



Strategies for Enhancing Students Interest in Poetry Learning Through the Use of Drama Technique

Ekpe Andrew ^{1*}, Ereke John S ²

¹⁻² Department of Arts and Social Science Education, Ebonyi State University, Abakaliki, Nigeria

* Corresponding Author: Ekpe Andrew

Article Info

ISSN (Online): 2582-7138

Impact Factor (RSIF): 8.04

Volume: 07

Issue: 03

Received: 24-04-2026

Accepted: 26-05-2026

Published: 28-06-2026

Page No: 1179-1186

Abstract

This research paper centres on strategies for enhancing students' interest in poetry learning through the use of drama technique. It is important to note that despite the relevance of literature, its teaching and learning is sometimes marred by inappropriate approach adopted by the teachers in teaching the subject especially in secondary school level. Most importantly reflects the rights and wrongs of the society and also shapes the views of the citizenry. It is through literature that one views the worlds of experience and entertainment. In this regard, poetry is seen as a spontaneous overflow of powerful emotions and feelings. Literature is concerned about human relationship with nature and his environment. The following concepts were critically highlighted on the paper; the meaning of literature, poetry, types of poetry, application of drama techniques in teaching poetry, simulation, improvisation, scripts, educational values of drama technique, importance of drama technique and many others as they relate and make significant impact to the research paper. Based on the points discussed in this paper, conclusion and recommendations were drawn.

Keywords: strategies, enhancing, student poetry and technique

Introduction

Literature is one of the ways of mirroring a society. This implies that the society is represented through the works of literature. Literature reflects good values and defects of the society in a creative and imaginative way. Writers create stories and compose poems for the sake of reflecting man's life and situations. They make that through the setting, imagery or characters in the story. Their words and actions are means for a certain message for the reader in which they transfer their real life into fictitious one. The inquiry of how life was in the past may come to any human's mind. This inquiry can be for the purpose of education, finding out information about the society or entertainment so that the reader would refer back to the arts of the target time (Risidinato, 2022) ^[53]. Literature in English is divided into three genres, namely; poetry prose and drama. Poetry is regarded as the noble thought and noble emotions caught in noble language. Its main importance in the classroom is that it brings the students into contact with the human nature and also with feelings and aspirations of great souls. The value of teaching poetry in language course at secondary school level is immense. It leads to an all-round development of whole personality of the learner, particularly the emotional life and develops the aesthetic and intuitive aspects. It enriches their emotional life and develops the aesthetic sense among them. Students get pleasure through system and rhyme of poetry. Students are usually very fond of poetry due to its musical sounds and rhythms. Poetry introduces variety and it is a good antidote against boredom. Robey (2022) ^[54], pointed out that poetry conveys a considerable proportion of its feeling through the regular arrangement and sound of words. Poetry is very important and functional because it is one of the most powerful forms of writing that takes the English language, a language we believe we know, and transforms it. Suddenly the words do not sound the same or mean the same. The patterns of the sentence sound new and melodious. It is truly another language exclusively for the writer and the reader. No poem can be read in the same way, because the words mean something different to each of us. For this reason, many find poetry and elusive art form. However, the issue in understanding poetry lies in how you read poetry. Reading it logically results in an overall comprehension, rigid and unchanging. However, reading it emotionally allows the nuances and paradoxes to enter our understanding.

It would be absolutely impossible for humans to fully comprehend love, harmony, wisdom, truth, logic, peace, and wisdom if it was only presented in dry, scholarly explanations (which corresponds to the activity of the left hemisphere of the brain), because they also need the poetic, free-spirited, creative, talented, and imagery-based forms of explanation in the form of poetry and prose in order to deepen everything into palpable feeling-forms and intensive, feeling-based experiences of sentimentality and so-called “heart-based knowing” (which corresponds more to the activity of the right brain hemisphere)

Despite the importance of literature, its teaching and learning is sometimes marred by inappropriate approach adopted in teaching the subject particularly in secondary schools. Nnolim (2020) notes that the language of poetry is nuance, not explicit, connotative rather than denotative, allusive rather than direct, figurative rather than literal, symbolic rather than plain. And these are not normally expected from the language of novel or any prose narrative. Because the language of poetry challenges the intellect more than that of prose, that is more popular with teachers and students. The uneasy feelings can be traced to the fact that the traditional metrical forms for which earlier English poems are noted are absent from modern African poetry (Chinweizu, 2016) ^[20]. Luzuka (2021), notes that the average reader and teachers of poetry in Nigeria, trained only in the appreciation of traditional English poetry, reacts indeed against all modern poetry, and therefore easily accommodate novelty. It will be most inaccurate to give the impression that only the problem of modernist innovations in versification and that of poetic language stand between teachers and poetry. In fact, the change of obscurity which teachers often make against poetry is not of language alone. There are different categories of obscurity, 'symbolist obscurity, obscurity of allusion, witty obscurity, 'shock tactics' obscurity and illegitimate obscurity. The distaste for teaching and learning poetry may be attributed to the fact that teachers employed traditional approach of teaching the subject. Traditional method is the mode of teaching which a scholar calls literacy and impressionistic. It is mainly teacher centred. The teacher begins his lesson by writing the title of the lesson (poem) and what it is all about on the chalkboard. He dazzles the innocent students with his erudition on the sociology of the poem. He may read the poem to the class or gets a student to do so. In Nigeria, the conventional method, which is the lecture method, is still obtainable. This kind of learning experience encourages rote learners who cannot think outside the box. Expectedly, this method of teaching has not found favour with experts on education. They object on the ground that students must not be passive in the learning process. Ehindero (2022) ^[30] insisted that for the teacher who wants to faithfully and professionally implement curriculum content, it is not enough to teach the learner specific, rigid and fragmentary right answers.

Moreover, a curriculum that recognizes the central importance of emotion, body, and spirit as well as the mind is of vital importance. For this reason, many scholars recognize the transformative power of poetry as a means of cultural elevation, emphasizing that school has the responsibilities to lead students to an appreciation of those works of literature that have been widely regarded as amongst the finest in the language. For these reasons, it must be taught with correct approach to enable student take part actively. These scholars further argue for an aesthetic approach to the

teaching of aesthetic subjects such as poetry where the personal development supersedes the mere transmission of knowledge (Pike, 2021).

Literature Review

What is literature?

For effective teaching and learning of poetry to be encouraged among secondary school students, drama techniques must be given utmost priority. The term drama techniques are generally used to describe all kinds of techniques or approach a teacher employs when teaching in the classroom. It could be simulation, role-play, improvisation, game method and mime (Miller, 2022). Literature has been defined in various ways. To many it is a mirror of the society. To others, it is a creative imagination which narrates human experiences using character and characterisation. Generally, literature reflects life and human experience. Literature is a term used to describe written or spoken discourse. Broadly, "literature is used to describe the creative imagination of any work of art which may include poetry, drama and prose (Bloom & Bloom, 2005)". Literature is characterized by the use of language in a peculiar way. Olorunfoba (2021) assert that, “literature may be used to refer to any material in written form or any other material whose features are to teach or entertain its reader”. Literature reflects the rights and wrongs of the society and also shapes our view about the society and humanity. Through literature, we are introduced to new worlds of experience and entertainment, such as comedies and tragedies, stories and plays. Ultimately, we may discover meaning in literature by looking at what the author says and how he or she says it. In the academic circle, this decoding of the text is often carried out through the use of literary theory or other approaches. Whatever critical paradigm we use to discuss and analyze literature, there is still an artistic quality to the works. Literature is important to us because it speaks to us, it is universal and it affects us even when it is not entertaining. Agada (2022:21) in his own view states that: Literature is the means by which the society can be defined, assessed in terms of strength, weakness, doubts, progress and process. It is the mirror in which the society views itself through the application of literary skills. It is also a symbol of man's creativity, and enjoyable end-product of man's artistic labour, which helps in shaping peoples' attitudes to life, to the daily struggles with nature, souls and selves. According to Abrams (2021), the term ‘literature’, can be viewed and distinguish between two general directions: a broad and a narrow definition. The broad definition incorporates everything that has been written down in some form, that is, all the written manifestations of a culture. Furthermore, this concept neglects the fact that in many cultures in the past and for a number of indigenous peoples today, literature has not been captured in written media but has been passed down in a long oral tradition of storytelling, myths, ritual speeches, etc. Attempts to come up with a narrow definition have, however, led to such a diversity of approaches that one can be hardly talked about. Risidinato (2022) opines that one characteristic of literary texts is their aesthetic and creativity. People usually agree that literary texts, even if they attempt to represent reality in some form or another, are ultimately products of a writer's imagination and that at least the characters and their conversations are fictitious. Thus, some of the characters in Sir Walter Scott's historical novels for example, are pure

inventions although they are situated in authentic historical contexts, and they have fictitious conversations with historical figures which actually existed.

Literature is a window into the re-created realities of writer's worlds (Risidinato, 2022) ^[53]. All its genres deal with human experiences, but the relationship between the individual and society is the specialty of the novel. "The doctrine that all truth and beauty are to be attained by a humble and faithful study of nature, and not by substituting vague forms, bred by imagination on the mess of feelings, in place of finite substantial reality (Agada, 2019)".

Sociologists consider literature as a source of information about society. They are based on literature to collect the small pieces of the whole picture that reflect society. Literary texts are considered as reflections of economics, family relationships, attitudes, religion and social classes which compose the ingredient of a society (Albrecht, 2022). Looking for an important element such as social classes in a certain period of time requires reading a work that has been produced during that time.

Poetry

Wordsworth defined poetry in many ways. He believes that poetry is a powerful feeling that gives immense pleasure both to the poet and the reader (Akarabaro, 2023). The pleasure that poetry offers makes man wise. Poetry offers a deeper understanding of the things around him including himself. It helps man to see life from a vantage point of view. And it reveals the harmony in nature. Wordsworth says "Poetry is a spontaneous overflow of powerful feelings". It does not mean that a poet write at the spur of the moment (Emert, 2022) ^[31]. According to Amao (2019), Poetry is not an 'emotional outburst' so to speak. A poet ponders over for long on what leaves an impression on his mind. The poetic process is a kind of association of ideas. He says that continuous "influxes of feeling" is modified by our earlier impressions and feelings. Slowly and gradually we come to know what is really important to man. And we begin to see the world in a different way. This way of viewing life becomes quite 'natural' or our habit.

Atoyebi (2021) opined that one important point to note is that a poem before it is written takes its shape in the poet's mind. The incubation period is very long., 'ten years' says Wordsworth. Whatever impresses the poet does not make its appearance in the poem as it was. Reacting with the earlier impressions and feelings in the poet's mind it loses its particular character and assumes a universal character. The new feeling is "kindred" to the feeling produced in the poet's mind at first. In Wordsworth's words the object of poetry is "truth not individual and local but general and operating and standing upon external testimony, but carried alive into the heart by passion". Thus poetry is "the image of man and nature" says Wordsworth.

According to Wordsworth, poetry is the breath and finer spirit of all knowledge. Wordsworth does not say that science does not offer knowledge. It does. All the same the knowledge it offers is not complete. He believes that only poetry can offer absolute truth. The thinking of a poet is inclusive. A poet does not exclude anything from his field of interest. Everything that affects man interests him. He goes on to say that the object of a scientist can be the objects of poet as well if the ordinary man is able to relate himself with science and its objects. In his words, "The remotest discoveries of Chemists, the Botanists, or Mineralogists will be as proper objects of

the poet's arts as any upon which it can be employed, if the time should ever come when these things shall be familiar to us as enjoying and suffering beings".

He agrees with Aristotle's view of poetry and states, "poetry is the most philosophic of all writings". The truth the historian or the biographer is looking for is extremely difficult to find, for the obstacles in their way are innumerable. The only obstacle on the poet's way is that what he writes must be able to give immediate pleasure to the reader. The picture of the world painted by the poet is whole and is capable of giving pleasure to the reader.

Types of Poetry

According to Fakeye (2022), when studying poetry, it is useful first of all to consider the theme and the overall development of the theme in the poem. Obviously, the sort of development that takes place depends to a considerable extent on the type of poem one is dealing with. It is useful to keep two general distinctions in mind (for more detailed definitions consult): lyric poetry and narrative poetry.

Lyric Poetry

A lyric poem is a comparatively short, non-narrative poem in which a single speaker presents a state of mind or an emotional state. Lyric poetry retains some of the elements of song which is said to be its origin: For Greek writers the lyric was a song accompanied by the lyre. Subcategories of the lyric are, for example elegy, ode, sonnet and dramatic monologue and most occasional poetry: In modern usage, elegy is a formal lament for the death of a particular person (Ibitola, 2023) ^[42]. More broadly defined, the term elegy is also used for solemn meditations, often on questions of death, such as Gray's *Elegy Written in a Country Churchyard*. An ode is a long lyric poem with a serious subject written in an elevated style.

Drama Techniques

Nowadays it is not an easy task to catch student interest and motivation in class, so there are a lot of means used by teachers in order to involve students to participate actively in the learning process especially in literature. Within such techniques employed in improving students' interest in literature classes are called "drama techniques", whose terminology can generate some ambiguity. Philips (2023), distinguishes between the traditional type of drama, specifically the performance of a play, and a series of other activities such as role plays, simulations, games, songs, and so forth. He calls the former "theatre" and the latter "informal drama". He believes that these two spheres should not be seen separately, since they are both "the imitation of an action", as Aristotle stated. Both the theatre and the informal drama are useful resources to be used in a language class and in this paper research they will be generally denominated "drama" or "dramatic activities. As we will remark, drama does not refer only to the product, the performance, but also to the entire process of improving students' interest learning activities.

Application of Drama Techniques In Teaching Poetry Mime

Klippel (2023) ^[44] defines the mime as a non-verbal representation of an idea or story through gesture, bodily movement and expression. It is a very useful, powerful and undemanding activity, which underlines the importance of

non-verbal communication, especially through facial expressions and gestures (Klippel, 2023)^[44]. Mime facilitates students to become comfortable with the idea of performing in front of their classmates without worrying for the type of language to use. It is fun and it can be easily employed as a warm-up exercise. Another advantage is its visual component, which plays a prominent part. As a matter of fact, memory is extremely reinforced by visual associations, which help retain students' interest in learning. Moreover, students' abilities of observation and improvisation are trained.

Even if no language is employed during mime, it is used when explanation is required, both with the teacher's instructions and students' debates, which are made in pairs or groups. During the discussion about the technique, the target interest can be used for analysing and evaluating what has been seen. As Klippel (2023)^[44] clarifies, the teacher should keep in mind that shy students may not find it easy to mime in front of the classroom, especially during the first times.

Role Play

As Livingstone (2023)^[46] claims, role play as one of the dramatic techniques is a classroom activity which gives the student the opportunity to practice what they have learnt in literature, the aspects of role behaviour, and the actual roles he may need outside the classroom. According to Blatner (2023)^[23], role plays help students to become more interested and involved, especially by applying knowledge to action, by solving problems, valuating alternatives and looking for original solutions. Students manage to develop a wide range of abilities, such as initiative, self-confidence, group work and communication in general. Role plays motivate students not only students' interest in learning literature, but also in cultural and social context (Kodotchigova, 2022).

In order to accomplish an effective role play, the traditional relation between the teacher and -the student, where the former is the master and the latter has to obey, has to disappear (Philips, 2023). Students have to feel free of expressing themselves, by being their own masters. This means that, apart from the pre-role play activities, when the teacher introduces the topic and explains how the exercise is going to be conducted, the teacher needs to stay out of the performance. Among the many advantages of using role plays in the language classroom, there is the fact that students are completely involved in the activity. In fact, in order to be successful, students need to "be active almost 100% of the time".

Furthermore, role plays allow students to use the language themselves, directly, without the manipulation of their teacher. The feeling of doing something relevant and useful is essential to increase student motivation and, as a consequence, the involvement in the learning process. Moreover, role plays have the benefit of recreating different kinds of registers and situations that would not normally be employed in a classroom. Another advantage remarked by Livingstone (2023) is the possibility of carrying out role plays with mixed ability groups. In fact, the roles can be assigned following the students' characteristics, by giving, for instance, a significant role to a confident and fluent student and a less talking role to a shyer one. The task of the teacher is to improve performance in literature. Roles then can be created to fit not only the linguistic ability but also the personality of the individual student. Role plays have the special quality of employing improvisation and spontaneity

within the learning process (Blatner, 2022).

On the other hand, there are some practical disadvantages with practicing role plays, especially related with organization. To start with, the space is not always helpful, since most of the teachers work in classrooms, which are too small and uncomfortable to manage different groups speaking at the same time. Another drawback is time, as role plays take up almost a whole lesson if we include the pre-role play preparation and the follow-up. Furthermore, Blatner (2022) underlines the importance of warming up a class before starting a role play, since it is an improvisational activity, so students need to feel safe before performing.

How should teachers control role plays? As Blatner (2022) points out, "the teacher's role during the role play phase is to be as unobtrusive as possible". Either he or she can sit somewhere outside the performing space or the teacher can move round the classroom. Another possibility for the teacher to observe the activity is by taking a role himself or herself. It should be a minor role, which does not affect the pace of the action.

A role play should be selected carefully, by keeping in mind a series of characteristics. Kodotchigova (2022) describes six steps to follow in order to accomplish a successful role play in a classroom. First of all, the teacher has to set up a situation, keeping in mind the students' needs, interests, age and previous experience (Livingstone, 2023). For instance, a role play chosen for teenagers will not be the same one as for business people or adults in general. After choosing the context, the role play is developed. In order to achieve that, teachers have to consider students' level, so the role play will be designed depending on their competence in the class room.

Simulation

Sometimes role plays and simulations tend to be confused with each other or interpreted differently by various scholars. Ogbe (2024)^[47] distinguishes the two activities by claiming that, unlike role plays, "simulations need not stick so closely to real life. They may, for example, involve being shipwrecked on a desert island. The essential point is that the student brings his own personality, experience and opinions to the task. However, Ibitola (2023)^[42] points out that "from the literature teaching point of view there is little difference between embarking on a role play, a simulation, or a simulation involving role play", since what is important for the teacher is creating an opportunity to improve students' interest in learning poetry. Both the activities can reduce the artificiality of the classroom, provide a reason for speaking, and allow the learner to talk meaningfully and creatively to other learners.

According to Buckner (2021)^[18], a simulation is an intensive, interactive experience in which the content and roles assumed by participants are designed to reflect what people encounter in specific environments". Therefore, simulations create an ambience in which the participants are involved in a personally meaningful activity. Sturtridge (2021)^[61] remarks that in a simulation the learner is given a task to perform or a problem to solve; the background information and the environment of the problem is simulated. She also claims that such activities were originally employed in business and military training, where the result was extremely important. On the contrary, nowadays in language learning the outcome of a simulation is not relevant, since the style used during the whole activity is what really counts. Ibitola (2023)^[42] explains that simulations are better known for being used in

general education and training, rather than drama workshops. Because of this emphasis on truthfulness to the real world, simulations are more often used with adults than children, whose lack of knowledge and experience would make things problematic.

Improvisation

Improvisation as a literature classroom dramatic activity is the ability to improvise a necessary ingredient of literature use (Dougill, 2019) ^[36]. This kind of exercise is based completely on students' creativity, because no one knows what will happen. The style employed during the improvisation can be analysed and discussed afterwards, by giving ideas and suggestions about how to improve it. Trivedi (2022) ^[46] explains that improvisation not only provides students with possibilities of improving their literary skills, but also self-confidence. In fact, since this task does not rely on rehearsing or a script, the learners can express their spontaneity freely. They can develop their own characters as they prefer and speak as much as they feel like (Trivedi, 2022) ^[46]. Therefore, the main advantage of improvisation is undoubtedly the level of freedom that students are given during the whole performance.

Scripts

Scripts are mainly used for performing by theatre groups. However, before the performance, the script is used for several purposes (Dougill, 2019) ^[36]. First, it is read, in group or individually at home. Then it is analysed and discussed. After having worked specifically on one or two particular extracts, students can focus on the whole plays. Later on, they have to memorize the script and interpret it following the director's guidance. In the end, the script is transformed in a dramatic performance. According to Mark (2020) ^[36], scripts offer psychological security to the student, they are less threatening and less demanding than many other drama activities because the content is provided rather than created. In poetry classroom, scripts have to be aimed necessarily to a final performance. Therefore, Ogbe (2020) believes that the performance of the script helps students to develop their self-confidence, self-discipline and collaborative work. Scripts can be used in a lot of ways apart from improving students' interest in literature; it improve the reading comprehension, fluency practice, pronunciation, style and language analysis and vocabulary work of the students.

In order to be used properly, scripts need to be carefully selected. First, Mark (2020) ^[36] states that whatever the purpose, the language involved must be accessible to the students and relevant to their needs. Then, the teacher has to consider the number and type of roles. A solution for scripts with not many characters is to divide the class into groups, or a role may be split between two students, and so on. Also, the length is relevant, since it is advisable not to choose a very long script. Sometimes it is better to concentrate on a passage rather than a whole long play. Finally, the dramatic demand has to be reasonable, since students are not real actors.

Whatever the activity chosen, in order to work well teachers themselves need to be confident and decided. Teachers are the key to the success of these activities (Maley and Duff, 2023) ^[36], since their achievement depends on how they are planned, introduced, explained and exemplified, before being performed by students. This implies that students need to be constantly guided towards such activities in order to grow their self-confidence and literary ability.

Instructional Materials That Would Facilitates the Use Of Drama Techniques In Teaching Poetry

According to Alibali (2026), there are many instructional materials that would facilitate the use drama techniques in teaching and learning poetry in secondary schools. He further identified the following instructional materials:

Advance organizers: Tools used to introduce new content and tasks to help students learn about the topic such as: Venn diagrams to compare and contrast information; flow charts to illustrate processes; organizational charts to illustrate hierarchies; outlines that represent content words; mnemonics to assist recall the previous lessons; statements to situate the task or content; rubrics that provide task expectations.

Cue Card: Prepared cards given to individual or groups of students to assist in their discussion about a particular topic or content area.

Concept and Mind Maps: Partially or completed maps for students to complete; students create their own maps based on their current knowledge of the task or concept. Examples; Samples, specimens, illustrations, problems: Real objects; illustrative problems used to represent something.

Handouts: Prepared handouts that contain task- and content-related information, but with less detail and room for student note taking.

Hints: Suggestions and clues to move students along. For instance, place your foot in front of the other, use the escape key, find the subject of the verb, Prompts A physical or verbal cue to remind to aid in recall of prior or assumed knowledge. Physical: Body movements such as pointing, nodding the head, eye blinking, foot tapping. Verbal: Words, statements and questions such as Go, Stop, It's beautiful, Tell me now, what word would you describe your father? Tell me why you said that your father is a handsome man.

Question Cards: Prepared cards with content- and task-specific questions given to individuals or groups of students to ask each other pertinent questions about a particular topic or content area.

Visual Scaffolds: Pointing (call attention to an object); representational gestures (holding curved hands apart to illustrate roundness; moving rigid hands diagonally upward to illustrate steps or process), diagrams such as charts and graphs; methods of highlighting visual information.

The Educational Value of Drama Techniques

A review of the literature on drama in education would reveal its preoccupation with psycho-social aspect of the value of drama and their application in education systems. McGregor (2023) ^[36], for example, offers two aspects of educational drama. The first, she calls, "learning through drama". This involves the exploration of issues and people through drama. The second aspect "envisages drama as an art form in its own right." Students are given a stimulus by the teacher and the students produce ideas and decide how to put them together and create a scene, with its own characters and situations, which is meaningful to them and sometimes to others.

For McGregor, the value lies in the creative process and also

the experience of working with other people. The advocate of drama techniques must be able to answer that demand. In teacher training, there is a need to show teachers how these techniques will fit into an overall plan, into their curriculum, and even more than that, show how these techniques can answer their needs effectively. What has been more necessary has been to discover what activities would work more universally than others, what teacher and students variables contribute to the success or lack of success of the activities and what adjustments could be made to make the techniques more universally applicable.

Importance of Drama Techniques In Poetry Classroom

There are plenty of reasons supporting their employment in a literature classroom. The first important function associated with drama is fostering learning skills. As Ulas (2024) ^[46] comments, although drama has existed as a potential literature teaching tool for hundreds of years, it has only been in the last thirty years or so that its applicability as a literature learning technique to improve literary skills has come to the forefront.

Ogbe (2024) ^[47] opines that dramatic techniques can be used as a method to show, model, illustrate and outline key literacy skills in literature, but in saying this, it is important to understand that students' literature is more than just reading text. What is more obvious and apparent are the social and personal lessons that are learnt. Students' literature should be engaging, interesting, relevant and aim to improve or challenge the individual. Teachers can play a crucial role in igniting students' passion for literature in its many forms. Texts that aren't engaging, interesting or relevant can be easily put aside by students. There is a wealth of excellent literature for students to choose from other genres. The freedom to choose their own literature increases and depends on the dramatic techniques employ by the teacher. Dramatic techniques can be selected to enhance the learning of a range of curriculum areas.

A good knowledge of drama techniques develops knowledge of self, knowledge of others and social interactions and knowledge of the world around them. Dramatic techniques can be used to develop students' literary skills regarding the world around them. Well-chosen dramatic techniques build and develop students' interest in learning literature and grammatical skills. It also develops students' confidence, fluency and academic performance in English language (Acara, 2021) ^[10].

Using dramatic techniques in a literature classroom is a good resource for literature teaching. It is through the use of dramatic techniques that students become familiar with grammatical structures in contexts and also learn about how to use the language to express, control and inform. The uses of dramatic techniques raise the students' awareness and interest towards the study of literature. In this context, the use of dramatic techniques as a tool rather than an end gains importance in teaching a literature teaching and learning. The literature learning should be culture-free that is the context of the drama should fuse into a literature learning process with high interest, relevance and enjoyment. Learners should make use of drama to promote their comprehension of life experiences, reflect on particular circumstances and make sense of their extra linguistic world in a deeper way (Sancoban, 2022) ^[57].

The educational benefits of drama techniques, according to (Lenore, 2020), are as follows: stimulates the imagination and promotes creative thinking, develops critical thinking skills, promotes language development, heightens effective listening skills, strengthens comprehension and learning retention by involving the senses as an integral part of the learning process, increases empathy and awareness of others, fosters peer respect and group cooperation, reinforces positive self-concept, provides teachers with a fresh perspective on teaching, transforms the classroom strict atmosphere into a humorous atmosphere. Exposing the learners to the target culture as well as to the social problems society may be undergoing, helping learners improve their level of competence with respect to their receptive and productive skills in literature.

Despite the fact that usage of drama in the classroom is quite recent, it was initially employed by other institutions as literature training and teaching technique (Ashton-Hay, 2015) ^[11]. During the World War II the United States also started to use drama, simulation and improvisation. Moreover, other air bodies began to use these exercises as space travel preparation for astronauts, and also several sports employed them as a training technique. Dramatic activities were introduced in education to improve learners understanding of literature.

Among the numerous benefits of using dramatic techniques in a classroom, a lot of scholars (Livingstone, 2023; Phillips, 2023) believe they are entertaining, fun and useful to motivate students interest in learning. Maley and Duff (2023) think that these activities draw on the natural ability of every person to imitate, mimic and express him or herself through gesture. They also stimulate imagination and memory, by letting the pupil express his or her past experiences, contributing to creating an interesting and meaningful environment within the class. In addition, they provide a variety of different functions of literature, since they reproduce real situations, so students are introduced into an authentic communicative context. In fact, drama in the educational field consists in fostering the social, intellectual and linguistic development of the student.

Problem Associated with The Use of Drama Techniques in Teaching Poetry

Eison (2010) ^[48] state that some of the teachers don't like to use drama techniques in the classroom because they need time and can't cover the content of the subject if they continue applying the strategies. Also, teachers need to work more and be more prepared to use these strategies in the classroom. In addition, it is difficult to use some of the drama strategies in the large classes. Most times, the students fear from dealing with new strategies so, teachers prefer lecturing.

According to Kitishat (2021) ^[48] some of the techniques are not appropriate for deferent levels of students because high level students will take the role and they will finish the activity whereas low level students need more time to finish. Also, Rampino (2022) opines that teachers should use the techniques that suit all students' levels. However, Eison (2021) ^[48] proposes solutions to overcome these problems and to help teachers to use them like using short activity to save time, and discussion to decrease the risk of not covering the material. Also, students do all the work in the classroom so this will help the teacher and decrease their energy in the classroom.

Recommendations

1. Since drama techniques has been seen as effective techniques that enhance the teaching and learning of poetry in secondary schools, hence, teachers should endeavor to regularly make use them especially in the teaching of Poetry.
2. Government should organize seminars, workshop and conferences for teachers in order to enlighten the teachers on the importance of drama techniques in the improvement of students' academic performance in secondary schools.
3. Government through the Ministry of Education should employ qualified teachers in not only in the field of Literature but also in other areas; such as mathematics, physics, English and chemistry.
4. Dramatic techniques in teaching literature should be employed by teachers in the discipline to improve learners understanding of the subject.

Conclusion

Based on the findings of this study, it was concluded that the application of role-play, improvisation, simulation, script a game play significant role in teaching poetry in secondary schools in Nigeria. Drama techniques discussed in this study were seen as a possible means of improving students' academic performance in poetry and Literature in general. Teachers use different techniques depends the classroom and the students. Also, teachers' years of experience is also seen to relate to the drama techniques he or she uses in teaching poetry in the classroom.

References

1. Aboderin B. Literature teaching in secondary school. The Journal of the Association of Education Students. Ile-Ife: Obafemi Awolowo University, Osun State; 1991.
2. Acara TK. The English teacher's drama handbook: from theory to practice. Milton Park, Abingdon, Oxon: Routledge; 2021.
3. Adebileje A. Influence of student's sex role perception on their performance in Literature in English. Unpublished Master's Thesis, University of Ilorin, Kwara State; 2006.
4. Ajayelami DA. A study of intellectual transactions in some Nigerian Chemistry classrooms and implications for Nigeria-based classroom research. Educ Rev. 1983;2(1):19-24.
5. Akpan H, Efiang A. A dictionary of Nigerian English usage. Ibadan: Encrownfit Publishers; 2005.
6. Akparabaro TY. Essential poetry: activating the imagination in the elementary classroom. J Learn Arts. 2004;3(1):1-23.
7. Aldavero D. Second language acquisition and second language learning. California: University of Southern California; 2008. First Internet Edition.
8. Ali H. Issues of validity in tests of English as a world language: whose standards. World Englishes. 2004;12(1):95-105.
9. Aluko OO. Effects of three methods of poetry teaching on attitude and achievement of secondary school students. Unpublished Doctoral Dissertation, Department of Teacher Education, University of Ibadan, Ibadan; 1990.
10. Amao AT. Effect of mediums of instruction on pupils' participation and achievement in two subjects in selected primary schools in Osun state. Unpublished Doctoral Dissertation, Department of Teacher Education, University of Ibadan, Ibadan; 2019.
11. Aston-Hay PT. An introduction to sociolinguistics. 3rd ed. Oxford: Blackwell Publishers Ltd; 2015.
12. Atoyebi A. School environment variables as predictors of achievement in Literature in English. Unpublished Doctoral Dissertation, University of Ibadan, Ibadan; 2021.
13. Baldwin P. The primary drama handbook: a practical guide for teaching assistants and teachers new to drama. Thousand Oaks, CA: Sage; 2008.
14. Benton P. Teaching poetry: the rhetoric and the reality. Rev Educ. 1984;10(3):319-327.
15. Blake J. Routes to child language: evolutionary and developmental precursors. New York: Godal Printing Press; 2007.
16. Blatner EE. Teacher supply, demand, and quality: policy issues, models, and data bases: proceedings of a conference. Washington, D.C.: National Academy Press; 2023.
17. Britzman DP. Practice makes practice: a critical study of learning to teach. New York: State University of New York Press; 2003.
18. Buckner M. Interpretation of poetry through drama activities. J NELTA. 1991;14(1-2):146-151.
19. Byrne E, Brodie M. Cross curricular teaching and learning in the secondary school. New York: Routledge; 2012.
20. Chinweizu A. Reflections on Nigeria's literacy culture. The Guardian. 2016 Jun 3:10.
21. Coyel G. Keep talking: learning English through drama, storytelling and literature. Kano: Prime Printing Press; 2013.
22. Cronmiller S. Essential poetry: activating the imagination in the elementary classroom. J Learn Arts. 2007;3(1):1-23.
23. Curry NE. Dramatic play as a curricular tool. In: Sponsellor, editor. Play as a learning medium. Washington: NAEYC; 1974. p. 38-56.
24. Denzin N, Lincoln Y. The landscape of qualitative research: theories and issues. Thousand Oaks, CA: Sage; 2003.
25. Destovia M. Three functions of output in second language learning: principle and practice in applied linguistics. Oxford: Oxford University Press; 2009.
26. Dickson KO. The New Englishes. London: Routledge and Kegan Paul; 2002.
27. Dobie JM. Early childhood experiences in language arts: early literacy. Belmont, CA: Wadsworth; 2009.
28. Doughill A. Cognitive-affective connections in teaching and learning: the relationship between teaching method and students' academic performance. Lagos; 2007.
29. Duyelimi CO. Methodology of teaching. Samaru: Zaria University Press; 2000.
30. Ehindero MF. Gender-role stereotypes and career choice of secondary school students in Ekiti state. J Educ Focus. 2022;1(1):103-110.
31. Emert T. Talking to, talking about, talking with: language arts students in conversation with poetic texts. Engl J. 2022;99(5):67-73.
32. Eyisi TK. A critical race theory analysis of past and present institutional processes and policies in teacher education. In: Ball AF, Tyson CA, editors. Studying

- diversity in teacher education. p. 237-256.
33. Flemming GF. *Fundamental concepts of language teaching*. Oxford: Oxford University Press; 2006.
 34. Furbank PN, Arnold K. *Modernism and its origin*. London: The Open University Press; 2007.
 35. Goodwyn A. English teachers and the Cox models. *Engl Educ*. 1992;26(3):4-10.
 36. Grainger R. *Group spirituality: a workshop approach*. New York: Brunner-Routledge; 2003.
 37. Gussi M, Gebers FE. *Leading issues in e-learning research: for researchers, teachers and students*. UK: Academic Publishing International; 2012.
 38. Hanratty B. Opening the windows of wonder: a critical investigation into the teaching and learning of poetry at key stage four in Northern Ireland. *Ir Educ Stud*. 2008;27(2):147-158.
 39. Horsman J. *Too scared to learn: women, violence and education*. Mahwah, NJ: Lawrence Erlbaum Assoc; 2000.
 40. Hughes J. A study of the relationship between teachers' behavior and students' achievement in science classes. *J Sci Teach Assoc Niger*. 2000;21(2):45-49.
 41. Hughes J, Fakeye DO. Causes for declining enrolment in literature-in-English classroom. *Gestet Voix*. 2012;(5):34.
 42. Ibitola AO. *Essential Literature-in-English*. Abeokuta: Tonad Publishers Limited; 2023.
 43. Jennings S, Gerhardt C. *Healthy attachments and neuro-dramatic-play*. London: Jessica Kingsley; 2011.
 44. Klippel CL. Understanding teacher education in an era of globalization. *J Teach Educ*. 2023;62(2):115-120.
 45. Lannone GU. *English for specific purposes: a learning centered approach*. United Kingdom: Press Syndicate of the University of Cambridge; 2008.
 46. Livingstone TF. *Subjectivity, creativity and the institution*. Boca Raton, FL: Brown Walker; 2023.
 47. Ogbe RB. Mind, meaning and affect: proposals for a theory of pretence. *Dev Rev*. 2024;9(4):345-363.
 48. Okon AO, Ansa B. Teachers' attitudes as correlates of students' academic performance in Oral English in secondary schools in Ondo state, Nigeria. *Pak J Soc Sci*. 2005;7(5):388-392.
 49. Onwuegbuzie AJ, Leech NL. *On becoming a pragmatic researcher: the importance of combining quantitative and qualitative research methodologies*. Rowman & Littlefield; 2005.
 50. Owoeye OO. The effect of the discussion method on student's achievement in poetry [Internet]. 2003 [cited 2006 Jan ¹]. Available from: <http://www.sk.com.br/sk-krash.html>
 51. Philips RA. *Nature and young children: encouraging creative play and learning in natural environments*. New York: Routledge; 2023.
 52. Powell R. *Literacy as a moral imperative: facing the challenges of a pluralistic society*. Lanham, MD: Rowman & Littlefield; 1999.
 53. Risdinato LU. Limitations of using literary text for teaching ESL [Internet]. 2022. Available from: <https://www.unilorin.edu.ng/journals/educat>
 54. Robey D. Modern linguistics and the language of literature. In: Ann J, Robey RE, editors. *Modern literacy*. London: Batsford Academic and Educational Ltd; 2022.
 55. Rosalie AA. Students' proficiency in English language relationship with academic performance in science and technical education. *Am J Educ Res*. 2000;1(9):355-358.
 56. Rubbin C. Developing English teachers' pedagogical content knowledge. *J Res Sci Teach*. 2005;3(6):673-695.
 57. Sancoban BT. Drama and the teaching of poetry. In: Anderson M, Hughes J, Manuel J, editors. *Drama and English teaching: imagination, action, and engagement*. p. 88-103.
 58. Sarcho A. *What is found there: notebooks on poetry and politics*. New York: W.W. Norton; 2012.
 59. Saruq U. An investigation into the causes of persistent reduction in the number of Literature students. Unpublished Master's Thesis, University of Ibadan; 2007.
 60. Sricoban C. *Make-believe play and story-based drama in early childhood: let's pretend*. London: Jessica Kingsley; 2004.
 61. Sturridge KP. *Case study research, design and methods*. Thousand Oaks: Sage; 2005.
 62. Sturndge BC. *Making poetry matter: international research on poetry pedagogy*. New York: Bloomsbury Academic; 2021.
 63. Wellman V. Challenges of Nigeria's Education System [Internet]. 1998 [cited 2012]. Available from: <http://www.thetidenewsonline.com/2012/09/09/challenges-of-nigeria-s-education-system/>
 64. Wright PR. Drama education and development of self: myth or reality? *Soc Psychol Educ*. 2006;9(1):43-65.
 65. Yassa NA. A study of the effect of drama education on social interaction in high school students. Unpublished Master of Education Thesis, Lakehead University, Thunder Bay, Canada; 1997.

How to Cite This Article

Ekpe A, Ereke JS. Strategies for enhancing students' interest in poetry learning through the use of drama technique. *International Journal of Multidisciplinary Research and Growth Evaluation*. 2026;7(3):1179–1186.

Creative Commons (CC) License

This is an open access journal, and articles are distributed under the terms of the Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International (CC BY-NC-SA 4.0) License, which allows others to remix, tweak, and build upon the work non-commercially, as long as appropriate credit is given and the new creations are licensed under the identical terms.