistorted as can be achieved in the classroom setting. There is also the claim that literature provides the most authentic materials for the learners because the language in a novel is the closest thing these EFL or ESL learners will come to English spoken or written by a native user.

According to Tung & Chang (2009) in their "Developing Critical Thinking through Literature Reading"elaborated on howreading literature and critical thinking go hand in hand for many reasons some of them are, firstly, the mental process required in reading and understanding a literary work requires some amount of critical thinking on the part of the learner. Reading a literary text is an intricate process which entails readers to recollect, regain and reflect on their previous experiences or memories to produce meanings from the text. In doing these they are required to understand nuances from the text like differentiating facts from sentiments, the literal meaning from the implied meanings as well as identify the narrator's tone. The reader should also identify details that relates to the matters discussed in the text and discover the relationship or the connections between the events or actions. They should also be able to make out the inferential relationships, notice multiple points of views, make ethical reasonings and just decisions but most notably apply their knowledge of this to other fields and the real-life situations. Secondly reading a literary text makes the reader aware of different perspectives and views which lets them reflect on their own thoughts, actions and place in the world. All the components of a literary text provide the reader with many real-world situations and experiences which helps them construct meanings of self and life and in the process makes them better human beings as literature is but a mirror of life.

Attiyat, (2019) in his article "The Impact of Pleasure Reading on Enhancing WritingAchievement and Reading Comprehension" says that the Nove is an excellent resource to improve the comprehension skills of the students. Reading can become an exercise on thinking because it requires the reader to comprehend and utilise the various skills set they have to get the desired information from a text, like questioning, making

predictions, or drawing their own conclusions. Reading can help better the language, articulation and vocabulary of the readers which help them to improve their comprehension skills significantly.

3.6 Aims of Teaching a Novel

There are many advantages to reading and learning the novel, the stories can entertain, educate, inspire and explore complex themes about human nature and cultures. As with all literature the reader of the novel is able to understand the human condition better, reflect on his own place in the world, gain empathy and understanding of people different from them.

3.6.1 Creates Understanding and Empathy

One can say that the study of the novel is important because of its ability to provide learners enjoyment as well as to understand the experiences of real life by reading about the experiences of others in the novels. The social and cultural issues that the novel deals with helps immensely in making students empathetic (Oda &Khaz 'al, 2009).

According to Christine Seifert in an article from the Harvard Business Review reading fiction can increase one's social insight and also gives one the ability to understand other people's motivation better. Though reading non-fiction is valuable for gaining knowledge, it does little to teach emotional quotient to its readers. Fiction has the ability to provides a different perspective than the standard good or bad tropes that are found in nonfiction books. We find that good literature presents characters often with equally valid viewpoints (Seifert, 2020). Teaching literature either written in or translated into the target language will give the learners awareness into other cultures, and the stories found in literature may many a times be more relatable to the reader than other non-literary topics (Novasyari, 2019).

3.6.2 Improves Reading Skills.

Reading skill is as simple as developing the ability to comprehend written text. Though the definition is simple the actual practice may need time and effort and one of the best ways to develop this skill is by making use of the novel. By developing this skill, a

learner will be able to 1. Make literal comprehension which is the ability to recognise simple facts presented in the text. 2. Make evaluative comprehension which means the ability to form opinions on their own about the contents of the text. 3. Make inferential comprehension which is the ability of the learner to relate the text to other works and situations (How to Improve, 2021).

For many learners the novel is a vital source of contact with the English language and what they learn in the English class will be in most cases the majority of the English language they will get to know or use in their everyday life outside the classroom. Therefore, it is very important to teach students the correct language and help them to gain language proficiency. the novel in this way can be used to teach English most effectively by providing students with appropriate texts and also if they are given proper guidance as to how to achieve the language goals the novel can be extremely beneficial for language learning.

The best way to learn is if students take an active participation in their own learning. According to Collie and Slater (1987), using literary materials like the novels for reading increases the learners' understanding of the cultural context of the text, it gives learners a chance to interact with authentic texts that are similar to real life situations, betters their language abilities, and involve them in creating meaning to what they are reading by making them participate actively in reading.

A study was conducted on Saudi students using the novel Great Expectations by Charles Dickens to improve the reading skills with specific focus on skills such as scanning, skimming, and guessing meaning from contexts. All the respondents after a three-week period of reading the novel answered positively when asked if reading the novel has improved their reading skills and they also reflected a longing to read more novels. They also responded positively to whether this study has improved their vocabulary and reading speed and scanning ability.

3.6.3 Improves Comprehension Skills.

According to Novasyari (2019). English teachers can solve challenges their students face by using Literature-Based Instruction to improve their reading comprehension. In the study that he conducted to test whether literature-based instruction can be used to improve reading comprehension and writing achievements there were clear indication that using

literature based instruction helped in improving students' performance. Evidence showed that scores significantly increased from pretest to poshest in the experimental group as even weaker students could reach Average, Good and Excellent level of comprehension in the post test.

3.6.4 Improves Critical thinking skills.

The term critical comes from the Greek word "kritikos" meaning having the ability to judge or discern. Critical thinking is a form of thinking where the learner questions, analyse and interpret to make a decision from what they read, hear, say, or write (What is Critical, 2021). Developing critical thinking skills will benefit learners as it will help them know how to learn, make judgements clearly and make good decisions on what to believe and what actions to take. That is why Lazere argued that literature is the only academic discipline that has the ability to get closest to encapsulating the whole range of mental traits presently thought of to make up critical thinking (Tung & Chang, 2009)

The definition given by the ACER (Australian Council for Educational Research) framework defines critical thinking as, "the ability to think critically, to analyse and assess information, reasoning and circumstances, with the proper standards, in order to create comprehensive and perceptive new knowledge, ways of seeing things, theories and principles". Critical thinking comprises of the learner's capability to understand and produce information in such a way that they are able to use that information to make effective and sound decisions and solve problems in a new area or task (Jonathan et. al, 2020, 1).

In ACER framework says that critical thinking involves both the intellectual and emotional domain which is goal oriented and have a specific purpose to attain. Whatever the end goal or purpose may be, whether it is to solve an issue, support a theory or account, do an experiment, make an argument, give an explanation, explore a topic in depth etc. it is assumed that the skills are practical and procreative with practical skills that students have developed and is not just contained to thoughts or ideas alone (Jonathan et al, 2020).

According to Kumaravadevilu, one of the necessary aims of general education even though it is not easily attainable has always been to create independent thinking individuals who are willing and able to think on their own and behave responsibly (Maibodi, 2015).

3.6.5 Develop Vocabulary and Language Skills.

Obediat affirms that, literature aids students in acquiring a native-like proficiency in English, communicate their ideas in proper English, learn the aspects of modern English and the workings of the English linguistic system and how it is used for communication. Students are also able to identify how idiomatic expressions are used, speak with clarity, preciseness, and to the point, and in general gain more proficiency in English, it also helps them in unveiling their creativity as well as their critical, and analytical skills (Oda &Khaz 'al, 2009).

Even without the critical analysis of a literary text there are many advantages to reading a novel. According to Oda and Khaz 'al (2009) it be an interesting and diverse resource activities for students learning a language without the critical and literary analysis they are required to do while studying the novel as a literary text. Firstly, the novel can be used to create interest in students as it can arouse their interest and attention and help them read the text carefully. Secondly, the novel can be used as the key source for teaching them new vocabulary items and grammatical structures. It may also indirectly improve their speaking skills in English when they practice reading aloud. Additionally, the reading and writing skills of the students are improved markedly while they study the English novel. Literature has the ability to forge a close relationship between the reader and the literary work as well as the reader and the language.

3.7 Importance of the Novel in the Language Class

Because of the Linguistic content, the variety of plot, literary devices and techniques found in a novel it makes an excellent resource for the teaching of language. Combining the ideas stated by Lazar (1993), the following points can be summed up about the importance of novel in language teaching:

1. Reading the text of the novel helps readers develop their language skills because of the vast number of words they are exposed to.
2. Learners are exposed to a varied form of language be it formal, informal, old or new.
3. A wide range of new vocabularies and their uses are learned by the reader in the process of reading a novel.
4. Learners can understand the context or specific meaning of words from other cultures and also how language in its different forms are used.

The novel thus can be used to teach language functions, vocabularies, culture specific meaning of words etc.

3.8 Elements of a Novel

The elements of a novel are essential in giving the basic structure for the writer to tell their story and give meaning to it. All the different elements work together to create a literary work. These elements are the background information that every teacher teaching a novel gives in the class while teaching a novel.

3.8.1 The Plot.

According to Robi (2019) a plot is an integral part of a story and can be made up of stories that are arranged in any order but a story cannot exist without a plot even if the plot is as uncomplicated as the appearance of events in their sequential succession.

The idea of plot dates way back to Aristotle, whose definition of mythos is, the arrangement of events and maintained that it was the most vital element of storytelling (Robi, 2019). A plot according to E M Forster (1927) is the events, the story of events with the stress being laid on the casualty. A plot differs from a story in that the reader in a story says "and then?" whereas in a plot the reader asks "why?". The story and plot are both account of events but a plot has the ability of higher development and consists of more than just time and arrangement of the narrative in sequence alone. According to him the reader needs more than curiosity to read a novel, intelligence and memory are important components in the process of reading a novel. A plot is the outcome of a novelist's resourceful use of certain strategies which has the aim of not only telling a story but to construct a story in a novel.

According to Robi (2019), emplotment is the process of arranging the events of the story into a narrative message by modifying their order, duration, frequency, connection, or relevance by the narrator to the narratee. Plots also have an internal coherence that connects beginnings with ends through a meaningful and purposeful development. While there are many ways to link beginnings with ends, emplotment is often driven by a central struggle or

tension that pushes the plot through the phases of exposition, rising action, climax, falling action, and resolution. A plot should also have a beginning, middle and end according to Aristotle which means that there should be a meaningful and purposeful development where

the beginning and end are thoughtfully interconnected. In contrast to real life, where events simply take place without any rhyme or reason, emplotted events are meaningfully and decisively connected to make up a whole that makes sense. While there are many ways to link beginnings with ends, a plot is often driven by acrucial conflict or tension that moves the plot through the five phases of Freytag's pyramid of exposition, rising action, climax, falling action, and resolution.

3.8.2 Dialogue

Dialogues are an indispensable part of the narrative because though them the reader interpret the characters in a narrative as having certain ethical, rational and emotional abilities by extrapolating the thing a person says and their unique way of saying it (Abrams & Harpham, 2009). It is a vital quality of the novel from where the characters revel themselves and their intentions to the reader. In a novel, the depiction of interaction by speech or dialogue contributes both to the progress of plot and to the creation and development of the characters. Dialogues can also assist in creating the setting of the novel by presenting the description of different dialects or ways of speaking (Robi, 2019).

And according to Robi,

> The 'dialogic principle' brings together voices from a multiplicity of social and ideological worlds (including the voices of the different characters, the voices of narrators, and even voices external to the story itself) in order to create a narrative that aspires to be as rich and multifarious as life itself (2019, 60).

3.8.3   Narrative Technique

A narrative is a story, either told in prose or verse, including actions, characters, and the behaviour of the said characters (Prasad, 2007). Narrative techniques are the methods and devices authors use to tell their stories. They are the tactics and literary devices that writermake use of to craft the various elements of their narrative and includes various narrative components including plot, point of view, style, characterisation, themes and genre.

3.8.4 Character and Characterisation

Reese (1982) says, that a novel is equally interested in the characters and motives as the story itself showing the significant part that the characters in a novel play. They are persons in a narrative work who are seen by the reader as having certain ethical, intellectual and emotional traits by observing what and how they say things (Abrams & Harpham 2001).

E.M. Forster divides characters into two types, the flat and the round character. Flat characters are also known as types, and sometimes caricatures. In their purest form, they are created around a sole idea or trait. One great benefit of flat characters is that they are easily recognised by the reader's "emotional eye" when they come in and they are easy to remember as well. When there is more than one factor in the characters, we get the beginning of the curve towards the round. Round characters are human like, complicated and made up of many facets and cannot just be put into or described in a single sentence (1927).

The arrangement of characters in the story is known as characterisation (Robi, 2019). Characterisation is the progression by which the writer reveals the personality of a character. There are two ways in which this can be done one is direct characterisation and the other is indirect. The first is where the author presents the character by describing them in their writing. Indirect characterisation reveals the personality of a character through these five different methods, dialogue, thoughts, how they make others feel, their actions and appearance (Five Elements). According to Robi(2019) indirect characterisation is when an author only gives accounts of the external or internal actions related to the character, as well as their speeches and thoughts, without giving a full summary or evaluation of the character's qualities.

3.8.5 The Setting

The action of a novel, like that of any other human activity, has to be located in time as well as place, if the story has to make any sense to the reader. According to Robi, if plot is the events of the story organised in a meaningful way then setting can be taken as the organisation of the story's surroundings. The setting is a central part of the plot and may affect the plot by directly affecting the character. The general setting of a narrative work is the location, historical time and social settings in which the story takes place (Abrams &

Harpham, 2001). Here we see that the physical location, the time period in which the story is set as well as the social circumstances of the characters in the novel are all part of the settings of a novel.

Just as there can be any number of environments where the actions of a plot can happen the environments can also be created in any number of ways especially by describing the scenery and weather differently. Writers characterise setting by giving descriptions whether long or short and often consists of important details connects the characters and happenings with the environment, which helps the readers to recreate the scenes in their mind (Robi, 2019).

3.9 Challenges Faced in the Teaching of the Novel

Some of the major challenges that both teachers and learners face in the process of teaching and learning the novel as gathered from the study are discussed below.

One of the major challenges faced by teachers in teaching the novel is students not reading the primary texts. The novel because of its length and complexity requires the students to read with care and attention but according to the study most students doesn't have the habit of reading so only a small number of students read the novels in their course. Literature is a subject that requires the students to understand the layers of meaning in a text, figure out its nuances and identify literary devices and reading the primary source material is the first step in doing that but many problems arises when the majority of students fail to do that. That leaves the teacher struggling to teach them effectively and the students missing out on the knowledge and skills that they can gain and improve by reading.

Figure 44

Most challenging aspect of teaching the novel
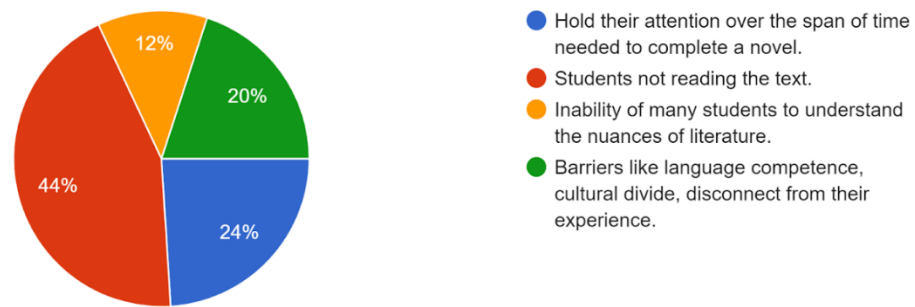
According to 44% of the teachers, students not reading the novels in their course is the most challenging factor for them in the process of teaching the novel. Since the novel is lengthy and requires multiple classes to complete 24% of teachers have cited holding the attention of the students over the span of time needed to complete the novel is the most challenging aspect for them. While 20% have said that barriers like language competence, cultural divide between the work and learners as well as the gap in between their own real-life experiences being very different from the work all poses their challenge. 12% of teachers have cited students not understanding the nuances of a literary work as the most challenging factor in teaching the novel.

Figure 45

Teachers on whether their students read the novels
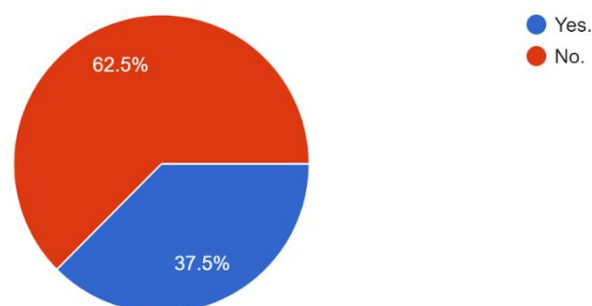
62.5% of the teachers in the study said that their students do not read the novels in their syllabi while 37.5% said that their students read the novels.

Figure 46

What teachers do to encourage reading
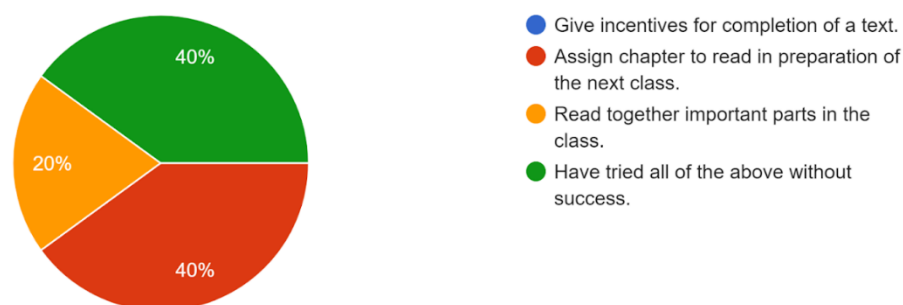
Despite the teachers trying different ways to encourage students to read the novels there is not much success when it comes to making students read the primary source material. 40% of teachers assign chapters to the students to read and prepare for the class in advance. 20% of the teachers read the important parts of the texts out loud in class. Whereas another 40% said that they have tried all these without any success.

Figure 47

Teachers on the percentage of novels students read
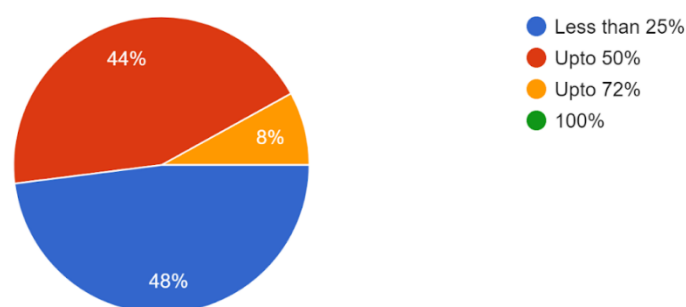
Most of teachers have struggled with making the students read the novels in the syllabi. A majority of the teachers with 48% have said students read less than 25% of the novels in their syllabi whereas 44% estimates that students read up to half of the novels. 8%

of teachers said that students read more than 70% but no teacher have said that all the students read all the novels.

Figure 48

Number of novels the students read
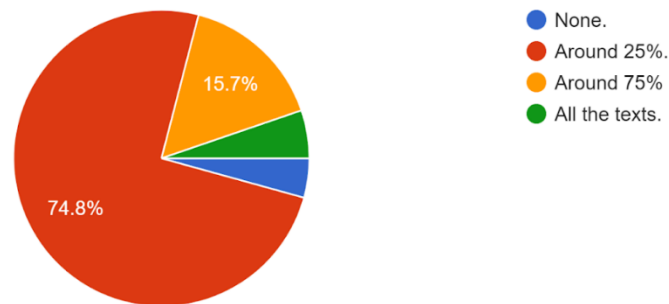
According to the study most students read only a small number of the novels in their course in a given semester as the majority of students with 74.8% read up to 25% of the novels in the syllabi 15.7% read around 75% of the novels, around 5% don't read any of the novels and 4.5% read all the novels.

Figure 49

The teaching method most used in teaching the novel
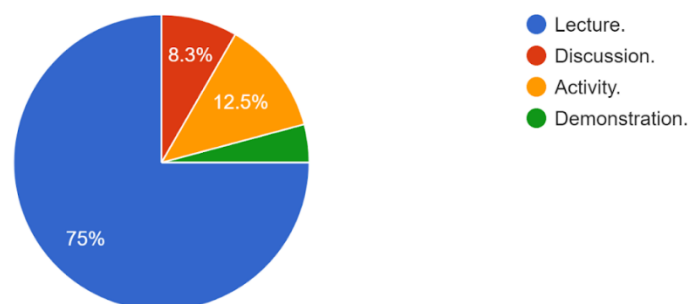
75% of teachers use the lecture method most frequently while teaching a novel which was followed by activity with 12.5%, discussion with 8.3% and demonstration with 4.3%.

Figure 50

The teaching method learners prefer while learning the novel
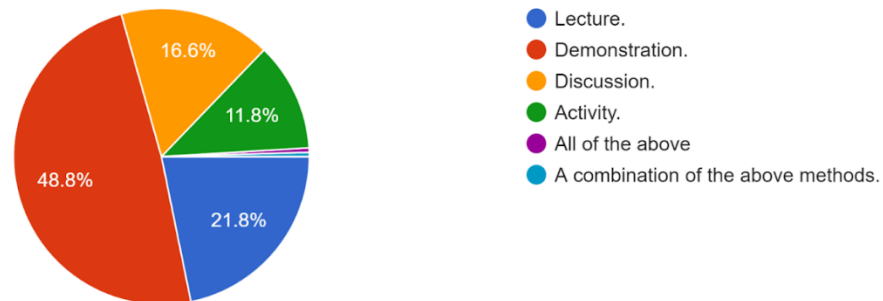
48.8% of students preferred method of learning the novel is demonstration followed by lecture with 21.8%, 16.6% discussion then activity with 11.8% and the rest some combination of the above-mentioned methods.

There are many challenges that the teachers face while teaching any literary text and the novel is no different. Apart from students not reading the primary texts some other challenges the teachers face are:

Figure 51

Most challenging aspect in teaching the novel
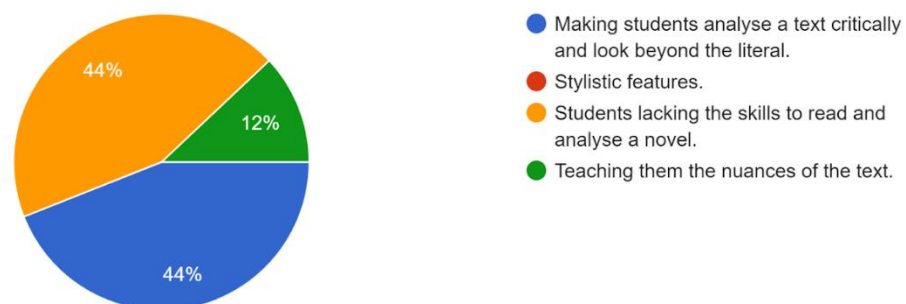
An equal number of teachers with 44% have cited making the students analyse the text critically and looking beyond the literal and students not having the skills to read and analyse the text as the factors that they struggle most with while teaching a novel in the class.

Another 12% said that they face the most difficulty teaching students the nuances of a literary text.

Figure 52

Most challenging aspect of reading the novel
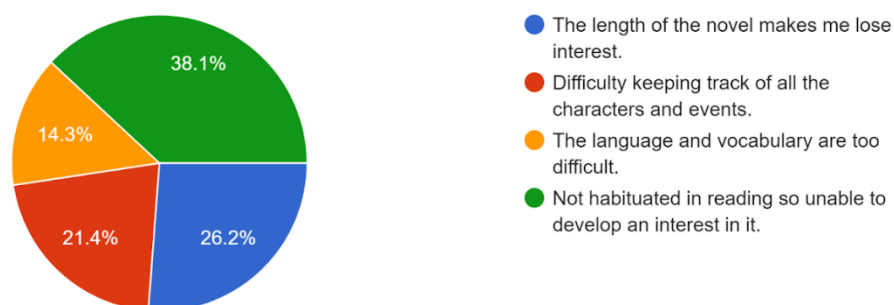
38.1% of students which is the highest number here have cited not having the habit of reading and the inability to develop an interest in reading as the reason they find reading the novel most challenging. 26.2% of students have said that the length of the novel makes them lose interest, while 21.4% said they have difficulty keeping track of the plot lines or characters in a novel. 14.3% said they struggle because of the difficulty of the language and vocabulary found in a novel.

3.9 Analysis of the Data Collected

An analysis based on the data collected from the study about the challenges faced in the teaching and learning of the novel is given below:

1. Lack of reading culture- An overwhelming number of teachers in the study said that their students do not read the novels in their syllabi. The most challenging factor that teachers face while teaching a novel is the students not reading the novels. To understand a novel a lot is dependent on intepretation and understanding the nuances and making inferences from what is written. And when students do not read the text they are unable to follow the narrative and therefore the knowledge to analyse or understand a literary text.

Despite the teachers trying different ways to encourage students to read we find that there is not much success when it comes to making students read the primary source material. Tactic teachers have employed to make the students read the texts include assigning chapters to the students to read and prepare for the class in advance, giving incentives to them for reading the texts or making the students read the important parts of the texts out loud in class. Despite all these 40% of respondent teachers have said that they have tried all these without any success and thus failing to make the students read the novels in their syllabi.

Teachers in their experience have not had any student read all the novels. Even if students read the text the number is pretty low with most teachers saying that the students read up to 50% of the novels in their syllabi 44%. A small number of teachers said that their students read more than 70% of the novels.

According to the respondent students almost 80% of them read about 25% of the novels. A few of the students said that they read around 75% of the novels and around 5% said they don't read any. However, it is encouraging to see that even though very small in number some do read all the novels.

The lack of a reading culture among the Nagas is big challenge because the

number one reason students gave for not reading the novels is them not having the habit of reading and the inability to develop an interest in reading. Their inability to read affects their learning as this is the most challenging aspect for them while studying a novel. Other reasons students give are the length of the novel which makes them lose interest or they have difficulty keeping track of the plot lines or characters in a novel. But all these reasons can be attributed to them not being habituated to read.

2. Attention Span- Another challenge for teachers in teaching the novel is the attention span of the students. Since the novel is lengthy and requires multiple classes to complete teachers have also cited holding the attention of the students over that span of time needed to complete the novel is the most challenging aspect of teaching the novel for them. Students even though they are in the college level doesn't have the habit of self-study and depends on the teachers for all their learning. The inability to

pay attention might be connected to students not having the habit to read which is another major problem for teachers of the study.

i. Language Proficiency- Another major factor that hinders students from understanding and enjoying the novel is language barrier. Apart from literary competency it has been found that that many students struggle with understanding the language and vocabulary found in a novel.

3. Cultural Divide- The cultural divide between the novels that they study and their own culture is also a hinderance to the students in their understanding as they are unable to connect what they study with their own real-life experiences.

4. Literary Competency- A certain amount of literary competence is required on the part of the students to be able to study literature but this is something severely lacking in many students who may not understand how figurative language or a certain literary form works. Teachers have also cited students not understanding the nuances of a literary work as the most challenging factor in teaching the novel.

In the classroom situation the teachers have problems teaching the text because the students are unable to analyse the text critically or look beyond the literal. Students also lack the skills to read and analyse the text because of the lack of literary competence.

5. Teaching Method- The lecture method is the most popular among the teachers for teaching the novel. Almost all the teachers said that they use the lecture method most frequently while teaching a novel with a few saying they employ other methods like activity, discussion and demonstration.

The lecture method is popular because of its practicality especially for teachers who have less time and resources and many students in the class. There is always the matter of completing the syllabus along with all the assignments and extracurricular activities that need to be completed in a given semester. Therefore, the lecture method becomes the most efficient and reliable method for teachers to use.

However, for the students they learn best when their lessons especially the novel is demonstrated to them followed by the lecture method, then discussion then activity.

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A few said they learn best when a combination of the above-mentioned methods are used. An interesting observation here is that students seem to prefer teaching methods that do not require them to be active participants in the class which can be attributed to the cultural behaviour of the students.

3.10 Strategies that can be Adopted in Teaching the Novel

Some strategies that can be used in the novel from studies and research on the topic are discussed below.

1. Focus on Language- Though language competency is something that many a times the teachers have no control over because of the admission procedures that fall outside of their control it is an essential component of literature teaching. Alex Rodger (in Brumfit,1983) says that students studying the literature of a foreign language needs to have a certain level of language competence because the students of literature need a steady, persistent and systematic training on how to study literary works. Therefore, they need to be taught to be able to identify the distinct conventions and how to make sense of the different ways in which writers use the possibilities that are present in the language's established code. So, the first skill that needs to be learned is known as communication-awareness and the second is language consciousness. They are complementary to each other and help learners to effectively study literature. Therefore, in the process of teaching literature teachers can make a conscious effort to identify the distinct conventions and the way writers use language.

2. In a study conducted by Zancanella (1991) on literature teaching in the classroom four different strategies were employed by the teachers in his study.

a. Teaching the novel as an affective and imaginative experience- Studies have shown that different readers will react to the same text in different ways and that their personalities, past experiences and intellectual capacity all plays a part in how they read a text. Therefore, theorist such as Rosenblatt and Bleich has suggested that literary knowledge should be constructed as "habits of thoughtful discrimination and judgement" and not as information that is factual. And have stressed on studying literature as personal and subjective. Because of the subjective nature of the subject literature teaching can be used to connect to the students' own lives and emotions.

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One study subject in Zancanella's research on literature teaching usually focuses on the affective and the imaginative. She would ask the students to imagine themselves in the literary work, as a character in the novel/story and also relating them to real life events and experiences that the learners are familiar with. This gives a different perspective to the students and help them see and experience the novel in a completely new way.

b. Teaching the Technical Aspect of Literature- According to the study about the teaching of the novel in the classroom Zancenella observation of the classes was that all the teachers spent their time on explaining literary terms and techniques which is the background information behind the novel that they are studying. After identifying and defining the features of the novel one study subject would then ask the students to find examples from the text about that particular aspect/definition. This is an effective way of making students understand how literary works are to be studied and for them to be able to identify similarities in the different novels. It also helps them in understanding literary concepts which then assists as tools on how literature works. Teaching learners the technical aspects of literature will equip them with the skills to read independently.

c. Use the students' own question to guide the lesson- Being led by the questions students may have bout a work is a good way to evoke their interest and make students be more participative in the class.

d. Surface Meaning- Another approach specially for weaker students is to concentrate first on the surface comprehension even though this might seem contrary to what literature studies in the college level might need. Many students especially in the context of the study struggle with language proficiency, struggling to understanding even the basic meanings therefore understanding the surface meaning is a positive step because that can help them to build interest in the work and work towards understanding the deeper meaning of the text.

3. Relate Work to Their Own Culture and Pre-Existing Knowledge- Another reason that inhabits students from reading, understanding and enjoying the novel is because of how far removed the work they study about is from their own lives and experiences. According to Zhenyu Yan (2020) bringing in the new with the old is a helpful strategy that can be easily employed in teaching the novel especially for learners reading the novel in a foreign or second language context. The structure rules, artistic elements, language and philosophical implication of novels as "new", which can only be understood clearly and deeply by being explained by the teacher. The "old" is the preexisting knowledge though fragmented about certain elements of the novel. In this way the teacher can use what students already know to guide them to explore the unknown.

3.11 Ways in Which an Interest in Reading can be Developed in the Students

Reading is not only a skill that students need for their studies but it is essentially a life skill. Collie and Slater believe that the vibrant language found in novels can be the best source of reading comprehension material in ELT classroom (Bhattarai, 2013). One of the major challenges of teaching the novel is the reluctance of students to read the primary texts which greatly hinders effective teaching and learning. To get the most out of the materials they are given students have to learn to read critically or methodically. While reading, readers encounter two layers of reality: one that can be seen and other which cannot be seen and the purpose of reading is to uncover that which cannot be seen, the underlying meaning. Some strategies that Küçükoğlu (2013) discusses which readers can adopt in developing their interests in reading are:

1. Predicting is a strategy that helps the reader set a purpose for their reading. This strategy involves active student interaction, which increases the students' curiosity and improves their understanding of the text. But one should make sure that the outcome in the text is compared with the prediction process.

2. Visualisation is to construct an image of what one is reading as this helps in recollection.

3. Making Connections is the process of connecting their previous knowledge, their own experiences, beliefs etc with what they are reading for better comprehension.

4. Summarizing is to condense what one reads in one own word, this helps immensely in organising the ideas in a book.

5. Questioning as the name suggests is to ask questions and this helps in constructing meaning, comprehension and to find answers etc.

6. Inferring is the art of reading in between the lines. The skill of inferring helps readers to make their own conclusions and predictions, recognise essential themes and create meaning from the text.

Data Analysis

The Data analysis procedure followed both a quantitative and qualitative method. At the outset twoquestionnaires one designed for teachers and one for the students were analysed to find out the challenges faced in the process of teaching and learning of the novel. The areas covered were the most challenging aspect of teaching the novel, whether the students read the novels in their syllabi and the percentages of students that read them. The teaching methods that are most frequently used, the methods that students find the easiest to understand and the factors that hinder their understanding of the novel. The secondary sources of data were various books, different Journals and related literatures, articles were also used as secondary source.

Conclusion

This chapter presented the details of the data collected on the challenges of teaching and learning the novel by both teachers and students. It provides the results and findings of the study and presented a summary of what the study revealed and how it impacted both learners and teachers. It concluded with some strategies that can be employed in teaching the novel and approaches to develop reading skills among students.

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Chapter IV

Teaching of Drama

4.1 Introduction

According to Abrams and Harpham drama is, "the form of composition designed for performance in the theatre, in which actors take the roles of the characters, perform the indicated actions, and utter the written dialogue" (2009, 84). Drama is one of the oldest genres of literature having it roots in the ancient Greece and it continues to be a very popular literary art form even today. It is a very important component of the English Honours course with plays from many different periods included in the syllabi, from classical Greek and Indian drama to the modern prose drama of the 20th century. This chapter will delve into what drama is, its definition, history and elements. It also discusses a few approaches and techniques that are most effective in teaching of drama. The challenges faced by both teachers and students in the process of teaching and learning drama as well as the teaching approaches used by the teachers as gathered from the study are also discussed. The chapter concludes with a detailed analysis of the data collected from the study.

4.2 Definition

The term drama is derived from the Greek words meaning 'action' which is from the verb meaning "to do" or "to act" and is divided into acts and scenes (Hasibuan, 2021). Drama according to Abrams and Harpham (2009), is a type of composition specifically made to be performed at the theatre, where actors take the part of characters, execute the actions as directed and say the written dialogue. A play is similar to a novel in that it consists of a plot, characters, dialogue, and setting and a view on life but the purpose of a play is to be performed in public and not read in isolation. Unlike a novel though the play or drama should be self-contained and has a limited time to deliver its message therefore a great economy in both handling the plot and characters is required. Every detail presented should be done for the purpose of presenting the overall effect intended by the playwright. A play also has elements like exposition, complication, climax, a denouement, a solution in a comedy and catastrophe in a tragedy that resolves the fortune of its characters (Prasad, 2007).

According to Dryden a play is a "just and lively image of human nature, representing its passions and humours, and the changes of fortune to which it is subject for the delight and

instruction of mankind" (Prasad, 2007, 109). Drama is an imitation of life and is unlike other literary art forms because of its unique qualities. In most cases dramas are read, but essentially, they are written to be performed, therefore the end goal of a dramatic composition is for it to be enacted on stage before an audience. Here the actors are responsible for conveying the message of the playwright to the audience.

Drama, unlike other forms of literature, takes the most collaborative effort in production. As a result there could be several persons that can be involved in the making of a play. For example, the dramatist has to take into account the spectators, the actors, the producer, the set designers, the costume makers, musicians, technicians and all the people involved in staging a play (Prasad, 2007).

A drama is the only genre of literature in which the story is presented completely in the form of dialogue in between the different characters. Facial expressions, tone of speech, movements, gestures etc all play a very important role in getting across the message of the play.

4.3 Elements of a Drama

The elements of a drama are what constitutes drama, the essential components that a drama is made of. All the different elements in a drama working together makes a drama either good or bad. The important elements of a drama are discussed below.

4.3.1 Plot

The plot is the arrangement of the events in the story. The plot in a drama consists of acts and scenes. The plot adds structure and helps the play accomplish certain emotional and artistic effects that the playwright intends to achieve. It gives harmony and coherence to the story. A Plot, simply put, is the arrangement of a narrative in such a way that there is a sequence, logic and order in the story. According to Aristotle the events presented, must be according to the law of probability and necessity. The organisation of the plot should be in such a way that there should be action from the start which grows to a climax and then falls to a resolution. The plot and the story are different things as the story is a series of incidents

which may or may not be related to one other on the other hand a plot has a logical unity and the incidences are all interconnected and serves a purpose.

The plot is immensely important as to whether a play is successful or not. It is what lets the audience see and understand the nuances of the work. The themes and the character developments are all revealed through the plot. Playwrights create their plots to achieve certain effects and elicit certain emotions from the audience. A good playwright has the ability to effectively use suspenseto hold the interest of his audience.

Aristotle divides plot into two kinds, complex and simple plots. He also identified two types of plots, unified plot is where the plot is unified and presented logically with a resolution being achieved in the end whereas in the episodic plot there is no connecting relationship between the various incidents and the only unifying feature is that the events are connected or happening to one character.

The plot in a play may vary according to the type. Depending on which some plays might have a single main plot or may consist of sub-plots too whose purpose is to supplement the main plot. The main plot deals with the chief events and the sub plot with other events which can be complete and interesting narratives in their own right. Typically, Elizabethan drama was divided into five acts each comprising a number of scenes. But, in a modern drama, we find varying number of acts (Buneri, 2020).

4.3.2 Characterisation and Characters

Characterisation is the way in which a character is created. It is the playwright's process of creating a character by typifying its actions, words and thoughts. Characterisation in a drama is significant because the action of the play is presented to the audience by the characters. Playwrights create characters by giving them certain familiar human traits and qualities like moral, emotional and psychological disposition as well as other human characteristics.

Characters are defined according to their types namely the round and flat character types as classified by E.M Foster. The round character is a well-rounded character who grows and changes in the course of the play. On the other hand, the flat characters in a play are one known only by certain character traits. There is no character development and they remain static during the course of the play. Usually, these characters play supporting roles to the

more multifaceted and dynamic characters around which the plot is built. This kind of characters lack complexity and depth and continues to hold the same views, attitudes, morals and temperaments throughout the play (Vidhya & Arjunan, 2015)

4.3.3 Dialogue

A dialogue is a conversation between two or more people. In literary works however a dialogue is a composition in a conversational form. Unlike other genres of literature, the dialogue is a significant element in a play because the whole plot is presented in the form of dialogues.Dialogue is a highly specialized form of conversation that is designed to suit various contexts and modes of drama. The dialogue is designed in a way that it must be heard and understood by the audience. As a result, the continuity of the dialogue should be marked out clearly at every point.

Dialogue in drama has high literary and stylistic values and serves some specific purposes.Firstly, it is not mere ornamentation as its role is to move the action of the play forward. Secondly, there should be consistency in tone and expression with the characters, their background and interests. Thirdly, there should be a natural flow in the dialogue which is similar to reality. Fourthly, there should be an interplay of ideas and personalities among the people having a conversation with a natural tone in the conversation and not just a series of comments from alternating speakers (Buneri, 2020).

4.3.4 Themes

A theme refers to the ideas being explored in a literary work. All work of literature explores deeper and complex concepts and themes are how writers approach those ideas. The theme in a play can sometimes be very obvious or at other times quite subtle. Theme is one of the most important elements in a drama which can be the unifying element that states the dramatized idea in the play. It is what dictates the over-all meaning or implication of the action in a play (Buneri, 2020).

4.3.5 Setting

The setting is the location or the place where the play is set. It is also the time and place where the action of the play takes place and comprises of the historical period, the moment, day and season in which the play takes place.

There are different kinds of settings, firstly, the geographical or physical setting which is the actual geographical location of the story and the physical setting of where the story is located. Readers/ audience can identify and understand the context of where the action of the play takes place by the description of the setting.

Secondly, the temporal/historical setting which is the period in which a story of the play takes place. The time period, season, the general atmosphere in the area like war, scarcity, political situation etc. This setting can be inferred from the speech of the characters or from the stage direction. It could also be mentioned in some annotations, particularly if the background of the play is mentioned. For example, if a date is mentioned in a play, it gives the reader a hint as to the historical time period in which the play is set.

The third is the general environmental setting of the play. This can include the social, ethical, emotional, psychological and religious background of the story. These settings can be identified through the dialogue, stage direction and the interaction between the characters of the play. (Buneri, 2020)

In addition to the above elements Aristotle's six elements of drama includes spectacle which is the visual elements of the play which is the set, costumes and other effects which can all add to the atmosphere of the play.The other element is song/ music which is the sound, rhythm and melody of the speeches. Music also comprises, in this situation, the songs in the dramatic work, the music using different musical instruments to be in harmony with the events in the plays (Betti, 2015).

4.4 History.

The English drama has its roots in religion or Christianity of the middle-ages. Since a large number of the congregation were unable to understand the sermons given in Latin, the church would use the practical approach of acting episodes from the various stories from the bible on appropriate occasions to get their message across. For example, at Christmas the nativity scene would be enacted, or at good Friday the passion plays and the resurrection at Easter. The actors were all a part of the church usually priests and monks. As time went on

English replaced Latin in these enactments. And the plays that were originally staged in church were moved to the churchyards and then to the streets because the plays were getting more elaborate and more characters were being introduced as time went on. And with this the plays also took on a more secular nature even though initially they were guided by the clergymen. These led to the development of the miracle and mystery plays which will be performed on horse drawn theatres that went from town to town performing these plays. Even though these plays were very crude in the costumes and stage production they were popular and were performed all over England in the thirteenth, fourteenth and fifteenth Centuries. About the middle of the fifteenth century a form of drama created purely to teach moral lessons where virtues and vices were personified. A type of play called the interlude also came about in the later part of the fifteenth century came about which were of an instructive or controversial matter dealing with topics being faced on a day-to-day basis. From the subject matter to the themes and in its dialogue and scenes. The Elizabethan playwright were able to write about more native traditional themes to meet the popular tastes of the time which merged the best elements of the literary and popular drama (Prasad, 2007).

4.5 Types of Drama.

Throughout the history of drama, many different types of dramas appeared. The reason for these various types of drama to be born were as varied as the dramas themselves for example some were created for the emotional effect they had on the audience, or the birth of certain literary movements like realism, expressionism, etc or the rise of an economic movement like Marxism or the renewal of the verse drama of Eliot and some a reflection of the modern times like the absurd drama, angry theatre, etc or even for the want for brevity, such as the one-act play (Betti, 2015). Some of the most popular types of drama are:

1. Religious Drama- Religious dramas are plays that have religious themes; this includes miracle plays, mystery and morality plays whose origin is the medieval church. Since the majority of the congregation were unable to understand the service in Latin, the church would use the practical approach of acting episodes from the various stories from the bible on appropriate occasions to get their message across. The actors were all a part of the church usually priests and monks. As time went on English replaced Latin in these enactments (Prasad, 2007).

2. Tragedy-Aristotle says that tragedy "is the imitation of an action that is serious and also, as having magnitude, complete in itself" (Abrams & Harpham, 2007, 371). It requires that the play is written in poetic language and involving dramatic presentation which arouses the feelings of fear and pity which would lead to the success of the removal of such emotions. According to Aristotle the 'tragic hero' will effectively prompt both fear and pity in the audience, he will be able to achieve this better if he is above the ordinary person in moral worth with a tragic flaw which will lead to his downfall. The term is broadly applied to literary genre, particularly dramatic depiction of grave actions which results in the tragic ending for the protagonist. Tragedy is one of the oldest forms of drama, however its meaning has changed over the course of time. Traditionally it portrayed the downfall of a tragic hero but with the passage of time many new types of drama ending in disaster were created which were outside of the preview of Aristotle's definition of tragedy (Abrams & Harpham, 2007).

Seneca, the first century AD stoic Roman philosopher, exerted a lot of influence on the English drama especially for the Elizabethan and Jacobean playwright which was the great age of tragedy. Seneca's plays were known for having dark themes and for showing those themes through the atmosphere it creates or through theatrical passages. Revenge, murder, bloodshed and ghosts abound in these plays. Certain stereotypical figures are common and messengers bearing the news of death are also typical features of this type of drama. The traditional five-act structure is based on the Senecan model (Betti, 2015). The greatest revenge tragedies in English were inspired Seneca (Abrams & Harpham, 2007).

The restoration period saw the birth of the heroic tragedy which was a cross between the epic and tragedy. By the eighteenth-century prose began to mainly replace the verse drama and the focus has shifted from the hero of higher order to the ordinary middle class or working-class protagonists. Most of the themes in these plays depends on the commonplace and dull everyday life of the individual and the effect it sought is compassionate understanding not pity or fear. Then we have the experimental tragedies that adapts old plays in new settings but the tragedy being of a more ordinary occurrence. There are also plays that tested various elements of traditional forms of the tragedy (Abrams & Harpham, 2007).

3. **Comedy-** Comedy has been defined as a work of the imagination in which the materials are selected and created primarily in order to interest and entertain the reader or audience. The bad luck of the characters doesn't worry the reader as there is an air of confidence that no great misfortune will befall them and that ultimately their fortunes will turn for the better (Abrams & Harpham, 2007).

Most comedies from the Elizabethan until the current time share some common characteristics. The focus is not particularly on an individual but on a group of people and the characters are in most cases ordinary human beings. Their plots are commonly complicated, include the possibility of a calamity towards a happy conclusion, confusions and deceptions. Though a comic situation may seem ominous and serious to a comic character, the fate of the character is never really in danger (Betti, 2015).

Some important forms of the comedy are

1. Romantic comedy- this type of comedy was developed by the Elizabethans based on the prose romance of that time. This kind of plot involves a set of lovers who needs to overcome some obstacles in order to find their happy ending.

2. Satiric comedy ridicules a certain institution or belief system or doctrine and have sometimes been called the "corrective comedy" (49).

3. The comedy of manners was developed in the third and second century B.C and deals with the vicissitudes of young love and include the stock character that became very popular in later years. The Restoration comedy of manners is a highly polished and artificial form that deals with people from a sophisticated class of and the comedic effect being achieved by the witty repartee and to and from of the characters' conversation and a group of characters that disrupts social standards and decorum.

4. Farce is a type of comedy designed to elicit the 'belly laugh' from the audience where highly exaggerated or caricatured characters are put in unlikely and absurd situations. Often "sexual mix ups, broad verbal humour and physical bustle and horseplay" (50) are incorporated into the play.

5. Comedy of humour is also a popular form of comedy developed by Ben Jonson which holds that there are four kinds of humour based on the four primary fluids of the human body and an imbalance of one determines a person's character and physical conditions. (Abrams & Harpham, 2007).

6. The tragicomedy came about during the reign of King James I influenced by Italian pastoral elements and Spanish romantic intrigues. Tragicomedy is half tragedy and half comedy mixed pleasantly together. It is a complete tragedy up to a certain point and a complete comedy thereafter (Prasad, 1). It combines the features of Tragedy and Comedy. The rising action is tragedy and the following action is comedy. In other words, it begins with tragedy and ends with comedy (Siddiqui, 2020).

4.6 What is Verse drama.

In verse drama or poetic drama the dialogue is written in verse which is normally in blank verse in English with the exception of the heroic dramas of the Restoration Period (Abrams & Harpham, 2007). The term poetry originated from the Greek word " poiesis ", which means 'making'. It uses aesthetics and literary devices like symbolism and rhymes to get across its meaning proficiently. The most primitive form of poetry can be found all the way back to hunting folksongs in Africa and texts in Egypt where its main purpose was communication. The central quality of poetry is its ability to get an emotional response from its readers. Poetry also employs a lot of metaphors and other figures of speeches and poetic devices to achieve its end. This also makes it possible for readers to give the same piece several interpretations as the words mean different things for different people. Economy of words is also vital as it has to get its message across in a limited number of words or follow a certain poetic convention. The three major elements of Poetry and they are; rhythm, rhyme and metre (Chukwuemeka, 2021).

4.7 Prose drama.

Prose is derived from the Latin expression prosaoratio, which means 'direct'. It sports a direct or straightforward sentences free from vagueness and contains full sentences. There

is usually a more direct and natural flow to this form than any other form of literature (Chukwuemeka, 2021). Prose drama means a drama written in prose and not verse.

4.8 Approaches and Methods.

According to Scott Thornbury (2006), method is a structure of teaching founded on a specific theory of language or learning. It is a organized, technical way of doing something and suggests an orderly logical procedure of steps in order to achieve a certain teaching goal. In other words, teaching method is the device that is used by the teacher to form and put into practice a number of educational resources and activities to attain certain goals.

In English language teaching pedagogy, the three key terms, Method, Approach and technique are used frequently and interchangeably. However, Edward M. Anthony differentiate between technique, method, and an approach as, the arrangement is tiered in such a way that techniques carry out a method which is guided by an approach. (Richards & Rodgers, 1987)

Drama, as a genre of literature is different from other genres like poetry or fiction because it is not only the account or discussion of what is happenings in real life, it is the re-creation of what happens in real life by making use of all the components of real activity. Language as well as things like how someone moves, their position, motion and facial expressions are all part of a drama performance(Moody, 1971).

1.9 Some Approaches and Methods to teach Drama

Some methods that can be used to teach drama effectively are discussed below:

4.9.1 The Lecture Method

This is the most frequently used method to teach in the college level and the teaching of drama is no exception. There are a number of reasons for this method's popularity, it is very suitable for larger classes especially where resources and materials are scarce or unavailable. A large amount of information can be disseminated to the students in a short period of time. If the person giving the lecture is good it can capture the attention and also create interest in the students. The language and topics may be made suitable to all the

members of the audience. This method is indispensable in the undergraduate level because it can be used in conjunction with many other methods and techniques (Ambedkar, 2015).

On the other hand, some limitations of this method can be matters like repetition, going too fast and not focusing on the subject matter which can lead to students losing interest. the students become passive learner here and their creativity and problem-solving skills may be stifled. There is not much cooperation and interaction between the teacher and pupils in the lecture process.

4.9.2 Discussion Method

Discussion methods are a number of modes for open-ended, mutual exchange of ideas between teachers and students or among students in order to encourage students' thinking, learning, problem resolution, empathy, or literary appreciation. Members present several points of view, responds to the ideas of others, and think on their own ideas in order to build their own knowledge, understanding, or interpretation of the subject at hand. Discussions can either be led by the teacher or a student and held between two individuals, a pair, a small group, or the whole class. The topic for discussion can vary and can be a written text or any other topic but its basis should be based in a text. A crucial feature of discussion is that students have a lot of freedom in constructing their own knowledge, understanding, or interpretation (Wilkinson, 2016).

One of the largest studies conducted on the relationship between discussion and achievement by the students was done by Nystrand and Gamoran on 58 eighth-grade and 54 ninth-grade language arts and English classes in eight Midwestern communities in the United States. They observed each class four times per year and evaluated students' comprehension and interpretation of literature at the end of each year and gathered data on over 1,895 students. The results of this study indicated that an open-ended, whole-class discussion positively influenced "students' reading comprehension, as measured by both recall and depth of understanding, as well as response to aesthetic aspects of literature" (Wilkinson, 2016, 333).

Discussion also has many other advantages like promoting long-term retention of information and to inspire students toward further learning and also to allow students to apply what they learn in new settings, or to develop critical thinking skills. Discussions are also

good ways for teachers to check students' understandings of the material and ideas methodically by giving them the opportunity to express their own points of views and questions. Classroom discussions are valued resources for developing students' critical thinking as they learn to arrange their thoughts and ideas and present them convincingly in front of the class (Abdulbaki et al., 2018).

4.9.3 Activity Method

According to the Collins dictionary activity method of teaching is, "a type of teaching in which students acquire knowledge and understanding by participating in a set of specially designed activities rather than by passively listening to teachers" (Activity Method). Here we see that the learners become active participants in their own learning instead of being passive learners. Learning with activities is a method of learning where the learning process is much relaxed with real-world applications and not a set of theoretical information given to learners to learn. This method was started by Diane Bricker from the University of Oregon and her colleagues, Activity Based Teaching (ABT) is a teaching structure which is efficient and is closely related with natural behaviour. Activity-based teaching process is a style of teaching which is task focused, learner centred, skill based, insightful and beneficial when the various teaching techniques and methods are put into practice (Başerer, 2020). Because it is a communicative activity communication among students increases in this type of method.

Some activities suitable for teaching the drama that fall under this method are:

1. **Role playing-** Role playing can be immensely effective in the drama class as, the aim of the method of teaching is achieved when students enact the dramas or participate in role playing. In this instance, students became participants in their own learning process rather than being simple onlookers or inactive partakers in their own learning. When they become a part of their own learning process learning becomes deeper, more sustained, and considerably more multi-layered. Students taking part in drama gives captivating insights into the richness of their thought process, as their negotiation skills and interaction with each other, the amount of critical thinking ability that they have, and the intricacy of the language they use are all put into display (Moore, 2004). We see that role playing, especially in learning drama helps them not only in their understanding of the subject matter but also in improving their people skills, their imagination, their critical thinking ability and their language skills.

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2. **Skits-** This activity is especially suited for the drama class where students may not be very proficient in the language or generally like to stay in the background.Shorterpresentation in the form a skit puts less stress on the performers. The involvement of students in their own learning by enacting what is in their syllabi will go a long way in making learning fun and also permanent. Participating in skits become both a physical and emotional activity for the students therefore nurturing their imagination and creativity in the process.

4.9.4 The Audio-Visual Method

The Audio-visual method is another method that can be very effective in teaching drama. It is a method that uses a combination of visuals and sound and is made up of educational digital materials. Audio visual materials are also generally known as educational tools that has the ability to create and send meaning without using the traditional teaching modes. Some examples of audio-visual aids that can be used in the class are, television, video, cinema, projector and computer etc which helps to expand students' comprehension and understanding of the subject, ignites their curiosity, and creates an inspired atmosphere for learners to learn in. Audio visuals plays a vital role in education as it generates interests by stimulating the senses of the learners where exchange of knowledge and new ideas become easier to accomplish (Hasanova, 2023).

Visual aids play a very significant role in the English class in general and the literature class in particular as they aid both the teacher and the student in the process of teaching and learning. They help learners to learn quicker and as they are easily able to understand what they see better. The use of visual aid is especially helpful in the drama class because there are many elements like movement, expressions, gesture or even tone of speech etc. which cannot be understood by reading alone. It also removes the chances of students' misunderstanding certain elements as it provides the visual element along with the audio. The problem of students not understanding the language of the play and other such factors is also lessened while using this method (Al-azzawii, 2006).

Using visual aids is one of the easiest and most efficient ways in piquing the interest of the learners and eliminating the monotony and mundane from the class. This is suitable

even for larger groups as one screen is enough to hold their attention and is especially helpful for visual learners.

4.10 Advantages of learning drama

There are many advantages of learning drama that can go beyond the classroom and help students develop other skills like:

4.10.1 Taking Charge of their own Learning

There are many advantages to studying drama especially if the teaching is based on the humanistic approach to education where teachers take the back seat in the teaching process and act as facilitators in the classroom situation. Teachers can initiate, provide guidance, encourage, support, watch over, give prompts, take the role of cooperator and even participate when needed. These roles though different from the traditional teaching roles that most teachers are used to do not mean that the teacher has lost control of the discipline or has lost of authority. Teachers are able to see their learners as real human beings with their positives and negatives which also creates more empathy towards them. They are also able to see the creative and resourceful sides of their learners (Shraiber&Yaroslavova, 2016). In the process students become more cooperative with one another and participate actively in their own learning and develop skills that can transcend to real life.

4.10.2 Develops Critical Thinking Ability and Creativity.

Critical thinking includes all the mental processes that students go through in order to solve problems and make decisions. Drama education can be used as a means of influencing student's judgement. The conclusion drawn by Bailin (1987) after examining critical thinking and drama in education, is that through drama students begin to expand their own critical thinking, answer questions, stimulate their thinking skills and develop a healthy dialogue with their associates, in an environment of mutual trust and respect (Kaiafa et al, 2020).

Drama usually starts with a problem that raises tension and seeks a solution. Through drama students not only experience these situations but they also process all of these different experiences. Drama education plays a vital part in the evolution of a student's ability to think critically because it connects a person's capability to think and reflect on their own behaviour

and actions as well as what is happening in real life. Drama education functions as an important link in this chain and promotes critical thinking through theatrical techniques.

Students can dramatize certain social issues that they encounter and through the medium open ways for discussing social issues. They can express concerns, make judgements and also take appropriate decisions. In this way drama activities can encourage students' critical thinking ability (Kaiafa et. al, 2020).

4.10.3 Improves Language Skills

Reading dramas can not only help students learn new vocabulary and speech patterns but it can also improve their speaking skills as well. Enacting of dramas in class helps students develop their linguistic and communicative abilities. Drama classes provide opportunity for the students to use grammar and vocabulary items in a purposeful and meaningful way. Enacting the plays and working collaboratively with their peers can not only be an enjoyable experience for the students but also provides an atmosphere conducive to learning which helps them to overcome two key problems for learners while speaking English, one is the fear of making mistakes and the other the fear of speaking English in front of others. (Shraiber&Yaroslavova, 2016).

4.11 Findings of the Study.

The teaching and learning of drama has its unique set of challenges especially because unlike other literary forms like the novel or poetry it has been created to be performed and not read. The use of dialogue alone to push the narrative forward, the need for it to be performed in order to understand its subtlities and nuances are all elements that makes drama an interesting but challenging art form to teach and learn. The findings of the study from the data collected on the challenges faced by teachers and learners are discusse below.

Figure 53

The genre of literature students find the most difficult to learn
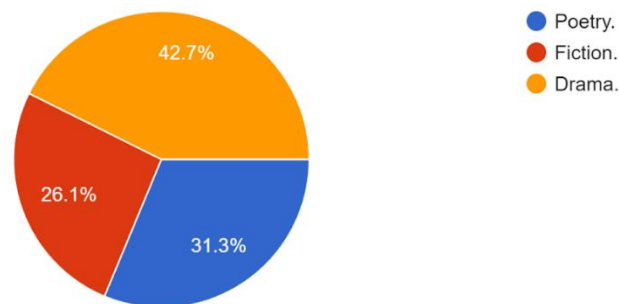
According to the respondent student of the study drama was the most difficult genre for them to learn as compared with the novel or poetry with 42.7%, making up almost half of the study subjects struggling to read, understand and analyse it followed by poetry with 32.3% then fiction with 26.1%.

Figure 54

The number of plays students read
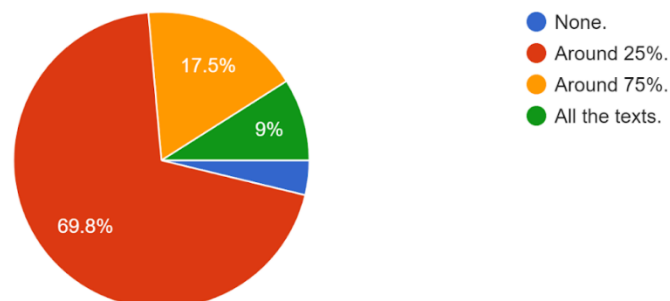
The majority of the student respondents with 69.8% read around 25% of the primary sources in their drama syllabi. 17.5% read around 75% and 9% said they read all the texts while 3.9% do not read any of the primary source material.

Figure 55

Most challenging aspect of studying drama
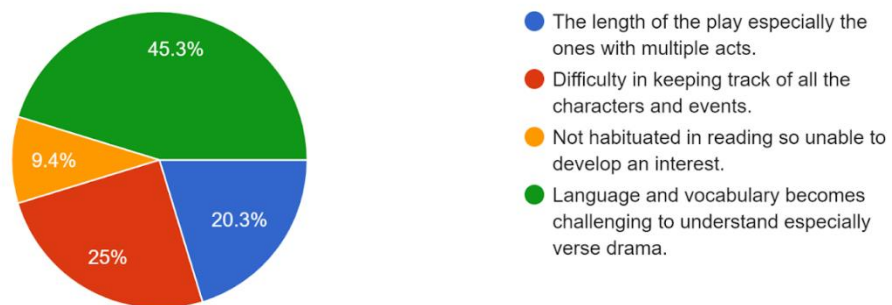
For 45.3% of students responded the language and vocabulary used in a drama especially if it is a verse drama to be the most difficult aspect of learning a drama. The next with 25% responded cite their inability to keep track of all the characters and events in a drama as the reason they struggle to learn drama. 20.3% struggle with the length especially plays with multiple acts are the most challenging aspect of studying drama and 9.4% attributed not having the habit of reading so struggling to develop an interest as the most challenging aspect of studying drama.

Figure 56

Sources from where the students get their study materials
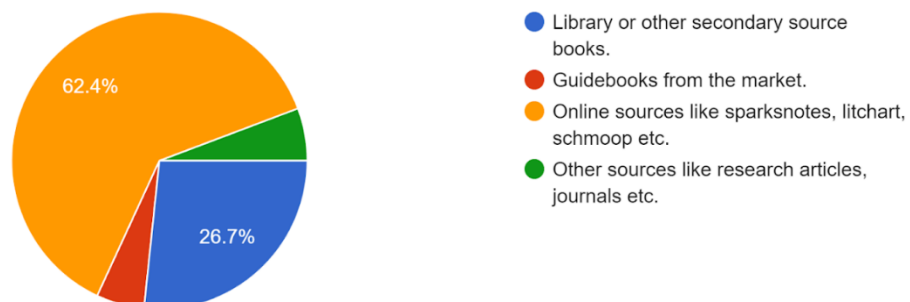
62.4 % of students get their study materials from online sources like sparksnotes, litchart, schmoop etc. 26.7% from other secondary source book in the library. Another 10% of students get their secondary materials from research journals, articles and an equal number of them from guidebooks available in the market.

Figure 57

The teaching method that students find the easiest to understand while studying drama
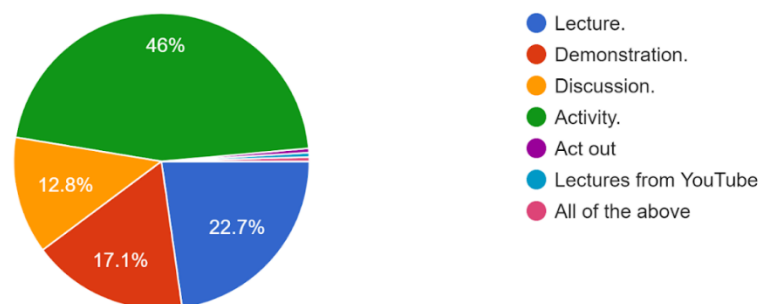
46% of students prefer activity while learning drama followed by 22.7% who learn best when taught through lectures. 17.1% prefer the demonstration method whereas 12.8% prefers discussion. Another 1.4% of the respondent students learn best by watching lectures online or a combination of different methods.

Figure 58

Teachers on what students struggle the most with while learning drama
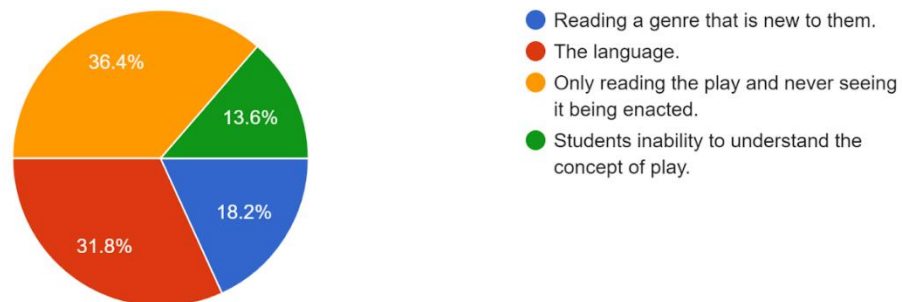
36.4% of respondent teachers attributed only reading the play and never seeing it being enacted as plays are intended to be is the reason most students are unable to understand what is being taught in the drama class. 31.8% cited the language of drama as what their students struggle with, 18.2% said it's the experience of studying a new genre and 13.6 said it's the students' inability to understand the concept and technicalities of how a drama works and how to study it.

Figure 59

Teachers on whether they use other methods apart from lecture to teach drama
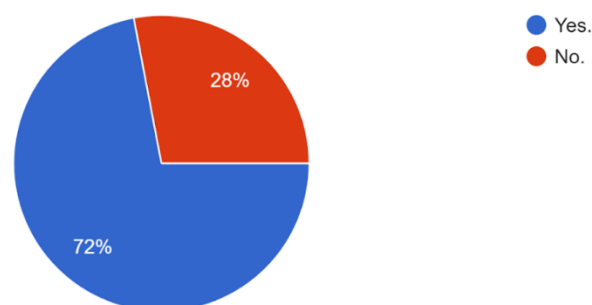
Most teachers of the study making up 72% incorporate other teaching methods and techniques apart from the lecture method while teaching a drama while 28% exclusively use the lecture method while teaching a drama.

Figure 60

Techniques teachers employ in the drama class
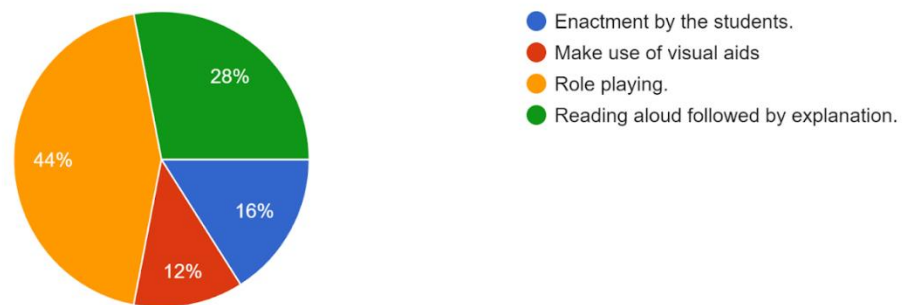
44% of respondent teachers use role play in the drama class, 28% make the students read out the different parts aloud then give their explanation. 16% make the students act out the play in class. 12% of the teachers make use of other audio-visual aids to help them in the drama class.

Figure 61

The purpose of teaching drama
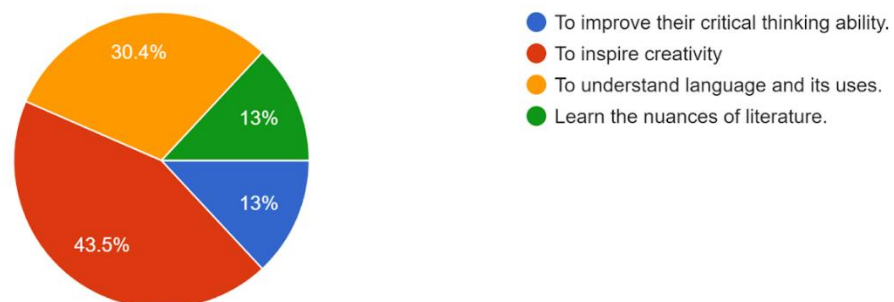
43.5% of teachers' main reason for teaching drama is to inspire creativity in the students, 30.4% to understand language and its uses while 13% said that learning drama can

help improve their critical thinking ability and another 13% said it can help teach students the nuances of literature.

4.12 Analysis

An analysis based on the data collected from the study about the challenges faced in the teaching and learning of drama is given below:

1. Aims of teaching and learning drama- Almost half of the teachers said that the main aim of studying drama is to inspire creativity in the students while about a third said that it is to understand language and its uses while an equal number of teachers have stated that it can improve the critical thinking ability of the students or can help them learn the nuances of literature. The goal of these aims though right are mostly not being achieved and the best way to achieve many of this aims is to let students be in charge of their learning.

2. Language Competency- The problem of language competency is one of the biggest factors that hinders the students in the drama class with almost half of the respondents saying that the language and vocabulary especially of verse drama is the most difficult aspect of learning drama. All the students are learners of English as a Second language and many have problems understanding the basic words and terminologies. 31.8% of teachers said that the language of drama is what their students struggle most with while reading a play. Students also find verse drama the most difficult to comprehend because of its language and form.

3. Lack of Reading Culture/Habit- The other major challenge that students face is not having the habit of reading. Almost 70% of the respondents have said that they read only about 25% of the primary texts in a given semester and about 17.5% read up to 75% and less than 10% of the students said that they read all the texts. Even as English Honours students the maximum number of students do not read the primary texts and resort to procuring most of their study materials from online sources or study guides like sparksnotes, litchart, schmoop or guidebooks available in the market that simplify and summarise the works for them. And the easy availability of materials online also doesn't help students in developing the need to read the texts.

This can be seen as another reason students are unmotivated to read the texts. About one third of students use the library for their reading and finding their source materials.

Among the study participants 9.4% attributed not having the habit of reading as the most challenging aspect of studying the drama. Many other reason that students gave for not reading the texts or the challenges they face can be related to the fact that they do not have the habit to read or enjoy reading. One fourth of the respondents have said that they are unable to keep track of all the characters and events in a drama whereas about one fifth of them said that the length especially plays with multiple acts are the most challenging aspect of studying the drama. Their attention span and ability to concentrate while reading is extremely weak as they do not have the habit of reading.

4. Teaching Approaches/ methodologies- When it comes to teaching methods and techniques about one third of the teachers said that they exclusively use the lecture method while teaching drama while the rest said that they incorporate some other teaching methods or techniques while teaching a drama. The techniques they use in the drama class includes role play, reading out loud followed by explanation from the teachers, students act out the play in class and the use of other audio visual aids to help them in the drama class. The techniques teachers use in the drama class are inexpensive but effective and if utilised properly the end goal of drama teaching can be easily achieved.

Almost half of the students said they learn best when they are actively participating in their learning, activity, discussion and demonstration are all methods they prefer. 22.7% however said they learn best when being taught using the lecture method.

According to an article by Dunn and Stinson about two studies conducted at Singapore the authors contend that the success of drama teaching in the second language classroom is dependent on the teacher's artistry. The study suggests the need of a thorough knowledge of both the subject matter as well as the pedagogic skill (2011). This is corroborated by the study because the end aim or goal of teaching drama is not being achieved in drama teaching.

5. Challenges in the Class- The biggest hinderance for students in learning the drama according to the teachers of survey is the students' inability to understand how a play works. Having to only read the play and not having any context about the setting or the general workings of how a play is enacted stop them from developing an interest in the work or understanding it. Also, the drama in the English honours course are longer and more complex than their previous experiences learning drama therefore making it more challenging for them.

4.13 Data Analysis

The Data analysis procedure followed the quantitative method. Twoquestionnaires one designed for teachers and one for the students were analysed to find out the challenges faced in the process of teaching and learning of drama. The areas covered were the most challenging aspect of teaching drama, whether the students read the texts in their syllabi, the teaching methods used, if any aid is used etc. the preferred learning method of the students and the factors that hinder their understanding of drama. The secondary sources of data were various books, different Journals and related literatures and articles.

4.14 Conclusion

This chapter presented a brief overview of the features of both verse and prose drama. The various aspects, kinds, elements and history of the English drama is also given and presented a literature review of works relevant to the field of enquiry. It presented the data on the challenges faced in the teaching and learning the drama from the data collected. It focused on the teaching methods and techniques most commonly used in the drama class and gave details of the challenges faced by both teachers and learners, the difficulties they face in the process of teaching and learning the drama and the sources of their study materials. It concludes with an analysis of the data collected.

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Chapter V

Teaching of Poetry

5.1 Introduction

Poetry is one of the most common and widely read literary forms enjoyed by many but because poetry uses numerous literary devices, figurative languages, symbolism and syntactical tricks, the students also need to have some basic information of all these components in order to understand or learn the poems that they are studying. In such scenarios poetry becomes daunting and intimidating to many students. Even though Poetry is an essential part of the undergraduate level syllabi many students find poetry difficult and intimidating because of the reasons stated earlier. Poetry teaching and learning is especially challenging for participants of the study because of the lack of literary competence and language competency among most learners. This chapter will look into what poetry is, its kinds and elements as well as the advantages of studying poetry. It also gives an account of all the challenges faced in the teaching and learning of poetry.

5.2 Definition

According to the Princeton Encyclopaedia of Poetry and Poetics, "A poem is an instance of verbal art, a text set in verse, bound speech. More generally, a poem conveys heightened forms of perception, experience, meaning, or consciousness in heightened language, i.e., a heightened mode of discourse" (Landa, 2022). Therefore, poetry can be understood of as a verbal, written art form which conveys experience, feelings or insights and which uses a heightened sense of language. Poetry is difficult to define as it is highly subjective and may mean different things to different people. There is no one definition of poetry that can encapsulate all its meanings (Bennett & Christopher, 2011). According to poet Robert Frost, "Poetry is what kind of thing poets write" (Strömner, 2013, 4). What he meant is that to define poetry is to limit its creativity and potential because the beauty of poetry cannot be encapsulated in words as any simple definition of poetry is impossible to give.

According to B Prasad (2007) there are two types of subject matter in poetry, one is subjective and the other objective. If the subject matter of a poem is influenced by external

matters like actions, happenings and what is observed around us than it is objective but if the subject of the poem is the poet's views and emotions it is subjective. The same topic, themes or issues can be treated as a subjective or objective subject based on its treatment by the poet. Poetry that deals with action like the communal ballads are the best example of objective poetry whereas poetry like the lyric and elegy are subjective in nature. But like all literature we find that there is a mixing of both in many works and it is difficult to categorise them completely.

The origin of poetry may have been a way of remembering and preserving the events of history by humans. In ancient times bards or wandering minstrels would use the help of mnemonic strategies to pass on the significant events in their history from one generation to the next through oral story telling. These mnemonics are verbal or psychological tricks that help the learners remember and keep track of a great amount of information. Rhythming words, rhymes, and imagery were all a part of the strategies and tricks that this story tellers would employ to commit to memory this vast quantity of information at hand. With the discovery and spread of the written word, these historical stories grew into the other forms of poetry that we recognise even today. Poetry in the modern age can be on any topic or themes that the mind can conjure up and not limited to passing down of history like its early predecessor (Bennet & Christopher, 2011).

Unlike other literary forms it is not possible to pinpoint the exact date and name the time periods or work in order to show when poetry as an art form started. Poetry has been around for centuries and centuries in human history in one form or another. Nevertheless, we might take the epic poetry as the first example of poetry, appearing as early as the 20th century B.C. Centuries later, we might then look to the sonnet form and its early forms that came in the 13th century. Then to the Restoration poetry of the 17th century as well as the satirical verses of John Dryden and Alexander Pope. In the modern day there are too many poetic forms, styles and subject matters of poetry to be able to define them all (Golden, 2017)

Poetry, and deliberations on it, have a long history. Aristotle's attempt to define poetry in his Poetics focused on the uses of speech in rhetoric, plays, songs and comedy. In later years the focus shifted on elements like repetition and rhyme, anda lot of importance was paid to the aesthetics which differentiate poetry from prose. By the middle of the 20th century, the focus has shifted and it is now more loosely defined as essentially the creative act of using language (Risdianto, 2014).

5.3 Poetical Types

Some of the poetical types that are a part of the syllabi are:

1. Epic- An epic is a long tale written in verse with the story revolving around a legendary hero or an adventure. These are stories that have been passed down through word of mouth from one generation to another. The language of the epic is grand and lofty befitting the nature of the heroes they are narrating about (Prasad, 2007).

2. Ballad- the ballad originated in England and was originally sung by wandering minstrels who would go from place to place singing and entertaining people with their stories. The ballad is a short narrative in verse and tells the stories of everyday life like love, war, family etc. it is often written in four-six stanzas and has a regular rhythm, rhyme schemes and often features a refrain (Prasad, 2007).

3. The Lyric- the lyric has its origins in Greek songs and even today a lyric has song like characteristic to it. It is the Elizabethan and their predecessors who perfected the musicality or verbal melody of the lyric. It is an expression of a single person or emotion and is more personal in nature. The lyric appeals more to the heart than the intellect. The sonnet, the elegy and the ode can all fall under this category (Donasco, 2014).

4. Ode- the ode originated with the Greeks and is exalted in tone and formal in structure and content. It is often an expression of noble feeling, stated with dignity and in praises of some things, events or ideas. In many cases the person or things being referred to is also directly addressed in the ode and the first few lines may contain an appeal or apostrophe (Donasco, 2014).

5. The Sonnet- the sonnet had its origin either in Italy or France and is most famously associated with Italian poet Petrarch though there are others who have used it before him. It is a short poem consisting of fourteen lines and follows a strict pattern of rhyme. It is classified into Petrarchan, Shakespearean, Spenserian and Miltonic sonnets. The subject matter of the Shakespearian sonnet was love but with Milton the subject matter greatly varied and went on to include almost any human experience and emotions (Prasad, 2007).

6. The Elegy- This is a lyric poem which initially was written in elegiac measure and covered a wide variety of themes. But today it is most well known as a poem

expressing lament and mourning of the dead. The theme of death can however be used as the basis to explore other themes too as in the Lycidas where Tennyson laments his dead friend but uses the poem also to criticise the clergy. Also, many elegies end in a note of resignation, acceptance or even joy (Prasad, 2007).

7. Dramatic poetry- This kind of poetry is closely related to the drama and is mostly meant to be spoken orated out. It uses dramatic techniques to narrate the story and the emphasis is the character and not the narrative. Dramatic monologue and soliloquy are the forms used most commonly in this kind of poetry (Donasco, 2014).

8. Satire- A satire can come in any poetic form and its main purpose is to ridicule folly or vices. The subject of a satire can be anything from an individual, an institution or even an idea. Because the purpose of the satire is censure it has been used in every age from Chaucer to the Elizabethans to Poe and Dryden to the Victorians to the modern-day poets all have ridiculed the said vices of their own time (Donasco, 2014).

5.4 Elements of Poetry

Elements in poetry are the various devices or qualities used by the poet to characterise their work as poetry. They are an integral aspect of a poem.

Some important elements of poetry are:

1. Figurative Language- According to Abrams and Harpham (2009), figurative language is an obvious move away from what users of a language sees as the typical meaning of words, or the typical order of words, this is done to accomplish some distinct meanings or outcome. Some examples of figurative language commonly found in poetry are:

   Metaphors and similes- A metaphor is an analogy or comparison between two things where the comparison is stated directly. Metaphors makes sense because the things being compared share some similar qualities even though its suggestion that something is literally something else is clearly is not a reality. A simile on the other hand uses as or like in the comparison.

   Hyperbole is an extreme exaggeration.

   Personification is to give a non-human entity human characteristic.

Apostrophe is when some absent or non-existent person or thing is addressed in a dialogue or conversation and as if it is present and capable of understanding what is being said.

Paradox is a statement that seem to contradict itself but nevertheless is true.

Symbol is when something means more than what it and the connection between what something stands for is dictated by societal norms.

Imagery is to make the reader feel vivid, tangible experiences through the use of words (Abrams & Harpham, 2009).

2. Rhythm- Any wave like repetition of motion or sound is called a rhythm in poetry. The kind of rhythm that one can tap one's feet to is called meter. The metrical unit by which a line of poetry is measured is known as a foot. Next is the line which is the secondary unit of measurement and the stanza which makes up the third unit and consists of a group of lines with similar metrical pattern which are repeated all over the poem.

3. Rhyme- A rhyme is defined as two words that sound similar. The rhyme is possibly the most identifiable convention of poetry, but many a times its importance goes unnoticed. A rhyme's purpose is to unify a poem and its repeated sounds can help to link the various concepts with one another in a poem and therefore helping to determine the structure of a poem. This is very helpful in modern poetry, where the conventions of poetry aren't as strictly defined.

4. Tone- In literary terms tone denotes the writer's attitude towards the subject of a literary work as shown in the work itself. One way to understand the tone in poetry is to take the speaker's literal "tone of voice" as that can indicate the emotion the speaker is feeling for example, happiness, sadness, seriousness, silliness, frustration, rage, confusion, etc.

5. Irony- The word irony can mean many things, but in the most universal terms it includes a marked difference between what is being said or expected and the actual meaning and what actually happens. Verbal irony happens when there is a

noticeable variance between what is said and what is actually meant, in many instances irony is when what is said is in fact the opposite of what is meant (Risdianto, 2014).

5.5 Literature Review

Mohammad Khatib (2011) in his article *A New Approach to Teaching English to EFL Students*talksabout teaching methodologies being employed in college students in Iran. There are hardly any new approaches used in the classroom as, teachers generally give some lectures on topics that will prepare the students for a particular exam but sharing their own views with either their peers or teachers is never encouraged by the teachers. In most literature class teaching poetry, the teachers explain the literary genres, then subsequently introduce the students to the social, cultural, literary and backgrounds of the poet and the poem at hand. The biographical, historical, aesthetic and philosophical information are then given to the students. In this system most students will manage to pass the final exams by memorising the critical reviews and analysis of the poems. Therefore, the question of how many students taught in this method will be the voluntary readers of poetry after they graduate from the college arises. According to him his long experience in teaching poetry to Iranian college students has impelled him to come to the conclusion that the major reasons of students failing to understand and appreciate English poetry are firstly not selecting the right text and secondly the usage of ineffective teaching methods by the teachers.

According to Prof. S. Subrahamanyam, "Poetry leads to an all-round development of the whole personality of the pupils particularly the emotional, imaginative, intellectual aesthetic and intuitive sides" (Rout, n.d., 2 para). Poetry has a lot of appeal and has the ability to inspire a love of the English language in learners. Learning poetry can help to build a foundation them to develop an appreciation of the beauty of language, impart in them the ability to feel emotions and also help them grow the power of their mind (Rout n.d.). in short it can facilitate the all round development of the students.

Danial Strömner (2013) in his article *Preaching Moral Values through Teaching Poetry* talks about the need for studying poetry by saying that there is a lot of treasure that can be found in poetry, it is simple yet multifaceted at the same time and has the capability to fascinate and narrate stories and incite emotions in just a few lines. Poetry gives its readers a means to reflect on life and share in the human experience.

A major problem that students face in the college level English Honours course is the students' expectations notmeeting the reality. As Salameh (2012) says in his article *Some Problems Students Face in English Poetry in Jordan: A Corpus-Driven Study of Students' Responses,* "students find themselves confronting a more complex form of English which deals with theories of language, literature, and culture". Many students come to take up English Honours expecting the subject to have the difficulty level of the higher secondary syllabi and finding that the subject doesn't match their expectations. At the university level, however, the focus of the courses varies much more than that of the school syllabi and many students do not perform well because what they expected from the course is different to the reality.

5.6 Advantages of Learning Poetry

Improve Language skills: Poetry is a wonderful resource to present or practice new vocabulary, learn about language structures, and rhyming words. Also, simpler poems often give learner who have some language proficiency problems a chance to discover new ideas or delve deeper into a subject matter while tackling a smaller amount of text than a short story or essay.Poetry can help in improving students' language skills and can help them develop their poetry writing skills even for those who don't like writing otherwise. This may be because of its kinship with songs. For these students, poetry can become a gateway to other forms of writing. According to McIlroy a distinct feature of the poetic language is how grammar and words are manipulated to match the writing and sounds needed by the poet which is also characterised by the existence of a variety of deviations from standard rules of language usage, which has served to make poetry particularly special to many language learners (Azizi et. Al., 2022,). Poetry is the usage of language in words, codes and gestures to express feelings, sentiments, views, needs and desires. Poetry expresses themes that are related to the human condition and reflect universal themes and human concerns, they give students an outlet for their feelings and sentiments and as such it encourages learners to be personally involved in their learning (Syed &Wahas, 2020).

Research by Dr. Janette Hughes at the University of Ontario, has shown that poetry has a positive effect on literacy progress. As she points out, "paying attention to vocabulary and rhythm develops oral language skills", (Hughes, as cited in Robertson, n.d.) and the development of oral language skills has a strong association with improvement in reading

skills. Reading poetry aloud is a great way for ELLs to practice pronunciation and fluency, as well as a chance for students to play with rhymes and language. For many students the opportunity to use English is rare as most do not use it on a day today basis, therefore activities like this offer them opportunities not only to practice their speaking skills but also for the teachers to correct them if need be.

Critical thinking ability- Robert Pithers and Rebecca Soden (2000) argue that: Critical thinking is having the ability to recognize a question worth pursuing and having the ability to follow that question through with self-directed pursuit and examination of knowledge and with a wisdom that knowledge is contestable and having the ability to backup one's arguments with evidence. Robert H. Ennis defined critical thinking as having the ability to expertly identify implications, see if a source is reliable, differentiate between the truth and someone's views, identify causes and their results, make comparisons, be able to make out reference and its effects on the findings (Ennis, 1985 as cited in Azizi et. al., 2022).

Using poetry has many advantages both from the linguistic and literary perspectives. In a study conducted by Azizi et. al. (2022) on four female sophomore students who were taking a poetry course on English poetry about using poetry to teach critical thinking skills. It was discovered that the motivation and confidence of the study subjects greatly increased after the experiment period. They were also able to relate their previous knowledge to the subject matter and their own feelings and experiences.

Poetry can improve critical thinking because when students deliberate and interact with others to discuss the poems they have read students can develop new ways of seeing things and explore new ideas in English. Through these discussions, students give their own point of views and defend their views while also responding to the views of others. This makes them use a level of thinking which automatically improve their critical thinking ability. Reading poetry requires them to critically analyse and make meanings from the poem that are not stated outright in the text.

Inculcate Cultural understanding- Literary works are invaluable resources to convey the culture of the target language to the students. Literature is rich reservoir of cultural references so it can be used as an endless source for teaching culture in an imaginative and cooperative manner(Cosoveanu, 2012).

In a study conducted by Cosoveanu (2012) among Turkish students to see if reading poetry increased their intercultural interest it was discovered that there was a significant difference between the experimental group and control group in terms of intercultural interest after the implementation. This means that teaching poetry to the experimental group increased their intercultural interests especially in terms of their willingness to explore different cultures of the world. Studying poems written by different poets from different countries sparked the students' interest in different culture and made them curious to learn more about those cultures. For the second research question, which is intended to find out if there is a statistically significant difference between the experimental group and control group in terms of intercultural knowledge after the implementation. The results reflected that there is a statistically significant difference between the experimental group and the control group in terms of intercultural knowledge. The experimental group enjoyed getting information related to other people. Poetry teaching made a positive difference in their attitudes towards learning about different cultures.

Poetry is one of the best ways in which cultural knowledge can be passed on to others as it is not only a mirror reflecting the truths about society but it also reflects its culture. Poetry helps the learners recognise different cultures, thoughts, social behaviour, and introduce them to a new world. According to Lazar, poems also offer students with an understanding of cross-cultural awareness which will help them in achieving fluency in the target language. Poetry has the ability to arouse the imagination and make us think. It not only provides readers the chance to discover new culture but also discover how people live in these cultures (Syed &Wahas, 2020).

5.7 Aims of Teaching of Poetry.

According to Rout (n.d) if the aims of teaching poetry are achieved the foundation for an adequate appreciation of English poetry is laid. However, the aims however can differ from situation to situation therefore it should be adjusted so that it fits the need of the specific learners. Some aims of teaching English poetry are,

(i)   To enable the students to appreciate poetry.
(ii)   To enable the learners to comprehend the thought and imagination found in the poem.

(iii)   To understand and value the technical aspects of the poem like rhyme & rhythm and style of the poem.

(iv)   To train the emotions, feelings and imagination of the students.

(v)   To develop their aesthetic sense.

(vi)   To create a love and appreciation for poetry.

(vii)   To improve their critical thinking ability.

5.8 Approaches, Method and Techniques

The difference between Method, Approach and technique are, "the arrangement is hierarchical. The organizational key is that techniques carry out a method which is consistent with an approach" (Richards & Rodgers, 1987, 15)

There are different types of approaches that can be implemented in the teaching of literature especially poetry. Some approaches in the teaching of literature in ESL/EFL classrooms which are commonly adopted are.

5.8.1 Information Based Approach

This teaching method aims to teach the learners facts and information about the country, culture and writer of the literary texts. This method aims to teach and concentrate in areas such as the background and various aspects of literary movements, the social and historical context of the text and the life of the writer and its significance to what he writes as well as the literary categories and stylistic devices etc (Han & Omar, 2007). The method is able to give all the necessary information to the students but it is also highly teacher centric with no opportunity for students to be in charge of their leaning. The lecture method that most teachers make use of in the literature classroom is an example of this approach.

5.8.2 Personal Response Based Approach

This approach according to Carter is more student-centred, concentrating on an evocation of their personal response to a literary text whether it be through their knowledge, emotional response and thoughts. They are exceptional incentives for students working

together in groups to help them to be intellectually and emotionally active by connecting the themes and issues represented in the literary texts with their own individual experiences.

Some techniques of the personal response based approach are brainstorming, discussion, group activities and interacting without holding back emotions etc (Han & Omar, 2007).

5.8.3 Language Based Approach

This approach is highly learner-centred. It is a technique that is filled with activity and its main focus is on how language is manipulated. This technique values communication, teamwork, peer teaching and mutual dependence in order for language to grow and progress. Some typical, widely-used and widely-recognized techniques that are used in this approach are language activities like retelling of stories, writing activities, dramatic activities and reading aloud (Han & Omar, 2007).

5.8.4 Stylistics Approach

This approach analyses the linguistic, semiotics or how texts are interpreted texts description, focusing on the stylistic choices and on the language and its relation to culture in order to analyse how meanings in a text are transferred. Learners should be made aware about the stylistic choices and the repetition of certain features in the text, and then be encouraged to explore how these stylistic choices affect the meaning of the text (Han & Omar, 2007).

5.8.5 Moral Philosophical Approach

This approach when used in teaching can help teachers to lead the students in deliberating and analysing the existence of moral principles in a literary text. This approach can help students develop more self-awareness and understanding by making them explore the ethical and philosophical aspects of a literary work. Also, the task of interpreting literary texts using this approach will further equip learners to see how moral and ethical values explored in the text are reflections of what happens in real life (Han & Omar, 2007).

1.9 The Findings of the Study

Figure 62

The literary form students perform the worst in according to the teachers
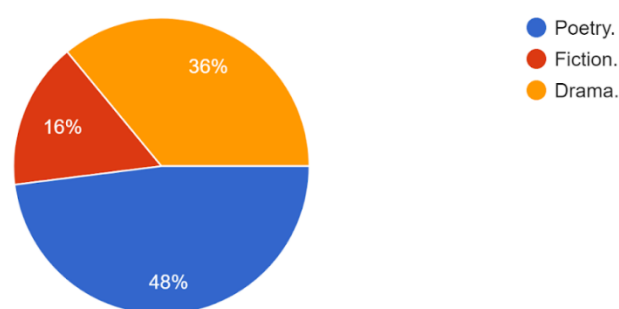
According to 48% of teachers the majority of their students find poetry the most difficult to understand and read. 36% find drama to be the genre students find the most difficult to learn followed by 16% who said the novel was the genre students struggle with the most.

Figure 63

Most challenging aspect of teaching poetry
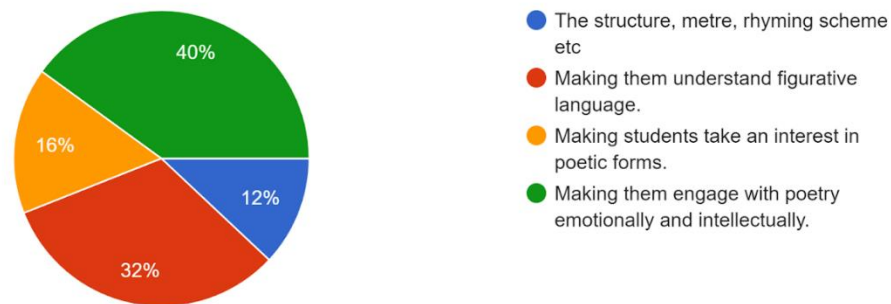
For 40% of respondent teachers the most challenging aspect of teaching poetry is to make the students engage emotionally and intellectually with the poems that they study. 32% cited the difficulty of teaching the students the figurative language used in poetry as the most challenging aspect while 16% struggle to make students take an interest in poetic forms and 12% find teaching the technical aspect of poetry the most difficult.

Figure 64

The aspect of learning poetry that students find most challenging

32% of students do not understand the figurative language used in poetry, for 24% of them it is the technical aspects of poetry like identifying rhythm schemes, metres etc that they struggle the most with while for another 24% it is the lack of confidence in their own abilities to interpret a poem correctly and for the remaining 20% it is the language used in poetry that they don't understand and finds challenging.

Figure 65

Most commonly used teaching method for teaching poetry
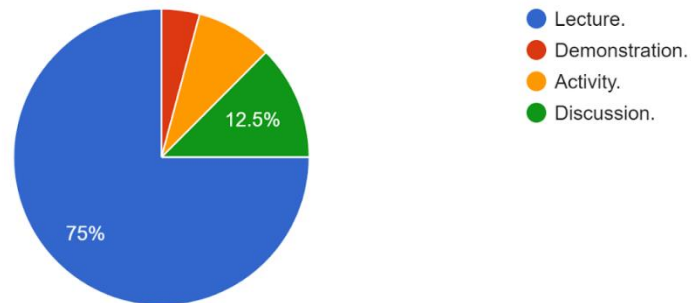
A vast majority of teachers making up 75% of the respondents use the lecture method the most to teach poetry, 12.5% use the discussion method, while a very few teacheruses the demonstration or activity to teach poetry in their class.

Figure 66

Teaching method students find the easiest to understand while learning poetry
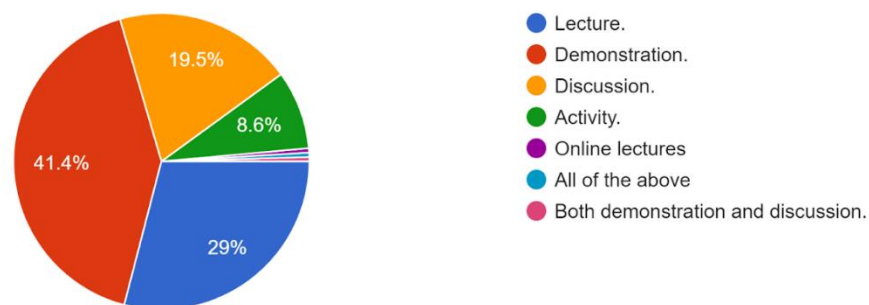
Among the students, 41.4% prefer the demonstration, 29% lecture, 19.5% discussion and 8.6% activity while the remaining said a mixture of different methods while learning poetry.

Figure 67

If students are able to analyse the poems on their own
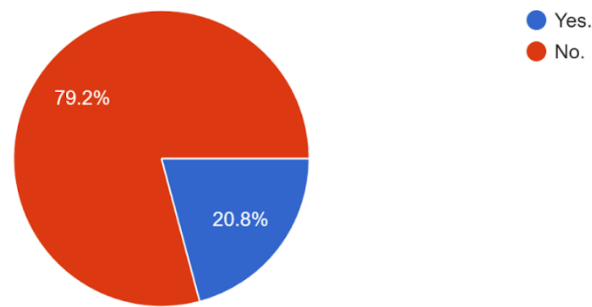
79.2 % of teachers have said that their students aren't able to analyse the poems in their syllabus by themselves while 20% said students are able to critically analyse the poems.

Figure 68

Percentage of poems students read
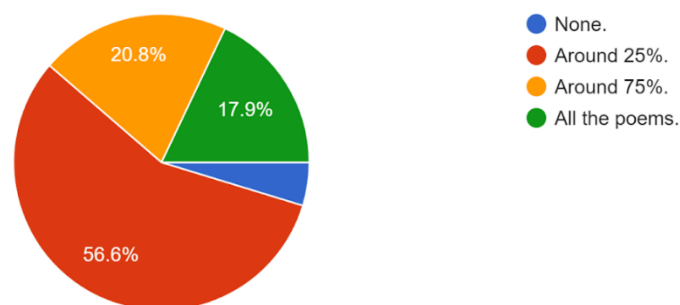
56.6% of students read up to 25% of poems while 20.8% read up to 75% of the poems. 17.9% read all the poems while 4.6% of them don't read any of the poems on their own.

Figure 69

Most difficult aspect of studying poetry
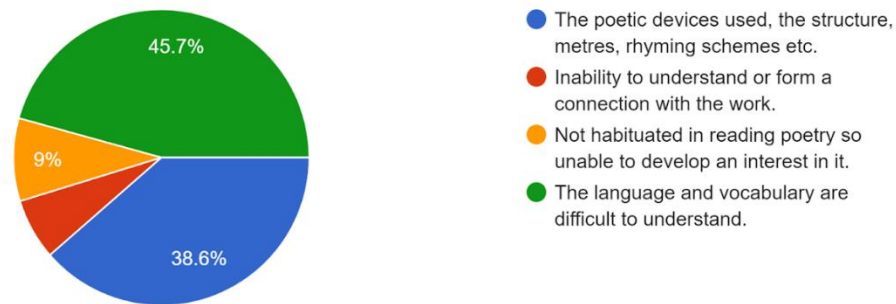
For 45.7% of the respondent students the most challenging aspect of learning poetry is their inability to understand the language and vocabulary, 38.6% identify the poetic devices, structure, metres, rhythm scheme etc, as the most challenging aspect of learning poetry and 9% cited not being habituated to reading poetry therefore unable to develop an interest.

Figure 70

Students on whether the way teachers teach poetry influence their like or dislike of poetry
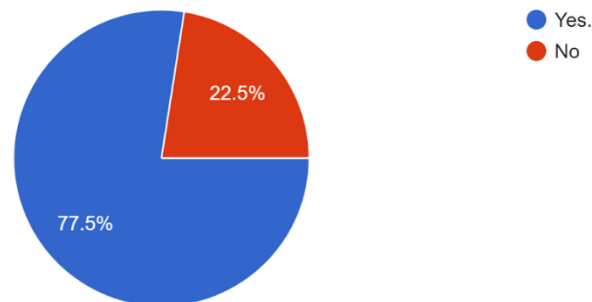
77.5% of the students in study have said that their like or dislike of a poem is influenced by the teaching approaches and techniques used by the teachers while 22.5% have said that the way the teacher teaches doesn't affect them.

5.10 Analysis of data collected

Challenges learning poetry

1. Language - The students of this study also have their own unique problem as they have the same attitude as many ESL or EFL learners learning poetry in another language. First, is their assumption that poetry is difficult to study and therefore when confronted with a poem, they feel that reading it will comprise of some incomprehensible activity to which they are not privy to. The concepts and intricate language of poetry may be tough and confusing for students to understand.

Among the three literary forms being examined in the study poetry was found to be the one that teachers found the students struggle most with. Almost half of them said that they struggle with learning poetry. For the majority of the students the most challenging aspect of learning poetry is their inability to understand the language and vocabulary. The language of poetry being more stylised and different from everyday speech makes it difficult for students to understand. the already difficult language of poetry is compounded as most of them have difficulty understanding English and are made to study poetry.

Among the teacher respondents about one third of them cited students not being able to understand the figurative language of poetry to be the most challenging aspect of teaching poetry in the class. Another 20% said it is the way language is used in poetry that students don't understand.

The other reason was the students' limited acquaintance with the English language in general and the literary language in particular. The students also have an inability to interpret the poems in a meaningful way because of their lack of language proficiency, they fail to comprehend the meaning of a poem, its theme, or even its subject. Problems relating to language, rhythm, meter, form, symbolism, enjoyment, appreciation, and cultural differences are also factors that affect the learning of poetry.

2. Not being able to engage emotionally and intellectually with poetry- For most of the teachers making 40% of respondent the most challenging aspect of teaching poetry is to make the students engage emotionally and intellectually with the poems that they study. Unless students are able to engage with the text emotionally and intellectually, they are unable to develop a real interest or have long term engagement with poetry on their own. As found from the response of the students most of them study with the end goal of passing in the exam.

3. Technical Aspects of Poetry- When it comes to the challenges of understanding the technical aspects of poetry 38.6% of students identify the poetic devices, structure, metres, rhythm scheme etc, as the most challenging aspect of learning poetry.

For 24% of teachers their students' inability to understand and work out the technical aspects of poetry like identifying rhythm schemes, metres etc is a reason why most of their students struggle in learning poetry while 16% said that students not having an interest in learning poetic forms poses the biggest challenge for them.

4. Reading- Among the three literary forms being studied poetry is the one that students read the most with the highest number of students with 17.9% who read all the poems in their syllabi. But the majority of the students with more than half of the respondent said they read only up to 25% of the poem while 20.8% said they read about 75% of the poem. There are also a small number of students who said they do not read any of the poems. The fact that students read the poems more than the drama or novel but find it the most difficult form to study shows that there is a gap in their reading and understanding of poetry. About 9% of the respondent said that they are unable to develop an interest in poetry because they cannot form the interest to read it.

5. Teaching Methodologies used- the majority of students in the study have said that their like or dislike of a poem is also influenced by the way the teaching approaches and techniques used by the teachers in class. While about a fifth of the students have said that the way the teacher teaches doesn't affect their liking of poetry.

The vast majority of teachers making up 75% of the respondents said that they use the lecture method exclusively to teach poetry. While about 20% said they use the discussion method, while the remaining uses the demonstration or activity to teach poetry in their class. And the teaching method they find the easiest to understand with 41.4% said they prefer the demonstration, 29% lecture, 19.5% discussion and 8.6% activity while the remaining said a mixture of different methods.

Students' preference in learning poetry seems to be more teacher centric with the majority of them preferring the teacher to either demonstrate or give a lecture on the

poems that they are studying. Only about 20% of students prefer methods that makes them actively participate in their own learning through methods like discussion or activity.

Even though poetry has been an integral part of the English Honours syllabi in Kohima the traditional approaches and methods have dominated the teaching of poetry.

6. Lack of confidence -Another factor that greatly hampers the understanding of poetry for the students is the lack of confidence in their own abilities to interpret a poem where 24% of respondent teachers said that students' lack of confidence in themselves stop them from really learning a poem. Self-doubt can also stop them from trying and not engaging with poetry on an intellectual or emotional level.

Another problem that teachers and students face is the inability of the students to analyse the poems by themselves. The majority of the teachers said that the majority of their students aren't able to analyse the poems by themselves.

5.11 Data Analysis

The Data analysis procedure followed the quantitative a method. Twoquestionnaires one designed for teachers and one for the students were analysed to find out the challenges faced in the process of teaching and learning of drama. The areas covered were the most challenging aspect of teaching the drama, whether the students read the drama in their syllabi. The teaching method and techniques that teachers use most frequently, the preferred method of the students and the factors that hinder their understanding of drama. The secondary sources of data were various books, different Journals and related literatures, articles were also used as secondary source.

5.12 Conclusion

This chapter presented an overview of what poetry is, its elements and the kind of poetic types and forms that are in the syllabi of teachers and learners in the study. A literature review on the need of teaching and learning poetry is also presented. It also gave the importance of studying poetry and the skills one can learn from it. Then some teaching methods that are well suited for teaching poetry are discussed. The data collected from both teachers and learners detailing the specific challenges they face while teaching and learning poetry are also given. The chapter also presented the results and findings of the study and concludes with a summary of what the study revealed and how it impacted both learners and teachers.

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Chapter VI

Conclusion

6.1 Introduction

The principal purpose of this study was to explore and examine the challenges faced by teachers and students of English honours in the colleges of Kohima town.

In the first chapter an introduction to the background of the study in terms of the geographical location, the history of ELE and the need of the study is given. It also discusses the most common problems faced in second language acquisition in the context of the Naga society and how that can affect literature teaching and learning. It also looked into the problems faced in teaching and learning of English in general and literature in particular. The study therefore sought to be an attempt at uncovering the problems and challenges that teachers and learners of literature face in the context of the undergraduate English honours course in Kohima town in Nagaland.

Having presented the research context and highlighting the needs of the study, the second chapter is focused on the principles of SLA and literature and the impact that learning literature in a second language can have on learners and the various challenges that it entails the most important ones being the influence of the first language and their culture. The chapter also offered the various principles and the effective ways of teaching literature and also discussed the importance of studying literature and the issues faced in its teaching. The chapter's main focus is on the challenges faced by the study participants, both teachers and students as gathered from the data collected. This chapter also identified the syllabi of the undergraduate English honours and the different genre of literature taught in the colleges in Kohima town.

Chapter three looked into the teaching of the novel. It presented a brief overview of the novel, its history, features and elements that are important background knowledge to have while studying the novel. Then the details of the data collected on the challenges of teaching and learning the novel by both teachers and students is presented. It provided the results and findings of the study and presented a summary of what the study revealed and how it impacted both learners and teachers. It concluded with some strategies that can be employed to more effectively teach the novel. It also provides some approaches to develop reading skills among learners.

Chapter four presented a brief overview of the features of both verse and prose drama. The various aspects, kinds, elements and history of the English drama is also discussed here to give an overview to the background of the study of the drama. It also discussed a few approaches and techniques that are most suitable in teaching the drama. It gives a literature review of works relevant to the field of enquiry. This chapter then presented the data collected from the respondents specific to the teaching of drama. The teaching methods and techniques most commonly used, the challenges faced by both teachers and learners, the difficulties they face in the process of teaching and learning drama, the sources of their study materials and the preferred method of learning. It concluded with the analysis of the data collected from the study.

Chapter five presented a brief overview of what poetry is, its elements and the kind of poetic types and forms that are in the syllabi of teachers and learners in the study. A literature review on the need of teaching and learning poetry is also presented. It also gave the importance of studying poetry and the skills one can learn from it. Then some teaching methods that are well suited for teaching poetry are discussed. The data collected from both teachers and learners detailing the specific challenges they face while teaching and learning poetry are also given. It presented the results and findings of the study and concluded with a summary of what the study revealed and how it impacted both learners and teachers.

In this chapter, we shall try at situating the implications that the findings of the study have on both the theoretical and pedagogical domains. The findings that developed from the study significantly substantiates the existing insights on the challenges faced by teachers and students of English in the undergraduate level. These implications give further insights into the various aspects of teaching and learning of literature which enable us to make observations and suggestions to improvise upon the existing methodologies and approaches. The following sections present discussions on the implications and consequently suggestions based on the outcome of the study

6.2 Aim of Teaching Literature.

To summarise the findings of if the aims of teaching are being achieved one may state that the teachers' aims of teaching literature to develop in the students critical thinking skills, inculcate a love of literature and teach them to analyse and close read a text the actual findings doesn't support that. When it comes to the classroom teaching most teachers of the study's main focus is on teaching the facts and details of the text. When it comes to the actual classroom teaching and learning the end of goal of passing the exams takes precedence over other aims. Students not reading the primary texts and not gaining the confidence to analyse the texts on their own shows that the end goals are not being achieved.

The actual literature class offer very few opportunities to actually achieve those aims. Most classes are taught using the lecture method and most of what is taught in a literature classroom may depend on the individual teacher, their interest and what they feel is important. Also, teachers and students function under a lot of time constrains to finish the syllabus in a set period of time. The teachers in this set time are required to complete the syllabus, conduct the required internal activities and also assess, mark and grade them. The students whether they have understood the text or not have to move at the pace of the class and ultimately end up not learning much or even reading the texts prescribed to them. They focus on studying from the examination perspective which only requires them to study a few topics about the text as we can see for most of the students in the study their aim in studying literature is to either get the required marks to move up to the next semester, learn about the subject as well as possible or to do well and get good marks in the exams. Showing that the ultimate aim for the students is to do well in the examination or secure good marks.

6.2.1 The Impact of Culture.

The culture of the learners has a big impact on how students read and understand literature from foreign cultures. Since the students of the study come from a background of oral and not written literature, they fail to understand many aspects of written literature. Not only that, they are also conditioned by their culture in their worldview, attitude, sense of humour, experiences etc. A big challenge for students in the study is the gap in the culture they are studying about and their own culture therefore their understanding of the text is affected so much so that they fail to understand what is being taught and also lose interest in the subject. They have difficulty understanding the cultural context of what they are studying in the English honours class because their own experience and worldviews are entirely

different from what they are study about. The study found that most of the students are unable to develop an interest in literature because they are unable to form a connection or understand the unfamiliar cultural context of the works they study. Another important way culture influences them is in the way they interact with others. There is a reluctance on their part to approach others freely or interact in English without feeling like they are showing off.

The cultural divide between what they study in the class, the themes, symbolism etc all become a barrier to their understanding of literature as they are unable to connect what they study with their own real-life experiences. An interesting observation in the class is that most students prefer to be passive listeners and not participate in the classroom activities. Both is the analysis of teaching the novel and poetry many students have chosen the lecture method or demonstration method as their preferred way of learning instead of more interactive modes of learning where they have to participate actively. This can be attributed to the cultural behaviour of the students where their brought up don't encourage self-expression or freely interacting with their teachers. It is also the result of being taught mostly through teacher centric modes of teaching where they are used to being passive listeners and don't actively participate in their own learning.

6.2.2 Teachers Training

A major challenge that the study found is the lack of trainings for teachers focused on the teaching of literature. Despite more than two third of the respondent teachers in the study having some degree on teaching or having attended some teachers' development programme only a few were trained to teach literature. For the majority their trainings were not specific to or focused on the teaching of literature. Despite literature being a very popular subject and being taught as an honours subject in all the colleges of Kohima teachers training specific to teaching literature is still largely absent.

6.2.3 Teaching Methodology

When it comes to the teaching methods used in the literature classes of Kohima the most popular method among teachers is the lecture method. It is very effective if done correctly and uncomplicated as it doesn't require any extra preparation in terms of aids. A teacher also mentioned that the lecture method is what teachers are forced to fall back on because of itspracticality even though it might not necessarily be successful in capturing and retaining the attention of students throughout the class period. But there is a huge corelation in the way a teacher teaches and the methodologies they apply in the class to whether students learn or develop a love for the subject. As found in the study, students' interest in a subject increase or decrease depending on the methodology employed by the teacher. Despite its many advantages the exclusive use of this teacher centric way of teaching has an impact on how students learn and many factors like students not developing a love of literature, not developing the ability to analyse literary texts on their own, not reading the primary sources can all in some way be attributed to students not being active participants in their own learning.

According to an article by Dunn and Stinson about two studies conducted at Singapore the authors contend that the success of drama teaching in the second language classroom is dependent on the teacher's artistry. The study suggests the need of both a thorough knowledge of the subject matter as well as the pedagogic skill (2011). Teaching methodology is one of the most important elements of classroom teaching and the success or failure of a lesson depends a lot on what methodology the teacher applies. And it is a known fact that learning is best done when learners actively participate in their learning. Despite the teaching goals not being achieved while using the lecture method many students also have a preference for the lecture method which maybe because of their cultural influence.

Even after teachers explain the texts in detail over a period of weeks the teaching goals are not achieved and most students still choose to study a set of topics for the examination is proof that teaching methodologies in the literature classroom need to be updated. To make teaching more effective the lecture method can be supplemented with other more interactive and effective ways of teaching.

6.2.4 Teaching Goals

The study also found that the current system of testing the students doesn't show if the teaching goals are being achieved because there isnt a system in place to acertain that. The only way students are tested is through tests or examination and most students are conditioned to learn from the examination point of view. The testing system doesn't assess their critical thinking ability or analytical skills. It is easy for students to study a few chosen topics to prepare for the exams and get throughwithout ever engaging with the text critically or in depth. And in most cases complete their degrees without even reading most of the primary texts.

6.2.5 Subjectivity of Literature

Another challenge that teachers and students of the study face is the subjectivity of literature. Because of the multiplicity of interpretation that a single text can have most teachers feel indecisive about which interpretation to teach. Therefore, making an already difficult subject to teach more complicated. The same problem is faced by the students who feel confused about which interpretation is correct or indecisive about what to study when they come across different interpretations of the same text. This reason affects their confidence as a vast majority become unsure of which interpretation to refer to when they come across different sources with different interpretations.

6.2.6 Sources of their Study Materials

The study found that most students refer to and find their materials from online study guides and use them as replacement for reading the primary texts. The majority of students get almost all of their study materials from online study guides and even some guidebooks from the market. And with the easy availability of materials online most of them get by and even do very well in terms of scoring high marks without reading the primary sources. However, it is encouraging to see that about one third of students do use the library regularly to do their readings and assignments by utilising the secondary source materials available there.

6.2.7 Students not Reading the Primary Texts

The lack of reading habit among students is a problem that teachers from all colleges in Kohima face. The response from teachers about the most challenging aspect of teaching literature is students not reading the primary texts. And it is the same for all the literary forms. This hinders effective teaching because literature as a subject requires a lot of reading from the students. It has been found that most students do not read the texts despite the teachers' effort to help them cultivate the habit.

The study discovered that students' reliance on materials found on the internet and an absence of reading culture among the Nagas are the biggest reasons for students not reading the texts. While a lack of interest in reading and students being able to pass even without reading the texts are also factors that dissuade them from reading. Even for students who read the texts the majority of them read only about one fourth of the primary texts in their syllabi. The habit of memorising the materials related to their texts is another reason for students not being able to read independently on their own.

The lack of reading habit among the students also impacted them in other areas of their studies like their ability to concentrate or pay attention long enough to complete a task. This can also be seen in the disparity between their language and literary competency to the number of years they studied English and their level of education. Even with their college level education most students don't have the habit of self-study and depends on the teachers for all their learning.

Literature is hugely dependent on intepretating and understanding nuances that are not stated outright so when students do not read the text they are unable to follow the narrative or have the necessary information required to study a literary text. The lack of a reading culture and the need to develop that among the Nagas is very evident from the study.

6.2.8 Language Competency

Language competency is the ability of an individual to use a language effectively which includes grammar, vocabulary, articulation and comprehension the lack of which greatly affects both the teaching and learning process. The syllabi of the English Honours course is made for students taking up the course to have a certain level of language proficiency but most learners from the study do not have the language skills to do their own independent study, critically analyse or read and understand the texts on their own.

It has been found that language incompetency of the students hinders teachers from effectively teaching and students from understanding what is being taught. Language incompetency is a major challenge for many student respondents who are unable to fully understand the language used in the text as the reason they are not to perform better in their studies. The study found that more than half of the respondent students cited that as the reason the most challenging factor for them in the literature class. Because of language barriers, understanding the nuances involved in reading and understanding a literary text, understanding the figurative language, literary devices and stylistic features all become doubly challenging for most of the study participants. The purpose of studying literature is lost when students struggle to understand even the literal meaning of the texts.

Students are also unable to independently analyse a text as they are heavily dependent on the teachers or the internet for all their study materials. Even with more than twelve years of English education most students struggle with the language. The reason students do not do any independent study is because of self-consciousness in interpreting the texts incorrectly or never having attempted to analyse any text by themselves. Students also do not get to practice their reading or writing skills because of the easy availability of materials related to their subject on the internet.

Poetry and verse drama are the two forms that students find the most challenging to understand. Poetry and verse with their language being more stylised and different from everyday speech makes it more challenging to learn for the students. The already difficult language of poetry is compounded when the learners doesn't have the vocabulary to understand basic English words.

6.2.9 Literary Competence

Literary competence is the ability to draw meaning from a literary text, it can also be the implied internalised knowledge of the rules of literature that a person possess. A certain amount of literary competence is needed for students to understand literature, a skill that most students lack and which greatly affects their understanding of literature. The study found that the majority of students finds figuring out the nuance of literature while reading a text, the ambiguity, symbolism, complex plot lines and figurative language in a literary text challenging while reading a literary text.

Many students don't have the basic literary competence to understand how different literary form like the drama or poetry work. The inability of students to analyse the text critically or look beyond the literal is largely due to a lack of literary competency. A certain amount of literary competence is required on the part of the students to be able to study literature but this is something severely lacking in many students who do not have the basic understanding of how figurative language, literary forms or the nuances of literary texts. Students not having literary competency makes the work of the teacher more challenging as they not only have to teach the text but also introduce and explain many new concepts to the students.

The inability of students to analyse the text critically or look beyond the literal is largely due to a lack of literary competency and also a lack of skills required to read and analyse the text. A lack of literary competence can also be tied to the lack of reading habit among the students. It is a skill that they fail to develop because they do not put it into practice by reading.

6.2.10 Expectations versus Reality

It has been found that students expectations of what they will study in the English Honours syllabi is very different from what the actual course content is like. Almost half of respondents have difficulty adjusting to the literature course because their expectation of what the subject will be like is different from what the subject is actually like. The reason several students took up English honours is because of the assumption that English honours will be easier than other subjects while others chose English because they got the required marks to take up the honours course which indicated that they are studying literature by virtue of them getting enough marks and are not at all prepared for what they will study later.

A few took up English honours because it was the subject they performed best in at school. Many students were found to be completely unprepared for what they will study in the literature syllabi because almost 80% of them did not expect to study history, language, theories and criticism as part of their course.

Most of the respondent students were unprepared for the course as their school English syllabi was comparatively easier. There seem to be a big gap in their perception and their actual experience when it comes to how well their school English course prepared them for the English honours course in the college level.

6.2.11 Other challenges

Another challege faced by the study's respondents is that many of the college libraries do not contain enough English literature books and resources for students to do their independent research or develop an interest in reading. From the experience of most of the teacher respondents there have been some cases where the quality of the materials available in their college library are not up to the standards of college level learners. The libraries in many cases need to be updated.

Another limitations for teachers is to do with the lack of resources needed for effective teaching like quality materials, teaching resources and aids etc. In the absence of teaching resources and other aids teachers do not have an option but to use the tried and tested lecture method in their classes. This is an important factor that hinders teachers from being creative and teaching literature more effectively.

Some other challenges faced are students not being able to engage emotionally and intellectually with the texts. A subject like literatureneeds a certain amount of emotional and intellectual engagement from the reader without which the enjoyment or comprehension of the work is lost. But the majority of students lack the confidence, will or skills to be able to read literature in any form for their own enjoyment. They mostly view it as a subject of academic study and all their misconceptions, fears and lack of effort become hinderances for them.

6.3 Limitations of the Study.

The purpose of the study is to find out the challenges faced by the teachers and students of literature in the colleges of Kohima. Regardless of the findings and implications that the study has generated, some limitations of the study that need to be acknowledged are:

1. One of the key limitations of the study may be related with generalising because the study was conducted in the context of Kohima town which has very little population and whose cultural and linguistic background differs vastly from the rest of the country. The findings of the study therefore may not be applicable to other parts of the country which may have completely different contexts than the ones in the study.

2. The current study is in parts related to studies and articles that have addressed the topic of the challenges faced by teachers and learners specific to literature or teaching methodology specific to the teaching of literature. The study has faced some difficulties when it came to acquiring related literature, as there was a lack of research that addresses the exact issue.

3. A limitation of any study is that it includes self-reported information in which study participants are impacted by their being participants in a study and this study is no different. The participants responses may or may not reflect what they actually think or reflects their real experiences. However, the researcher had to assume that their responses reflect their actual thoughts and experiences.

6.4 Recommendations for Further Research

This study has explored the challenges faced by teachers and learners of English literature in the colleges of Kohima town. It has brought out insights and implications on how the methodologies used in literature teaching, the language and literary competencies of the learners, the impact of their culture and their own expectations can impact their learning of literature. The area of research regarding the teaching of literature in the context of Naga students is still vastly unexplored and so there are many areas that future researchers can look

into. Keeping these concerns in mind, the following recommendations and suggestions for future research are given.

1. The study was focused on the teaching of literature in general and therefore the area of study was a little broad so further research can look into the teaching of literature focusing on the teaching of one literary form or genre which will yield a better understanding of the specific challenges and needs to be addressed.

2. One's culture has a big impact on how one read and understand literature from foreign cultures. Not only that, it also conditions one's worldview, attitude, sense of humour, experiences etc. there is a strong connection between culture and how it affects the way ones learn. Therefore, future research can look into how culture can impact the learning of literature especially in the college level.

3. Many of the challenges faced in the literature classroom can be addressed if teaching methodologies can be improved. Therefore, further research can be done on the teaching methodologies and approaches that can be employed in the literature class to improve its teaching.

4. Many of the challenges faced by both teachers and students like language proficiency, students not reading the texts, relying excessively on materials by teachers or from the internet can be addressed if the students develop an interest in reading. Reading can improve their language and vocabulary and help them critically analyse the texts and also engage with them on an emotional level. Therefore, further research can look into the connection between reading and an improvement of performance in the literature class.

6.5 Conclusion

The study set out to find the challenges of teaching and learning literature in the undergraduate level in Kohima. The fact that all the learners were SLA learners posed its own unique challenge as well. The whole purpose of the study has been to find the reasons as to why students studying literature in the colleges of Kohima town find the subject difficult to learn, whether it is the English Honours syllabi itself or factors that are outside of their control. The study also set out to find the challenges met by teachers in teaching literature to students who are not only SLA learners but also struggle in many other aspects as well. In the process some of the findings of the study revealed challenges such as the teaching methodologies and approaches not meeting their end goals, the lacks of language and literary competency among learners, the lack of a reading culture among the Nagas in general and English honours students in particular. The study also makes attempts to understand how their culture and language affect their word view and understanding of the world and the literature that they study from other cultures. The study has its own limitations but it has nevertheless attempted at presenting the challenges literature teaching and learning faces and the colleges of Kohima.

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Appendix 1: Questionnaire for Students

Hello, I am Kelhoulenuo Kiewhuo and I'm doing my PhD from Nagaland University. This questionnaire is a part of my PhD dissertation which is on the Teaching and Learning of English Literature for SLA Students in Colleges of Kohima.

If you are willing to participate in the study kindly fill up the questionnaire below. The study will take about 20 minutes to complete so I humbly request your full participation. Any data obtained in the study is for research purposes only and any information that can be identified with you will remain confidential. Please be honest with your response and thank you so much for your participation.

If you have any queries/doubts please feel free to contact me at akuangami@gmail.com.

1. 1. Name. (Optional)

     _____

2. 2. Semester.

     _____

3. 3. Do you think the English syllabi till Class XII have prepared you well to take up English Honours in the college level?

     Mark only one oval.
     ◯ Yes.
     ◯ No.

4. Are you confident in your ability to analyse a literary text? (Novel, poetry, drama etc)

     Mark only one oval.
     ◯ Yes.
     ◯ No.

5. 5. Do you hesitate to speak or write in English because you feel you are not proficient in it?

     Mark only one oval.
     ◯ Yes.
     ◯ No.

6. 6. Do you read all the books prescribed to you?

     Mark only one oval.
     ◯ Yes.
     ◯

No.

7.   On average how many do you read?

Mark only one oval.

◯   0 to 25%.

◯   25 to 50%.

◯   50 to 75%.

◯   75 to 100%.

8.   Do you think that because the culture and worldview of the people you study about is very different from yours it hinders your understanding of the work?

Mark only one oval.

◯   Yes.

◯   No.

9.   Did you expect to study history, language, theories and criticism as part of the English syllabi?

Mark only one oval.

◯   Yes.

◯   No.

10.   Do your teacher's teaching style affect your like or dislike of the subject?

Mark only one oval.

◯   Yes.

◯   No

11.   Do the different interpretations of the same text make you unsure of what to study or write?

Mark only one oval.

◯   Yes.

◯   No.

12.   Do you feel uncomfortable or like you are showing off if you talk in English?

Mark only one oval.

◯   Yes.

◯   No.

13. Do you feel comfortable approaching and conversing with your teachers to clarify your doubts?

Mark only one oval.

◯   Yes.

◯   No.

14. 14. What is the main reason you don't read the texts prescribed to you?

Mark only one oval.

◯   A lack of interest in reading in general.

◯   Easy availability of summaries/materials on the internet.

◯   Can manage to pass even without reading the primary text.

◯   Not habituated to read long texts especially novels and plays.

15. 13. Which teaching method do you find the easiest to understand?

Mark only one oval.

◯   Lecture.

◯   Demonstration.

◯   Discussion.

◯   Activity.

◯   Other:

_____

16. What do you think is the ultimate aim of studying literature?

Mark only one oval.

◯   Develop a love of literature.

◯   Improve critical thinking ability.

◯   Improve you English language skills.

◯   Learn to analyse literary texts.

17. Which of the following is the biggest challenge for you while reading a literary text?

Mark only one oval.

◯   Figurative language.

◯   Complex plot lines.

◯   Ambiguity and symbolism.

◯   Figuring out the nuances of a literary work.

18. Which of the following factors hinder you the most from understanding literature?

Mark only one oval.

◯ Understanding the language.

◯ Not understanding the cultural context of the work.

◯ Difficulty understanding the nuances of the work.

◯ A lack of interest in reading.

19. Which is the genre you struggle with the most?

Mark only one oval.

◯ Poetry.

◯ Fiction.

◯ Drama.

20. Where do you find materials on the text that you are studying?

Mark only one oval.

◯ Library or other secondary source books.

◯ Guidebooks from the market.

◯ Online sources like sparksnotes, litchart, schmoop etc.

◯ Other sources like research articles, journals etc.

21. Why did you decide to study literature?

Mark only one oval.

◯ I assume it will be easier than other subjects.

◯ I got the required marks to take up English.

◯ My interest in the subject.

◯ It was the subject I performed the best in at school.

22. Which out of the two is the main hindrance for you in understanding what is being taught in class?

Mark only one oval.

◯ My inability to understand the English language properly.

◯ I find the subject difficult to understand.

23.   What is the main reason that makes you doubt your ability to analyse a literary text?

Mark only one oval.

◯ Not having the language proficiency to understand the text by reading it
myself.

◯ Self conscious about interpreting it incorrectly.

◯ The multiple interpretation a single text might have.

◯ Have never tried analyzing a text as most materials are easily available
online.

24.   What is the main reason that hinders you from understand what is being taught in the
class?

Mark only one oval.

◯ I find it difficult to understand the language (English).

◯ I find the subject difficult.

25.   What is the main reason you have difficulty understanding what you read?

Mark only one oval.

◯ I struggle with fully understanding the language.

◯ Inadequate knowledge of the background of the text.

◯ I am more comfortable memorising the materials I get.

◯ Gap between personal experience and cultural knowledge to those found on
the text.

26.   Why do you think you struggle in the literature class?

Mark only one oval.

◯ The difficulty of the subject.

◯ The subject is different from what I expected.

◯ A lack of interest in the subject.

◯ Lacking the ability to critically analyse the text.

27.   When you study what is your ultimate aim?

Mark only one oval.

◯ To be able to understand and critically examine the text on my own.

◯

◯

v

◯

Get good marks.

Learn about the subject as well as possible.

To get enough marks to pass.

28. Approximately how many novels prescribed to you do you read?

Mark only one oval.

○ None.

○ Around 25%.

○ Around 75%

○ All the texts.

29. What is the most challenging aspect of reading a novel?

Mark only one oval.

○ The length of the novel makes me lose interest.

○ Difficulty keeping track of all the characters and events.

○ The language and vocabulary are too difficult.

○ Not habituated in reading so unable to develop an interest in it.

30. What is the teaching method you find the most easy to understand while learning the novel?

Mark only one oval.

○ Lecture.

○ Demonstration.

○ Discussion.

○ Activity.

○ Other: _____

31. How many poems prescribed in your syllabus do you read?

Mark only one oval.

○ None.

○ Around 25%.

○ Around 75%.

○ All the poems.

32. What is the most challenging aspect of studying poetry?

   Mark only one oval.

   ○ All the poetic devices used.

   ○ The structure, metres, rhyming schemes etc.

   ○ Not habituated in reading poetry so unable to develop an interest in

   ○ it.

   The language and vocabulary are difficult to understand.

33. What is the teaching method you find most easy to understand while learning poetry?

   Mark only one oval.

   ○ Lecture.

   ○ Demonstration.

   ○ Discussion.

   ○ Activity.

   ○ Other:

34. How many plays/dramas prescribed in your syllabus do you read?

   Mark only one oval.

   ○ None.

   ○ Around 25%.

   ○ Around 75%.

   ○ All the texts.

35. What is the most challenging aspect of studying a play/drama?

   Mark only one oval.

   ○ The length of the play especially the ones with multiple acts.

   ○ Difficulty in keeping a track of all the characters and events.

   ○ Not habituated in reading so unable to develop an interest.

   ○ Language and vocabulary becomes challenging to understand especially verse drama.

36. What is the teaching method you find the most easy to understand while studying drama?

   Mark only one oval.

   ○ Lecture.

   ○ Demonstration.

   ○

   ○

   ○

Discussion.

Activity.

Other:

Appendix 2: Questionnaire for Teachers

Hello, I am Kelhoulenuo Kiewhuo and I'm doing my PhD from Nagaland University.

This questionnaire is a part of my PhD dissertation which is on the Teaching and Learning of English Literature for SLA Students in Colleges of Kohima.

If you are willing to participate in the study kindly fill up the questionnaire below. The study will take about 20 minutes to complete so I humbly request your full participation. Any data obtained in the study is for research purposes only and any information that can be identified with you will remain confidential. Please be honest with your response and thank you so much for your participation.

If you have any queries/doubts please feel free to contact me at akuangami@gmail.com.

1.   What is your name? (Optional)

_____

2.   What is the name of your college?

_____

3.   How many years of teaching experience do you have?

      Mark only one oval.

⬭ 1 to 10

⬭ 11 to 20

⬭ 21 to 30

⬭ 31 and above

4.   Do you have any teaching degrees or attended courses on teaching?

      Mark only one oval.

⬭ Yes.

⬭ No

5.   Were any of them specific to teaching of literature?

      Mark only one oval.

⬭ Yes.

⬭ No

6. Do you ever feel anxious or indecisive about what and how to teach a particular text because of the multiple interpretations that are possible in a literary text?

   Mark only one oval.

   ◯ Yes.

   ◯ No.

7. Is there a big difference in performance of students coming from rural and urban areas?

   Mark only one oval.

   ◯ Yes.

   ◯ No.

8. Do your college library contain enough books for students to do their work/ research or develop an interest in reading?

   Mark only one oval.

   ◯ Yes.

   ◯ No.

9. What teaching method do you use the most?

   Mark only one oval.

   ◯ Lecture.

   ◯ Discussion.

   ◯ Demonstration.

   ◯ Activity.

   ◯ Other:

   _____

10. Do you use any teaching aid?

    Mark only one oval.

    ◯ Yes.

    ◯ No.

11. Do you struggle with making your students read the prescribed texts?

    Mark only one oval.

    ◯ Yes.

    ◯ No.

12. What do you think is the reason they don't read them?

   Mark only one oval.

   ⭕ A lack of interest.

   ⭕ Reliance on summaries/materials found on the internet.

   ⭕ Can get the required marks to pass without reading the texts.

   ⭕ An absence of reading culture in general among Nagas.

13. Which genre do they find the most difficult to learn?

   Mark only one oval.

   ⭕ Poetry.

   ⭕ Fiction.

   ⭕ Drama.

14. Is the current system of testing students enough to know if they have really learned what is being taught or if the teaching goals are being achieved?

   Check all that apply.

   ☐ Yes.

   ☐ No.

15. Why do you think the current system of testing students isn't enough to know if they have really learned what is being taught or if the teaching goals have been achieved?

   Mark only one oval.

   ⭕ It doesn't really let the students to apply their in depth knowledge.

   ⭕ It doesn't test their critical thinking ability.

   ⭕ It makes students study just a set of topics and not bother to engage with the text Critically or in depth.

   ⭕ They can manage to do well even by studying a few chosen topics.

16. Which of the following poses the biggest challenge to you while teaching a literary text?

   Mark only one oval.

   ⭕ Students lacking proficiency in the English language.

   ⭕ Students not understanding the culture or world view of the text.

   ⭕ Unwillingness of the students to read both primary and secondary materials.

   ⭕ Lack of interest or motivation.

17. According to you which of the following factor poses the most challenge for students in understanding a literary text?

Mark only one oval.

- ◯ Figurative language/ literary devices and stylistic features.
- ◯ The nuances involved in reading and understanding a literary text.
- ◯ The language.
- ◯ The texts are culturally and contextually foreign to them.

18. What is your main focus while teaching a literary text?

Mark only one oval.

- ◯ The facts and details of the text.
- ◯ Critical analysis of the text.
- ◯ To inculcate a love and appreciation of the text.
- ◯ To prepare them well for the exam.

19. What is the most challenging aspect of teaching literature?

Mark only one oval.

- ◯ Reluctance of students to read both primary and secondary materials.
- ◯ Dependence of students on guidebooks and not so reliable materials.
- ◯ Gap in knowledge between their culture and the culture they are studying about.

Students' expectations and reality not matching regarding the difficulty of the subject.

20. Where do your students get the majority of their study materials?

Mark only one oval.

- ◯ Library or other secondary source books.
- ◯ Guidebooks from the market.
- ◯ Online sources like sparksnotes, litchart, shmoop etc.
- ◯ Research articles, journals etc.

21. Are the majority of these sources up to the standards of college level learners?

Mark only one oval.

- ◯ Yes.
- ◯ No.

22. What according to you is the ultimate aim of teaching literature?

Mark only one oval.

◯ Inculcate in the students a love of literature.

◯ Improve their critical thinking skills.

◯ Improve their language skills.

◯ Help learn analyse, close read as well as learn all aspects of the work.

23. Do your students read the novels in their syllabi?

Mark only one oval.

◯ Yes.

◯ No.

24. What do you do to encourage students to read primary texts?

Mark only one oval.

◯ Give incentives for completion of a text.

◯ Assign chapter to read in preparation of the next class.

◯ Read together important parts in the class.

◯ Have tried all of the above without success.

25. By your estimation how many of them read all the novels prescribed?

Mark only one oval.

◯ Less than 25%

◯ Upto 50%

◯ Upto 72%

◯ 100%

26. What is the most challenging aspect of teaching the novel?

Mark only one oval.

◯ Hold their attention over the span of time needed to complete a novel.

◯ Students not reading the text.

◯ Inability of many students to understand the nuances of literature.

◯ Barriers like language competence, cultural divide, disconnect from their experience.

27. What is the teaching method you use the most while teaching fiction?

Mark only one oval.

◯ Lecture.

◯ Discussion.

◯ Activity.

◯ Demonstration.

◯ Other:

_____

28. What is an element of teaching the novel that you find the most challenging?

Mark only one oval.

◯ Making students analyse a text critically and look beyond the literal.

◯ Stylistic features.

◯ Students lacking the skills to read and analyse a novel.

◯ Teaching them the nuances of the text.

29. What is the most challenging element for students while learning a drama/play?

Mark only one oval.

◯ Reading a genre that is new to them.

◯ The language.

◯ Only reading the play and never seeing it being enacted.

◯ Students inability to understand the concept of play.

30. Do you employ any other means in teaching drama apart from the lecture method?

Mark only one oval.

◯ Yes.

◯ No.

31. What techniques do you usually use?

Mark only one oval.

◯ Enactment by the students.

◯ Make use of visual aids

◯ Role playing.

◯ Reading aloud followed by explanation.

32. What according to you is the most important purpose of teaching Drama?

Mark only one oval.

◯ To improve their critical thinking ability.

◯ To inspire creativity

◯ To understand language and its uses.

◯ Learn the nuances of literature.

33. What is the most difficult aspect of teaching a poem?

Mark only one oval.

◯ The structure, metre, rhyming scheme etc

◯ Making them understand figurative language.

◯ Making students take an interest in poetic forms.

Making them engage with poetry emotionally and intellectually.

34. What is one thing your students struggle most with in learning poetry?

Mark only one oval.

◯ The language of poetry.

◯ Identifying rhythm schemes, metres, etc,

◯ Inability to understand the figurative language of poetry

◯ A fear and lack of confidence in their ability to interpret poetry.

35. What is the teaching method you use most while teaching poetry?

Mark only one oval.

◯ Lecture.

◯ Demonstration.

◯ Activity.

◯ Discussion.

◯ Other:

36.   Are your students able to or analyse poetry by reading it themselves?

Mark only one oval.

⬭ Yes.

⬭ No.

37.   What is the practical problem that hinder you most in effectively teaching literature?

Mark only one oval.

⬭ Lack of infrastructure.

⬭ Time constrains.

⬭ The workload is too heavy.

⬭ Lack of resources like quality materials, teaching resources etc.