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Revisiting Existed Syllabus in Poetry Class: An Interactive Approach

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Abstract. Poetry has become less and less preferred by the students. Poetry has been viewed as a boring subject. This is because the process of learning and teaching poetry is considered as a routine activity. This article seeks ways to make poetry become an interesting subject to learn by examining the existing poetry syllabus and proposing a more interactive syllabus. Ethnography was used in this study to gather the information. Lecturers and students will have to work together and collaborate in conducting a conducive atmosphere to reduce the anxiety in learning and teaching poetry. By reducing the anxiety, students will find that learning poetry will give them something more than just analyzing poems. Learning poems will contribute to their English development. The result of this study is a proposed syllabus that is more interactive compared to the existing one, especially the class activities; that are employing collage and mirror writing as ways to appreciate poems read. The implication of the proposed syllabus is that this syllabus should be implemented to see how far the proposed syllabus helps to reduce learning anxiety and make the learning process of poetry class become more interactive.

Keywords: poetry; syllabus; interactive; ethnography

Introduction

Teaching English literature in Indonesia is very challenging to the lecturers in terms of preparing the materials, activities, and methods in the context of teaching English as a foreign language. This issue appears to be one of the concerns of literary courses lecturers, not only to prepare materials but also how to conduct class management in the learning process. It is true that teaching English literature requires a chance to be creative in every step of the teaching process, not to create boredom for the students. There is an

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assumption if teaching literature fails to enhance today's classroom, it is not the fault of the literature or the learners, but rather of the lecturers and the strategies and approaches used in delivering the materials (Wahyuni, 2010: 22). It means that lecturers should find ways to make the teaching and learning literature more interesting, meaningful, effective and give advantages for the students.

Teaching English poetry in the context of Teaching English as Foreign Language (TEFL) requires multi-faceted approaches because understanding poetry as one of the literary subjects is not only about the knowledge of the literature but also about the ability to appreciate and to create (Wardoyo, 2009: 248). Moreover, teaching poetry is closely associated with imagination, thought, creativity, and sensitivity towards society and culture. In facing this challenge, lecturers should be creative, innovative and communicative in creating the optimum learning process reflected in the design of teaching materials and activities.

In learners' point of view, English poetry is considered as the most frightening subject to learn compared to other literary works. Poetry can be ambiguous and complicated; students are afraid and shy away from learning English poetry. In facing the challenges in the learning process, lecturers are required to be creative, communicative and innovative in order to change the learner's mindset that they can express their thoughts, ideas, and questions while attempting to appreciate and create poems. Additionally, English poetry lecturers should make the learners understand the importance of poetry for social functions. Related to these problems, some recent studies proposed some pedagogical methods in teaching poetry, such as using a "prosing poem" strategy (Amri & Basthomi, 2022), employing dance (Delchamps, 2018; Jusslin & Hoglund, 2021), using songs (Sebastian, 2020), or using technology (Curwood & Cowell, 2011).

As one of literature subjects, English poetry learning is assumed to be marginal or not to be central and less relevant in the English learning process. Communicative competence is considered as the central importance in the English teaching and learning objectives, even though English literature has become part of the language learning process (Raman & Vasuthayan, 2009) and literature is a means for language enrichments (Floris: 2004: 2).

Additionally, English poetry learning in Indonesia has been a kind of routine and monotonous activity and it has become less attractive to Indonesian students (Irmaniati, 2018). It happens maybe because the teaching and learning process of English poetry is not well developed, which leads to boredom for both sides, lecturers and learners. If lecturers do not do anything to overcome this sooner, English poetry learning in Indonesia will be like a *walking robot*.

It can be seen from how students view English poetry as their subject to study. Based on the researchers' experiences in teaching English poetry, it has become less challenging when the lecturers are teaching similar materials and methods for a long time. There are two possible consequences, first, it creates boredom for the lecturers and affects their way of teaching and thus creates poor results on the learners' performance. The learners are not interested in what they have learned but focus more on what mark they will get. Therefore, they do not study for their own future sake, but only for the sake of

passing the class. Second, it will positively affect the teaching performances. When the lecturers are willing to work extra miles to make use of their creativity in approaching the same subject, there will be developments on the teaching materials as well as the teaching performances. If the lecturers are enthusiastic about the subject, the students will be enthusiastic, too (Tran & Le, 2022).

When learners are short term oriented, it is not good for the future of the society. Thus the goal of education is not achieved. To improve a nation, first we need to improve the people within the nation. One way to improve their quality of life is through education (Rasyid, 2015). But we need to be careful not to create a motivated person, because a motivated person will only do his/her job well. A nation needs more and more empowered persons, that are those who do their job well and consider the welfare of higher and higher institutions.

Knowing this phenomenon, we should think of it and do something about it. It is clear that education is a field where we can improve our nation. Through education, we can develop the human resource so that more and more excellent people will think about the future of our beloved nation. Education is also responsible for improving the life quality of human resources (Rasyid, 2015). The quality of life will improve as long as the goal of education can be achieved successfully.

Based on the discussion above and also some researches that have done before, it is necessary for lecturers to regularly revisit the syllabus. Solikhah (2020) in her study discussing about analyzing 12 EAP Syllabi. The participants of this study were 40 participants from undergraduate students in Surakarta. The data was gathered from interview, checklist, and document analysis. The result showed that English course in EAP context should be included in four states. The syllabi should also involve a basic knowledge of grammar, vocabulary, speaking, and listening. This research is different to the previous studies in terms of data collection method. What motivate the researchers to conduct this study is the need to run the poetry class in a different way so that the teaching learning process become more interactive. This study focuses on revisiting the existing syllabus to design a better version.

Before the discussion goes further, it would be better if we look at some possible paradigms of knowledge acquisition to refresh our mind.

People do many things to improve their quality of life, and according to Novak (as cited in Leonard, 2002) one way to improve life is through education. Education can be interpreted as acquiring knowledge which can be done through learning and teaching. In order to acquire knowledge, people should do systematic actions. That is to create long term effects. These systematic actions require thinking, planning, and doing or what we call paradigm.

Paradigm of knowledge acquisition is a set of concepts, design, and operation. A concept is usually universal; it is true in different places. In concept we think of why (reasons), what (subject matters), and how (methods of acquiring). Design is contextual, in which we plan the goal, the process to achieve the goal, and the resources to process to achieve the goal. While an operation is procedural; it consists of a set of steps/activities.

There are three types of paradigms according to Skilbeck as stated in Finney (2002). They are cultural humanism, behaviorism, and progressivism. According to Finney, there

is a possibility to apply progressivism in combination with other paradigms; this paradigm is called pragmatic progressivism. It is progressivism but taking the value from other paradigms.

To design a syllabus, there are many aspects to be considered, such as the choice of methods, the evaluation, the assessment, and the learners' needs. The syllabus must give information about the target students for whom syllabuses are designed, as well as information about their needs, their goals, the content in every unit and the sequence. Additionally, from syllabuses, it is often found the recommendations on how to teach the content, and to evaluate that content (Breen as cited in McGroarty et al, 2011: 141).

Based on Krahnke as cited in Karpava, Sviatlana (2022) , there are six types of syllabus. The first one is a structural syllabus which contains grammatical elements, such as verbs, tenses, nouns, and so on. The second is a notional/functional syllabus that has a collection of functions to be performed when language is used, for example, informing, agreeing, promising, etc. The third one is a situational syllabus in which it is the collection of situations in which the language is used, for example, asking directions in a new town, seeing a doctor, etc. The fourth one is a skill-based syllabus that contains specific abilities which play a part in using the language. The fifth is a content-based syllabus. The example of this syllabus is a science class taught in the language the students need to learn. The last one is a task-based syllabus which contains a series of tasks that the students need to perform in the language that they learn. According to Mahdi (2013), there are 13 types of syllabus. Those are: Structural syllabus, Situational syllabus, Notional Functional syllabus, Built-in Syllabus, Proportional syllabus, Negotiated syllabus, Procedural syllabus, Skill-based syllabus, Content-based syllabus, Task-based syllabus, Lexical syllabus, Cultural syllabus, and Multi-dimensional syllabus. The last one is a combination of some syllabus mentioned before.

Realizing these phenomena, lecturers should consider the modern orientation of education on the formation competencies in which the readiness and ability to handle activity and communications presupposes the creation of pedagogical and psychological conditions. Herewith, learners can manifest the intellectual and cognitive capacities as well as the personal social position, individuality, and learners can express themselves. Khanin as cited in Kutbiddinova, et al. (2016: 6569) says that interactive training is a “technology of collaboration of students and lecturers, which consists in close cooperation of all participants in the discussion, exchange of views and ideas on the discussed problem and which fosters the acquiring of necessary skills (practical, communicative, social, analytical, and reflective ones)”. Moreover, Panina considers interactive training as a “way of cognition, realized in the forms of joint activity of students” (Kutbiddinova, et al., 2016: 6569). Thus, interactive learning requires active participation from both lecturers and learners in the learning process. Furthermore, Kuthbiddinova et.al (2016) state the characteristic features of interactive training such like the required feedback; more independent and initiative of the students; cooperation of all participants of the pedagogical process; the problem-based and reflective character of learning. Meanwhile, when the problems are addressed in the framework of interactive learning, the source of activity in the forms of relationship and interaction between the lecturer and the students, believing that the problem of development of the students’

activity and their needs in self-education can be successfully solved (Gargay; Korotaeva; Klarin; Panina in Kutbiddinova, et al., 2016: 6569).

Method

This study is descriptive qualitative study, where ethnography plays an important role during the data gathering process. Ethnography enables the researchers to make use of personal experiences as the data and analyze them according to the need. This method is suitable to approach this research because ethnographic designs are qualitative research procedures for describing, analyzing, and interpreting a culture of sharing groups' shared patterns of behavior, beliefs, and language development over time (Cresswell, 2008). Moreover, Fazon in Maulizan, Z. A (2020) said that ethnography gives further contextual meaning in a way that it can be integrated within several social forms. In line with this opinion, Yanik (2017: 114) argues that ethnographic research does not have a fixed and tested technical method, but it involves a dynamic method that changes according to the context. It means that the ethnographic method is more fluid and contextual so that it can fit into any kind of research.

The dynamic structure of the ethnographic method in this study is divided into two parts:

1. Description of Teaching and Learning English Poetry using existing syllabus, learning process, methods and techniques.
2. Description of the Teaching and Learning English Poetry using interactive syllabus, learning process, methods and techniques.

The data sources in this study are 1) teaching and learning process of poetry class in UKSW in 2020, 2) source persons: English Poetry Teacher, Students of English Poetry Class, 3) documents including syllabus, academic regulation, curriculum documents.

In this study, ethnographic research is considered as an effective method in designing an interactive syllabus by revising the existing syllabus combined with the participant observation. The past experiences in teaching poetry class are used as the main source to conduct the research which aims in revising the syllabus to meet the classroom needs in a more modern and flexible era.

Findings and Discussion

This section is initiated with the findings taken from the analysis of the existing syllabus of English poetry class as well as the teaching methods. The findings are then followed by the discussion on the needs of the change to have a more interactive teaching learning process. It includes the recommended syllabus that later on can be applied in English poetry class and some examples of the new activities to make the teaching learning process more interactive.

Teaching and Learning English Poetry using Existing Syllabus

The data of this study is the existing syllabus taken from the syllabus of poetry in the university curriculum of the English Department in 2020. The original syllabus serves as the monological data. The custom of learning and teaching poetry has made this subject become a less preferred one. Students do not like learning poems because they think that

poems are difficult to understand (Raman & Vasuthayan, 2009). The lecturer also does not give this subject its 'soul', it seems that this subject is considered as another way to learn English. Another interpretation of this syllabus is that learning poetry is a must, if one learns English, he or she has to learn poetry, so it is an inseparable set.

This kind of class adopts classical humanism in the learning and teaching process. The lecturer is the one who masters all of the information. In fact, when the learners are trying to interpret poems, they will come up with the idea that at the end the correct interpretation will be the one from the lecturer. Therefore, some students might feel useless trying to interpret the poems. This will create anxiety of learning poetry; the students will just stay in class and wait for the lecturer's explanation of the poems' interpretation.

It does not mean that adopting classical humanism is completely wrong. Classical humanism has its good value to be taken. Only, now if it is being fully implemented, it is not appropriate anymore. In this post-modern era, people want to get fresher air in every aspect of life including education.

Based on the original syllabus of poetry, it can be seen that the participants are university students of the English Department. The goal of the class is more classical that is how to analyze the elements of poems, this will result in evaluating the students' ability to analyze poems as seen from their two papers submitted for the mid-test and final test. The process of teaching and learning is more lecturer-oriented, the lecturer will explain and the students will practice. This syllabus' resources are different kinds of poems that are provided by the lecturer.

From the analysis of the original syllabus, it can be summed up that the syllabus is material based and lecturer's centered, although active participants are required.

Picture 1. Original Syllabus

COURSE : Poetry			
CREDIT : 2			
COURSE DESCRIPTION :			
<p>In this subject, the students will explore various kinds of poems and try to interpret the meaning of the poems. The students will also appreciate this work of art by completing essays about certain poems.</p>			
OBJECTIVES :			
<ul style="list-style-type: none"> • To enable the students to recognize the structure (the parts/elements) of a poem. • To enable the students to see how the elements construct meaning and idea. • To enable the students to analyze a poem. 			
COURSE OUTLINE :			
WEEK	Topic	Poems/Materials	Poets
I	Introduction Experiencing Poetry and Non-poetry (form, rhyme, rhythm, image, figurative language, idea, etc.) Definition of Poetry	Let me not to the marriage of true minds That Times of Year Paragraph Passage from <u>Walden</u> Paragraph Passage from a magazine A Glossary of Poetic Terms	Shakespeare Shakespeare H.D Thoreau (News Week) (Carl E.Bain)
II	Guiding questions to understand a Poem (The speaker, occasion, purpose, setting) Writing about Poetry: Comparing 2 poems	The man he killed Is my team ploughing? Hawk Roosting The Eagle	Hardy Housman Hughes Tennyson
III	Words in poetry Denotation/Connotation & Dickinson's life Glancing at expressive approach	There's no frigate like book Some keep the Sabbath going to Church I Never Saw a Moor The Word is too much, with us	Dickinson W. Wordsworth
IV	Imagery Figurative Lang. I Metaphor, Simile Personification + Apostrophe, Metonym + Synecdoche	Meeting at night Parting at morning The Darkling Thrust A hillside Thaw A valediction: Forbidding Mourning To his Coy Mistress Crossing the Bar	Browning Hardy Frost John Donne Marvell Tennyson
V	Figurative Lang. I (continued) Metaphor, Simile Personification + Apostrophe, Metonym + Synecdoche Figurative Lang. II Symbol, allegory	A hillside Thaw A valediction: Forbidding Mourning To his Coy Mistress Crossing the Bar The road not taken The Sick Rose The Tiger	Frost John Donne Marvell Tennyson Frost Blake Blake

VI	Figurative Lang. III Paradox Overstatement/Hyperbole Understatement Verbal irony Dramatic Irony Situational Irony	My life closed twice A red, red rose The rose family My last duchess Ozymandias	Dickinson Robert Burns Frost Browning Shelley
VII	Submit the 1 st Paper		
VIII	Allusion Looking Outside the Poem Glancing at mimetic approach	Out, out The carpenter's son Dover Beach Ballad of Birmingham Southern Cop (Myth) Musee des Beaux Arts	Frost A.E Housman Arnold Randall Brown Auden
IX	Meaning and idea	Barter Stopping by Woods on a snowy Evening Song Dirgie	Teasdale Frost Browning Shelley
X	Tone	The villain Apparently with no surprise (To his coy mistress)	Davies Dickinson (Marvel)
XI	Musical Devices, Rhythm, and Meter, Sound and meaning	The turtle The harbor The span of life	Odgen Nash Carl Sandburg Frost
XII	Pattern/form (1) Continuous form Blank Verse Stanzaic form	My last duchess Dover beach When I heard the learned astronomer O captain! My captain! To daffodils So we'll go no more a Rowing Annabel Lee	Browning Arnold Whitman Whitman Herick Byron Poe
XIII	Pattern/form (2) English sonnet Fixed form Italian Sonnet Villanelle	(That time of Year) When to the Sessions of Sweet Silent Thought On first Looking into Chapman's Homer Do not Go gentle into that good night The house on the hill	Shakespeare Shakespeare Keats Thomas,Dyland Robinson,Edwin
XIV	Submit 2 nd Paper		

ASSESSMENT :
Paper (2) @ 40 % : 80 %
Class work/participation : 20 %

REQUIREMENT :
Read the poem before the class.
Be active in class.
Submit the papers on time.
Attend the class minimum 80 %

REFERENCES :
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Teaching and Learning English Poetry using Interactive Syllabus

There are several things that can be done to revise the syllabus of poetry, in order to make poetry class become more interesting, interactive, and the most important thing is to make the goal of teaching poetry achieved.

The first thing to do is that the lecturer should work on the students' interest in poems. The lecturer should make them love poems. The lecturer can start it by asking the students to feel free to suggest poems that they like. Then, the lecturer can also initiate it by introducing easy and simple poems to read in class. The correct way to read poems might also be helpful for the students in order to understand poems better.

The second is that it is important to teach elements of poems or how to analyze poems, but it is not necessary to force the students to learn it classically. By forcing the students to do learning in a way that is chosen by the lecturer might result in the students' anxiety to learn more. This will make the goal of learning poetry not successfully achieved.

Therefore, it is very obvious that the lecturer should be aware of the problems and try to solve them. One way that is suggested is the use of several ways or methods in teaching poetry. Classical value is needed but the learning and teaching process should be based more on progressivism; this kind of paradigm is called pragmatic progressivism (Finney: 2002).

Since pragmatic progressivism is based on progressivism, we need to know progressivism first. Progressivism according to Dewey (1997: 19 – 20) focuses on learners-centered, free activities, learning through experience, and the ability to connect with the changing world. Therefore, progressivism is connecting education with the reality in which the students or learners participate in building.

While pragmatic progressivism according to Finney (2002) is an integrated approach in which a progressivism paradigm is taking the value of other paradigms, for example taking the value of classical humanism. Because the basis is progressivism, it is learners-centered and it emphasizes on the process and the product.

The Recommended Design

After analyzing the original syllabus and reading the students' needs in learning poetry, a new syllabus is proposed. By adopting pragmatic progressivism, this new design hopefully will give a new perspective in learning and teaching poetry.

As stated before, the first thing to do is to make the students interested in reading the poems, then exploring the easiest poems to the most difficult ones. Therefore, the lecturer should be aware of choosing poems or grading poems into several levels of difficulties. This hopefully will reduce the students' anxiety. The lecturer also has to work hard to show his or her interest in the poems, since it is believed to bring a good atmosphere in the classroom. The lecturer's enthusiasm in teaching poetry will inspire the students to learn the poems (Darta, D & Fajarini S, 2011)

Below is the recommended syllabus of poetry.

Picture 2. Recommended Syllabus of Poetry

Syllabus		
COURSE : Poetry		
CREDIT : 2		
COURSE DESCRIPTION :		
<p>In this subject, the students will explore various kinds of poems and try to interpret the meaning of the poems. The students will also appreciate this work of art by completing essays about certain poems. The teacher and the students will cooperate in providing the poems to discuss. The class will also conduct a comparison and contrast on the moral value and how people solve problems in the poems.</p>		
COMPETENCY STANDARD:		
<p>Students are able to discuss poems related to the topic given by the teacher, analyze them through their elements, interpret them by the use of various kinds of approaches, and finally appreciate them by writing essay on comparing and contrasting.</p>		
SPECIFIC :		
At the end of the course, the students are:		
Able to discuss the poems and find the poems related to the topic discuss.		
Able to analyze the poems with the use of the theory of elements of poetry		
Able to write essays to appreciate poems		
Aware of some problems found in the poems and find the solution.		
Performing their critical thinking by comparing and contrasting poems and the moral value.		
COURSE OUTLINE :		
Week	Topic	Material or activities
I	Introduction to poetry	What is poetry and what is not poetry?
II	How do you like poem?	Teacher and students share on their individual interest on poems. Each member of class should bring a poem to share.
III	How to read poems	Practicing to read simple poems. Students try to read poems aloud within small groups.
IV	Understanding poems	Questions to ask on the poems to understand them. Students ask the possible questions and answer them based on the poems they like to discuss
V	Practising reading and understanding poems	Students help one another in practicing to read and understand poems, provided by the teacher and the students. The students are free to use any tools or technologies to help them.
VI	Free activities	The students are free to bring up any topic concerning poetry to discuss in class. The class can be conducted outside the classroom
VII	Mid Test	

VIII	Elements of poem: imagery, figurative languages	The teacher provides example of analyzing elements of poems and the students practice analyzing elements of poems
IX	Elements of poem: Meaning idea, musical devices, pattern	The teacher provides example of analyzing elements of poems and the students practice analyzing elements of poems
X	Understanding modern poems	Students explore modern poems they bring from home, finding the value and comparing with their own culture
XI	Collage making	The students are to make collage on the poems they've read to show their understanding on the value taken from the poems
XII	Mirror writing	The students appreciate poems by providing other poems to express his or her idea about the poems given by the teacher
XIII	Free activities	The students are free to bring up any topic concerning poetry to discuss in class. The class can be conducted outside the classroom
XIV	Final Test	

Mid Test: The students should write a reflection on how far he or she like to study about poetry.

Final Test: The students are to make an essay on comparing and contrasting poems provided by the teacher and self provided by each students as a mirror writing, and finding the value can be learnt and comparing it with the students' culture.

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The recommended syllabus above offers some new activities: collage making and mirror writing. Collage making refers to the activities where students read poems and

show their understanding of the poems by making collage from the poems to express their thoughts about the poems.

For example, the lecturer asks the students to read the poem below and request the students to show their understanding of the poem they read through making use of the words found from the poem and re-arrange them into sentences.

You Are Who You Are For A Reason

You are who you are for a reason.
 You're part of an intricate plan.
 You're a precious and perfect unique design.
 Called God's special woman or man.
 You look like you look for a reason.
 Our God made no mistake.
 He knit you together within the womb,
 You're just what he wanted to make.
 The parents you had were the ones He chose,
 And no matter how you may feel,
 They were custom – designed with God's plan in mind,
 And they bear the Master's seal.
 No, that trauma you faced was not easy,
 And God wept that it hurt you so;
 But it was allowed to shape your heart
 So that His likeness you'd grow.
 You are who you are for a reason,
 You've been formed by the Master's rod.
 You are who you are, beloved,
 Because there is a God!

(Russell Kelfer)

The students then take words from the poems and arrange them according to the understanding they want to convey, for instance:

“God had a reason to design woman and man, He wanted you to feel unique.”

“God is the reason you are loved.”

Meanwhile, mirror writing is another way to invite students' feedback on the topic discussed. It refers to a way to express ideas by using the poem given as a model. The model poem can be taken as its theme, message, form, rhyme, etc.

At Home with Nature

Hungry eyes
 admiring nature.
 Mountains,
 in all shapes and sizes,
 inspire us to see in them
 animal figures;

Desaku yang Kucinta
 Desaku yang kucinta
 Pujaan hatiku
 Tempat ayah dan bunda
 Dan handai taulanku
 Tak mudah kulupakan
 Tak mudah bercerai
 Selalu kurindukan
 Desaku yang permai

elephants, chickens and pigs.
 They stimulate
 our hunger
 and make us miss

 our mothers' cooking,
 our grandfathers' farm
 and our childhood picture books.

Beautiful nature
 makes us homesick,
 but in a good way.
 Most surprisingly
 home does not remind us
 of nature
 but nature reminds us
 of home! (Bao Dat)

The poem above is an example of a poem given to students to read. After reading, the students find the theme and the message of that poem. Then, the students are asked to provide other poems or songs (that can be treated as poems) in Bahasa Indonesia that have a similar theme and message to the poem read. The poem on the right side is the mirror to the poem above in terms of theme.

Conclusion

A lecturer should collaborate with the students to create a good atmosphere in the learning and teaching process. A disoriented lecturer will make the students become disoriented also. On the other hand, an enthusiastic lecturer will inspire the students more easily.

This study is an ethnography study because that data was based on the lecturer's experience during teaching poetry. The procedure of the research is including gathering the primary data, making initial analysis, collecting more resources to support, finding the relation, and finally using it to explain the finding.

The research resulted in proposing the new syllabus for poetry class. The differences between the first syllabus and the proposed one lay on the content updates and the new activities that are more interactive such as collage and mirror writing.

After trying to develop a new design on poetry, it can be concluded that any subject matter will become less attractive if it is not regularly revised according to the needs of the students. A boring assumed subject will become more interesting and attractive if the lecturer and the students work together as a team. The main problem that the lecturer should work on first is to reduce the anxiety of the class at the beginning of the lesson. As an idiom says that *first impressions are important*.

The implication of this study is implementing the new syllabus to see how far it helps to reduce the students' anxiety and make an interactive learning process of poetry class.

Further research on syllabus design needs to be done, it should test the proposed syllabus to see the effectiveness. Revisiting the existing syllabus is a never-ending research that needs to be done to meet the needs of every class. Thus, the lecturer can address the teaching learning activities in the context of the classroom in which she/he engaged.

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