



Universidad de Cuenca



## UNIVERSIDAD DE CUENCA

FACULTAD DE FILOSOFÍA, LETRAS Y CIENCIAS DE LA EDUCACIÓN

CARRERA DE LENGUA Y LITERATURA INGLESA

### **Poetic Forms: A Comparative Analysis of the Preference Advanced English Language and Literature Students at Universidad de Cuenca Have Regarding Formal and Free Verse, Complemented with General Syllabus Guidelines for a Potential Poetry Workshop**

Trabajo Investigativo del Curso de  
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de Licenciado en Ciencias de la Educación  
en la Especialidad de Lengua y Literatura  
Inglesa

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## RESUMEN

La poesía debe ser vista como un elemento básico en el currículo de especialidades en Lengua Inglesa. Sin embargo, éste no es el caso en la escuela de Lengua y Literatura Inglesa en la Universidad de Cuenca. Esta circunstancia puede ser conectada a las creencias empíricas relacionadas con la actitud de los estudiantes hacia la poesía, y no con información objetiva sobre el tema. Mediante la aplicación de una encuesta entre noventa estudiantes del octavo ciclo de la escuela, este proyecto intentó establecer la preferencia que estos estudiantes tienen en formas poéticas; esta información fue usada para desarrollar lineamientos generales de sílabo para un potencial taller de poesía. El análisis de los resultados obtenidos reveló un alto nivel de neutralidad entre la preferencia por el verso formal y el verso libre. Además, un notorio deseo de incorporar procesos de escritura creativa al estudio de poesía también fue determinado. Por estas razones, los lineamientos generales de sílabo que son presentados en este proyecto corresponden a un taller de poesía in el que el estudio del verso formal y el verso libre es abarcado poniendo un especial énfasis en proveer a los estudiantes oportunidades para expresión propia.

**Palabras Clave:** poesía, respuesta, elementos poéticos, verso formal verso libre, taller, escritura creativa, forma, significado, lineamientos de sílabo.



## ABSTRACT

Poetry should be seen as a basic element in the curriculum of English Literature majors. However, this is not the case at the English Language and Literature School at Universidad de Cuenca. This circumstance can be connected to empirical beliefs related to students' attitude towards poetry, rather than to objective data on the subject. By applying a survey among ninety students of the three groups of the eighth level of the school, this project attempted to establish the preference these students have on poetic forms; this information was used to develop general syllabus guidelines for a potential poetry workshop. The analysis of the obtained data revealed a high level of neutrality between free and formal verse preference. Moreover, a noticeable desire to incorporate writing processes to the study of poetry was also found. For these reasons, the syllabus guidelines which are presented in this project correspond to a poetry workshop in which the study of both formal and free verse is covered, having special emphasis on providing the students with opportunities for self-expression.

**Key words:** poetry, response, poetic devices, formal verse, free verse, workshop, creative writing, form, meaning, syllabus guidelines.



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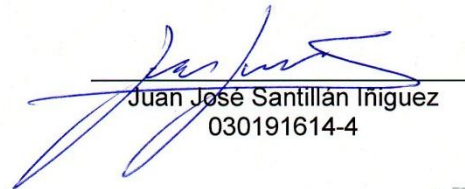


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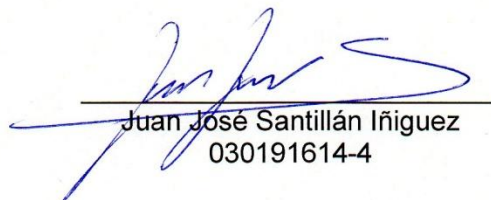


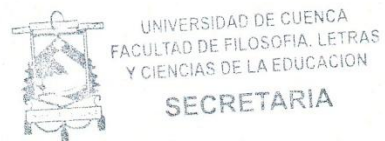
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## DEDICATION

*To God, on whom my life relies.*

*To my family, for making me be who I am and for their endless love, support, and encouragement.*

- Juan Carlos

*To God, my Savior, and Helper.*

*To my family; what I am and what I might become will not be but the reflection of the love you have endowed me with.*

*To my fiancée; all my effort and strength is meant to see you smile at my side. I love you so...*

- Juan José



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## INTRODUCTION

Poetry is an indissoluble element of the literary legacy of any culture. English, of course, cannot be seen as an exception. As a matter of fact, the first literary work in the Anglo-Saxon Language, *Beowulf*, was written as poetry. Notwithstanding, it cannot be said that the study of poetry, especially its formal aspects, holds a relevant position among the body of topics covered at the literature courses offered by the Language and Literature School at Universidad de Cuenca. Furthermore, the school does not have any objective information regarding its students' preference on poetic forms.

This thesis project, therefore, was designed with the aim of providing the English Language and Literature School with objective data regarding the preference its advanced students have on formal or free verse. Moreover, this data was used to write general syllabus guidelines to assist the implementation of a poetry workshop in the career plan of the aforementioned school.

The project consists of six chapters. The first chapter relates to the explanation of the problem that motivated this study. Additionally, the justification and the general and specific objectives of the thesis project are presented in this chapter. Chapter two is the literature review section of the project. This chapter is divided in two parts. The first one relates to poetry itself: definitions, forms, and critical principles. The second part of chapter two refers to the presence of poetry in EFL environments: its advantages, constraints, and recommended approach to teaching it. In the third chapter of the project, the methodology of the carried out fieldwork is explained. This methodology mainly relates to the application of an action-research-oriented survey among ninety students of the English Language and Literature School at Universidad de Cuenca. In addition, an interview to Dr. Dan Albergotti of Coastal Carolina University also took place. The results of the survey are presented in chapter four. This chapter features statistical charts, and it presents the analysis and interpretation of these results. In chapter five, the data that was collected through the survey is taken into account in the development of general syllabus guidelines for a potential poetry workshop;



such guidelines refer to the literature to be used, the way time should be divided, the suggested methodology, and the recommended assignments to be given. Finally, the section of conclusions and recommendations which the development of this study bore establishes itself as the corollary of the thesis project.



## I. THE PROBLEM

### 1.1 Topic

This project attempts to identify the preference students of the eighth level of the English Language and Literature School at Universidad de Cuenca have on formal and free verse, while developing general guidelines for a potential poetry workshop syllabus based on the students' preference recognition.

### 1.2 Description of the problem

Previous experience shows that there is generalized reluctance to study and teach poetry, especially in relation to its constitutive elements and contemporary manifestations, in the classrooms of the English Language and Literature at Universidad de Cuenca. Much of the reason for this situation can be traced to the widespread belief that students do not appreciate poetry well enough to devote time to analyze its formal elements. However, the aforementioned assertion is founded on experienced-based beliefs; that is to say that the English Language and Literature School at Universidad de Cuenca does not count with an objective study on the poetic partialities of its students.

### 1.3 Justification

Poetry can be seen as a left-behind study area in the English Language and Literature career plan offered at Universidad de Cuenca. However, it is well founded to state that a degree on English Language and Literature requires knowledge on poetry. Put in another way, as the four-year bachelor's degree offered by Universidad de Cuenca covers not only English Language, but also English Literature, the students who are about to graduate from the English Language and Literature School at this institution could be expected to be well acquainted with the formal aspects of all the manifestations of English Literature, including poetry.

In addition, it is important to notice that, aside from the point of view of some authors, such as Paul Fussell –whose emphasis on the formal aspects



of poetry can be clearly sensed in his book *Poetic Meter & Poetic Form*–, and the preeminence of free verse poems in modern anthologies, objective data on the preference of adult individuals on English poetic forms is, to say the least, hard to find. The last assertion refers mainly to native speakers of English; therefore, this lack of objective data regarding poetic preference becomes even more latent when EFL (English as a Foreign Language) environments are dealt with, and Universidad the Cuenca is not an exception of this situation.

The project described in the paragraphs to follow attempts to provide the English Language and Literature School of Universidad de Cuenca with objective data on the preference students of one of its 8<sup>th</sup> level classes have on formal and free verse. This data will be acquired through a survey in which the students' recognition, exposure opportunities, author and form knowledge, meaning comprehension, and preference per se will be analyzed. In other words, this project endeavors to find out what poetic manifestation is favored by the students of the 8<sup>th</sup> level of the English Language and Literature School at Universidad de Cuenca.

Furthermore, general syllabus guidelines for a potential poetry workshop will be proposed, the emphasis on formal or free verse being dependent of the survey's results. The development of this project, therefore, could certainly be profitable for the English Language and Literature School, as it may provide objective basis to prompt the consideration of curricular modifications.

#### **1.4 Research Question**

- What is the preference that students of the highest level of the English Language and Literature School at Universidad de Cuenca have on formal and free verse?

#### **1.5 Objectives**

##### **1.5.1 General Objective**

- To provide the English and Literature School at Universidad de Cuenca with objective data regarding the preference students of



its highest level have on formal and free verse, along with general syllabus guidelines for a potential poetry workshop.

### **1.5.2 Specific Objectives**

- To carry out bibliographical research to support the presence and use of poetry and its formal aspects in the EFL classroom.
- To develop and carry out a survey among ninety students of the three groups of the eighth level of the English Language and Literature School at Universidad de Cuenca to determine their preference on poetic forms.
- To determine, thorough fieldwork and bibliographical research, the approach to be followed by the general guidelines for a potential poetry workshop to be implemented in the English Language and Literature School at University of Cuenca.



## II. POETRY AND ITS PRESENCE IN EFL ENVIRONMENTS

The literature review for this project can be seen as a two-fold entity. The first part of it will deal with poetry itself, and the second part will treat the presence of this literary medium in the EFL classroom.

### 2.1 Brief description of some formal aspects of poetry

#### 2.1.1 Defining poetry

To provide a definition of poetry is certainly a difficult task, as few lines of words could hardly contain all the history, culture, expressiveness, and aesthetic forms that poetry encloses. Dr. Dan Albergotti of Coastal Carolina University attests that poetry is “an attempt to hold what is beyond language in language” (Albergotti). Furthermore, one could appeal to the efficiency of straightforwardness and, using W. H. Auden’s words, assert that “Poetry is memorable speech” (qtd. in Burroway 295). Janet Burroway expands Auden’s definition and claims that “poetry is meant to be heard aloud and [...] remembered,” which means an indissoluble relationship between sound and meaning (295).

Therefore, a text is recognized as poetry when, regardless the form it may take, prompts its readers to articulate its words, which find a dwelling in their memory.

#### 2.1.2 Formal verse and metrical substitutions

Once an attempt has been given to define poetry, it is important to identify the forms this literary expression has taken throughout history: formal and free verse.

Formal verse encloses the poems “that overtly [use] the effects of [meter], rhyme [,] and form.” Formal poems include, among others, the sonnet, the villanelle (“Formal Verse”), and the sestina. It is important to understand that formal verse encloses other definitions such as meter and poetic foot.





Meter can be defined as "the systematic arrangement of stressed and unstressed syllables within a line of poetry" (Youman 64). This arrangement, moreover, is based on the poetic foot, which is "a unit of [meter], consisting of a combination of stressed and unstressed syllables" ("Foot"). Paul Fussell expands this definition and states that "A poetic foot is measurable, patterned, conventional unit of poetic rhythm" (19).

The next consideration regarding meter relates to the fact that English poetry has four common feet as its foundation (Youman 65):

- a. Iamb (iambic): unstressed + stressed syllables (° /).  
Example: **research**.
- b. Trochee (trochaic): stressed + unstressed syllables (/ °).  
Example: **cellphone**.
- c. Anapest (anapestic): unstressed + unstressed+ stressed syllables (° ° /).  
Example: **understand**.
- d. Dactyl (dactylic): stressed + stressed + unstressed (/ / °).  
Example: **general**.

To these basic poetic feet, one needs to add two more, which are mainly substitutive feet (Fussell 20):

- a. Spondee (spondaic): stressed + stressed syllables (/ /).
- b. Pyrrhic: unstressed + unstressed syllables (° °).

Therefore, the name of a line of formal poetry is given by the predominant poetic foot in it, and the number of times this foot is used. Thus, one have iambic pentameter -the most common meter in English formal poetry, trochaic dimeter, dactylic tetrameter, and so on.

The importance that meter has in formal poetry can be clearly noticed in Paul Fussell's claim that "to write poems is sometimes less to arrange ideas and assertions than to manipulate meters" (3). Fussell expands this idea, and departing from a threefold classification of poems –in which the most sophisticated ones are the poems that feature meaningful variations in



meter– explains the possibilities the writer has to avoid or at least “relieve [...] metrical monotony” (33), which will cause his poem to be of less artistic value.

To achieve this objective the write of poetry can use different metrical specific metrical substitution, which by their sole presence contribute to the meaning of a poem. These substitutions can be of tree kinds, each one causing a specific semantic effect (Fussell 35)

- A spondaic substitution, causing the creation of a "succession of stressed syllables," conveys the sense of "slowness, weight, and difficulty."
- A pyrrhic substitution, which creates an unstressed-syllable sequence, communicates "effects of rapidity, lightness, or ease."
- A rhythmical turnaround; e.g., using a trochee where an iamb is expected, communicates “a sudden movement, often of discovery and illumination”.

After a conscious analysis of this information, one can come to the conclusion that a comprehension of the skillful use of meter which includes meaningful variations is highly relevant, not only for the writer of poetry, but for its reader as well. The reason is that his experience will be far more enjoyable when these aspects are valued.

### **2.1.3 Free verse and its “formality”**

On the other hand, free verse can be defined as a “Nonmetrical, nonrhyming lines that closely follow the natural rhythms of speech.” The appearance of the resonance of a traditional meter patterns may occur; however, “the poet does not adhere to a metrical plan in their composition” (“Free Verse”). It is important to state that the definition of free verse must not be seen as an antithesis of formal verse; in other words, free verse does not mean everything-but-formal verse.

In the fifth chapter of *Poetic Meter & Poetic Form*, Paul Fussell presents a thorough explanation of the major aspects of free verse. The author starts



by acknowledging the etymological, logical, and degree-based issues of using the term *free verse*. Then he justifies the presence of a chapter on the topic in his book by claiming that “anyone aspiring to experience the permanent masterpieces of modern poetry must achieve some understanding of [free verse] techniques” (77). From that point on, Fussell presents an explanation of the techniques used in free verse. Among these practices, the ones that are endowed with special significance are enumerations, enjambments, repetitions, line breaks, and sudden appearances of traditional meter resonance (78-80).

Once the explanations are presented, it is important to be aware of the fact that the same tediousness of a metric poem that features excessive regularity can be produced by a free-verse piece with no variations. Fussell warns that “The principle is that every technical gesture in a poem must justify itself in meaning” (88). It would be convenient to complement these statements with poet Mary Oliver’s allegation that “Free verse [...] is of course not free” (qtd. in Burroway 295).

Once again, the need of establishing an organic relationship between form and meaning in a poem is emphasized, and it gains even more significance when one realizes that its presence is not only expected in formal poems, but also in free verse ones.

#### **2.1.4 Principles for poetry reading and analysis**

To finalize this section, it is important to mention two principles that might be used to guide the reading and analysis of a poem.

The first principle is that “the meter of a poem [...] should give the illusion of having arisen intrinsically and subtly from within the uniqueness of the poetic occasion” (Fussell 90-91). In other words, the meter in a poem must display sufficient variations which, meaningfully and skillfully managed, shall give the impression that no other meter arrangement could express the feelings and ideas portrayed in the poem.



The second principle refers to the fact that any variation in a poem must find a justification in the meaning. If this does not happen, there is no place for such variation in the piece (Fussell 99). To highlight the relevance of these assertions, it shall be noted that, in Fussell's words, "The innocent eye sees nothing' [...] It is the trained reader alone who [establishes] complicity with the writer [and thus reaches] the source of the fullest delight" (180). Moreover, Paul Valéry attests that "a good poem must have an indefinable harmony between what it is and what it says" (qtd. in Albergotti).

Furthermore, using the example of the film industry, Fussell explains that the audience has accepted, although unconsciously, a significant number of conventions, such as fading in or dissolving an image to change scenes, without which cinematic expression will not be possible, at least not at its fullest. To Fussell, conventions as the aforementioned ones "are inseparable elements of every act of art" (174); poetry, of course, cannot be considered as an exception. The writer and the reader of poetry must understand the skillful use of these conventions to be able to produce and appraise fine works of literary art. Therefore, understanding how technical features work together to establish the harmony Valéry talks about must be one of the key purposes of analyzing poetry.

## **2.2 Poetry in the EFL classroom**

### **2.2.1 Using literature in the ELF Classroom: Problems and Solutions**

The use of literary material in EFL classrooms is not something new in the EFL practice; nevertheless, there are still some concerns to think about when considering using literary material, including poetry in the language classroom. For this reason, it is important to reflect on some of the difficulties that may arise during the process of application of literary texts in an EFL environment. The three major problems encountered are the level of the language, the length of a text, and the cultural background. However, as a counterpart, there are certain measures that can be followed in order to avoid these problems, and they are language competency, length of a text, and cultural competence. It is imperative to mention, before continuing, that the



information of this section is based on the article “The Power of Literature in the EFL Classrooms,” written by Flora Floris.

First, regarding the level of the language used in literature texts, it sometimes can be found that it is too high; this means that the language used in a literary piece just goes beyond the students' understanding. Also, the grammatical structures used in the texts cannot hold correspondence with the conventional English model constructions the pupils have studied. Second, the length of a text can turn out to be a major problem for some students when they consider that a text is too long and repetitive, or it may be the opposite; some students could believe that a text is too short and needs more supporting information. As a final major dilemma, one has the cultural background of a text. It is found that when the themes of the texts don't have a connection in any way with the country or culture of the readers, it will be really hard for them to fully understand the true concept of the text, making of its analysis an unpleasant experience (Floris 4).

According to Floris, most of the solution to the problems described dwell in the correct and efficient selection of texts. The author claims that when working with Literature texts, it is crucial for the teacher to select one which does not go too far beyond the students' capacity of comprehension and that is, to some extent, familiar to them. This is known as language competency, and this feature will have a direct effect on the students' motivation and interest (5). Therefore, the selection of texts will depend on the experience the EFL teacher has had with his students.

In addition, the fact of how long a text should be is very important. The length of the pieces will depend on the amount of time the teacher has to work with them at class, and how much time will be devoted to the analysis of the texts at home by the students (Floris 5). It should be noted that an efficient correct planning is indispensable for the profitable use of literary texts in the language classroom. Furthermore, activities to

Finally, the cultural factor plays an important role. Floris attests that "the theme of the texts must relate to some extent to the country or culture of the



readers” (5). It is important to know that the teacher must be careful when discarding literary pieces for chronological factors because, as Lazar claims, “texts which may appear to be very remote in time and place from the world today may still have appeal for students in different countries around the world” (qtd. in Floris 6). This cultural factor is again crucial when creating an environment in which the motivation and interest of the students are stimulated. Collie and Slater manifest that when a text takes into account the interests of the students, they will “try to overcome the linguistic obstacles enthusiastically” (qtd. in Floris 6). Seeking this kind of behavior is an activity recommended by all the canons of language teaching.

In brief, as it has been analyzed before, it is necessary to recognize the problems brought by the appliance of literary text in the EFL classes because this process will allow the teacher to focus and treat those problems properly in order to take advantage of English Literature at maximum.

### **2.2.2 General considerations on poetry teaching approach**

It is useful to continue by noting that all the authors whose articles were consulted agree in the fact that poetry is a literary form of low acceptance among EFL students and teachers. Professor Mohammad Khatib of Allameh Tabata’i University in Iran argues that the main reasons for this low appreciation for poetry are the use of an “ineffective methodology” and the inadequate “selection of texts” (164). In relation to the former, Khatib explains that using a traditional approach, in which the contextual and formal content of the poem is emphasized, leads the students to despise poetic manifestations. In addition, this approach to literature teaching utterly overlooks students’ response to the text. In other words, the *outside* elements of a poem constitute the most important part of the study (165). Khatib’s assertion gains significance when one considers that the use of this approach extends to the majority of EFL environments where literary texts are analyzed.

The author proposes the use of an alternative approach in which the “the main focus of attention is [on] the text itself” and on the response students





have towards a given piece (165). In an article entitled “Teaching Poetry in an EFL/ESL Class: An Integrative and Communicative Approach,” Professor Abraham Panavelil complements Khatib’s ideas, and using the example of Robert Frost’s “Stopping by Woods on a Snowy Evening,” presents a description of the activities and strategies to be applied before, during, and after the reading of a poem in an EFL classroom. All of these activities are based on an “Integrated and Communicative approach to teaching Poetry” (14), and they shall be used harmoniously to elicit student’s interest and motivation, while establishing a meaningful relationship with the poem and creating opportunities for oral and written creative expressions (14-16). Of Khatib’s and Panavelil’s claims, one can conclude that the role and attitude of both the teacher and the students towards each other and the material is crucial for the success of poetry in the EFL classroom.

When dealing with selection of texts, Panavelil complements Floris’s ideas and suggests that students’ motivational and cultural needs are factors of outmost importance when choosing a poem to be used for language teaching purposes. Moreover, the length of the poem must be in accordance with the objectives the teacher has for his class. In addition, the teacher’s attitude and motivation towards the text should be seen as a key factor as well. It must also be noticed that, as Panavelil affirms, “It is better to choose contemporary poems in which the syntax is more likely to be similar to that found in textbooks that students are familiar with” (13). The significance of Panavelil’s assertions and pieces of advice dwells in the fact that most of the success of poetry in an EFL classroom will depend on the proper selection of texts, as the teaching-learning process shall attempt to establish a strong relationship between the words in the poems and the students’ own interests and emotions.

### **2.2.3 Three key factors of poetry appreciation**

To the information presented in the previously, one should add a brief description of three key factors which, according to Professor Chandrasekharan Praveen of the Government College of Teacher Education in Calicut, play a significant role when guiding EFL students to appreciate



poetry: “cultural background,” “rhythm,” and “poetic craft” (Praveen). An understanding of these factors is crucial for whoever attempts to use poetry in EFL environments.

Culture shapes the linguistic and literary manifestations of any society. In reference to a poem, the historical and cultural framework of the piece is related to the events which, in some way or another, affected the life of the author of the poem (Praveen). As a consequence, making the learners aware of the historical and cultural factors surrounding a poem is decisive for their understanding and eventual appreciation of the piece.

Regarding rhythm, the author claims that this feature is “one essential quality of poetry,” which, although being a natural feature of oral language, has found a formal, aesthetic, and even scholarly value in poetry that might lead to “ a shift from emotional enjoyment to intellectual appreciation”(Praveen). The author, of course, refers to poetic feet and metrical patterns, and he implicitly warns that an overemphasis on these features will go against the positive attitude towards poetry which establishment is sought in the students. This statement is in agreement with Khatib’s rejection to traditional approaches to poetry teaching.

Praveen’s treatment of poetic craft is based on the necessity of prompting students’ own expressions. The author also suggests that one of the best ways to stimulate students to write poetry is through exposure to authentic pieces (Praveen). In other words, what must be sought after by the language teacher who uses poetry in his classroom is personal expression through meaningful interpretation and involvement.

#### **2.2.4 Benefits of using Poetry in EFL environments**

Once these restrictive factors have been succinctly analyzed, it is important to defend the presence of poetry in the EFL classroom. Dr. Albergotti maintains that “a lot of students fear and avoid [poetry]. But those that discover it fall in love with it for life” (Albergotti). Although Dr. Albergotti’s assertion refers to classrooms where English is spoken as a native language, there is no reason to believe that its application is restricted to such



environments. Furthermore, in the article which has already been mentioned, Professor Panavelil analyzes the advantages which several language theorists have identified about the use of poetic material when teaching a foreign language.

Among the benefits Panavelil lists, the exposure to contextualized genuine texts written in the target language has important relevance. Quoting Tomlinson, Panavelil suggests that analyzing a well-chosen poem can be even more beneficial than a traditional and thorough study of grammatical rules (qtd. in Panavelil 12). This exposure to genuine use of language, according to Panavelil, also leads to a contextual acquisition of vocabulary, which, because of this characteristic, becomes easier to remember. In addition, the generation of “strong emotional reactions,” the development in fluency through the understanding of the target language’s culture, and the opportunities for creative expression in a written form are, among others, the main benefits the proper use of poetry offers to the language classroom (12). It is not misbegotten to state that a conscious analysis of these explanations might lead to the consideration of poetry as a valid tool to be used in the teaching-learning process of English.

To conclude this literature review section it is imperative to mention the inexistence of objective and statistical studies regarding the poetic preference of EFL students at Universidad de Cuenca. For this reason, as mentioned in the previous section, the development of this project acquired high significance, especially when general syllabus guidelines for a poetry workshop –based on fieldwork and the theories presented above– were attached to the project.



### III. METHODOLOGY

#### 3.1 Method

It is imperative to start this section by asserting that, although the application of a survey was the main technique used to gather information, this project should be seen as action research. The reason is that the development of the project meant carrying out investigation in a classroom, and this feature is inherent to action research processes. Furthermore, the purpose of the project was to acquire understanding in an issue. To clarify this point, it is important to remember the research question which guided the study: What is the preference that students of the highest level of the English Language and Literature School at Universidad de Cuenca have on formal and free verse? The answer to this question was used to determine the most efficient approach to teaching poetry to this specific group of students. This approach was used as the base for the development of general syllabus guidelines for a potential poetry workshop. The fact that this last assertion is directly related to teaching and learning adds veracity to the affirmation that this project should be catalogued as action research.

Another important step is to connect this project with the features which, according to E.T. Stinger, determine the trustworthiness of a research process by engaging the “*systematic and rigorous processes which are the hallmark of good research*” (57). These features are credibility, transferability, dependability, and conformability.

In relation to credibility, it should be noted that the integrity of this research process is based on the fact that it establishes itself as a requirement for the authors' obtaining their degree. This means that the research involves a committed engagement from the part of the researchers in order to achieve the proposed objectives. Furthermore, the research attempted to determine the poetic preference among the participants, to use that information to develop general syllabus guidelines for a poetry workshop. Therefore, the research has an objective departure, as the syllabus guidelines have not been developed in advance.



Moreover, this research process is transferable to any educational case where the study of poetry among English Language and Literature students is being considered. It is important to state, however, that the results may vary since they will depend on the preference of each specific group of students. Nevertheless, the methodological application of the research does not depend on these variables as it only attempts to determine the aforementioned preference. Furthermore, it is important to remind the reader that no research can be said to be 100% reliable.

The dependability of this research project relies on the fact that, as it is a requirement to obtain a third-education-level degree, all processes related to proper research have been tested and verified first by the director of the project, and then by the authorities of the English Language and Literature School at Universidad de Cuenca.

Confirmability is found in the fact that there is physical evidence to support the correct conduction of the research project. Specifically, the original surveys that were carried out are in the possession of the authors. Therefore, any person wanting to have access to them in order to attest the results of the project will be able to do so after formal request.

As clearly stated above, although the project should be seen as action research, which is based on qualitative techniques, quantitative research was also used, especially when presenting the results of the survey through figures, to facilitate the reader's understanding. Finally, in addition to the mentioned survey, an interview to an expert was also carried out for the purposes of this research project.

### **3.2 Human resources: Survey participants' description**

The participants of the survey were ninety students enrolled in the first, second, and third groups of the eighth level of the English Language and Literature School at Universidad de Cuenca.

In order to conduct the survey according to the project proposal needs, it was mandatory to find a group of English students with a high level of



English; therefore, the eighth level of the English Language and Literature School at Universidad de Cuenca was the one that matched this requirement, as their proficiency of English was estimated to be advanced. The reason for this consideration is that, at the time the survey was applied, the participants had gone through a four-year process of academic preparation in the areas of English and English Literature.

The number of the students that participated in the study was ninety out of a total of one hundred and fifteen students. It is considered that the size of the sample is enough to provide reliable information. The participants were from both genders, and their age ranged between 22 and 40 years. These students were Spanish native speakers. Also, the group could have been considered to be very receptive and cooperative. Furthermore, an important point that should be noted relates to the way the participants were chosen. They were selected at random, which adds objectivity to the process.

As a final point, it should be stated that, due to the level of the participants the survey was applied to, it was not considered necessary by the researchers to have a Spanish translated version of the survey. The reason is that it was assumed the students would not have any trouble understanding its questions. This assumption was later ratified in the application process.

### **3.3 Data gathering techniques**

#### **3.3.1 Description of the interview to Dr. Dan Albergotti**

For the purposes of this project, Doctor Dan Albergotti, Associate Professor at the English Department of the Thomas W. & Robin W. Edwards College of Humanities and Fine Arts at Coastal Carolina University, will be the subject of an interview. Dan Albergotti is an award-winning, published poetry writer with an MFA in creative writing and a PHD in literature. His experience as a teacher and writer of poetry made of his input a valuable asset for the project.





It is important to note that the interview was carried out through e-mail, as geographical and schedule-related circumstances kept another option from being applicable.

The interview to Dr. Albergotti was structured on the topics of poetry definitions and development, and the presence of this literary medium in the classroom. The insights provided by Dr. Albergotti were used when writing the literature review section of this project, and they also provided guidance when developing the general syllabus guidelines for a potential poetry workshop presented in chapter five.

Finally, it should be noted that a transcription of the interview is presented in Appendix 1 if further reference is needed.

### **3.3.2 Description of the survey**

The material used in the fieldwork part of this research project consisted of a survey, a template of which can be found in Appendix 2.

The applied survey had three parts. The first one contained three questions related to poetry reading habits, and insights regarding poetry reading and writing. The second part of the survey consisted of two questions. The first one required the students to select the author of both formal and free verse poetry with whom they held acquaintance. In the second question of this section, students had to identify the poetic formal features and techniques they knew. For these two sections of the survey, multiple choice questions were used, and the number of allowed selections depended on the nature of each question, the first one being the only one in which a single selection was required. These sections also feature another option in which students might have provided their own answer, in case they did not find one that matched their experience.

Finally, the third part of the survey was modeled according to the Likert Scale. Students were confronted with four statements, and they were given five options –strongly agree, agree, neutral, disagree, and strongly disagree



– to show their attitude towards specific ideas related to poetic forms and poetry teaching approaches.

### **3.3.3 Description of the survey's process of application**

The first step was to gain permission on the part of the authorities of the English Language and Literature School at the Universidad de Cuenca to carry out the research among the students in the eighth level of the career. To do this, a personal meeting was scheduled with Dr. Fabián Rodas, director of the school during the second week on June, 2013. After the meeting, Dr. Rodas granted permission to carry out the research, and expressed this authorization in a written form through a letter addressed to the authors of the research.

Once the permission was obtained, an approach to the participants was made. To do this, the authors asked permission of one of the teachers of each group; this, of course, was done separately and in two days, as one of the groups has classes in the morning. After gaining permission from the teachers, the authors required cooperation from the students of each group to carry out the survey, explaining the purpose of the research. The students were opened to cooperate, and the survey was applied.

A brief presentation and explanation of the questions was provided. After this, the survey sheets were randomly distributed among the students, who filled them in a matter of ten to twelve minutes. Finally, after thanking both the students and the teachers for their cooperation, the application process of the survey ended.

Once the methodology that was used in this research project has been described, it is time to present the results the application of such methodology bore. To accomplish this, the next chapter features statistical charts that assist the analysis and interpretation of the findings of the research.



#### IV. RESULTS – ANALYSIS AND INTERPRETATION

The survey consisted of nine questions. The results of each individual question are presented below, a chart is used to facilitate understanding, and analysis and interpretation follow.

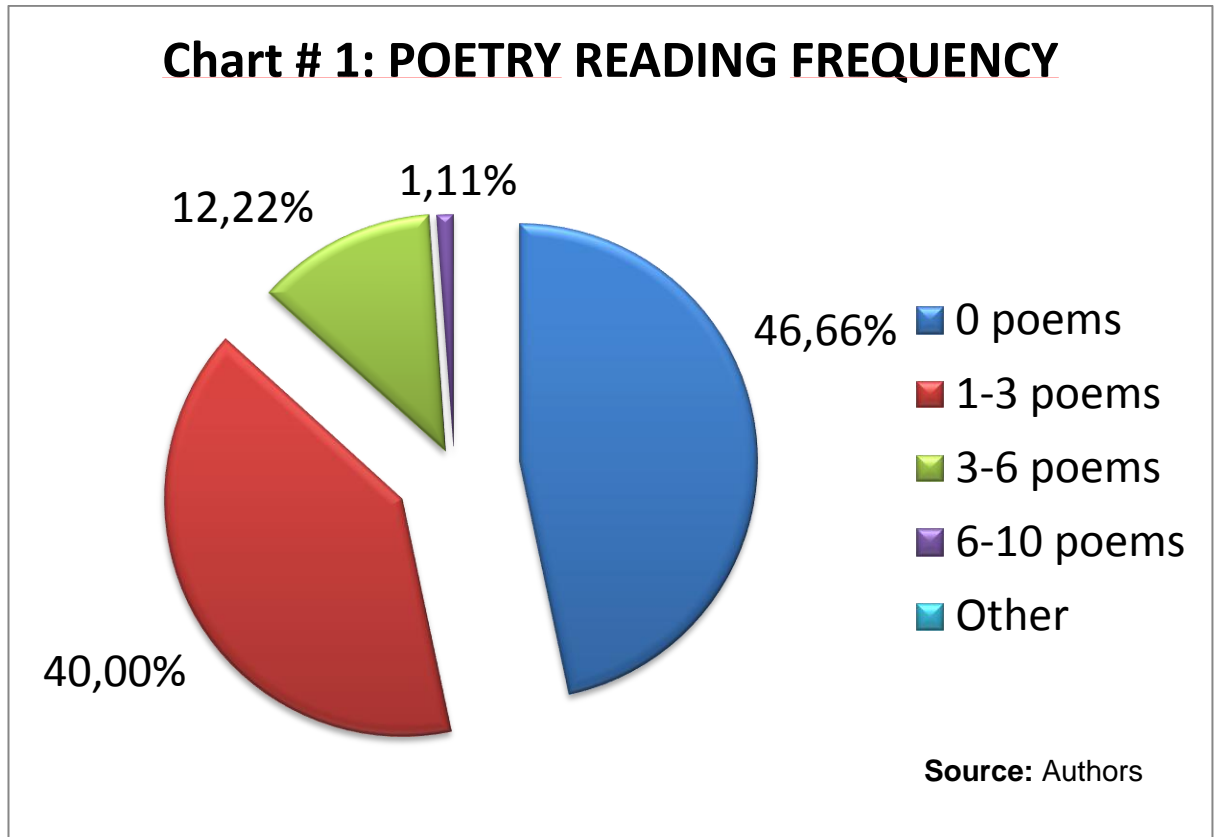
##### 4.1 Presentation and analysis of the survey results

**Question 1:** Over the last month, I have read:

- a. 0 poems.
- b. 1- 3 poems.
- c. 3-6 poems.
- d. 6-10 poems.
- e. Other: \_\_\_\_\_

Results:

Option	Responses	Percentage
<b>0 poems</b>	<b>42</b>	<b>46.66%</b>
<b>1-3 poems</b>	<b>36</b>	<b>40%</b>
3-6 poems	11	12.22%
6-10 poems	1	1.11%
Other	0	0%



The results of this question reveal a low reading rate among the participants. This circumstance can be connected to the indifference the young of modern society show towards reading in general. In addition, and narrowing down the interpretation to poetry, it can be said that the participants read little poetry because it is not a significant area in the study program of their career. Therefore, they have not been exposed to poetry to a great extent, and thus their desire of reading it has not been stimulated. Obviously, there are matters of personal taste that might have also influenced the participants' response.

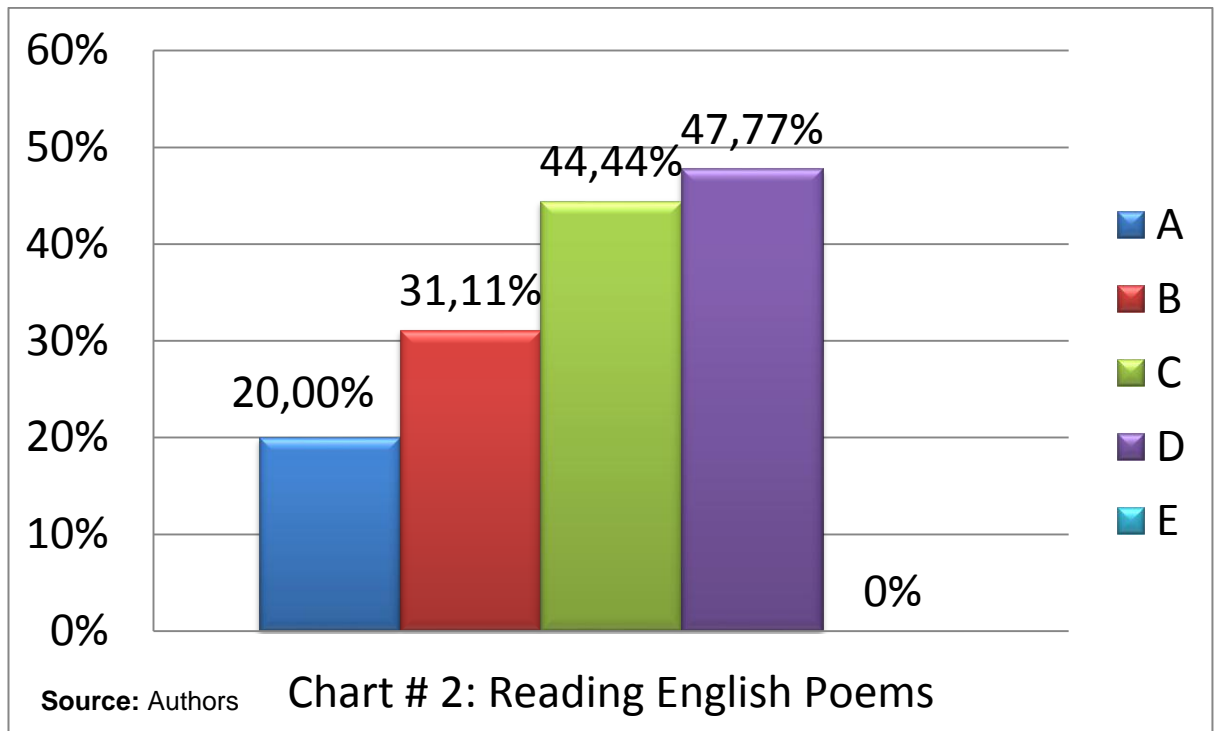


**Question 2:** I consider reading an English poem as:  
(you can pick more than one option)

- a. An activity only to be carried out when assigned by a teacher.
- b. A leisure activity.
- c. An opportunity for knowledge and cultural awareness development.
- d. An opportunity for vocabulary acquisition and syntactic reference.
- e. Other: \_\_\_\_\_

Results:

Option	Responses	Percentage
a. An activity only to be carried out when assigned by a teacher.	18	20%
b. A leisure activity.	28	31.11%
<b>c. An opportunity for knowledge and cultural awareness development.</b>	<b>40</b>	<b>44.44%</b>
<b>d. An opportunity for vocabulary acquisition and syntactic reference.</b>	<b>43</b>	<b>47.77%</b>
e. Other	0	0%



Almost half the participants see poetry reading as a way of acquiring semantic and syntactic reference. This circumstance finds correspondence with the fact that, as mentioned in the literature review section, experts consider that the analysis of a well-chosen poem can provide more benefits than a traditional approach to grammar, along with a contextual acquisition of vocabulary (Panavelil 12). In addition, a significant number of students see poetry reading as a cross-cultural awareness activity. This predilection can be related to the fact that literature, in any of its forms, portrays the culture of any society. This assertion gains significance when one considers that poems constituted themselves as the first medium of literary expression. It should be noted that the participants do bear in mind this fact, as their study of English Literature is done chronologically. Furthermore, this result can be also linked to Panavelil's assertion that using poetry in an EFL environment helps building fluency through the understanding of the LT's cultures (12).

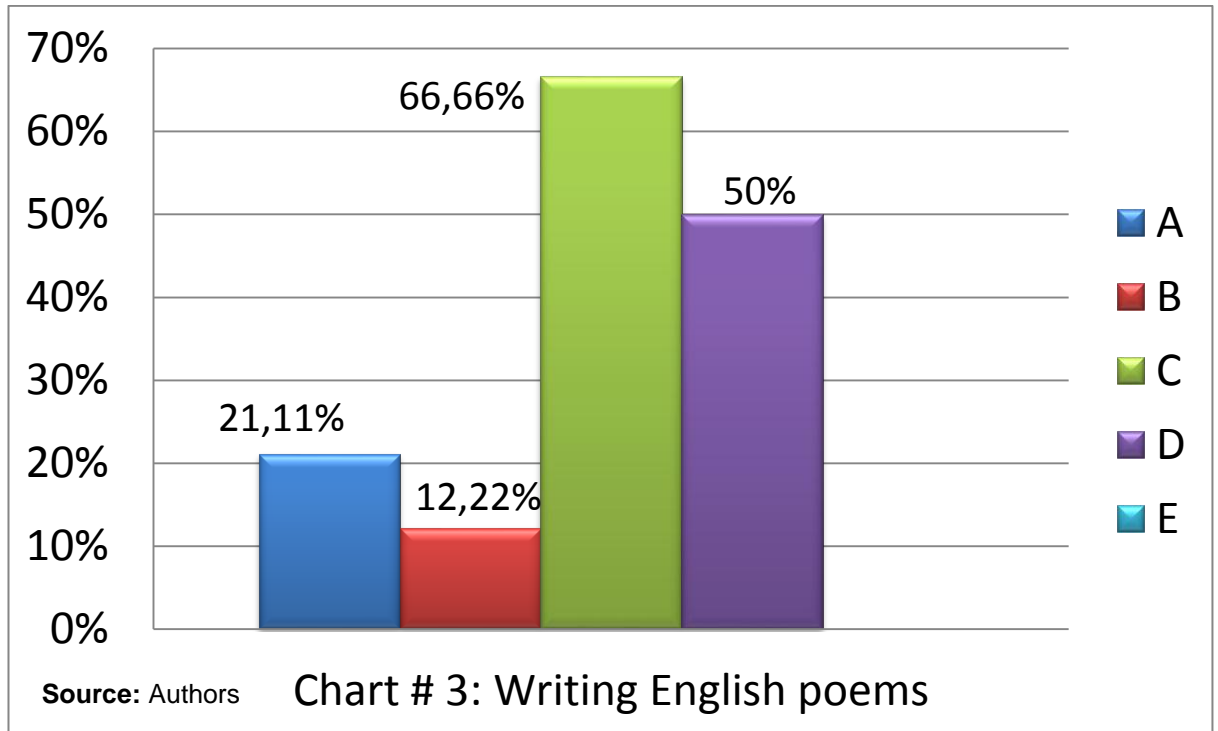


**Question 3:** Writing a poem in English is:  
(you can pick more than 1 option)

- a. An activity only to be carried out when assigned by a teacher.
- b. An activity to be carried out willingly.
- c. An opportunity for self-expression and development.
- d. A good way of practicing the use of English.
- e. Other: \_\_\_\_\_

Results:

Option	Responses	Percentage
a. An activity only to be carried out only when assigned by a teacher.	19	21.11%
b. An activity to be carried out willingly.	11	12.22%
<b>c. An opportunity for self-expression and development.</b>	<b>60</b>	<b>66.66%</b>
<b>d. A good way of practicing the use of English</b>	<b>45</b>	<b>50%</b>
e. Other	0	0%



The great majority of participants see writing English poetry as a way of expressing their own ideas and thoughts. This result finds a correlation with the fact that the percentages of students who see writing English poetry only as a mandatory activity is a relatively low. These findings can be directly linked to the preference students showed to an approach to poetry teacher with an emphasis on creative writing processes. Moreover, half the participants see writing an English poem as a way of practicing the use of the target language. This fact directly relates itself with the aforementioned benefits the study of poetry brings to the language classroom.

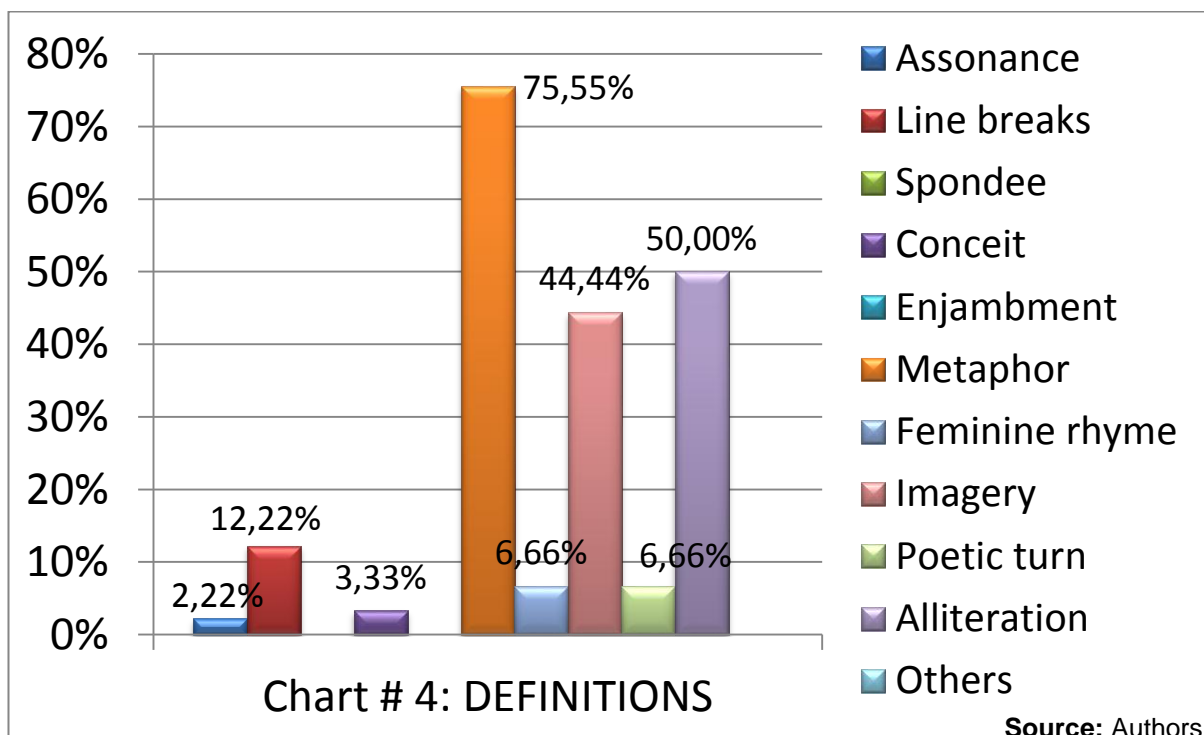
**Question 4:** Identify the definition(s) with which you are acquainted:

- |                |                   |            |
|----------------|-------------------|------------|
| a. Assonance.  | f. Metaphor       | k. Others: |
| b. Line breaks | g. Feminine rhyme | _____      |
| c. Spondee     | h. Imagery        | _____      |
| d. Conceit     | i. Poetic turn    | _____      |
| e. Enjambment  | j. Alliteration   |            |



Results:

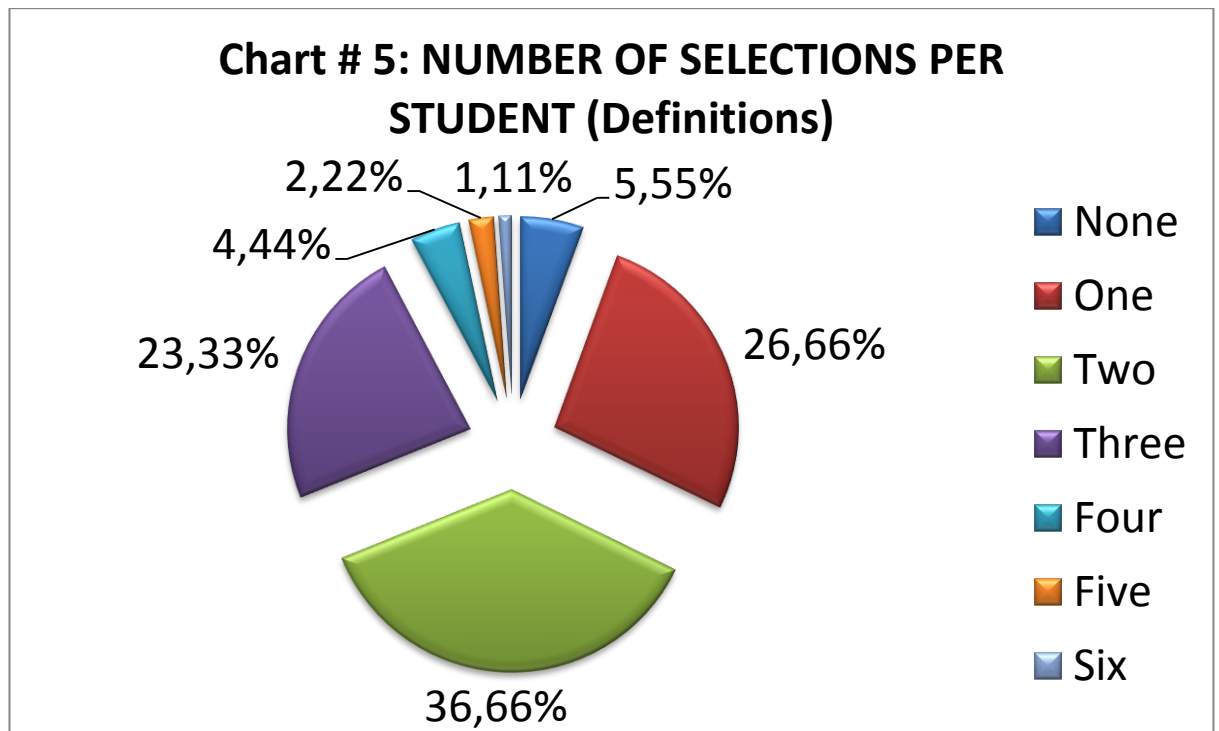
Option	Responses	Percentage
Assonance	2	2.22%
Line breaks	11	12.22%
Spondee	0	0%
Conceit	3	3.33%
Enjambment	0	0%
<b>Metaphor</b>	<b>68</b>	<b>75.55%</b>
Feminine rhyme	6	6.66%
<b>Imagery</b>	<b>40</b>	<b>44.44%</b>
Poetic turn	6	6.66%
<b>Alliteration</b>	<b>45</b>	<b>50%</b>
Others	0	0%



### Number of selections per student

Results:

Option	Responses	Percentage
0	5	5.55%
1	24	26.66%
<b>2</b>	<b>33</b>	<b>36.66%</b>
3	21	23.33%
4	4	4.44%
5	2	2.22%
6	1	1.11%



The participants' knowledge of formal poetic features showed itself to be low. These results can find an explanation in the fact that the analysis of the formal aspects of poetry does not have much space in the career plan of the English Language and Literature School at Universidad de Cuenca. Furthermore, most of the participants showed acquaintance with definitions of figurative speech which belong both to formal and free verse. A clear



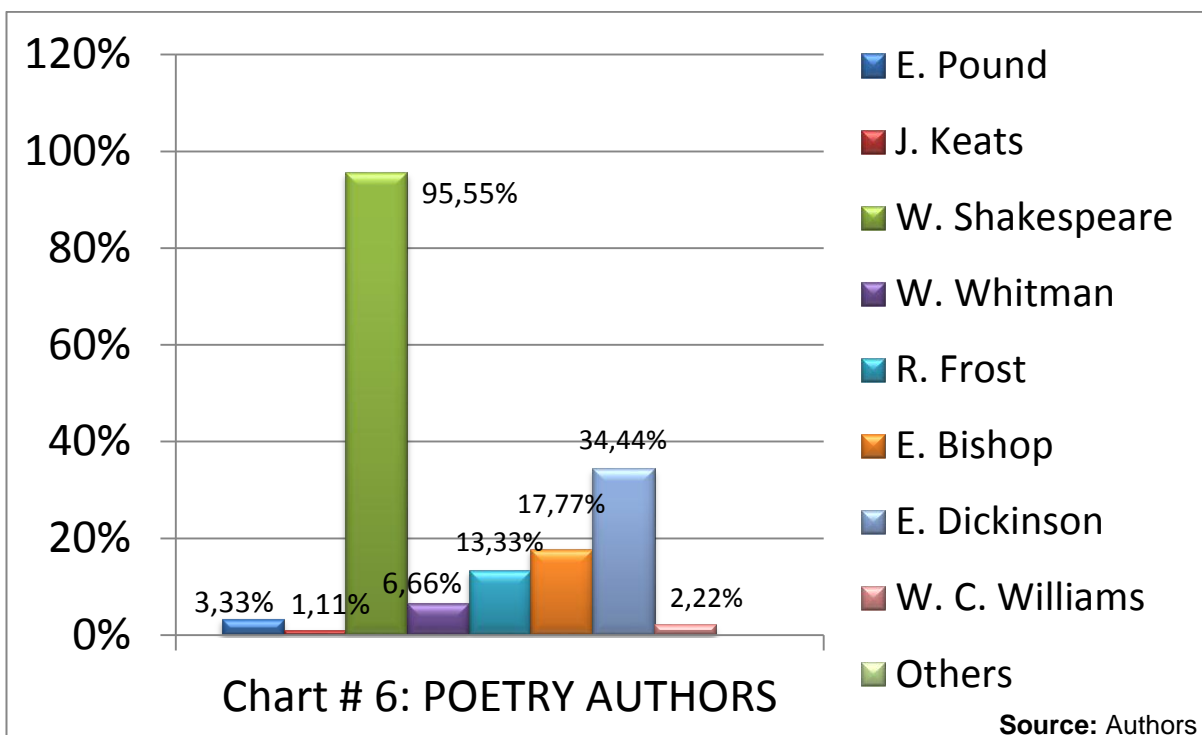
example of this assertion is the fact that metaphor was by far the favored selection, and this feature can be seen in both formal and free verse. In addition, the fact that most students picked one to three options can be seen as should not be seen as a clear sign of acquaintance, as the selections were repeated in the great majority of cases. These unfamiliarity definitions can be seen as sign of neutrality regarding poetic forms, which was later confirmed by the results of the other questions.

**Question 5:** Identify the author(s) with whom you are acquainted:

- |                        |                            |            |
|------------------------|----------------------------|------------|
| a. Ezra Pound          | e. Robert Frost            | i. Others: |
| b. John Keats          | f. Elizabeth Bishop        | _____      |
| c. William Shakespeare | g. Emily Dickinson         | _____      |
| d. Walt Whitman        | h. William Carlos Williams | _____      |

Results:

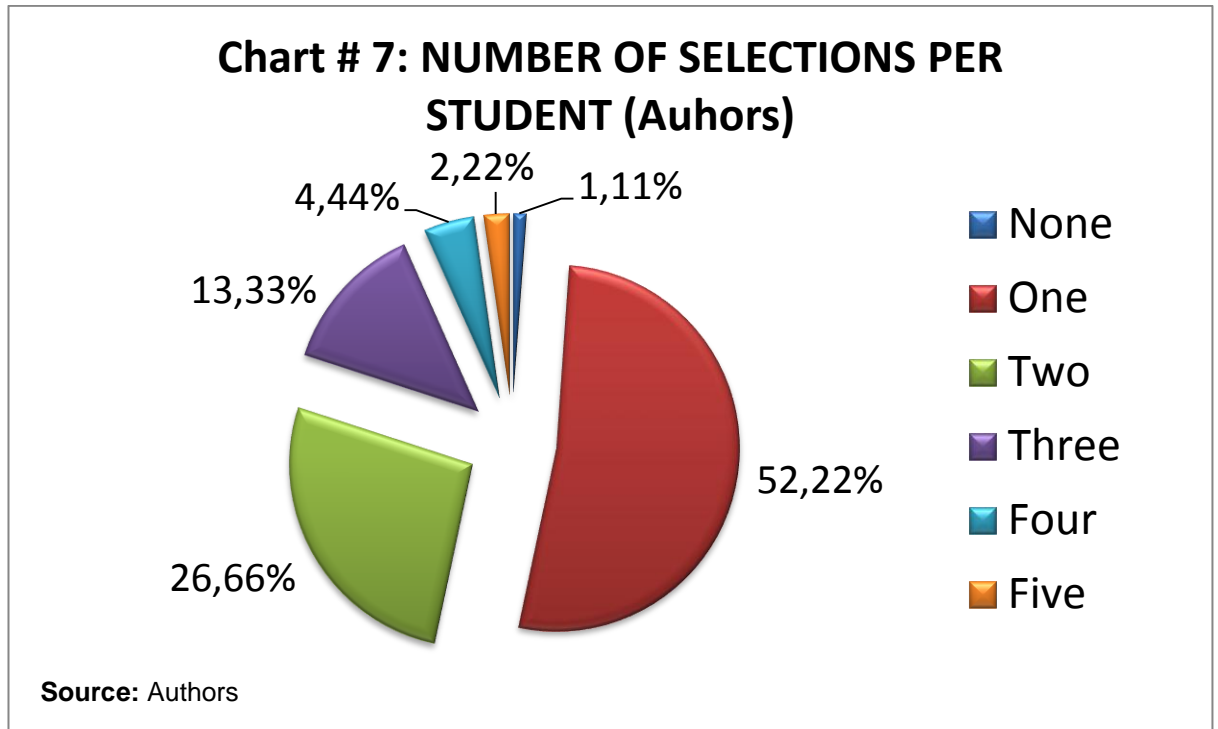
Option	Responses	Percentage
Ezra Pound	3	3.33%
John Keats	1	1.11%
<b>William Shakespeare</b>	<b>86</b>	<b>95.55%</b>
Walt Whitman	6	6.66%
Robert Frost	12	13.33%
Elizabeth Bishop	16	17.77%
Emily Dickinson	31	34.44%
William Carlos Williams	2	2.22%
Others	0	0%



### Number of selections per student

Results:

Option	Responses	Percentage
0	1	1.11%
1	47	52.22%
2	24	26.66%
3	12	13.33%
4	4	4.44%
5	2	2.22%



The results of this question can be considered to be a ratification of what the previous question showed. It is important to note that the list which was presented to students contained authors of both formal and free verse, and the participants revealed some level of acquaintance with them, as verified by the number of selections per student. However, the results reveal that this knowledge is directly related to content participants have studied in their English Literature Class. This assertion is proven by the fact that the life and work of William Shakespeare, who was recognized by eighty-six students, occupies almost an entire semester in the career plan of English Language and Literature students at Universidad de Cuenca. However, the fact that authors such as John Keats and William Carlos Williams, authors of formal and free verse respectively, got very few selections indicates that the participants' experience of English poetry mainly relates to their academic life. For this reason, levels of neutrality regarding poetic forms could also be foreseen, and later verified by the findings the following questions bore.

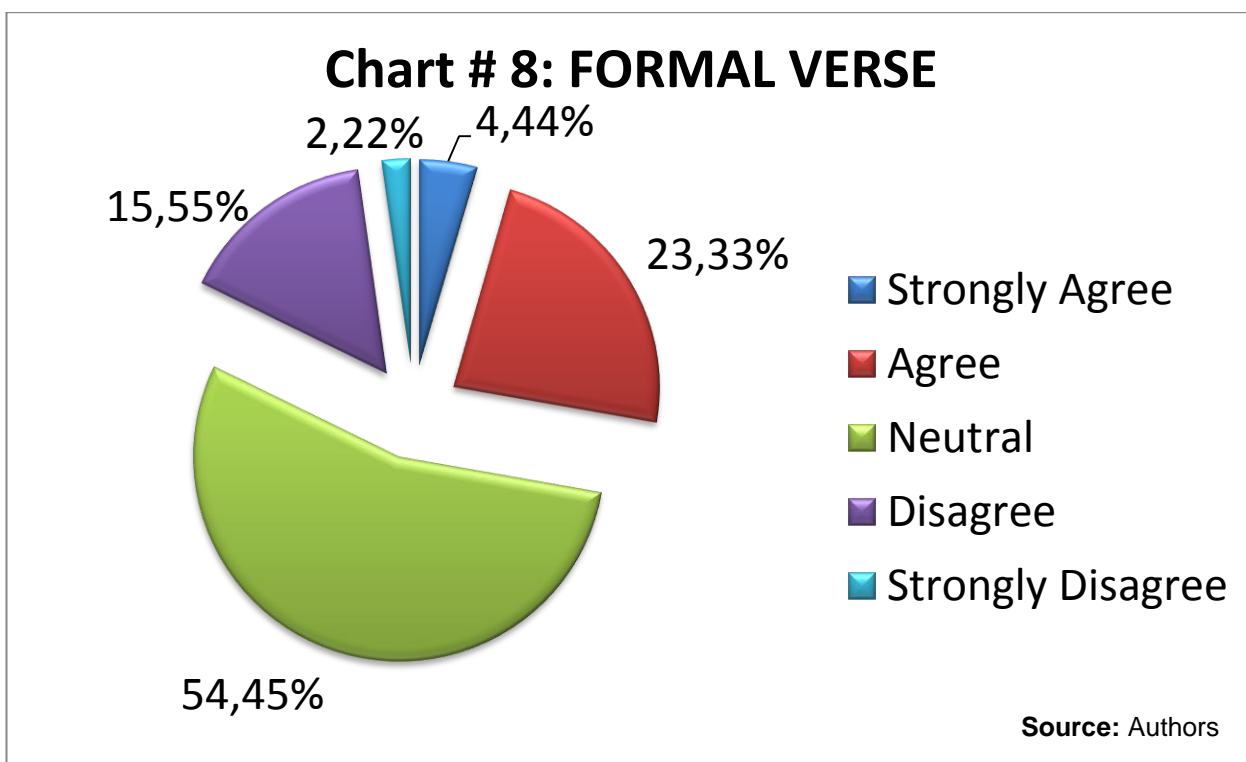


**Question 6:** Formal verse is an antiquated medium of expression:

Strongly agree      Agree      Neutral      Disagree      Strongly Disagree

Results:

Option	Responses	Percentage
Strongly agree	4	4.44%
<b>Agree</b>	<b>21</b>	<b>23.33%</b>
<b>Neutral</b>	<b>49</b>	<b>54.44%</b>
Disagree	14	15.55%
Strongly disagree	2	2.22%



For this question, students were presented with a statement that expressed rejection of formal verse, and they had to show their level of agreement with such a position. The results revealed that some students do not appreciate formal verse; however, it is imperative to note that the highest percentage of students expressed indifference towards the statement. This



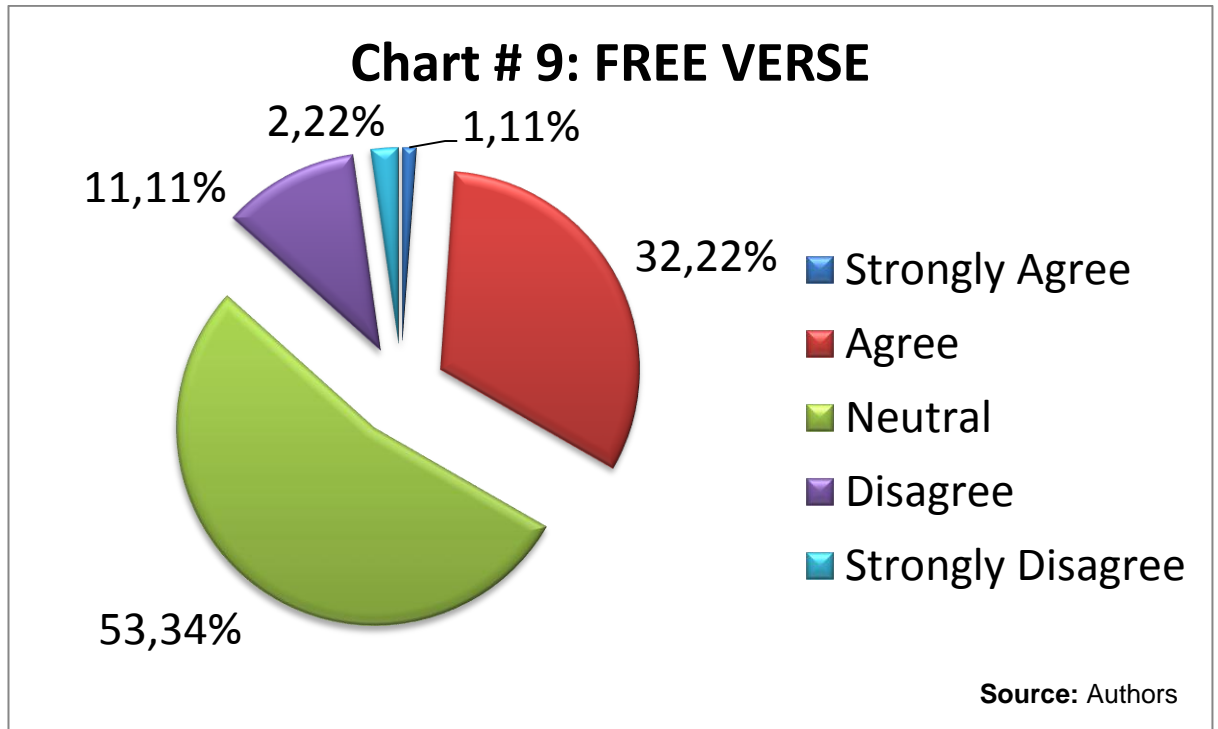
rejection of formal verse can be explained by the fact the study of poetry in the career plan of the English Language and Literature School at Universidad de Cuenca mainly focuses on this poetic form. Furthermore, this study is based on an approach with focuses on the historical and cultural context of the work, and although some formal features of poetry are covered, time-related issues keep teachers from carrying out an in depth study of such features. Consequently, not understanding how these features work in a poem to convey the meaning has kept students from truly appraising formal poems. Moreover, over half the students were indifferent to the statement; this can be seen as another sign of the aforementioned neutrality regarding poetic forms.

**Question 7:** Free verse is but chunks of prose:

Strongly agree      Agree      Neutral      Disagree      Strongly  
Disagree

Results:

Option	Responses	Percentage
Strongly agree	1	1.11%
Agree	29	32.22%
<b>Neutral</b>	<b>48</b>	<b>53.33%</b>
Disagree	10	11.11%
Strongly disagree	2	2.22%



This question that followed was structured in the same way as the previous one, and neutrality was also the favored tendency. The explanation of these results is connected to the mentioned fact that the study of poetry in the English and Language Literature School at Universidad de Cuenca mainly deals with formal verse. In other words, the participants have not been exposed to free verse poetry enough to show preference or rejection towards this poetic form. In addition, it is not misbegotten to establish a correlation between these results and the unfamiliarity regarding definitions and authors which participants showed in questions four and five.

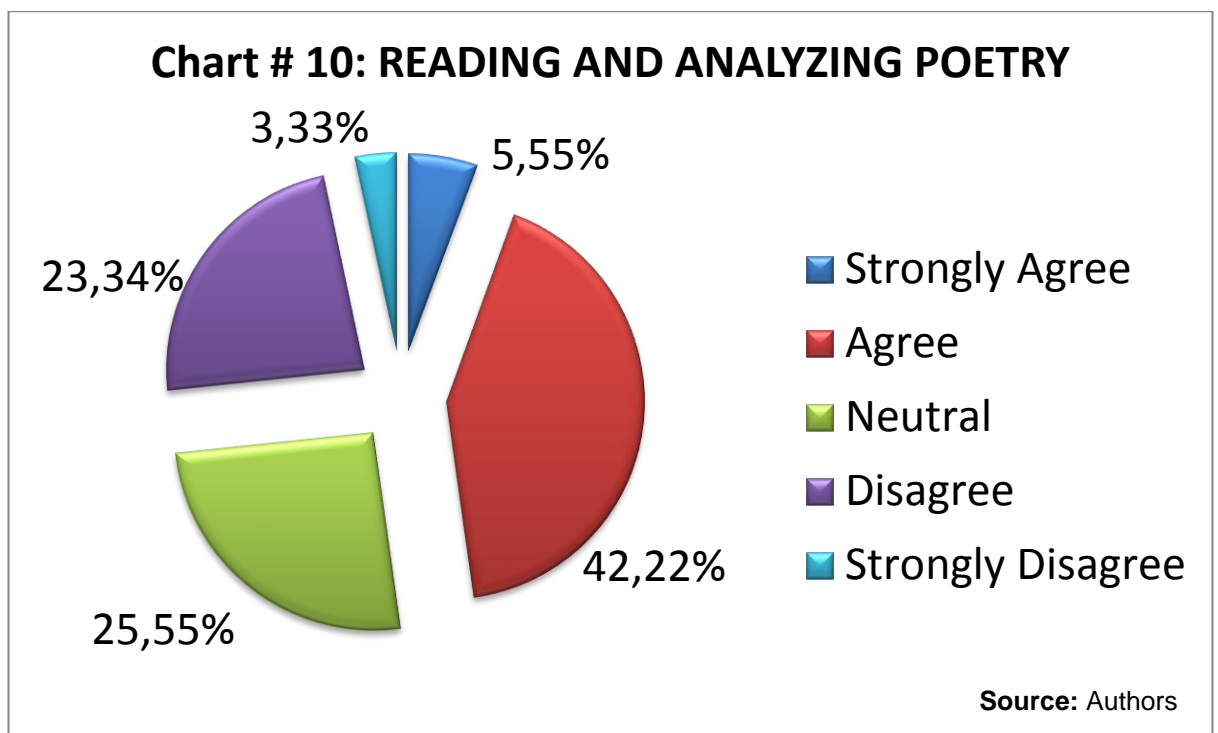
**Question 8:** Reading and analyzing strategies are enough to have a well-founded knowledge of English poetry and of the language used in it:

Strongly agree      Agree      Neutral      Disagree      Strongly  
Disagree



Results:

Option	Responses	Percentage
Strongly agree	5	5.55%
<b>Agree</b>	<b>38</b>	<b>42.22%</b>
Neutral	23	25.55%
Disagree	21	23.33%
Strongly disagree	03	3.33%



The answers to question number eight revealed that most students agree on the fact that it is enough to use only reading and analyzing strategies in order to acquire a considerably good level of understanding of English poetry. These results hold a direct relation with the method which is used to teach English Literature at the English Language and Literature School at Universidad de Cuenca. As mentioned above, the need of covering a significant amount of content in four semesters keeps literature teachers from investing much time in the analysis of the formal aspects of poetry, which, of course, cannot be carried out only using reading strategies. In sum, these results can be seen as a reflection of how literature is taught among the



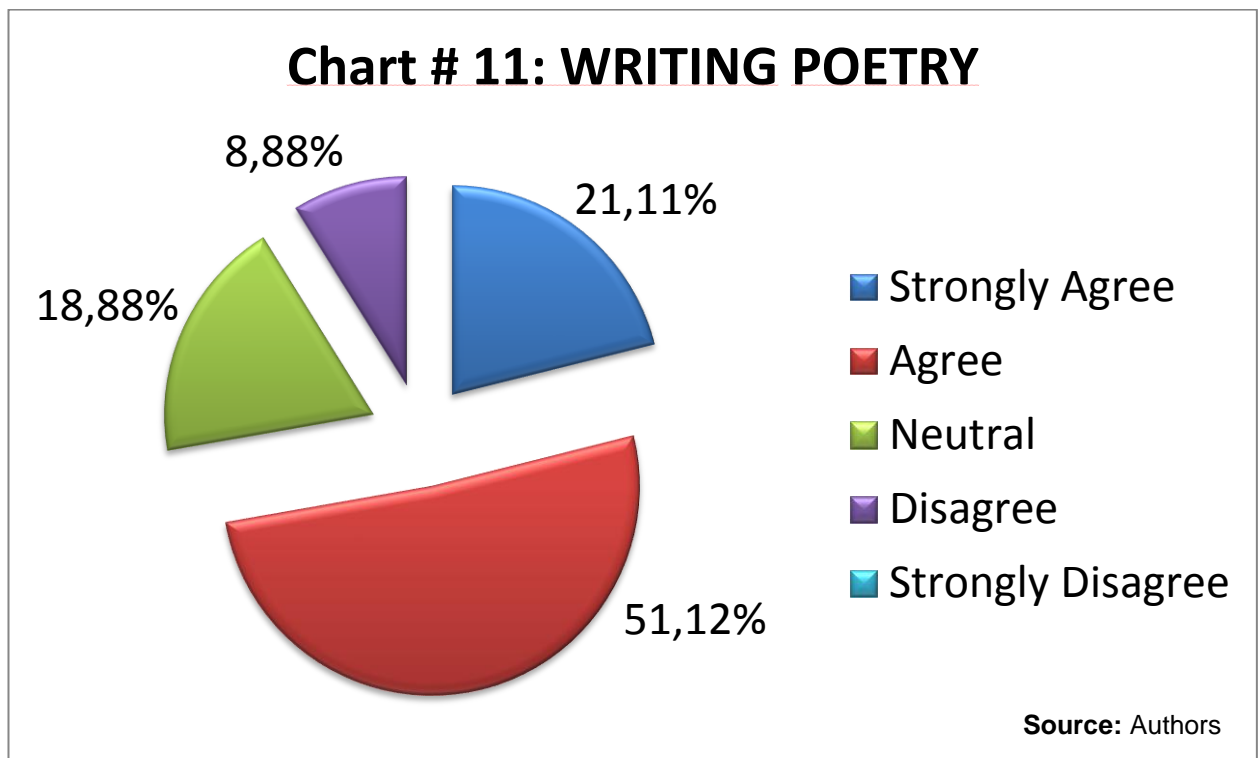
participants. However, when narrowing out the issue only to poetry, the acceptance of the described method should not be so easily assumed, as the results which follow show.

**Question 9:** In a literature class, it is not enough to read poems and learn about their authors; we have to experience poetry through writing:

Strongly agree      Agree      Neutral      Disagree      Strongly Disagree

Results:

Option	Responses	Percentage
Strongly agree	19	21.11%
<b>Agree</b>	<b>46</b>	<b>51.11%</b>
Neutral	17	18.88%
Disagree	8	8.88%
Strongly disagree	0	0%





The results of the question at hand confirmed what was asserted at the end of the interpretation of the last results. The analysis of the answers to the last question of the survey showed that the great majority of students have a marked preference towards a creative writing process related to poetry teaching. Furthermore, it is important to state that the options “Agree” and “Strongly agree” in this question got more selections than in any of the previous ones. In addition, these results are in direct correlation with the results of question number three, where the majority of participants expressed that writing a poem is an opportunity of self-expression and development. Also, it is worth noting that an approach to teaching poetry which is favored by the experts consulted to write the literature review section of this project is the one that allows students to internalize the content through creative writing (Panavelil 14; Khatib 168). When considering these findings, one can conclude that the participants desire to study poetry by applying what they learn in their own creations. This fact provided the path to be followed by the general syllabus guidelines for a potential poetry workshop provided in chapter five of the project.



## V. GENERAL GUIDELINES FOR A POTENTIAL POETRY WORKSHOP

Once data regarding the poetic preference of the advance students at English Language and Literature School at Universidad de Cuenca has been gathered and analyzed, it is time to use this information to provide some general principles and recommendations that may guide the implementation of a poetry workshop in the career plan of the mentioned school.

It is important to state that the potential workshop for which these guidelines are intended should not, by any means, be considered to be a substitution for the already-existing literature courses of the English Language and Literature School at Universidad de Cuenca, but as a complement of them.

It is also imperative to assert that each teacher has his own method of designing a syllabus, according to specific teaching needs and objectives; that is why the guidelines to follow should not be seen as compulsory measures, but as a guide to aid the potential teacher's practice.

The following paragraphs are aimed to assist the creation of a poetry workshop in which the students' creative efforts constitute the main objective. In other words, it is hoped that, if the poetry workshop is implemented, students will experience poetry through reading and writing, these activities becoming enjoyable to its participants.

### 5.1 General considerations

Every course must have its name, which in many ways, provides an idea of what will be studied. The suggested name for the potential poetry workshop proposed in this project is "Reading and Writing English Poetry." The reason for this selection is that these two activities should be the axis on which the whole course should develop.

Regarding the objectives of the course, it is necessary to mention that they should be strictly related to the specific teaching situation in which the course may take place; that is why they should be written by the teacher



of the course, who will take into consideration specific teaching goals and requirements.

However, when developing the general objective of the course, the teacher should take in to the consideration the need of having his students gain sufficient knowledge of the formal aspects of English poetry so that they would appreciate them when reading it and employ them when writing it. Moreover, the specific objectives of the course should relate to the recognition of the role of formal aspects in the conveyance of meaning of a poem, the active participation and collaboration in the workshop process, and the creation of a poetry portfolio,

The participants of the workshop should be advanced students of the school. The reason is that language proficiency is required. This is why it is recommended that the course be implemented at the eighth or ninth level of the career plan of the English Language and Literature School.

Finally, it should be clarified that the proposed poetry workshop should not be implemented as a core subject of the career, but as an optional course. Furthermore, the recommended workload for the poetry workshop is three hours per week.

More recommendations regarding the literature to be used, the way time should be divided, the advised methodology, and the assignments to be given are provided in the subsections to follow.

## **5.2 Suggested Literature**

The importance of the formal features of poetry in conveying meaning cannot be undermined. Regardless one is dealing with metrical or free verse, understating the use of such features is indispensable for making of and writing English poetry enjoyable and profitable activities. For this reason, the potential poetry workshop which is proposed in these pages should devote time to the study of these poetic features.

The book whose study is suggested to achieve this purpose is *Poetic Meter & Poetic Form*, written by Paul Fussell. This book introduces the



reader to the formal structural elements and conventions of English poetry, both in metered and free verse. The study of the whole book, however, is not recommended, as this activity would leave little or no time for creative writing processes, which are the main aim of the proposed workshop.

The instructor of the poetry workshop could approach the material of the book in the way he desires; however, it is recommended that students read assigned chapters in advance, the class time being used to clarify any doubts and to find practical applications of the theory in actual poems.

Furthermore, it is suggested that the teacher begins the study of the book by analyzing the last chapter of it. Although, this recommendation may seem contradictory, it is justified by the fact that chapter ten of *Poetic Meter & Poetic Form* presents a defense of the study of the formal features of English poetry. By examining this chapter first, therefore, the students will rationalize the reason of the study they are about to make.

Furthermore, special emphasis should be put in the study of chapters three and six of the book, as they enclose the essence of poetic analysis. The former deals with metrical variations, which have already been explained in the literature review section of this project. Complementarily, chapter six covers the topic of critical implications of metrical analysis. The two principles, which in their turn have already been mentioned in previous pages, refer to metrical variation uniqueness and justification in meaning.

It is crucial to state that the fact that the fieldwork carried out for the development of this thesis project revealed high levels of neutrality regarding poetic forms among the advance students of the English Language and Literature School keeps the authors of these pages from suggesting a deeper analysis of the features of formal verse. For this reason, moreover, analyzing Fussell's chapter on free verse is also highly recommended.

In addition to studying the mentioned chapters in Fussell's book, it is suggested that students analyze the poetry section in Janet Burroway's *Imaginative Writing: The Elements of the Craft*. This section provides a thorough explanation of various elements of figurative language and imagery.



The importance of analyzing this section dwells in the fact that the information provided in it is relevant when reading and writing both formal and free verse. This circumstance agrees with the aforementioned neutrality that students have on poetic forms.

Another book whose treatment is advised is *Best New Poets 2011*, edited by D.A. Powell. This anthology comprehends fifty poems written by modern authors. Although free verse is predominant, fixed metrical poems, such as the sestina, are also featured in the book. By reading this book, it is hoped that students will acquire a sense of the current state of English poetry. The way this material should be covered is explained in the “Suggested Division of Time” subsection.

Once the course books have been presented, it is important to mention web resources that could be used in the development of the poetry workshop.

Poetry Foundation is, without a doubt, an excellent resource. This site offers a vast archive of poems, both in formal and free verse. In addition, interesting articles referring to poetic theory are also found in the site. Also, when looking for ready-made definitions, the glossary of the site is a valuable tool. It is highly recommended that the instructor of the workshop use this resource when teaching about scansion and fixed metrical forms such as the sonnet, the villanelle, and the sestina. The reason is that the explanations the site provides are easy to understand, in contrast with Fussell’s explanations on the same topics, which are somewhat too complex and abstract. The URL address of this site is <http://www.poetryfoundation.org>.

Another useful web resource is The Poetry Archive, whose URL address is <http://www.poetryarchive.org>. This site offers a significant selection of formal and free verse poems. In addition, the glossary section could also turn out to be useful.

The *Best New Poets 2011* anthology could be complemented with the poems appearing in Poetry Daily. This site, whose URL address is <http://poems.com>, publishes a poem by a contemporary author every day.



The poem is selected according to poetry magazine and anthologies standards. Moreover, the site features an archive in which poems of previous dates are filed.

A final important point to mention relates to considering song lyrics as poems. Although this practice could be defended under the perspective of motivating students, it should be avoided when in teaching environments where formal features of poetry are analyzed.

On this topic, Dr. Dan Albergotti attests that, “While song lyrics and poetry share some elements of their histories, they are most definitely not the same thing. The fact that song lyrics are written for musical accompaniment makes all the difference” According to this expert, in a song, it is the music rather than the words what appeals to the senses. In the case of poetry, this function must be fulfilled by imagery (Albergotti). This assertion should not lead to the assumption that all song lyrics are deprived of any poetical value; for instance, the compositions of Bob Dylan could and have been studied as poetry. However, this is the exception, not the rule. Thus it is recommended to strictly use published poems in the in the development of this proposed workshop. To assist this effort, Appendix 3 presents a list of 20 formal verse poems and 20 free verse ones, which are alphabetically ordered, according the authors’ last name.

### **5.3 Suggested Division of Time**

It is convenient to start this section by asserting how much time can actually be assigned for the purposes of this proposed poetry workshop. According to the Universidad de Cuenca's schedule standards, a semester is composed of sixteen weeks, two of which are dedicated to evaluation; thus the remaining fourteen weeks correspond to actual class hours. This is the departing point to plan the activities to be carried out by the participants of the workshop. Furthermore, it should be mentioned that this poetry workshop should be endowed with workload of three hours per week, corresponding to the time that is usually given to optional courses at





Universidad de Cuenca. It is highly recommended, moreover, that two of these three hours be consecutive.

The purposes of the potential poetry workshop require for the abovementioned fourteen weeks of class hours to be divided in two exact halves. The first seven weeks should be arranged in such a way that, during six of them, students are provided with the space and the opportunity to learn about the formal features of English poetry. This should be done by analyzing the information in the already-mentioned *Poetic Meter & Poetic Form* by Paul Fussell and *Imaginative Writing: Elements of the Craft* by Janet Burroway.

Once this is done, students should have to present their selection of three poems from the anthology *Best New Poets 2011*, edited by D.A. Powell. This assignment, of course, should be explained to the students at the very beginning of the semester. This long-term activity should require students to read the fifty poems contained in the anthology and choose three they considered to be the best. During the seventh week of the semester, students are to nominate their selections, the seven most voted poems being read, discussed, and analyzed at class

In the second half of the semester, the activities carried out at the poetry workshop should be aimed to the creation and analysis of poems by the students. The way this should be done will be discussed at the “Suggested Methodology,” subsection. For now, it is enough to state that students should write a total of four poems, which are to be compiled in a portfolio.

#### **5.4 Suggested Methodology**

For the first half of the semester, the suggested methodology to be used by the potential instructor of the workshop should be based on the effort of leading his students to incorporate the definitions and basic concepts related to the formal elements of poetry through reading and analyzing the material described in the previous sections. This, of course, should be executed with the final purpose of applying the acquired knowledge in real poems. It must



be noted that the analysis of the sources consulted to develop this thesis project highlights that what matters when studying poetry is the reaction the students have to a poem, rather than the mere memorization of definitions. In other words, the goal of this part of the semester is to have students recognize the formal aspects of poetry they have studied in the poems they analyze. At the same time, it is hoped that students will be capable of incorporating these poetic features when writing their own poems during the second half of the semester.

It is recommended for the potential teacher of the workshop to assign portions of the material to be covered in advance in order to optimize the classwork time, which should be mainly devoted to the recognition of the studied elements of poetry in selected poems.

In relation to the second part of the semester, its methodology should look for the development of the students' ability to incorporate the knowledge related to formal poetical elements they have acquired in creative writing processes. This approach satisfies the marked desire to write that students of the English Language and Literature School at Universidad de Cuenca showed in the survey that was applied among them. It is for these reasons that the authors of this thesis project suggest that the second part of the semester be used to have students write poems. Four poem writing assignments are recommended:

- The first assignment should ask students to write a free verse poem according to specific requirements.
- The second writing assignment should expect students to largely use imagery in a free verse poem.
- In the third assignment, students should be asked to write a sonnet, either Petrarchan or English
- In the final assignment students should write a villanelle.

The fact that two of these assignments correspond to free verse and two to formal verse is directly connected to the high levels of neutrality that the



carried out fieldwork determined regarding the students' preference on poetic forms.

These writing assignments are only a part of the work students should have to perform in the workshop, as they should be considered as rough drafts to be collaboratively analyzed at class. The process for this analysis should be as follows:

- a. On a due date, each student is to bring a copy of his piece to be given to each one of the participants of the workshop, including the teacher.
- b. Once the poems have been distributed, the teacher determines which poems are to be analyzed on specific periods, and thus reading assignments are given.
- c. On the day of the workshop, a beforehand-selected poem is read aloud by a volunteer. After this, students have 7-10 minutes to make comments regarding the formal and semantic aspects of the piece, the author being addressed as absent.
- d. While the discussion goes on, the author of the poem takes notes.
- e. At the end of the discussion, each student gives back to the author the rough draft of the poem with written comments on it.
- f. The author has 1-2 minutes to respond to the comments that have been made.
- g. The same process is repeated until all the poems are analyzed.

It is crucial to state that, if the number of participants of the workshop exceeds fifteen students, they should be divided in groups of 5-7 students. Different groups should of course be formed for the analysis of each writing assignment.

As mentioned in previous lines, the rough drafts of each poem should be used as part of the Portfolio to be turned in as a final project. More information regarding this project is provided in the following subsection.



## 5.4 Suggested Assignments

For purposes of evaluation and grading, it is recommended that the participants of the workshop be assigned with the following activities, which have been prearranged in order to provide a total of one hundred points.

During the first part of the workshop, students should be required to write two essays. The first one should relate to the way form affects the meaning of a metered poem. To do this, students are to select a formal verse poem (a sonnet, a sestina, or a villanelle) and scanned it, to determine the metrical pattern and find variations. Using the information they have studied, students should explain how the metrical substitutions, the rhyme scheme, and the stanzaic organization of the poem help to convey its meaning. For its part, the second essay should deal with the same topic, but this time a free verse poem should be analyzed. The aspects to consider include, among others, line breaks and lengths, enjambment, punctuation, and even word choice. Each essay should have a value of 10 grade points.

In addition to these essays, students should participate in the *Best New Poems 2011* symposium, which was already explained in previous paragraphs, in order to gain 5 grade points. After this, they are to take a 20-point mid-term examination, which should consist of an objective evaluation where students should be asked to practically apply what they have learnt during the first part of the semester. A sample of this mid-term exam is found in Appendix 4.

In the second part of the semester, students should be asked to write the four poems explained above, each one of these drafts having a value of 5 grade points. It is important for the teacher to provide clear specifications of what he asks for in each assignment. Samples of the assignment sheets for each one of these poems can be found in Appendices 5-8. Further, the students' active and collaborative participation in the workshop should be worth 5 grade points as well.

The above described distribution of activities leaves a total of seventy points. Consequently, and according to Universidad de Cuenca's policies, the



remaining 30 points should be obtained through a final examination. On the day of this final exam, students are to simply hand in a portfolio containing the following elements:

- a. A front page
- b. The rough draft of each of the four poems. This rough draft should contain the comments and corrections made by either a classmate or the teacher.
- c. The final draft of each poem
- d. A 150-200 word reflection for each poem. In this reflection the author should explain the factors that motivated the topic of the poem, and most importantly, he should explain the ways the comments made by the participants of the workshop contributed to writing the final draft of the piece.

The way all the described activities contribute to obtaining 100 points is presented in the following chart:

<b>Chart #12: Poetry Workshop Suggested Grade Breakdown</b>	
<b>First Part of the Semester</b>	
<b>Assignment</b>	<b>Grade</b>
Essay on Formal verse	10 points
Essay on Free Verse	10 points
Participation in the <i>Best New Poems</i> 2011 Symposium	5 points
Mid-Term Exam	20 points
<b>Second Part of the Semester</b>	
Poems Assignments (4):	20 points
Students' Participation in workshop	5 points
Final Project (Portfolio)	30 points
<b>Total</b>	<b>100 points</b>



## CONCLUSIONS AND RECOMMENDATIONS

The bibliographical research which has been carried out for the development of this project highlights the importance of the formal and technical features of English Poetry. Regardless if a poem is written in formal or free verse, the role of formal conventions in conveying the meaning cannot be overlooked. For this reason, the analysis of these formal characteristics when studying English poetry must be recommended.

In addition to and regarding the presence of poetry in EFL environments, all the authors who have been consulted agree that the best approach to poetry teaching in the language classroom is the one that, while providing opportunities for students' production, takes into serious consideration their response to the poems which are analyzed.

In addition, as aforementioned, a desire among students to be offered with opportunities for written expression has been identified. Therefore, when studying English poetry, chances for students to use the language in an aesthetic way should be provided. This assertion calls for a student-centered approach to poetry teaching in which the treatment of formal aspects of poetry and the fostering of writing opportunities merge. This approach is the one that has been taken into account when developing the general syllabus guidelines of chapter five. A recommendation could be made regarding extending the provision of creative writing opportunities to the some of the other literary manifestations studied at the English Literature courses offered at the school.

The conduction and analysis of the survey revealed a low poetry reading rate among the students of the English Language and Literature School. Experience suggests that this tendency can be expected to spread throughout the rest of English literary manifestations. As a result, a recommendation could be made in the sense that teachers of the English Language and Literature School at Universidad de Cuenca should put especial emphasis in promoting reading habits among their students. A good way of achieving this is by taking the students' interests and personal



responses into account. Moreover, this effort should encompass the treatment of English texts not only inside the classroom but outside the teaching-learning environment as well.

Finally, it is important to state that this project does not attempt to make suggestions regarding the way English Literature is currently taught at the English Language and Literature School at Universidad de Cuenca. The poetry workshop which is proposed in this project should not be seen as a replacement of the already established topics covered at the school's literature courses, but rather as a complement to them. For these reasons, it is recommended that the mentioned poetry workshop should be established as an optative class. It should be noted that such a course would match curricular requirements, while providing special benefits to the students of the English Language and Literature School.



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## APPENDICES

### Appendix 1: Interview transcription

#### Interview to Dr. Dan Albergotti about Poetry and Poetry Teaching

04/08/2013

#### Definitions

Q: Poetry has been defined as “memorable speech.” Will your experience as a teacher and writer of poetry enable you to venture a definition of this literary form?

A: Auden might have nailed it with that beautifully simple definition that highlights in just two words two of the most essential of the form’s elements: memory and orality. I certainly haven’t developed any such elegant definition, but I’ve said before that poetry is “doing the strange thing clearly” and also is “an attempt to hold what is beyond language in language.”

Q: What makes poetry special? What are the features of poetry which cannot be found in any other literary form?

A: A poem’s form is at least as important as its content (or “message” or “rhetoric” or whatever else you might want to call it). I think it was Paul Valéry who said that a good poem must have an indefinable harmony between what it is and what it says. The fact that such a harmony is “indefinable” adds to poetry’s sense of mystery. You can never quite put your finger on how it does what it does. And if it’s a great poem, it “does what it does” in that mysterious way every time you return to it across infinite readings.

Q: Besides meter and rhyme, what other technical features do you consider hold high importance when writing and reading poetry?

A: Especially in 20<sup>th</sup> and 21<sup>st</sup> century free verse poetry, the poet must master the working of the sentence and the line with and against each other, using enjambment elegantly and meaningfully. This implies that the poet must also learn to gracefully use caesurae, as well.



Q: Among all of these features, which ones are the hardest to master?

A: Mastering meter is the most difficult thing, especially for the generations of students today who have grown up in the din of a prosaic culture and in an age where the dominant poetic idiom is free verse, much of it very clumsy free verse. Meter has always been hard for poets to master, but we're so far away from it now, that it's like approaching a dead language (like Latin or Greek) more than a living one. Beyond the mechanical learning of it, you have to make it a living thing in our time again. Difficult!

Q: Which holds more importance: imagery or poetic form?

A: Imagery is first and foremost in all imaginative writing. Without image, language becomes purely functional. It's only art when it engages the sensory experience and memories of the reader.

Q: What are the limits of poetic license?

A: The reader's patience and the audacity of the author's ego.

### **Past, present, and future of English Poetry**

Q: How would you describe the development of poetry throughout the history of the English language?

A: Wow. Since I don't have time to write a dissertation here, I'll just say that it can be summed up as the development from orality into literacy of an urge to capture the ineffable importance and transience of existence. Jack Gilbert once said that he thought poetry was urgently important because "it is one of the few ways we have of making what's important visible." I've always thought that was a beautiful way of putting it.

Q: How important was form in poetry? How important is it now?

A: Form is always important. In the past, the tradition of form was indispensable. Today, "form" is important in a more intuitive sense. T. S. Eliot once said something to this effect (I'm paraphrasing): There must always be at least the ghost of some simple meter behind the freest of free verse.



That's true. If there's no music in the way the sounds of language are interacting in the lines, then free verse becomes simply prose arbitrarily cut into lines. It's got to be more than that. This brings me back to Valéry's assertion that there must be a harmony between what the poem says and what it is.

Q: Has rhyme been pushed towards the same path of meter? Is it as eschewed as meter today? Why?

A: In many ways, contemporary poets find rhyme more suspect than meter as a useful device in serious poetry. I think a lot of that can be attributed to the fact that rhyme is what the average layperson most quickly associates with poetry. You still find it all over "greeting card verse" where you typically don't see meter. That's a bad association for serious poetry.

Q: What is the current appreciation for formal verse? What is your explanation for it?

A: There's been something of a resurgence for formal verse in the last twenty years. Poets are returning to sonnets, villanelles, sestinas, pantoums, etc., but the approach is often very playful, finding ways to both respect and break the form's traditions. There had been, around the 1970s, a movement called "The New Formalism," but those poets returned to formal verse in a much stricter, more doctrinaire way than what I'm seeing currently. Today's return to forms seems more natural and organic to the author's taste. And most of those writing in form today also write in free verse (something not really true about the New Formalists).

Q: For you, what are the indicators of the "supremacy" free verse has in modern times? What are the causes?

A: I think poets find free verse easier to master (but many are wrong about their "mastery"!), and they also see free verse as the contemporary idiom of the art (and they're right). Returning to formal verse can be seen as being stuck in an outdated mode, and it's also harder work.



Q: Do you agree with the people who maintain that song lyrics are the “new form of poetry”?

A: No. While song lyrics and poetry share some elements of their histories, they are most definitely not the same thing. The fact that song lyrics are written for musical accompaniment makes all the difference. The notes of the instruments go directly to the senses. They do the work that in a poem must be done through the incorporation of imagery. Read a lyric sheet from an album before you hear the songs, and the words will read as fairly empty and banal. Listen to the songs, and you might sing along those empty, banal words as if your soul depended on it.

Q: How has technology affected poetry: its writing and reading?

A: I edit an online literary journal, *Waccamaw*. One of the great things about the internet is that it allows a journal to have instant, free worldwide distribution. But it also means that many very poorly edited journals have popped up, and it’s more difficult for novice readers to separate the wheat from the chaff.

Q: What does the future hold for poetry in general? What does it hold for formal and free verse in particular? Will formal verse regain value?

A: I have no idea. I have no gift of augury. But I’ll be writing poems—I can tell you that.

### **Poetry in the classroom**

Q: In your opinion what is the importance of poetry in the English classroom? What does its study achieve in students?

A: I’ll cite Jack Gilbert again: Poetry is one of the few things we have for making what’s important visible. It’s hard to point to a practical use for studying poetry. But I believe poetry makes us more human. It increases our capacity for empathy. And when our capacity for empathy is expanded, our capacity for cruelty is perhaps minimized. Maybe we’re less likely to think it’s acceptable to settle our differences with violence. William Carlos Williams



said in one poem, “it is difficult / to get the news from poems / yet men die miserably every day / for lack / of what is found there.” I believe that.

Q: How can you define the current acceptance/state of poetry among college students in general and among English majors?

A: I don’t have a good sense for these things. I think a lot of students fear and avoid it. But those that discover it fall in love with it for life.

Q: What are the obstacles poetry faces in the classroom?

A: Students’ negative experience with poetry in high school.

Q: What the most important pieces of advice your experience allows you to give regarding teaching poetry?

A: If I could pass a law about the teaching of poetry, I would make it illegal to test students on the “meaning” of poems from elementary school through high school. At those levels, students should only be tested on memorization and recitation. Maybe on vocabulary and facts about the author’s life. But no tests on meaning. That way, poetry wouldn’t be poisoned in the minds of so many.

Q: What do you think a poetry class will look like in a two or three decades?

A: Like a bunch of people struggling with frustration and joy, with confusion and grace, just like always.



## Appendix 2: Survey Template

The following survey intends collect information related to the preference advanced students of the English Language and Literature School at Universidad de Cuenca have on poetic forms. The results will be used as basis for a thesis investigation entitled “Poetic Forms: A Comparative Analysis of the Preference Advanced English Language and Literature Students at Universidad de Cuenca Have Regarding Formal and Free Verse, Complemented with General Syllabus Guidelines for a Potential Poetry Workshop.”

Age: \_\_\_\_\_

Class: \_\_\_\_\_

Select the option that better describes your personal experience

- Over the last month, I have read:
  - a. 0 poems.
  - b. 1- 3 poems.
  - c. 3-6 poems.
  - d. 6-10 poems.
  - e. Other: \_\_\_\_\_
- I consider reading an English poem as:  
(you can pick more than one option)
  - a. An activity only to be carried out only when assigned by a teacher.
  - b. A leisure activity.
  - c. An opportunity for knowledge and cultural awareness development.
  - d. An opportunity for vocabulary acquisition and syntactic reference.
  - e. Other: \_\_\_\_\_
- Writing a poem in English is:  
(you can pick more than 1 option)
  - a. An activity only to be carried out when assigned by a teacher.
  - b. An activity to be carried out willingly.
  - c. An opportunity for self-expression and development.



- d. A good way of practicing the use of English.
- e. Other: \_\_\_\_\_

**Identify the definition(s) with which you are acquainted:**

- |                |                   |            |
|----------------|-------------------|------------|
| a. Assonance.  | f. Metaphor       | k. Others: |
| b. Line breaks | g. Feminine rhyme | _____      |
| c. Spondee     | h. Imagery        | _____      |
| d. Conceit     | i. Poetic turn    | _____      |
| e. Enjambment  | j. Alliteration   |            |

**Identify the author(s) with whom you are acquainted:**

- |                        |                            |            |
|------------------------|----------------------------|------------|
| a. Ezra Pound          | e. Robert Frost            | i. Others: |
| b. John Keats          | f. Elizabeth Bishop        | _____      |
| c. William Shakespeare | g. Emily Dickinson         | _____      |
| d. Walt Whitman        | h. William Carlos Williams | _____      |

**Select the option that better describes your personal experience**

- **Formal verse is an antiquate medium of expression:**

Strongly agree      Agree      Neutral      Disagree      Strongly Disagree

- **Free verse is but chunks of prose**

Strongly agree      Agree      Neutral      Disagree      Strongly Disagree

- **Reading and analyzing strategies are enough to have a well-founded knowledge of English poetry and of the language used in it:**

Strongly agree      Agree      Neutral      Disagree      Strongly Disagree



- **In a literature class, it is not enough to read poems and learn about their authors; we have to experience poetry through writing:**

Strongly agree

Agree

Neutral

Disagree

Strongly

Disagree

**Thanks for your collaboration**





### Appendix 3: List of Poems

#### FORMAL VERSE

“One Art” by Elizabeth Bishop

“The Tyger” by William Blake

“She Walks in Beauty” by George Gordon Byron

“A Valediction: Forbidding Mourning” by John Donne

“Death, be not proud” by John Donne

“Fire and Ice” by Robert Frost

“The Oven Bird” by Robert Frost

“On First Looking into Chapman’s Homer” by John Keats

“When I have fears that I may cease to be” by John Keats

“Villanelle” by Campbell MacGrath

“Sonnet 43” by Edna St. Vincent Millay

“On his blindness” by John Milton

“My Papa’s Waltz” by Theodore Roethke

“The Waking” by Theodore Roethke

“Sonnet 18: Shall I compare thee to a summer’s day” by William Shakespeare

“Sonnet 130: My mistress’ eyes are nothing like sun” by William Shakespeare

“One day I wrote her name upon the strand” by Edmond Spenser

“Do Not Go Gentle Into That Good Night” by Dylan Thomas

“Surprised by Joy” William Wordsworth



“Whoso List to Hunt” by Thomas Wyatt

**FREE VERSE**

“Interlude: February” by Kobin Benn

“The Fish” by Elizabeth Bishop

“A Song” by Joseph Brodsky

“[in Just-]” by E. E. Cummings

“[Buffalo Bill’s]” by E. E. Cummings

“‘Hope’ is the thing with feathers” by Emily Dickinson

“As I Dispose of and Old Encyclopedia” by Stuart Dischell

“Mid-term Break” by Seamus Heaney

“Ars Poetica” by Archibald Macleish

“Fleas” by Ogden Nash

“Edge” by Sylvia Plath

“Ballad for Gloom” by Ezra Pound

“Before Sleep” by Ezra Pound

“The Harbor” by Carl Sandburg

“Record” by Katrina Vandenberg

“The Red Wheelbarrow” by William Carlos Williams

“O Captain! My Captain!” by Walt Whitman

“Poets to Come” by Walt Whitman

“To a Stranger” by Walt Whitman

“The Second Coming” by William Yeats



## Appendix 4: Mid-term Examination Sample



**UNIVERSIDAD DE CUENCA**

**English Language and Literature School**

**Reading and Writing Poetry**

**Mid-term examination**

**Name:** \_\_\_\_\_

**Date:** \_\_\_\_\_

**1. Provide an example of the following poetic devices. 4 pts.**

a. Metaphor

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b. Enjambment

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c. Caesura

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d. Feminine rhyme

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2. In a separate sheet of paper, describe the formal aspects of one of the poems provided in the attached sheets. Refer to the name of the fixed metrical form, metrical pattern, rhyme scheme, and stanzaic organization. 4 pts.
3. Scan the following lines of poetry, and determine the metrical pattern. Remember to take into consideration metrical substitutions. 3 pts.

“And when I feel, fair creature of an hour,

That I shall never look upon thee more,

Never have relish in the faery power”

Meter: \_\_\_\_\_

4. Complete the following regarding metrical substations. 3 pts.

Substitution	Effect
	Slowness, weight, and difficulty.
Pyrrhic substitution	
Reversal in rhythm	



**5. In 1-3 paragraphs respond to one of the prompts provides bellow. 6 pts.**

- a. Describe one of the two principles of metrical analysis that have been analyzed at class. Provide an example.
- b. Describe two ways in which form can influence the meaning of a free verse poem.
- c. In what sense does the film industry resemble the need of the understanding formal aspects of poetry?



**Sonnet 130: My mistress' eyes are nothing like the sun**

**By William Shakespeare**

My mistress' eyes are nothing like the sun;  
Coral is far more red than her lips' red;  
If snow be white, why then her breasts are dun;  
If hairs be wires, black wires grow on her head.  
I have seen roses damasked, red and white,  
But no such roses see I in her cheeks;  
And in some perfumes is there more delight  
Than in the breath that from my mistress reeks.  
I love to hear her speak, yet well I know  
That music hath a far more pleasing sound;  
I grant I never saw a goddess go;  
My mistress when she walks treads on the ground.  
And yet, by heaven, I think my love as rare  
As any she belied with false compare.



## The Waking

By Theodore Roethke

I wake to sleep, and take my waking slow.

I feel my fate in what I cannot fear.

I learn by going where I have to go.

We think by feeling. What is there to know?

I hear my being dance from ear to ear.

I wake to sleep, and take my waking slow.

Of those so close beside me, which are you?

God bless the Ground! I shall walk softly there,

And learn by going where I have to go.

Light takes the Tree; but who can tell us how?

The lowly worm climbs up a winding stair;

I wake to sleep, and take my waking slow.

Great Nature has another thing to do

To you and me; so take the lively air,

And, lovely, learn by going where to go.

This shaking keeps me steady. I should know.

What falls away is always. And is near.

I wake to sleep, and take my waking slow.

I learn by going where I have to go.



## Appendix 5: Example of the free verse poem writing assignment sheet



### UNIVERSIDAD DE CUENCA

#### English Language and Literature School

#### Free Verse Assignment

For this, your first writing assignment, you are required to compose a free verse poem that fulfills the following requirements:

- a. The poem must be exactly 12 lines long.
- b. Line breaks are at your consideration.
- c. The poem must include a case of enjambment.
- d. The poem must include a metaphor / simile.
- e. The poem must include the word “needle.”

Please remember to bring a copy of your rough draft for each one of your classmates on \_\_\_\_\_.

Aspects of format:

- a. Font: Arial 12.
- b. Spacing: double.
- c. Text alignment: left.





## Appendix 6: Example of the imagery-filled poem writing assignment sheet



### UNIVERSIDAD DE CUENCA

#### English Language and Literature School

#### Imagery Assignment

This poem assignment asks you to write a free verse poem in which imagery is largely used. This means avoiding the use of words as “sad” or “happy,” but rather showing these states through images. Some other aspects to consider are the following:

- a. The length of the poem can be from 12 to 20 lines.
- b. The length of each line depends entirely in your decision.
- c. The use of figurative language devices is expected.

Remember: show, don't tell. Please bring a copy of your rough draft for each one of your classmates on \_\_\_\_\_.

Aspects of format:

- a. Font: Arial 12.
- b. Spacing: double.
- c. Text alignment: left.



## Appendix 7: Example of the sonnet writing assignment sheet



### UNIVERSIDAD DE CUENCA

#### English Language and Literature School

#### Sonnet Assignment

It is time to write some formal verse. This assignment asks you to write a sonnet. The sonnet can be either Shakespearean or Petrarchan. Remember to fulfill the demands on meter and rhyme. Also, please include *meaningful* metrical variations, and be ready to explain them.

Do bring a copy of your rough draft for each one of your classmates on

\_\_\_\_\_.

Aspects of format:

- a. Font: Arial 12.
- b. Spacing: double.
- c. Text alignment: left.



## Appendix 8: Example of the villanelle writing assignment sheet



### UNIVERSIDAD DE CUENCA

#### English Language and Literature School

#### Villanelle Assignment

You have made it! This is your last writing assignment. This time you are required to compose a villanelle. Your piece can be as observant as of the demands of the fixed form as Dylan Thomas's "Do Not Go Gentle Into That Good Night," your you can allow yourself to have some poetic license as Elizabeth Bishop did in "One Art."

Don't forget to bring a copy of your rough draft for each one of your classmates on \_\_\_\_\_.

Aspects of format:

- a. Font: Arial 12.
- b. Spacing: double.
- c. Text alignment: left.