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Carrera de Lengua y Literatura Inglesa

Poetry-based activities for the promotion of writing skills in fourth level English Language and Literature students at Universidad de Cuenca.

Trabajo de Titulación previo a la obtención del Título de Licenciada en Ciencias de la Educación en la Especialidad de Lengua y Literatura Inglesa.

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Resumen

La poesía es uno de los textos literarios menos utilizados cuando se aprende un segundo idioma, privando a los estudiantes de sus beneficios. Esta exclusión se debe a las actitudes de los docentes/estudiantes y metodologías tradicionales en donde se genera una aula deshumanizada que prioriza la gramática y las actividades formales/estructuradas de escritura, rechazando actividades de escritura creativa. Sin embargo, nuevos enfoques con respecto al uso de la poesía en el aula están surgiendo y estos están respaldados por evidencia empírica que demuestra las ventajas que la poesía tiene en los estudiantes y una clase deshumanizada. Considerando lo anterior expuesto, este proyecto tiene como objetivo proporcionar a la carrera de Lengua y Literatura Inglesa de la Universidad de Cuenca, un folleto de actividades de escritura basadas en la poesía como una forma de incluir la poesía en la clase mientras se mejora la escritura. Para lo cual, se empleó una metodología cuantitativa con una encuesta como elemento de recopilación de datos. Los resultados de la encuesta mostraron la actitud positiva de los estudiantes al trabajar con poesía y los temas sobre los cuales se desarrollaron las actividades. La conclusión de este proyecto es que las percepciones negativas sobre la poesía no deben generalizarse, ya que los resultados de la encuesta mostraron las actitudes positivas de los estudiantes hacia ella. Por último, la inclusión de la poesía en el aula es una forma innovadora y significativa de promover la escritura mientras se considera el lado humano de los estudiantes.

Palabras clave: poesía, poemas, metodología significativa, escritura, destreza de escritura, escritura creativa, experiencias significativas, autoexpresión

Abstract

Poetry is one of the least literary texts to be used in the language learning classrooms, depraving students from many of its benefits. This exclusion is due to some factors related to teachers and students' attitudes towards it, and the traditional methodologies previously used. Inside this traditional approach, there is a dehumanized classroom in which creative writing activities are left behind by giving emphasis to grammar and formal structured writing activities. Nevertheless, new concepts, approaches, and methodologies regarding poetry use in the language classroom are coming forward. These practices are supported by empirical evidence that proofs the great amount of benefits poetry has on language learners and in a dehumanized language classroom. Under this circumstance, this project aims to provide the English Language Literature Major of Universidad de Cuenca with a booklet of poetry-based writing activities for fourth-level students as a way of including poetry in the class while improving writing. To achieve this objective, a quantitative methodology was employed with a survey as its data-gathering element. The percentual results of the survey were promising by showing that students were eager to work with poetry. Additionally, the survey provided the topics on which the poetry-based activities were developed. The conclusion of this project is that negative perceptions about poetry must not be generalized since the survey results showed students' positive attitudes towards it. Lastly, the inclusion of poetry in the classroom is an innovative and meaningful way to promote writing while considering students' human side.

Keywords: poetry, poems, meaningful literacy, writing, writing skill, creative writing, meaningful experiences, self-expression

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Dedication

This work is dedicated to God, my savior

To my grandma, my rock

To my parents, my refuge

To my brothers, my companion

To my sister, my soul

To my nephew, Jose Vicente, my inspiration

To my niece, Anali, my sunshine

To my nephew, Benjamin, my joy

Introduction

Poetry is one of the least literary elements used in the second or foreign language classroom. This situation is usually caused by students and teachers' negative beliefs and past experiences with poetry. Learners and instructors see poetry as difficult, and their negative past experiences, in which a traditional methodology was used, contributed to this way of thinking. However, the use of poetry in the language classroom offers many advantages that are not being exploited due to the reasons stated above. One of them is that poetry presents to students the opportunity to use the language meaningfully while improving and developing with each one of the activities done with it. As a result, this project is expected to underline the importance that poetry has in language teaching through its implementation in the language classroom by means of a poetry-based activities booklet that promotes students' writing skill. Consequently, in order to achieve the mentioned statement, the presented work is divided into six chapters. Each one complies a function in the presented project working as a basis for its development.

Chapter I presents the problematic of the topic. Therefore, the description of the problem, its background, and a justification is enunciated. In connection with this the objectives, general and specific, of the work are included. **Chapter II** is conformed by the theoretical framework, the empirical evidence, and poetry writing protocols. These important points are the basis of the work. In the theoretical framework, definitions and elements related to poetry are found, followed by the approaches to use literary texts in the classroom. The last topic in this chapter is the reported advantages of poetry in EFL/ESL environments; this subchapter is divided and analyzed into macro-skills, motivation, grammar, and vocabulary.

Continuing with chapter two, in the empirical evidence section, the body of work related to poetry published by reliable authors in educational sites is analyzed. The last point

is the poetry writing protocols that are analyzed throughout Chapter II and employed in Chapter V. Continuing, **chapter III** is related to the applied methodology in the project. The method, the human resources, the techniques to gather the data, a description of the survey, and its application are specified in this Chapter. After the survey is applied, the results, analysis, and interpretations of it are developed in **Chapter IV**. Statistical charts and tables are included in this chapter in order to show better the information and results.

Chapter V presents the proposed booklet with activities based on ten chosen poems with final writing products. The poems were selected according to students' answers in the survey. Lastly, **Chapter VI** states the conclusions drawn from the process of carrying out this project and the recommendations to its future use and implementation.

CHAPTER I

THE PROBLEM

1.1 Topic

Poetry-based activities for the promotion of writing skills in fourth level English Language and Literature students at Universidad de Cuenca.

1.2 Description of the problem

Literature is one of the resources that are employed to learn, practice, and improve a second or foreign language, and it provides many means to help students achieve that development. Poetry is one of those means, but according to a Hanauer (2012), Mittal (2016), Khatib (2011), and many others that have studied and contributed to this topic, poetry is the least used instrument when learning a foreign language. As a result, any reasons of the disregard of poetry have been identified. Three of these, which bear a great significance, are explained below.

The first obstacle that has been found addresses the negative beliefs of teachers and students in relation to poetry. According to Khatib (2011), the inappropriate methodology, a traditional one, is one of the main reasons that have contributed to this negative way of thinking of teachers and students. Agreeing to Khatib (2011), Lockward considers that "poetry is the genre most English teachers seem least comfortable with" (as cited in Çetinavc & Tütüniş, 2012, p. 75-76) because they conceive it as a difficult and an unsuccessful activity that is neither useful nor valuable for the students. In relation with the students, they consider that poetry has a "deep, hidden meaning that they, for the life of them, cannot see" (as cited in Çetinavc & Tütüniş, 2012, p. 76). In addition to that, there are some other aspects that cause negative reactions towards poetry in teachers and students. According to Çetinavc and Tütüniş (2012), the language used in poetry is highly complicated because of its "elliptical,

metaphorical and highly allusive language." Another adverse characteristic mentioned by Zelenkova is the "difficulty in understanding literature due to linguistic and cultural vagueness"; poetry is full of cultural references which most of students are unaware of, and that may cause misperceptions (as cited in Çetinavc & Tütüniş, 2012, p. 75).

Furthermore, Iida (2011) remarks how second language (L2) students are only expected to learn and develop overtly measurable writing skills. For instance, academic writing is greatly employed in the educational field, which leaves creative writing out of the picture in the classroom because of the traditional belief that there is not "connection between literary learning and the development of L2 proficiency" (Iida, 2012, p. 1473).

In relation to the idea mentioned above, Hanauer (2012) remarks that the process of learning a language has been *dehumanized* because it primarily focuses on the structure of the language. Teachers teach and evaluate only mechanical skills, so pupils do not have a context in which they can use the language in a more personal way. In this *dehumanized* process, the student is just an empty entity and not a subject with emotions, feelings, and experiences that can benefit the process of learning and mastering a language.

Another problem related to the inclusion of poetry in the EFL classroom, according to Iida (2012), is the "lack of empirical evidence." To complement this idea, Hanuer (2010) confirms and adds that from all of the reported empirical work related to L2, only a minor part is associated to poetry. Therefore, one can conclude that this situation represents a setback for professionals that want to investigate on that topic or are eager to employ poetry in the classroom since these professionals have scant resources in which they could sustain their thesis or class work.

Regarding the use of poetry in Ecuadorian classrooms, there is not a specific research on the topic; however, general information related to the English proficiency of the country is available online. According to the English Proficiency Index (EPI) Report provided by

Education First (EF), Ecuadorians have a significantly low proficiency level in this English, ranking 55 among 80 assessed countries. One can connect this circumstance with what was discussed above regarding the structural emphasis of the current dehumanized language instruction since students lack of communicative abilities that help them to efficiently develop in real-life situations.

In the same line of thought, and in agreement with Iida's (2011) assertion regarding the lack of empirical evidence, there is not much information related with poetry specifically in Cuenca, but there is research regarding the teaching-learning methodology English teachers employ in this city. According to Calle, A. et al. (2012), the methodology used in Cuenca is a traditional one, in which the structure of the language is the most important aspect. Teachers that work in public schools in Cuenca only focus on grammar and do not use innovative strategies to help develop communicative skills on the students. Thus, the absence of poetry-based writing task is to be predicted.

1.3 Background

It is a well-known fact that literature has been around since the beginning of time, and humans have created various aesthetic pieces that, even until now, fascinate the world and its readers. All this development in literature caused it to be used in the classroom. Children around the world learned to read and write through famous literary pieces in their first language. Additionally, regarding second language learning, Khatib (2011) remarks that literature and specifically poetry has been used in L2 language teaching for many years until its recent exclusion from the language classroom since it was considered extremely challenging. In connection with the ideas mentioned above, other viewpoints are exposed to complement the background of this topic.

By way of introduction, some negative positions towards literature in EFL/ESL environments have been expressed. For instance, Topping considers that literature should not be included in L2 curriculums because of its "structural complexity, lack of conformity to standard grammatical rules and remote cultural perspectives" (as cited in Khatib, 2011, p. 164). As poetry is part of literature, it has also been omitted from the EFL/ESL curriculum for many years because there is a common belief that poetry "made no contribution to learning a foreign language for practical purposes" (Khatib, p. 164). Thus, according to Khatib (2011), poetry is the least used literary material to teach a foreign language.

It is worthwhile to connect the above-stated with notions that explain the reason why poetry is one of the least used elements in the classroom. First, this rejection towards poetry may be found in both, teachers and students. According to Povey, one of the causes of this aversion towards poetry by students is the traditional methodology used in poetry teaching. As well the author claims that an instructor plays a big role on making students believe poetry is challenging since he may transmit his negative beliefs of poetry to his students (as cited in Pushpa & Savaedi, 2014, p.1921).

In addition to what is stated above, Khatib (2011) considers that students fail to comprehend and value poetry for two main reasons: "(a) inappropriate selection of texts and (b) ineffective teaching methodology." (p. 165) These reasons are related to a traditional teaching methodology in which teachers only made students memorize irrelevant information about the author, poetic devices, and the political, religious, and philosophical implications of the poem (Khatib, 2011, p. 165), which did not make students involve in the learning process because they were only there to receive and memorize information.

In spite of the negative allegations above mentioned, a new wave of renovated ideas towards literature, especially poetry, and its impact in foreign language learning is coming forward. As Khatib (2011) exposes "scholars, searching for new resources to decrease the

monotony of the classes, have stressed the benefits of using literary texts [including poetry, of course] as the basis for imaginative, interactive activities" (p.165).

Concerning the works available on the topic, Hanauer (2010) reports that "there is relatively little research on literature and foreign language learners and only a small subset deals with poetry" (p.34). However, the studies that there are on the topic show how beneficial poetry in the classroom is for EFL/ESL students. Some of these advantages in a brief summary encompass different dimensions of language instruction such as, motivation (Hanuer, 2011- Kirkgoz, 2014), macro-skills development (Hanauer, 2004 - Khansir, 2012), vocabulary (Lazar, 1996 - Iida, 2012), grammar (Kirkgoz 2008 - Khansir, 2012).

1.4 Justification

It is universally acknowledged that graduation projects precise of a justification in order to develop a structured and organized final result. This justification contains specific arguments that state reasons to validate that this work is considered interesting, original, important, beneficial, and practical. These mentioned qualities show the real contribution of the work to the educational field.

To begin with, this project is beneficial and interesting because poetry offers many advantages when used in the second/foreign language learning processes. All of these benefits can be achieved through engaging activities that transform language-learning classes into a more interesting environment for students. Consequently, some benefits are presented below.

According to Mittal (2016), "poetry promotes literacy, builds community, and fosters emotional resilience. It can cross boundaries that little else can" (p.52) because in poems pupils find a different way to see the language and, through this, they feel motivated to use the language as their own to express their thoughts through writing or speaking activities.

Additionally, poetry uses more than one skill to achieve its final product, so the reading, listening, and speaking skills would be vital to genuinely enhance students' writing because as Mittal (2016) stated, "poetry serves not only as an ideal of language but it is a source of motivation for teaching language and it's all four skills i.e. reading, writing, speaking and listening." (p. 55). Thus, writing poetry might be able to enhance different skills and sub-skills. For instance, learners would increase their vocabulary, which may help improving their writing abilities. As Panavelil expressed, "poems provide students with an opportunity to enrich their vocabulary in a new way by offering a meaningful context, in which they could be used and hence be remembered more effectively" (p.12) in a writing, speaking, or even listening task.

This project is to be considered important since, according to Hanuer (2012); the process of language learning has been *dehumanized*, which is a serious consequence of traditional approaches. Nonetheless, the use of poetry in the classroom is a way to attend to this problem. Given that poetry takes into consideration the fundamental human part of learners and situates them as the center of the learning process, a communicative approach is expected.

Practical is another quality that this project possesses because teachers nowadays are always looking for innovative and creative ways to promote pupils' skills while learning a second language, so educators may use the activities developed in this booklet. These poetry-based activities are useful and concrete, in which students will use most of the skills while working on the poems or the writing task suggested. To complement the idea above, Mittal (2016) strongly believes that "poems can give language learners a new direction and will enlighten their path of success. Poems are often rich in cultural references, and they present a wide range of learning opportunities to teach English," (p.12) so they are authentic material

that can inspire students to go beyond the specified information in a traditional textbook by using the language to talk, write, or speak about the cultural references the poem holds.

All in all, this work is original since it aims to incorporate one of the least used literary elements, poetry, into the classroom through a booklet with poetry-based activities to improve students writing. The selection of the poems employed in the manual is based on the students' preferences. That process would help students to feel directly identified with the poem and to express themselves through different activities while learning and using the language as a valuable tool for them. Another point that supports the originality of this work is the lack of other similar works according to the author's research in the electronic sources of the Universidad de Cuenca's library.

Finally, the explanations provided above justify the development of this work through specific characteristics such as interesting, original, important, beneficial, and practical. A real contribution to the educational field may be seen when fulfilling the above-mentioned characteristics.

1.5 Objectives

1.5.1 General objective: To provide the English Language Literature Major of Universidad de Cuenca with a booklet of poetry-based writing activities for fourth level students.

1.5.2 Specific objectives

1. To identify the topics to be covered in the activities through the administration of a survey to fourth level students of the English Language and Literature Major.
2. To select appropriate poems according to the identified topics.
3. To develop 20 writing activities based on the selected poems.
4. To compile these activities in a booklet.

CHAPTER II

To start with this Chapter, it is important to notice that the same is divided in two essential aspects. The theoretical framework is the first one, in which important poetry properties are detailed since this topic is the central one in this work followed by the approaches to use literary texts in the language classroom and the reported advantages of poetry use. Moreover, the last aspect in this part is the two writing protocols used with poems. Finally, the second aspect in this chapter is the literature review with the empirical works related to poetry.

2.1 THEORETICAL FRAMEWORK

2.1.1 Nature of English Poetry.

2.1.1.1 Definition of Poetry:

There are several concepts of poetry, and each one of them varies in relation to the author that wrote it and his experience with poetry. The definition presented below was written by Hanauer (2004), in which a meaningful experience is connected to the concept of poetry. He considers it to be:

> [A] literary text that presents the experiences, thoughts, and feelings of the writer through a self referential use of the language that creates for the reader and writer a new understanding of the experience, thought, or feeling expressed in the text. (p. 10)

As it is noted in the definition the words *thoughts, experience, language, feelings and writer* are closely related; all of them are the most common themes when talking about poetry. As concluded by Hanuer (2004) “poetry has the ability to explain the inexplicable and to express the unexpressed” (p. 11) since through poetry the reader/writer can communicate thoughts, feelings, or experiences that are usually hard to express using common language.

2.1.1.2 Formal and Free Verse

Another important concept to be noted when talking about poetry is the form. There are two forms in poetry: Formal and Free verse. While formal verse includes all the poems that "that overtly [use] the effects of [meter], rhyme [,] and form" (as cited in Calle & Santillán, 2013, p. 20), free verse poems are "nonmetrical, nonrhyming lines that closely follow the natural rhythms of speech" (as cited in Calle & Santillán, 2013). Both of them are beneficial when learning and practicing a language, and they can be used in different moments throughout the learning process.

2.1.1.3 Formal Verse

Formal verse is a characteristic type of poetry for which is important to define its elements. *Meter* is one of them, and according to Youman (2008), it is "the systematic arrangement of stressed and unstressed syllables within a line of poetry" (p. 64). It focuses on the stress in the words in a poem, which is closely related with a poetic foot. According to Fussell (1924) *poetic foot* "is a measurable patterned, conventional unit of poetic rhythm" (p.19). The author expresses that the poetic foot will usually have "one stressed syllable and one or two unstressed" (p. 19). In English poetry there are four types of feet, according to Fussell (1924):

1. Iamb (iambic), which is constituted by one unstressed syllable followed by one stressed syllable, as in con**trolled**
2. Trochee (trochaic), which is constituted by one stressed syllable followed by one unstressed syllables, as in **po**et
3. Anapest (anapestic), which is constituted by unstressed followed by unstressed and stressed syllables, as in compreh**end**.
4. Dactyl (dactylic), which is constituted by stressed followed by stressed and unstressed, as in **po**etry

Another significant element related to meter is rhyme. *Rhyme* is believed by Youman (2008) to be the phonetic sounds at the end of a line in a poem. In the same line of thought, rhyme and meter are closely related with the *stanzaic form* of a poem. According to Fussell (1924), the stanzaic form refers to the variations in form of the poems separated by a space, and how a poet organizes his poems by lines (p.128). Under this perspective, poems that embody any thematic kind may present variations in their stanzaic structure. Some basic variations are couplet, triplet, quatrain, etc. For instance, a poem that contains "two lines of any length rhyming" (Fussell, 1924, p.129) represents a *couplet*. Another stanzaic variation is the *triplet*, which is defined in Fussell (1924) as "three lines of any length ending with the same rhyme word" (p.131). For example, the poem "On Spies" by Ben Johnson is a triplet.

A Spies, you are lights in state, but of base stuff,

A Who, when you've burnt yourselves down to the snuff,

A Stink and are thrown away. End fair enough.

Lastly, another common structure is the quatrain, which is known for having four-lines stanzas, and being one of "the most popular and natural strophic forms" (Fussell, 1924, p. 133). "Western Wind" by an anonymous author is an example of this form.

A Western wind, when wilt thou blow,

B The small rain down can rain?

C Christ! if my love were in my arms

B And I in my bed again!

The presented lines may be organized in more complex ways with specific rhyme and meter patterns according to the authors' desire. These complex organizations create different types of poems according to the way each one is arranged. The *sonnet* is one of these arrangements; it is composed by fourteen-line in iambic pentameter.

There are two common sonnet forms; these are the Petrarchan and the Shakespearean

(Fussell, 1924, p.123). The major contrast between these two types falls into the dissimilar rhyme scheme. Moreover, another difference is the *volta*, which is the Italian word for *turn*, defined by Poetry Foundation (2018) as "the turn of thought or argument" in a poem. The Petrarchan sonnet presents its turn between the octave and sestet, whereas the Shakespearean sonnet presents it before the last couplet (Poetry Foundation, 2018). The different rhyme scheme, and the turn in each type of sonnet are presented below. The first one is a poem written by George Santayana called "As in the Midst of Battle" (Fussell, 1924, p. 115), and the second poem is "Sonnet XXIX" by Shakespeare (Fussell, 1924, p. 121).

Petrarchan Sonnet.

A As in the midst of battle there is room
B For thoughts of love, and in foul sin for mirth;
B As gossips whisper of a trinket's worth
A Spied by the death-bed's flickering candle-gloom;
A As in the crevices of Caesar's tomb
B The sweet herbs flourish on a little
B earth:
A So in this great disaster of our birth
We can be happy, and forget our doom.
TURN
C For morning, with a ray of tenderest joy
D Gilding the iron heaven, hides the truth,
C And evening gently woos us to employ
D Our grief in idle catches. Such is youth;
C Till from that summer's trance we wake, to find
D Despair before us, vanity behind.

Shakespearean Sonnet

A When in disgrace with fortune and men's eyes,
B I all alone beweep my outcast state,
A And trouble deaf heaven with my bootless cries,
B And look upon myself and curse my fate,
C Wishing me like to one more rich in hope,
D Featured like him, like him with friends possessed,
C Desiring this man's art, and that man's scope,
D With what I most enjoy contented least;
E Yet in these thoughts myself almost despising,
F Haply I think on thee—and then my state,
E Like to the lark at break of day arising
F From sullen earth sings hymns at heaven's gate;
TURN
G For thy sweet love remembered such wealth brings,
G That then I scorn to change my state with kings.

Another variation is the *haiku*; it is one of the most popular poetic forms from Japan. It's assembled by a syllabic tercet; each line requires a specific number of syllables. The first line must have five syllables, the second one seven or eight, and the last one five syllables. Haikus are known to present topics related to nature (Fussell, 1924). For example, this poem

was written by Taniguchi Buson and translated by Harold G. Henderson (as cited in Fussell, 1924, p. 133)

The short night is through:

on the hairy caterpillar,

little beads of dew.

2.1.1.4 Free Verse

Another poetry feature is free verse; its lines do not rhyme or do not show a specific meter. However, this kind of poetry still finds its way to express its ideas with rhymes that do not follow the usual patterns. It would appear according to Fussell (1984), that free verse "shades into rhythmical prose" (p.76). This rhythmical prose presents an undefined pattern, but it still develops one. In agreement to that, Fussell (1984) considers that free verse "tends to compensate by employing another kind of pattern, conspicuous repetition of phrases or syntactical forms" (p. 79). Thus, it is reasonable to think that free verse is not completely free.

To agree with this assertion we have Burroway (2011) who considers that the term free verse is loosely presented and do not express in a whole the real meaning of this kind of poetry. According to Burroway (2011) this term implies that "there is no discipline in the rhythm and sound patterns of poetry that does not follow a predetermined form" (p. 295); she strongly disagrees as free verse has its own form.

As for the devices that this type of poetry uses, three main ones are presented such as *line breaks, repetition, and enjambment*. Fussell (1984) describes *line breaks* as the cuts in a line that the poet does according to his need or wants. The author underlines the importance that the poet who uses line breaks must have a very good sense of where to cut each one of them in order to have a good poem. Added to that, according to Burroway (2011) an *enjambment* is "the running-on of the sense from one line to another" (p.301). These line

breaks used in the enjambment do not have a punctuation pause at the end of each line, and for that reason, according to Fussell (1984), it is hard for the hearer to identify each line break. Lastly, *repetition* is another feature that embodies free verse poetry. Fussell (1984) explains that as free verse lacks of a specific metrical structure, this kind of poetry compensates that with the repetition of phrases or syntactical forms.

2.1.1.5 Poetic Devices.

It is a well-know fact the poetry uses certain devices to achieve attractive stanzas that call the attention of its readers. Regardless of its form, most of the diverse types of poetry use these devices. The combination of different poetic devices allows the reader to visualize, imagine, smell, taste, touch, or hear certain written lines in the poem, and this allows students sometimes to connect with the poem. The definition of each one is specified below according to Burroway (2011):

1. Metonymy: The instrument used in poetry in which "one thing is represented by another thing associated with it" (p.21). For example, angels in the school (in which angels stands for children)
2. Synecdoche: It refers to a "part that stands for the whole" (p.299). For instance, wheels refer to a car.
3. Personification: This device gives human features to inert things. For example, nice rain, angry sun or warm house.
4. Metaphor: It is a device that expresses comparison between two things. For instance, your voice is a sweet melody. Your presence is heaven.
5. Simile: It is a device that expresses comparison between two things by using words such as, like and as…as. For example, your smile is as bright as the sun, you smell like roses.
6. Alliteration: This device presents the "repetition of an initial consonant" (p. 299).

For instance, PayPal, Coca-Cola.

7. Assonance: It is the "repetition of a vowel sound between consonants that may or may not match" (p.300). For example, "Hear the mellow wedding bells" by Edgar Allen Poe.
8. Consonance: It is "the repetition of the consonant that concludes a word or a syllable" (Burroway, 2011, p.300). For instance, "TygerTyger, burning bright" by William Blakes.

2.1.2 Approaches to the use of literary texts in the language classroom

Once the nature of English poetry has been discussed, an analysis of the approaches when using literary texts in the EFL/ ESL language classroom is needed. This analysis is of great importance in order to examine important characteristics, advantages, and disadvantages of each approach, and with this information discern the appropriate one that includes poetry and other literary manifestations in class. Van (2009) presents six approaches to literary analysis that are analyzed below. In particular, there is a main focus on the language-based and the readers-response approaches since they allow the implementation of poetry.

To begin with, the *New Criticism* approach is a traditional one in which students merely focus on the form of the language. Subjective ideas that the poem or any other literary piece produces on the students are avoided and only objective information is accepted. Hence, learners must discover the correct meaning of the literary piece, analyze it, and identify its formal elements such as rhyme, meter, imagery, symbolism, metaphor, similes, and theme (Van, 2009, p. 4). As Van (2009) explains, all those elements are important, and they could be taught at some point. Nonetheless, they must not be the center of the learning process; the center of the learning must be the process of "discovering the beauty and the

value of the literary work" (Van, 2009, p. 4). Furthermore, the role of the student within the New Criticism approach is heavily dependent on the teacher, as they are not given a chance to show their responses. The teacher's role is to decode the poem, which does not contribute with students improving their skills. That being said, New Criticism is not a suited one to accomplish a communicative approach.

The next approach in Van's (2009) account is *Structuralism.* According to the author, Structuralism holds important similarities with New Criticism, as the readers' responses and reactions are also discarded when analyzing literary texts; only objectivity is allowed. As the name suggests, Structuralism is entirely focused on "processes and structures related to the production of meaning" (p.4) in which the aesthetic value of the work is overlooked (Van, 2009). According to Van (2009), the role of the student is to use their knowledge of themes and structures "to place the work into a meaningful hierarchical system" (p. 4); therefore, this approach follows a mechanical methodology that does not contribute to EFL/ESL students' "personal development, cultural awareness or language skills" (Van, 2009, p. 4). That being said, Structuralism, just as the New Criticism, does not fit into a communicative approach.

In contrast with the two approaches described above, the *Stylistics* one is focused on developing "students' sensitivity to literature" by analyzing the literary characteristics of the piece (Van, 2009, p. 4). Thus, according to Van (2009) the role of the teacher is to encourage pupils to develop "aesthetic judgments and interpretations" (p.4) of the literary pieces and compare them to supplementary texts highlighting their aesthetic value. This comparative process benefits students, so they can see how language is employed in each piece and how the register is altered in each one of them (Van, 2009, p. 5). As a result, the student has an active role in this approach since students are in contact with the literary text used, not only to talk about its form but also to give their own interpretations or any other aesthetic judgment of it.

For its part, *the Reader-Response* approach is wholly focused on the role of the reader and its process for reading literature. Under these circumstances, this approach allows students to express "their personal experiences, opinions, and feelings in their interpretation of literature" (Van, 2009, p. 5) by transforming the reader into an active participant during the whole learning process. The pupils' reaction helps them assimilate and acknowledge the new information of the poem. Consequently, the teacher may start the class by activating the background knowledge or information related to the poem in order to personalize the learning and increase students' motivation and participation. Undeniably, this process is related to the CLT approach since language learning is developed through meaningful activities that activate students' personal opinions, feelings, and interpretations with the purpose of not only practicing structures mechanically but communicating something deeper and more complex than just grammar.

The *Language-Based* approach is a modern way to include literature in the EFL classroom while using and improving the language. According to Lazar (1993), this approach connects literature and language learning through activities to enhance the linguistic competence. The activities proposed in this approach allow students to respond and experience the literary piece, which are a vital resource here. According to Van (2009), there is a wide variety of activities that students can develop from a literary work that will make them internalize the poem or any literary text. As a result, students have an active role since they are involved in activities such as brainstorming, participating in debates, and making predictions in which the speaking and listening skills are employed. Another activities such as rewriting the ends of stories and summarizing plots foster the writing skill making students present a final writing product. Vocabulary exercises, reading comprehension, and jigsaw readings let students work in groups in a collaborative way. As a matter of fact, this approach is the one with the greatest agreement to the CLT approach since "through interaction,

collaboration, peer teaching, and student independence" (Van, 2009, p. 7) learners may achieve a communicative competence. The roles of students and instructors are strictly defined to achieve the mentioned competence. As a result, according to Van (2009) the instructors' role is to provide the stimuli, clarify any literary term that may be troubling students, and manage the class. Nonetheless, their participation is not a major one compared to the students' role and work. The author expresses many positive points about this approach since it acknowledges students' ability to communicate in groups or pairs while using and improving the language. Moreover, this approach allows students to create a relation between the literary piece and their lives while accomplishing "students' needs in learning about literature and language" (Van, 2009, p. 7). Finally, Van (2009) considers that by using stimulating literary pieces, students may find literature interesting.

The last approach that Van (2009) accounts is *Critical Literacy;* this method "has important implications for teaching both language and literature because it reveals the interrelationship between language use and social power" (Van, 2009, p. 8). Students see language as a medium to analyze and criticize the sociopolitical reasons to use a specific language in a certain time, and how that language affects or affected society. Through this method students acknowledge "issues of identity, culture, political power, gender, ethnicity, class, and religion" (Van, 2009, p. 8) in the chosen literary texts. Nonetheless, the author recommends being cautious when analyzing texts that are loaded with those themes because students have a variety of experiences and different worldviews, which can cause some complications. All in all, the main objective of this approach is to develop awareness about the "relationship between language and society" (Van, 2009, p. 8); however, it is not specifically designed for the inclusion of literature in the language-learning classroom.

Meaningful Literacy is one of the most vital concepts while developing this project; it is a more specific poetry-related one. According to Hanauer (2012), Meaningful Literacy

deals with the importance and respect of humanity in the language learning process by considering the learner an individual with vast personal experiences, feelings, and thoughts from which they could build meaningful written pieces using the foreign/second language. According to Hanuer (2012), the language learning process is more than just a cognitive process; it is an "emotional and embodied experience" (p.108). Therefore, teachers should transform the usual learning process into what is suggested by Hanauer (2012) by setting as their target the development of a more meaningful teaching and learning experience for their students. Teachers in this approach take into consideration the participants' perspectives, their human side, and their creativity to teach and practice the language in a way in which the strictness of grammar is not as important as the thoughts communicated through the language. The human individual is the center of this methodology, which the students' selves and their world are within the language learning process. Under this perspective, Hanuer (2012) develops four principles in which Meaningful Literacy can take place; these are presented below:

1. Autobiographical writing: Students use their creativity, memory, and individual experience in order to write something that will help them discover and appreciate their own persona.

2. Emotional writing: Students emotional responses are the ones requested here through a writing process.

3. Personal insight: Students in this principle have a deep reflective process that allows them to get to know themselves better by appreciating and understating their human condition and personal experiences. All of this is captured into a writing activity.

4. Authentic public access: Students go through a writing process in which their beliefs, understandings, and feelings are exposed to their classmates in the language

classroom or to people outside the classroom that are significant for the students (Hanuer, 2012, p. 108).

Hanuer (2012) considers that these principles can be developed through poetry writing in EFL/ESL language learners. Therefore, for all the features mentioned above, Meaningful Literacy shows many common characteristics with the CLT that makes it possible to be developed inside this approach.

In light of what has been discussed above, the *Communicate Language Teaching (CLT)* is a much wider approach that encompasses some of the approaches discussed above since some of them share similar characteristics. CLT dates from the late 1960s, and it has its origin as a way for language teaching to focus on the mastering of communicative proficiency rather than the mastering of only the structures (Richards & Rodgers, 2014). The authors state two goals inside this approach:

1. Make communicative competence the goal of language teaching
2. Develop procedures for the teaching of the four language skills that acknowledge the interdependence of language and communication (Richards & Rodgers, 2014, p. 155).

Richards and Rodgers (2014) divided CLT into two approaches, theory of language and theory of learning. The first one is the *Theory of Language Teaching*: Its main goal is to develop students' communicative competence, which is conformed by four aspects such as grammatical competence, sociolinguistic competence, discourse competence, and strategic competence. As a result, it is believed that if a student masters these four aspects, he/she has a communicative competence defined by Widdowson as the "communicative acts underlying the ability to use language for different purposes" (as cited in Richards & Rodgers, 2014, p. 160).

On the other hand, the *Theory of Learning* is the one that promotes "second language

learning rather than just language acquisition" (p.161) through activities that are meaningful and authentic for the students; mechanical exercises to practice structures are excluded from this approach (as cited in Richards & Rodgers, 2014, p. 161). To accomplish this, the theory of learning in CLT has three principles,

1. Communication principle: Activities that involve real communication.
2. Task principle: Activities in which language is used for carrying out meaningful tasks.
3. Meaningfulness principle: Language that is meaningful to the learner supports the learning process (Richards & Rodgers, 2014, p. 161).

This meaningfulness is closely related to the stated above methodology of Meaningful Literacy proposed by Hanauer (2012). As a result, this methodology may be able to develop inside a CLT approach. Both must achieve a communicative competence in students through a meaningful experience taking into account learners' proficiency and communicative needs.

In relation to the activities that may help the instructor achieve the before mentioned statement, teachers must develop activities that awake students' communicative processes such as "information sharing, negotiation of meaning and interaction" (Richards & Rodgers, 2014, p. 165).

CLT presents specific roles for learners and instructors in order to achieve students' communicative competence and avoid the usual roles that traditional approaches present. On the one hand, the teacher within the CLT has various roles that are interchangeable through the learning and teaching process. Breen and Candlin consider these two roles to be the principal ones:

1. To facilitate the communication process between all the participants in the classroom and between these participants and the various activities and texts.
2. To act as an independent participant in the learning and teaching group (as cited in

Richards & Rodgers, 2014, p. 167).

From these two roles, one can assert that the instructor acts as a facilitator, and he is not expected to be talking all the time in the class as teachers used to do it in traditional approaches. Teachers will provide the instructions that will ease the communication between groups and the activities by stating specific procedures and organizing the resources available for the activity. Under this perspective, Richards and Rodgers (2014) consider the teacher to also be " need analyst, counselor, group process manager" (p.167). As it can be seen, the teacher has a lot of roles that do not include providing all the answers to the students. Teachers' roles must allow students to participate and construct their own knowledge

On the other hand, students have an active role by participating and developing different learning activities in groups or pairs. Breen and Candlin state learners to be "negotiators between the self, the learning process, and the object of learning" (as cited in Richards & Rodgers, 2014, p. 166). Therefore, learners work in collaborative groups in which everybody has something to contribute to the learning process. Students must interact with each other and mediate the various opinions and concepts given by group members or just communicate effectively in order to successfully complete the proposed activity. Moreover, the interaction with the teacher is slight, and corrections are usually minimal or non-existent. Students must acknowledge that their success or failure on the learning process depends on the communication process they held with their peers or groups (Richards & Rodgers, 2014, p. 166).

Therefore, CLT is a very important approach when teaching English nowadays since it suppresses characteristics of a traditional approach by focusing on the communicative competence of the students through meaningful activities.

2.1.3 Reported Advantages of Poetry Use in EFL/ESL Environments

Once the analysis of the approaches that may be compatible with the inclusion of poetry in the classroom has been presented, the reported advantages of the use of this literary medium are subsequently developed. Empirical and theoretical works have presented numerous advantages when using poetry with EFL/ ESL pupils in the language classroom. The most important benefits will be grouped and explored into macro-skills (reading, listening, speaking, writing), motivation, vocabulary, and grammar.

2.1.3.1 Macro-skills:

2.1.3.1.1 Reading:

Hanauer (2004) considers that "reading poetry helps combine the communicative and focus-on-form approaches, for it naturally links meaning construction and form" (p.67). The reason is that students try to construct the meaning of the poem in general and specific words or forms they are just discovering. When poetry reading is used in the classroom the author considers that is perfectly adequate for foreign language learners to "explore meanings and use all available resources to create understanding" (Hanauer, 2004, p. 67); therefore, one poem can mean something different for another student because every poem demands us to construct our own personal meaning. Furthermore, Hanauer (2004) considers that students through the reading of poetry "stretch the concept of how English works" (p.68). One way of doing this is that teachers can choose a relatively demanding poem in order to make students reflect on its meaning and extend their concepts and learning with the aid of dictionaries, peer work, and guidance from the instructor. After the reading of the poem discussions of it are encouraged.

Furthermore, Liaw (2001) states that students are able to find through reading literary texts various meanings that they can relate to their lives, ideas, needs, and interests. He considers that the literature reading experience should not be intimidating for EFL/ESL

language readers, but it should be a significant one in which students internalize the read piece. Liaw (2001) used in his project the Readers' Response approach, which presented successful results with students. The author complements this information with his findings stating, "students […] felt that they had gained confidence in reading English texts and even enjoyed it" (p. 42). In order to obtain this result, Liaw (2001) underlies the importance of an appropriate selection of the used literary pieces since that can ensure a high interest and low anxiety in students.

2.1.3.1.2 Speaking and Listening:

Mittal (2016) exposes some advantages that poetry has regarding the speaking skill. The author considers that rhyme is useful as it allows students to memorize the poem easily and repeat it aloud. Mittal (2016) states that the reciting of a poem will help students to practice their pronunciation and improve their speaking skill. Accordingly, Çetinavcı and Tütüniş (2012) indicate that it is important to bear in mind that poetry features topics that are universal, so this fact facilitates spoken discussions about a poem, its topic, or meaning. This mere action motivates students to practice and develop their speaking ability since everybody possesses different opinions in the classroom about a certain poem. (Çetinavcı & Tütüniş, 2012, p. 76)

Additionally, Cubukcu exposes that poetry employs different rhyming and rhythm features such as "stress, pitch, juncture, and intonation" (p.244) that by an aloud or individual repetition students become familiar with those sound characteristics (as cited Khansir, 2012, p. 241). This advantage benefits students to "learn how the English linguistic system is used for communication" (Khansir, 2012, p. 244) by fostering the speaking skill. Students, according to the author, after reading a poem could "see how idiomatic expressions are used, speak clearly, precisely, and concisely, and become more proficient in English, as well as become creative, critical, and analytical learners" (as cited Khansir, 2012, p. 241).

The speaking and listening skill present a close connection since the listening one allows the speaking to take form. Under this circumstance, since according to Burroway (2011), poetry is "meant to be heard aloud" (p.295), all the points mentioned above not only benefit the speaking skill but the listening skill also. When a student memorizes a poem and repeats it aloud, the rest of the class is prone to listen to the mistakes he/she makes during the presentation. Additionally, the different sound features mentioned above such as stress, juncture, intonation, and pitch are identified by students' listening skill which is promoted every time a new poem is presented, read aloud, and discussed about.

2.1.3.1.3 Writing

Hanuer (2004) considers that poetry writing can help learners to expand their comprehension of the language they are learning. The author suggests some strategies that would help language learners to do so. The learner can write poems and express meaningful ideas, feelings, thoughts, and experiences through it; this writing process can be easily achieved through a reflection process (Hanauer, 2004, p.77). This process is directly linked with the Meaningful Literacy proposed by Hanuer (2012). Apart from this, according to Hanuer (2004) poetry writing makes students experiment new "modes of expression" (p.77). Students identify, learn, and clarify specific languages forms or structures through the experimentation with the language that poetry writing implies. This experimentation with the language allows students to use the language in a creative way and to break certain grammar rules in order to write and represent their ideas in the best way (Hanauer, 2004, p.77). Lastly, the Hanauer (2004) considers that some students may be intimidated by writing tasks for which he suggests to follow a process and provide students "structured poetry writing activities" (p.77); all of this helps students with their fears when writing. Under this circumstance, the author advises to start with "a general theme with an emotive component" (Hanauer, 2004, p.77), and then continue with exercises to complete the poem with their

meaningful experiences. Hanauer (2004) considers that scaffolding is crucial during this process since it create situations in which students express themselves and develop the language at the same time. Some scaffolding strategies presented by the teacher are, "specific poetic form, lists of words or phrases, or an idea that draws on the writer unique knowledge" (Hanauer, 2004, p.77). The author dismisses the idea that poetry writing is complicated for foreign language leaners to express complex or meaningful ideas through poetry according to his own experimentation with EFL/ESL students.

In the same manner, Kirkgoz (2014) gives another insight on poetry writing and creativity. To begin with, the author talks about creativity, which according to Boden "is the ability to come up with new ideas that are surprising yet intelligible, and also valuable in some way" (as cited Kirkgoz, 2014, p. 394). Thus, creativity allows students to seek for more words to express new thoughts that students may have in their mother tongue. Kirkgoz (2014) considers creative writing to be meaningful for the students and claims that when writing a poem "learners manipulate the language in interesting ways to express uniquely personal meanings; they necessarily engage with the language at a deeper level of processing" (p.395). The assertion stated above can also be linked to Meaningful Literacy since significant experiences are shaped through poetry writing while using the language.

According to Iida (2012), the use of literature "as a means, not as an end, is fundamental in L2 contexts" (p. 1473); this is linked to the idea that students should not only learn the language but learn how to use, reproduce, comment, analyze, or respond to it through different activities with poems. For the author, the effectiveness of poetry-based activities is not to be achieved on the basis of isolated information about the writer or contextual/background information of the poem, but students ought to construct poems or pieces of writing themselves in order to use the language in a meaningful way. According to Iida (2012), this procedure had the potential to improve students "linguistic knowledge,

enhance a better understanding of voice and self-expression, gain a greater awareness of writer-reader interaction, and develop L2 literacy skills transferrable to other genre writing" (p.1483), which in the long-run will help the students to develop their foreign language abilities and use them in different situations outside or inside any other classroom.

Hişmanoğlu (2005) states that "[l]iterature can be a powerful and motivating source for writing in ESL / EFL, both as a model and as subject matter" (p. 57). In writing as a model, students are able to imitate or develop a resembling writing product from model literary texts. For instance, a poem can be given and students can emulate it or write another one with similar characteristics. In addition, writing as a subject matter is a more complex process since the literary texts given function as a springboard for students to interpret it and write their analysis, comments, creative responses, etc. (Hişmanoğlu, 2005). The author considers literary texts such as poems provide various themes and topics that allow students to work with "guided, free, controlled, and other types of writing" (Hişmanoğlu, 2005, p.58) activities.

2.1.3.2 Motivation

Since the macro-skills are settled above, other essential point to be found as a reported advantage of the use of poetry is motivation. Mittal (2016) points out that "poetry serves not only as an ideal of language but it is a source of motivation for teaching students the language and [it is] all four skills i.e. reading, writing, speaking and listening" (p. 55), so through the use of the four skills in the different poetry-based activities students could feel motivated to practice the language and achieve a communicative competence.

Moreover, the Kirkgoz (2014) expresses that "poems present interesting themes and meaningful language, thereby increase emotional awareness in the learners, and motivating learners not only emotionally but also cognitively to communicate creatively in L2" (as cited

Kirkgoz, p.395). Students feel motivated to talk, work, express their feelings, communicate, or any other task when working with an appealing themes for them.

Hanuer (2012) explains that in order to establish and maintain motivation he employs the process of *Generating Personal Motivation For Self Exploration* in which the facilitator motivates students to talk and explore their lives and experiences, so students go through a process of self-discovery, self-understanding and self-expression. All this process is part of Meaningful Literacy in which the creation of a safe environment, where students are able to express themselves without any kind of fear, is as important as the poem itself.

Additionally, Pushpa and Savaedi (2014) indicate that poems are great motivators because they arouse interest in the students with their great emotional content that with the right approach can create a successful learning environment. Students can communicate successfully about the things that are important for them and teachers motivate them into autonomous classes where they can employ analytical and reflective abilities. In the same line of thought, Panavelil (2011) considers poetry-based activities to be motivating "as they generate strong emotional reactions" (p.41) which was also complemented by Hess' (2003) ideas. She considers that through an appropriate guidance or process, poems are the adequate texts that consents students to look at their human side or reality by reading, understanding, and interpreting the poem.

Finally, Lazar (1993) states that students have the conception that working with literary texts is highly complex; however, when students see their developed work, there is a greater sense of achievement in them. Hanauer (2012) experienced something similar with his classes. Students did not think they could write poems in English, but when they saw their booklet at the end of the semester, a great rewarding feeling was accomplished through their work.

2.1.3.3 Grammar:

Sarac explains "poetry provides readers with a different viewpoint towards language use by going beyond the known usages and rules of grammar, syntax, and vocabulary" (as cited in Khansir, 2012, p. 241); therefore, students are not presented with the usual rules and grammar points. Students can go beyond those rules and are not so constricted by them, which allow pupils to increase their vocabulary and use figures of speech such as "simile, metaphor, irony, personification, imagery, etc." (Khansir, 2012, p.241).

Lazar (1993) complements the above-mentioned idea by stating that native-speakers in a normal conversation may make some grammar mistakes due to the spontaneity of the moment, so from there he concludes that language is not always "rigidly governed by rules" (p.100). Under this context, poetry provides students that grammar flexibility from which they can learn something important about the language. Learners experiment with the language by using various structures in order to write their poems, so they may use the language incorrectly during the process. This might be bad for some teachers, but Lazar (1993) considers that "incorrect" use of language as an opportunity for students to recognize and compare the appropriate way of writing the same structure or idea. Consequently, instructors may show or elicit from students the correct way that "mistake" should be written.

2.1.3.4 Vocabulary:

Lazar (1996) exposes this idea in relation to vocabulary in which a word in a poem may present many meanings that can be analyzed, learned, and determined by the student. During this learning process, discussions and new interpretations of the poem are presented from which the students may be able "to decode the multiple meanings" (Lazar, 1996, p.774) of a word in a poem. This idea can be linked to Nation's (2005) assertions that repeated encounters with a word or a group of words help students learn, identify, and know that word or phrase. From this, one can infer poetry is a medium that can achieve vocabulary

improvement since the repetition of words or phrases may be found in poems.

Another point expressed by Panavelil (2011) is that poems promote vocabulary expansion since it provides students with a meaningful setting in which they learn, use, and remember certain words that were involved with the poem and the related activities. As a final point in this section, Scrivener declares that in order for students to acquire or remember a word, they must be startled with it. Since this emotion is provoked, it is easier for the pupil to learn, recall, and even use it later. This principle follows a first language acquisition process since many children attain many words in this way. (Santillán, 2018, p. 40)

2.1.4 Poetry Writing Protocols

It is of great importance to explain protocols for the inclusion of poetry in the language classroom, which have both an empirical and theoretical support. This information is of special interest for the development of the poetry-based activities to be compiled in the booklet that is presented in Chapter V.

The first protocol to be analyzed is the one proposed by Hanauer (2012), which is based on the principles of Meaningful Literacy. Hanauer (2012) does not consider second language writing as a simple task, but he strongly believes that, in order to attain success in the writing tasks, students need to go through "a process of personal exploration of memory and the expression of personal understanding and insight to other class members" (p.112). Hanauer's (2012) protocol encompasses the following stages:

1. **Introduction to poetry writing – reading others' poetry**: This stage starts this process of exploring the one self. The author proposes an introduction to poetry in which the teacher motivates students to read poetry as a starting point, and throughout this process the instructor constructs an adequate environment where the learners may express themselves later.

2. Thinking, imagining, reliving and talking about a significant life moment: Once a safe environment has been set, students start thinking, imagining, reliving and talking about a significant life moment. In this stage, learners may close their eyes and think about that significant moment; they can relive their experiences again by hearing, smelling, tasting, seeing or touching them again on their minds.

3. Investigation and exploration of the genre of poetry: After that important step, an investigation and exploration of the genre of poetry is necessary since poetry is the medium employed to get students to talk, read, write, and explore their own self. Students may research the different types of poetry and study their different poetic devices in order to use them on their work as well as identify them on the presented poems.

4. Exploring personal experience – listing memories, discussion of unique, personally meaningful experiences; valuing one's personal history: This stage is closely related to the second one since it demands from the learners to explore personal experience by listing memories and discussing unique, personally meaningful experiences. In this stage, Hanauer (2012) suggests learners to choose the specific moment to be discussed, and list the reasons that make the moment valuable and meaningful. This process aids students to get meaningfully in contact with that specific experience by describing major and minor details that will be later helpful.

5. Poetry writing experimentation – checking your poetry in relation to its ability to 'show not tell' and to recreate your experience in another: In other words, the author considers that this is the stage where learners will "try and show that moment in words – make it possible for someone else to see it too" (p.112). Students attempt to recreate their experiences meaningfully through their own words using L2. In this stage, peer reading of the experiences is essential.

6. Reading of poetry, peer and instructor interaction and the sharing of poetry with individuals the poet writer considers to be of significance beyond the classroom: In this stage a safe interaction in class must be created, in which the reader, listener, and writer share their ideas around each other without concerns. Readers may give feedback to the authors and learn about many unknown situations that developed the writer's character and voice. Writers welcome this feedback in order to improve their work. This practice can be also done outside the class by the reading of the student's work by a close relative.

7. The production and sharing of a complete poetry book: In this stage pupils materialize their experience by the production of their poetry book, and they share it with the teacher or any audience that wishes to see their work. Hanauer (2012) shares his experience on his students' poetry book by saying how insecure and overwhelmed they felt at the beginning of the process, but there is a change in the learners' attitude towards the end of the process. Hanauer's comments acknowledge that students felt accomplished when they saw their work printed or exposed to somebody else.

This procedure follows a Meaningful Literacy methodology; the objective of the author is to make students reflect on their own significant experiences through poetry. As said by Hanauer (2012) this methodology helped students to change their perception of what English meant for them "from a distant instrumental entity, the English language becomes a personal, emotive and expressive resource" (p.112).

Another protocol to include poems in the class is the one presented by Hess (2003) in which the author considers poems to be the ideal "vehicle for thought and an instrument for shaping language" (p.19). For this reason, one has to bear in mind to take into consideration students' preferences and level when choosing a poem to be employed in the class. Following, the nine-step process detailed below allows students to unlock the available benefits of poetry for "real and relevant language learning" (p.19).

Initially, Hess (2003) gives basic information about the poem she uses in class and the reasons she chooses it. The author provides an example of the whole process employing the poem 'Richard Cory' by Edwin Arlington Robinson to explain in detail each step in her proposed protocol while developing language work in the classroom. After the poem is chosen, Hess (2003) starts the process with the step one called trigger.

1. Trigger: It is the group of activities that consents students to build their schemata. As said by Rumelhart, schemata are the "units of knowledge that helps us to understand the world" (as cited in Hess, 2003, p. 21). The teacher's role is to add meaningful information to that schemata by pre-introducing information related to the poem. Hess (2003) states that the teacher creates a "mental landscape" (p.21) appropriate enough for students to easily and naturally associate it to the poem. Trigger activities connect something meaningful and real from outside the poem and the poem that is going to be read. According to the author, this step involves "pictures, a film strip, a quotation, an anecdote, or any other device that seems suitable" (Hess, 2003, p.21). The trigger used in the example provided by the author is to show students a set of pictures of faces from which they create an imaginary story or life-event for the chosen picture.

2. Vocabulary preview: Afterwards the trigger, students are exposed to it. Hess (2003) suggests that no more than 7 to 10 words must be presented to students for "the uncovering of the essential meaning of the poem" (p.22). The author points out that students must be able to identify the meaning of the vocabulary word, pronounce it correctly, use it in a sentence, and spell it. Once learners show they comprehend those words, step number three follows.

3. Bridge: It consists on one or two sentences that connect the trigger activity with the used poem.

4. Listen, react and share continue: The listening process starts once the instructor reads dramatically the poem aloud; this process is repeated three times, in which students may write down some ideas. Following that, learners get together with their peers and share their impressions of the poem. Instructors may skip the vocabulary preview, but only if students' level is high enough to understand the words after consciously reading the poem.

5. Language: Hess (2003) underlines the importance of the language and the way words are used in the used poem. The author cites Kramsch by exposing her ideas on how poems must not be only used as a catalyst of communicative activities, but also as a medium to identify the "essence of the language that gives meaning to the work" (as cited in Hess, 2003, p.23). Consequently, this is what learners must do in this stage; they go beyond what it is written and try to find meaning linguistics allusions in the work. For instance, in the poem the author chose to use as example in which Richard Cory is the main character and an admired citizen, the word 'pavement' "places the townspeople on the ground, while Richard Cory seems to float above the ground". Every selected word by the author has a purpose and an underlying meaning that the learners may discuss and find during this stage.

6. Picture: Once the poem is fully understood, the visualization process begins with step six- picture. Hess (2003) considers that the teacher and the learners can create a "whole cinematic world" (p.23) from the poem through inquiring students about the characters, things and places in it. The teacher role is to "lift the image from the page" (p.23) by motivating students to bring the poem to life by picturing, imagining and creating all the details in it.

7. More language: By this stage, the learners are very familiar with the poem, and they could have even memorized it by then. Consequently, step seven is more language work. Some pair activities or group activities are done. For example, students reread the poem, the teacher gives students the beginning of a line, and they complete it by memory. Students

establish the verbs that contribute the most to the poem, and write their own definitions of some vocabulary words in it. The teacher may also give them phrases in every day language for students to find them in the poem. All this language work will help students to memorize the poem easily.

8. Meaning: Hess (2003) suggests that it is better to provide students with a list of different meanings of the poem, and they can choose one from there and add their own after. However, solely asking students about the meaning of the poem does not bring good results. Once students have the central meaning of the poem defined, they mingle with their peer and discuss about their choices. All of this process leads to a class discussion about the one that describes the poem best and the themes involve in it. For instance, after the class selected the meaning of the "Richard Cory" poem a discussion on what is needed for happiness is held.

9. Spin-off: All the above activities lead to the final one, which is the spin-off. According to Hess (2003) the spin off consists of real world activities that students must do from the poem. Some of the suggested activities are newspaper articles, interviews, press conferences, posters, or any other activity from which students may be able to produce something related to the poem. Some of the spin- off activities done for the example presented is, Richard Cory's last will and testament or a page from Richard Cory's diary. The average time that Hess (2003) employs for this type of process is two hours, but it varies from class to class since some classes are very engaged on the activities or discussions that the session continues up to two more hours.

2.2 LITERATURE REVIEW

2.2.1 Empirical Evidence

The empirical support regarding the use of poetry is found in studies from numerous sources. These claims validate this project and provide an insight of the situation of poetry in

the EFL/ESL classroom. A brief summary of each case study with relevant information is provided below.

Kirkgoz (2008) in his study addresses the problem of teachers usually employing mechanical drills or structured-based exercises in which learners are considered as recipients to fill of information about the language. The participants are 28 Turkish university EFL students. As the methodology of this study, the author interviews the participants about their thoughts and opinions on analyzing a poem in class before starting with the project and after it is finished. Additionally, students write a journal about their experience of using poems in class. In the results, the learners show a great satisfaction on using poems in class to learn and practice the language. Kirkgoz (2008) concludes that poems for lower-intermediate or intermediate level second language classroom "is definitely beneficial for not only the variety and innovation it adds to traditional course- bound EFL teaching but also the improvement of learners' grammatical and lexical knowledge" (p.105).

Kirkgoz (2014) exposes that poetry is able to foster creative writing. The participants of the study are 32 teacher candidates that have an intermediate level for one semester. As for the methodology, students write their own poems from a model one that the instructor presents at the beginning. Students' poems are assessed through a rubric that helps them reflect on the importance of their work. Added to that, the conclusion of this study is that there is " a lack of tasks that contribute to the improvement of learners' creativity in writing" (p. 401) because the writing activities usually used in books are not like the ones employed in this study. Imaginative responses are omitted and the sentences' structure is more important than the meaning and creativity behind it. These results suggest that creative activities different from the ones that are generally used are vital to develop students' imagination and meaningful writing.

In the next article Iida (2012) exposes the importance of poetry writing, especially haiku, in EFL students. The research question is related to the role of poetry writing in second language learning. The participants are 20 EFL students at a Japanese private university. The methodology used in this study to gather information is journal entries, self-reflection forms and an interview that was applied to the participants. The results show that the participants consider that writing haikus is an enriching and valuable experience for them since it helps them to develop their self-expression and voice while improving the language. The overall conclusion is that haiku writing has the capacity to improve second/foreign language, students' voice, self-expression, and their literacy skills.

Furthermore, Çetinavcı & Tütüniş (2012) address the lack of poetry in language teaching classrooms. There are two research questions that complement the object of study of this project. The first one is related to teacher trainees' views on using poetry to teach English as a foreign language as being part of the experimental group, and the second one responds to the ways teacher trainees' views differ from the control group that did not have any curricular change (Çetinavcı & Tütüniş, 2012). The participants in this study are 100 university students in their third year taking a course called "Poetry Analysis and Teaching". The class is divided in an experimental and a control group, and each group has its own teaching methodology. Given that, this study presents two types of methodology where the experimental group had an innovative methodology characterized by the "use of poetry in language teaching contexts with exemplifications and peer teaching" (Çetinavcı & Tütüniş, 2012, p. 78). However, the control group continued with the "prescribed syllabus planned at the beginning of the academic year" (Çetinavcı & Tütüniş, 2012, p. 78). Students' opinions and views in relation to poetry used in the classroom as a motivating tool to develop multi-skills are gathered through a questionnaire in Turkish. The results were highly favorable by the learners with the innovative methodology because the students showed a more positive perception of poetry

and its use in language teaching than the control group. The latter did not have a negative perception either, but their motivation and perceptions towards poetry were not as good as the experimental one. With this in mind, the author concludes that a modern methodology or approach when using poetry to teach the language is imperative in order to effectively motivate students to learn.

In another similar article Khatib (2011) proves the effectiveness of a new methodology on students' attitude in relation to poetry. The research questions presented in this work are two. The first one answers the possibility of students' improvement of their attitude towards English poetry after being taught with the new approach. The second one compares the new and the traditional to see which one provides the better results. The participants in this study are 200 university students in their third semester majoring in *English Translation and English Literature*. The students were divided into a control group with a traditional approach and an experimental one with a modern approach. The instruments in the methodology to gather information are attitude surveys, poetry and language proficiency tests that are applied before and after the study finishes. The results show that students in the experimental group in which an innovative approach was used, appreciated the use poetry more than the ones in the control group. Khatib (2011) concludes, that a new approach applied in classroom would make students appreciate more poetry and its advantages.

Sa-ngiamwibool (2013) develops in his study how writing a poem can enhance the writing skill and creativity in students through cooperative learning. The research question determines the extent in which free poem writing and cooperative learning foster the writing skill, creativity, literary appreciation and language learning in Thai students. The participants are 10 twelfth graders in a school in the suburb of Bangkok. The instruments in the methodology to gather information are a literary instruction, a free poem-writing task,

portfolio work, an interview, and an observation. The results after analyzing the instruments are promising because students like free writing since they do not think about the limitations that other type of writing presents to them. Learners are able to use their creativity and meaningful experiences in their lives to transform words into poems. Sa-ngiamwibool (2013) concludes that free verse poetry help students "to develop their creativity, sharpen their critical and analytical skills, and enhance their language proficiency" (p.8).

The last case study is the one presented by Chamcharatsri (2014) who develops in his study poetry writing as a tool to express love. The participants are four Thai L2 writers that were college students in Thai universities during the data collection. In this qualitative study, the author gathers the information through semi-structured interviews each time the participants write the poems to express love in English (L2) and in Thai (mother tongue). The results of this study are various, but the most important ones related to writing poems in L2 are, that students achieve writing a poem without any trouble, which is the opposite to the usual thought that poetry writing in a foreign language is a difficult task. Another finding is that the participants do not have problems when writing poems in English since they are asked to write about something meaningful for them using the theme of love. The author concludes that emotional expressions should be taken into account when developing tasks in the classroom when learning a language. In addition to that, Chamcharatsri (2014) considers "that students have linguistic resources in them; we, literacy educators, need to help students capitalize on their ability to express emotions and become ready to use resources they have in language classrooms" (p.156).

CHAPTER III

METHODOLOGY

3.1 Method

This research aim was to develop a teachers' manual with poetry-based activities to improve writing skills in fourth-level English Language and Literature students at Universidad de Cuenca. With this in mind, this project was carried out through a quantitative research design as it employed percentual data collected through a survey in the development of a final product.

It is of great importance to specify that this research gathered quantitative information about the use of poetry in the classroom and students' perceptions on the topic. As mentioned above, this information was collected through a survey; the results of this quantitative tool were analyzed, tabulated, and presented in statistical charts for a better understanding. The selection of poems for the activities departed from the identified preferences of the participants.

Besides, it is imperative to ascertain the quality of this research project. Thus, *validity* and *reliability* are measured to indicate the trustworthiness of the work. In relation to **validity**, Joppe explains the concept as the process of determining "whether the research truly measures that which it was intended to measure or how truthful the research results are" (as cited in Campoverde & Carpio, 2015, p.58). The other aspect, **reliability**, "refers to consistency, often meaning instrument consistency" (Mackey & Grass, 2005, p.59). For instance, if a learner gets a grade in a test, the next time he takes the same test he ought to obtain a similar grade than the one gotten before in order to verify the reliability of the instrument. In order to verify whether these aspects are attained by the project, specific features like credibility, transferability, dependability, and confirmability are important to mention.

Credibility: According to Anney, it is the "confidence that can be placed in the truth of the research findings" (as cited in Campoverde & Carpio, p.59), which validates the findings, making them real and meaningful for the participants' study. Fraenkel & Wallen state various techniques in order to certify credibility. For instance, "collecting data from in many contexts and situations as possible" (as cited in Mackey & Gass, 2005, p.180). The remark mentioned before supports the credibility of this project since all the members of its unit of analysis participated in the study in order to obtain a greater idea of the fourth level students' perceptions. Additionally, triangulation is another key characteristic for credibility, in which many sources, methods, investigators, and theories are used in order to corroborate the information and evidence. This project fulfills this feature since books, online information, and the use of diverse sources and theories were employed and cited throughout the different chapters to support the credibility of this work. Moreover, the applied survey is another source to gather information that complements its credibility.

Transferability: Bitsch claims that transferability is the extent to which the results "can be transferred to other contexts with other respondents" (as cited in Anney, 2014, p.277). The researcher must give all the adequate information for other researchers to replicate the study in other contexts. Thus, all the information provided throughout this project has been adequately supervised, and its instrument had been piloted. As a result, anybody that it is interested on replicating this project will have all the necessary information available in which similar results are expected.

Dependability is defined by Bitsch (2005) as the "stability of findings over time" (as cited in Anney, 2014, p.278). Dependability is executed through an audit trail in which an external reader is assigned to audit the work. Bearing this in mind, the dependability aspect of this research started with its approval by the authorities of the English Language and Literature school at the Universidad de Cuenca in which a tutor is assigned to read and asses

the feasibility of it. To complement this idea, Campoverde & Carpio (2015) remark that a successful project must meet certain "pre-established conditions"(p.60) that are connected to its dependability since this document is a requirement for researchers to graduate. This aspect has also been met by this project.

Confirmability is the aspect that establishes that any person at any given moment can corroborate the research by looking at all the data collected. All the results and the work presented must have a support and not just loose ideas written by the author. This research is considered confirmable since all the collected data is available upon request from anybody to verify that an appropriate process has been followed and achieved through a justified foundation.

3.2 Human resources: Survey participants' description

The importance of this project focuses on creating activities for teachers and students based on poems, so they can improve the teaching-learning process at Universidad de Cuenca. The participants of this study are students enrolled in the fourth level in the English Language and Literature major in the March- July semester. They are divided in two groups: morning and afternoon. The total number of students was 32, male and female, which is considered a representative sample in this level of instruction since the average of students is of 30 to 40 per level.

Finally, these participants are expected to have a proficiency level ranging from A2 to B1, according to the Common European Framework. However, the major has not evaluated the mentioned level in students. Notwithstanding, one can assume that the participants' level is suitable to complete the survey and the involvement in the proposed poetry-based activities. At the moment of the application of the survey, the age of the students raged between 19-26 years old. Bearing in mind all the points mentioned afore, a translation of the

survey is not necessary as the participants manage the English language everyday in their classes. This assumption was confirmed in the application process per se.

3.3 Data gathering techniques

Previously to the production of the booklet with poetry-based activities, a survey was applied to the participants in order to determine certain perceptions learners have about poetry and its function in the classroom. Besides, the topics of the poems that were used in Chapter V were also gathered through the survey. In this perspective, the survey represents an important element in the methodology of this project, so a detailed description of it and its application process is followed below.

3.3.1 Description of the survey

A template of the survey used to gather specific information related to poetry and its use in the classroom is found in Appendix #1. The introductory section of the survey contains a small overview of the aim of the survey, and how the results are employed as a basis to develop this paper. Following that, students' age, gender, and class is requested. In this perspective, a description of the survey itself is shown below.

To begin with, the survey is composed by eleven questions divided in three sections. The first section is made up by the three first questions; the first one requests a single selection on students' personal opinion towards the like or dislike of poetry. The second and third questions inquire students about their reading and writing poetry habits; this two questions use multiple option answers according students' experience.

The second section is constituted by the next four questions (4-7). These questions request students' opinions in relation to poetry in the classroom and the topics they would like to discuss in class. Question number four presents a single selection for an answer by

asking students their opinion about their willingness to work with poetry in the class. Question number five requests from students through a multiple selection the activities related to poetry they enjoy doing. Question number six is about creative writing through poetry, and it was taken from the survey done by Calle & Santillán (2013). The last question in this section contributed to the determination of the topics employed in Chapter V; students were presented with multiple topics from which they chose the ones they preferred.

Finally, the third section is formed by the last four questions, which are about specific poetry related topics and terms students may know and recognize. Question number eight presents multiple options as answers regarding poetic devices. Questions number nine and ten present a single selection answers in which students show their knowledge about two important poetic features such as rhyme and meter. The final question is related to types of poems, from which numerous options are presented to students to answer.

3.3.2 Description of the application of the survey

The process started with the piloting of the survey in fourth-level students on July 16th 2017 during the March-August semester. Some corrections in the structure of the questions and options were done after the piloting. After the appropriate corrections were done, the survey was ready to be applied. The application of the survey was done on April 23rd 2018 during the March-August semester. First, a spoken agreement was reached with the morning and afternoon Masterpieces teachers about the date and time of the application of the survey. Both teachers agreed on the time and date established, and they showed a collaborative attitude before, during, and after the application of the survey. On the specified day, in the morning and afternoon classes, the process was basically the same. First, a brief introduction of the aim of the study was given. After that, the surveys were distributed randomly to the students and each question was read and explained by the author of the project. Students

filled the survey between ten to fifteen minutes. Once they finished, the author thanked the students and the teacher for their collaboration.

Since the survey was applied and the methodology presented, in Chapter IV the results of its application are exposed. The exposure of such results call for the aid of tables and graphs that represent the obtained results in a better way.

CHAPTER IV

RESULTS- ANALYSIS AND INTERPRETATION

The survey contained eleven questions, which were applied to the morning and afternoon students in fourth level at Universidad de Cuenca. The results of the questions in the applied survey are presented below with their respective table and graph in order to visualize the results efficiently.

4.1. Presentation and analysis of the survey results

Question 1: Do you like poetry?

Results:

Table 4.1

Poetry Interest

Options	Responses	Percentages
Yes	25	78.13%
No	7	21.87%

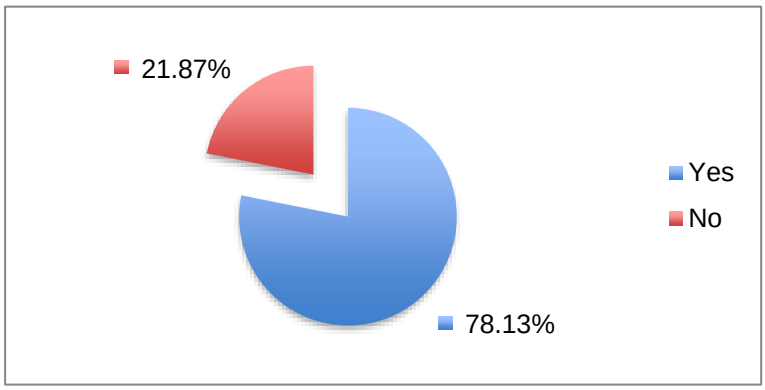

Figure 4.1. Poetry Interest. This figure illustrates students opinions on the like or dislike of poetry.

As it is evident in Fig. 4.1, the results of this question are favorable towards poetry. Most students in fourth level TEFL majors at Universidad de Cuenca enjoy poetry, which is an appropiate starting point for this project in the language classroom. This positive attitude may be influenced by the teacher or any other person. Khatib (2011) considers that the

teacher's attitude is a significant influence in learners' response towards poetry. As a result, one may infer that participants of the study have been exposed to positive attitudes because of the results of this question. However, not all of them appreciate poetry as there are some students that provided a negative answer. The cause for this negative perception can be adduced to many explanations. One of them could be a bad experience with poetry in school or high school since acording to Calle, A. et al. (2012) traditional methods are usually used in the Ecuadorian language classooms in which grammar is the main focus.

Question 2: When was the last time you read a poem?

Results:

Table 4.2

Poetry Reading Frequency

Options	Responses	Percentages
Yesterday	14	43.75
Last Week	8	25
Last Month	3	9.38
Last Year	3	9.38
Never	1	3.11
Other	3	9.38

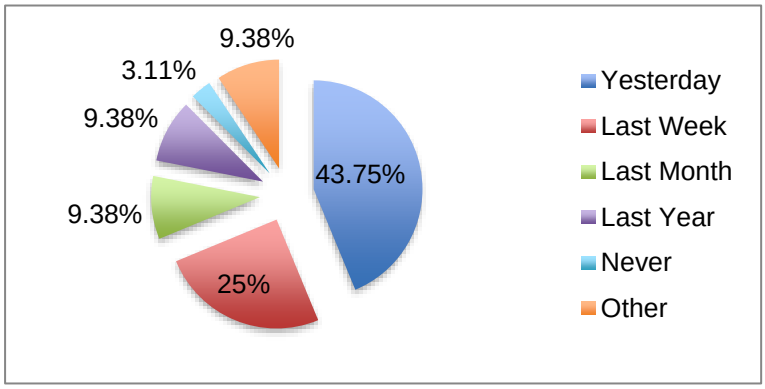

Figure 4.2. Poetry Reading Frequency. This figure illustrates the last time students read a poem.

The results in Fig.4.2 show that the majority of students have been in contact with poetry in different fragments of time during the application of the survey. Multiple circumstances in which students have the chance to read poetry can be inferred. They can read it inside or outside the classroom, in their work, or online. According to Calle & Santillán (2013), students consider poetry is a "medium of literary expression" (p.38), and one can conclude that many of them may feel identified with the various thoughts expressed from a vast range of themes that poetry develops. From the situation mentioned before, their interest of reading poetry may grow. Another possibility as the reason of this result is the nature of their major. Students may be exposed to literary pieces from different authors in their classes.

On the contrary, there are some participants that do not enjoy reading poetry, so they have not read it for a year or more; one participant even mentioned he has never read a poem. That situation can be easily connected to a negative attitude towards poetry that was mentioned afore or to the assertion made by Khatib (2011) that poetry has been neglected from the curriculum. Therefore, it has not been used as much in the language classroom. Additionally, Khatib (2011) considers that the inappropriate selection of texts, poems in this case, is another factor that can contribute to the lack of poetry reading.

Question 3: When was the last time you wrote a poem?

Results:

Table 4.3

Poetry Writing Frequency

Options	Responses	Percentages
Yesterday	0	0
Last Week	3	9.38
Last Month	5	15.62

Last Year	8	25
Never	8	25
Other	8	25

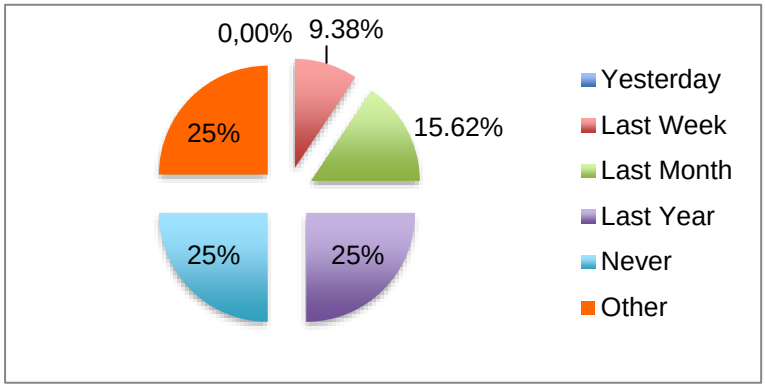

Figure 4.3. Poetry Writing Frequency. This figure illustrates the last time students read a poem.

The results of this answer vary from the question above mentioned according to Fig. 4.3 since the majority of students have not written as much poetry as they have read it. The majority of students has not written any poem lately; some learners enunciated they did it last month, last year or four years ago. Other students do not even remember the last time they wrote a poem, and some even mentioned they have never done it. These results find correspondence with the exclusion of literature, particularly poetry writing, from EFL/ESL curriculum (Khatib, 2011) since this segregation implies that students do not write poems at all in the language classroom.

Moreover, narrowing down this situation into a language classroom that did use poetry or literature, according to Khatib (2011), a traditional approach has been usually employed in which learners did not experiment poetry fully or at all. Learners only were empty containers to be filled by information about the poem and its form, which is a characteristic situation in a dehumanized classroom. In a classroom of this type, students do not have space for self-expression and there is a lack of communicative opportunities.

Subsequently, one can infer this whole situation to be one of the possible reasons students do not possess that poetry writing habit.

Question 4: Would you like to work with poetry in one of your classes?

Results:

Table 4.4

Poetry in the class

Options	Responses	Percentages
Yes	24	75
No	8	25

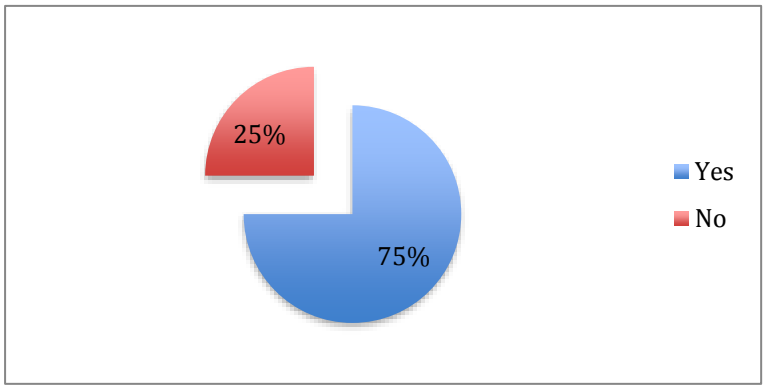

Figure 4.4. Poetry in the class. This figure illustrates the positive and negative answers of having poetry in the class.

This question obtained positive results since, according to Fig. 4.4, the majority of students asserted that they would like to work with poetry in class. These results hold a close relationship with question number one because of its positive results. Since students enjoy poetry, one may deduce they would be open to have it in the language classroom. This situation can be adduced to students' curiosity towards it and its application in the class. In spite of these positive outcomes, a small quantity representing the negative results is shown to indicate that not all students are disposed to work with poetry and learn from it. Some aspects mentioned before, like pupils' negative experiences and perceptions, might cause this

unenthusiastic attitude towards poetry. Nonetheless, the overall reaction of the group is encouraging since the participants seem to agree with the statement of implementing this tool in their learning. A recommendation in relation to this question is that instructors should not make decisions about their teaching and classroom planning based on his own negative beliefs regarding poetry or any other topic. Some students may be actually interested on learning through that specific tool that teachers sometimes are reluctant to use in class. Teachers must give priority to students' needs and the achievement of the objectives of the level.

Question 5: Which activities related to poetry would you like to do? Number only 10 of them from 1- 10. Ten being the one you would like to do the most.

Results:

Table 4.5

Activities with poetry

Activity	10	%	9	%	8	%	7	%	6	%	5	%	4	%	3	%	2	%	1	%	0	%
Reading	9	28.13	7	21.88	3	9.38	2	6.25	1	3.13	2	6.25	6	18.75	1	3.13	1	3.13	0	0	0	0
Creative Writing	4	12.50	2	6.25	3	9.38	0	0	3	9.38	1	3.13	1	3.13	4	12.5	5	15.63	5	15.63	4	12.5
Listening	7	21.88	6	18.75	1	3.13	4	12.5	4	12.5	2	6.25	1	3.13	3	9.38	2	6.25	1	3.13	1	3.13
Analyzing form	3	9.38	6	18.75	0	0	2	6.25	3	9.38	4	15.63	0	0	4	12.5	4	12.50	1	3.13	4	12.5
Reporting	0	0	0	0	1	3.13	1	3.13	2	6.25	2	6.25	1	3.13	6	18.75	3	9.38	4	12.50	12	37.5
Rewriting	0	0	1	3.13	0	0	4	12.5	3	9.38	3	9.38	5	15.63	3	9.38	5	15.63	5	15.63	3	9.38
Journals	0	0	0	0	1	3.13	3	9.38	3	9.38	0	0	4	12.50	2	6.25	4	12.50	5	15.63	10	31.25
Summarizing	0	0	1	3.13	4	12.5	2	6.25	3	9.38	4	12.5	5	15.63	1	3.13	5	15.63	1	3.13	6	18.75
Debates	0	0	4	12.5	6	18.75	3	9.38	2	6.25	5	15.63	0	0	0	0	3	9.38	4	12.50	5	15.63
Translating	2	6.25	3	9.38	5	15.63	4	12.5	1	3.13	4	12.5	6	18.75	4	12.5	0	0	0	0	3	9.38
Emulation of poetry	1	3.16	0	0	3	9.38	5	15.6	1	3.13	4	12.5	0	0	2	6.25	0	0	3	9.38	13	40.6
Discussing	6	18.75	2	6.25	5	15.63	2	6.25	6	18.75	0	0	3	9.38	2	6.25	0	0	3	9.38	3	9.38

The table 4.5 shows the various answers students gave according to their preferences in activities related to poetry. The answers were analyzed and divided by the number each activity obtained in the scale from 10 to 0. The activity that students considered the most appealing for poetry work is reading, by obtaining the majority of votes in the scale of ten followed by listening. These results do not contradict the nature of the project since the methodological approach of the writing protocol requires the aid of the other three skills as a complement throughout the writing process. For instance, the listening and reading skills are part of activation exercises to start and get the students involved with the poem. Furthermore, in this ten scale, creative writing comes fourth representing a minority of students that prefer this activity in the class. This circumstance may be adduced to a dehumanized language classroom where students were not used to this type of activity, which causes a loss of the benefits students could have.

The activities that are in the scale number nine are reading, listening, and analyzing form. The last activity, analyzing form, is part of a traditional approach according to Khatib (2011). This situation may happen because of two reasons: a) students have not yet learned the differences between a traditional approach and a communicative one, b) learners relate this option to what they were used to do with poetry according to past experiences.

The activity with the highest preference in the scale number eight is debates. This is a very common activity since debates are usually used in the language classroom to practice the speaking skill. As mentioned before, the writing protocols need the other skills to develop the process better, so the speaking skill is used in different stages as a complementary activity. In the scale number seven, the activity that got the majority of votes is Emulation of poetry. However, this activity also obtained the highest percentage in the zero scale option, which means that a lot of students left this option blank. This situation can be connected with the statement made by Khatib (2011) that students present a negative attitude towards poetry.

To complement this idea, Hanauer (2012) states that many teachers and students conceive the idea of poetry writing to be difficult for second language learners. All of these negative statements may be a reason many students did not consider this option to be pleasant to work in the class. Another previously mentioned reason may have influenced this premise of low preference towards emulation of poetry, and that is students are not accustomed to work with poetry. This situation happens due to the neglect of poetry from the curriculum (Mittal, 2016).

In the scale with the numbers six and five; some repeated activities are the ones with the highest percentages. First, discussing is in the scale with number six and debates are again in the scale with number five. Additionally, the results from the scale from six to one are scattered and some of them are repetitive, so only the scale with the first five positions were analyzed. Lastly, the ones that attained the least preference are emulation of poetry, followed by reporting and journals. All of them encompass writing activities that students do not like at all since these options were left in blank. The possible reasons this happened are complemented by the ideas mentioned before by Hanauer (2012) and Khatib (2011) regarding the generalization of teachers' beliefs and a dehumanized language classroom.

Question 6: Underline your opinion. In a literature class, it is not enough to read poems and learn about their authors; we have to experience poetry through creative writing.

Results:

Table 4.6

Poetry through Creative Writing

Options	Responses	Percentages
Strongly agree	4	12.50
Agree	12	37.50
Neutral	12	37.50

Disagree	2	6.25
Strongly Disagree	2	6.25

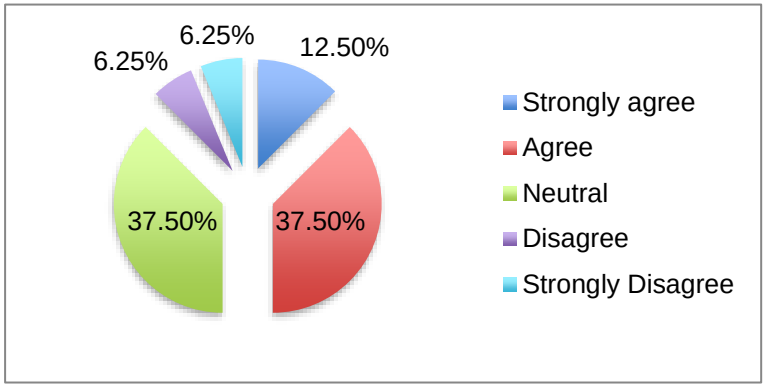

Figure 4.5. Poetry through Creative Writing. This figure illustrates students' opinion on the use of poetry and creative writing.

This question was taken from the survey made by Calle & Santillán (2013), and Fig. 4.5 displays the positive answers obtained towards the experimenting of poetry through creative writing. These answers are constituted by the addition of the two positive options: *Strongly Agree* and *Agree*. To analyze and understand this question better, one must remember that according to Khatib (2011), instructors are applying new methods of teaching literature and poetry completely opposite to a traditional methodology. In accordance with this, Khatib (2011) states that an innovative approach intends "to stimulate students to read and to encourage their responses" (p.165) by using various techniques in which writing is included. On top of that, Hanauer (2012) incites students' responses through poetry writing to bring Meaningful Literacy into life in the language classroom. As a consequence, one may infer learners may have been exposed to this new methodology since the nature of their major is related to English Literature. On the other hand, leaners may have been exposed to the traditional approach, so they know that reading activities and the information of the poem are not enough and appropriate for a successful learning. On spite of these positive results, there is still a great amount of learners that do not know exactly the benefits creative writing brings into the language learning process since various pupils chose the neutral option and a small

amount disagreed. This deduction can be stated on the premise that fourth level students have not learn yet the numerous teaching approaches that were used in the past and are used currently in order to make the connection between a modern approach and creative writing.

Question 7: Which topics do you find the most interesting? Choose and circle 10 topics.

Results:

Table 4.7

Topics of the Poems

Options	Responses	Percentages	Options	Responses	Percentages
Love	22	6.94	Hate	17	5.36
Optimism	16	5.05	Nature	23	7.26
Gratitude	8	2.52	Spirituality	17	5.36
Joy	18	5.68	Parenthood	9	2.84
Humor	11	3.47	Aboard Experiences	4	1.26
Grief	8	2.52	Self-esteem	14	4.42
Family	17	5.36	Nostalgia	18	5.68
Frustration	10	3.15	Work	4	1.26
Disappointment	9	2.84	Celebrations	6	1.89
Doubt	11	3.47	Life	27	8.52
Anger	9	2.84	Passion	22	6.94
Insecurity	8	2.52	Pessimism	5	1.59
Other	4	1.26			

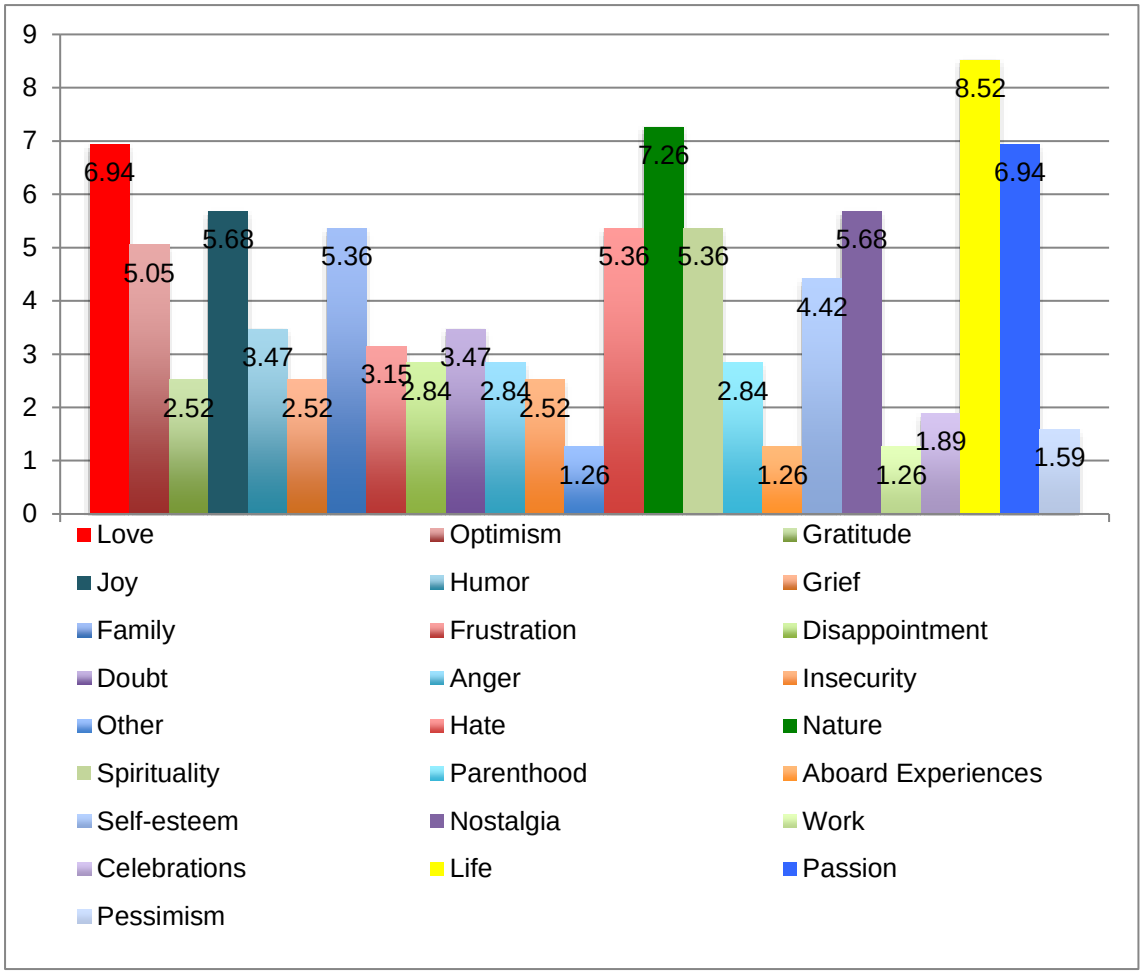

Figure 4.6. Topics of the Poems. This figure illustrates the topics students found the most appealing.

This question was employed to find out about students' interests about poetry topics. Fig.4.6 presents the most popular topics chosen by the students, which are, life, nature, love, and passion, followed by joy and nostalgia. Poetry employs a lot of themes in order to move its readers and writers, so it is very important to ask the participants about the topics that would be stimulating and meaningful for them. These answers show correspondence with the ideas of Panavelil (2011) that states that the choosing of an appropriate poem suitable for the students is necessary. The author considers that some criteria like students' needs, interest, cultural background, length of the poem, and students' level (Panavelil, 2011, p.13) must be taken into account in order to have a successful learning experience.

Question 8: Which poetic device are you most familiar with?

Results:

Table 4.8

Poetic Devices

Options	Responses	Percentages
Simile	11	11.96
Assonance	12	13.04
Line breaks	3	3.26
Metaphor	23	25
Consonance	6	6.52
Alliteration	22	23.91
Metonymy	1	1.09
Enjambment	0	0
Synecdoche	0	0
Personification	14	15.22
Other	0	0

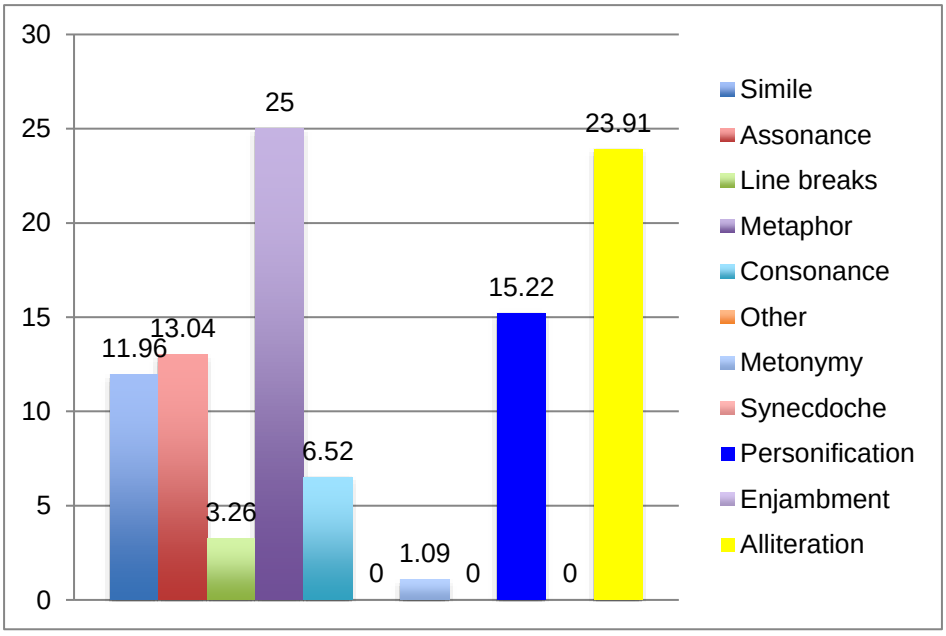

Figure 4.7. Poetic Devices. This figure illustrates poetic devices students recognized.

The results of this question show in Fig. 4.7 that the majority of students are familiarized with these poetic devices. Metaphors and alliterations were the ones with the highest punctuation, and from there the other percentages are disseminated to constitute part of the knowledgeable majority. With this in mind, one may deduce that learners are familiarized with these terms for the reason mentioned before which is the nature of their major. At some point of studying English Literature, students may have been in touch with these terms. On the contrary, the lack of knowledge of the rest of these poetry elements can be due to the absence of a specific subject in the English Language and Literature curriculum major related entirely to poetry and its specific features since some of the devices mentioned above are used in prose writing.

Question 9: Do you know about meter in English poetry?

Results:

Table 4.9

Poetry Meter

Options	Responses	Percentages
Yes	23	71.88
No	9	28.12

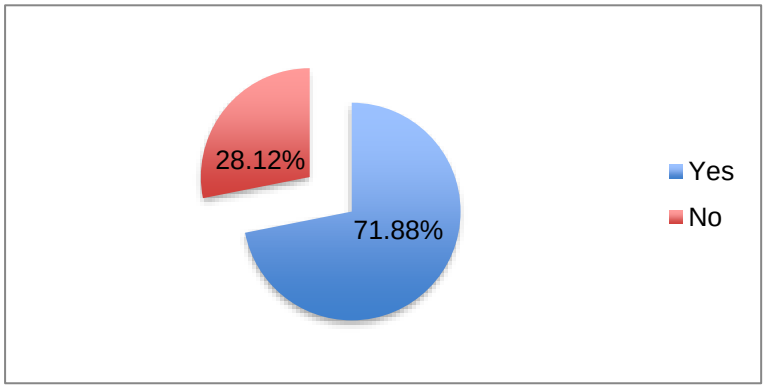

Figure 4.7. Poetry Meter. This figure illustrates the positive or negative answers of students on their knowledge about meter in poetry.

Fig.4.8 illustrates that the majority of students know about meter, which is a specific characteristic in poetry. This knowledge can be adduced to many circumstances. One may be the direct exposure to classes in which meter and poetry were taught. On the other hand, there is a small amount of students that are not acquainted to this basic poetry feature; one can assume this happens due to the lack of poetry work since it is not included in the curriculum according to Mittal (2016). This exclusion makes students uninterested and uninformed about basic characteristics poetry presents.

Question 10: Do you know about rhyme in English poems?

Results:

Table 4.10

Poetry Rhyme

Options	Responses	Percentages
Yes	25	78.13
No	7	21.87

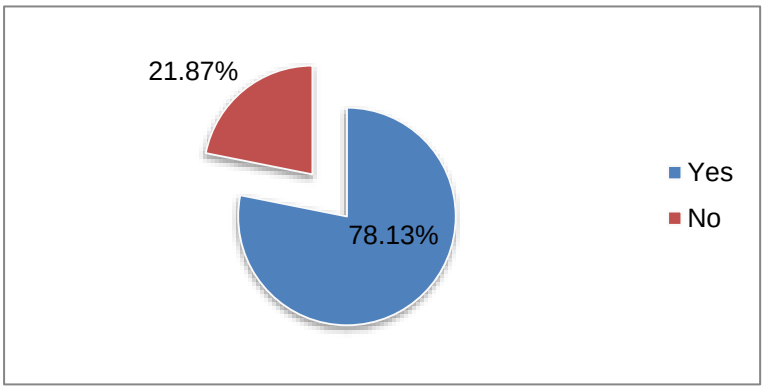

Figure 4.8. Poetry Rhyme. This figure illustrates the positive and negative answers of students on their knowledge about rhyme in poetry.

The results in this question are closely related with the one above since rhyme and meter are basic characteristics in English poetry. The results exposed above in Fig.4.9 are similar to question 9. As a result, there is a majority that is acquainted to poetry rhyme and a

minority that are not aware of this feature. These results may be adduced to the same reasons stated above.

Question 11: Circle the four types of poem you are most familiar with and would like to learn more about.

Results:

Table 4.11

Types of Poems

Options	Responses	Percentages
Free-verse poems	24	23.53
Sonnets	28	27.45
Sestina	7	6.86
Haiku	24	23.53
Villanelle	1	0.98
Acrostic Poem	17	16.67
Other	1	0.98

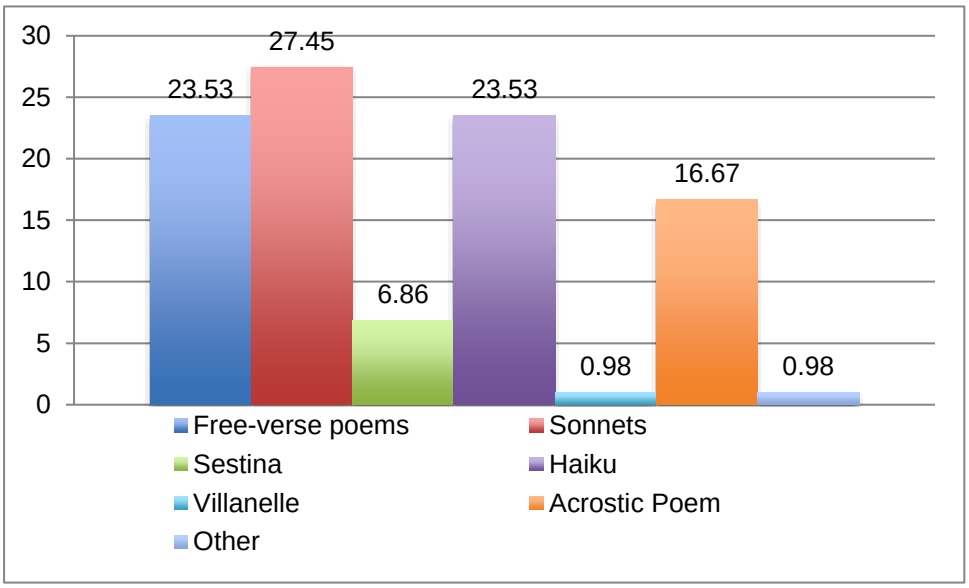

Figure 4.9. Types of Poems. This figure illustrates the type of poems students recognized and would like to learn.

Fig.4.10 displays that the majority of students would like to learn or are familiar with sonnets, free-verse poems, and haikus followed by acrostic poems. One can infer two aspects

from this question. The first one is the origin of students' familiarity with the poems selected; they may have studied, revised, or read these three types of poems or at least one of them in their major since they attend to Literature classes. The second aspect is related to students' aspirations of learning these forms of poems; some learners are interested on learning more about them since all of the options are checked at least one time. Finally, a connection between this question and question number four may be established since both of them show positive results by showing an open attitude in relation to poetry and its use in the language classroom.

CHAPTER V

PROPOSED BOOKLET

The booklet presented in this project contains poetry-based activities with the aim of improving the writing skill in fourth-level university students. The ten poems employed in these activities were selected according to students' preferences on the topics. After the topics were established, a research of the adequate poems was carried on via Internet. Consequently, the adequate poems used in this booklet were gathered from three main sources such as, Poem Hunter, Poetry Foundation, and Poetry Organization.

5.1 Booklet Methodology

The two writing protocols explained in Chapter II are employed in this section. Hanauer's (2012) and Hess' (2003) protocols include poetry as its main element of work in which students are able to participate in meaningful experience by employing various skills. Hanauer's (2012) protocol focuses on recalling, imagining, reliving, thinking, and talking about significant experiences or memories from students' lives through poetry writing. Additionally, Hess's (2003) protocol concentrates on the use of poems as a source of work to interconnect the main four skills throughout the different stages. Conclusively, a combination of the above-mentioned procedures is employed to develop the activities in this chapter since both of them aid to accomplish the objectives of this project, and to encourage various types of final writing products. Table 5.1 below indicates the steps that each one proposes.

Table 5.1

Writing Protocols

Hanauer (2012)	Hess (2003)
1. Introduction to poetry writing – reading others' poetry. 2. Thinking, imagining, reliving and talking about a significant life moment. 3. Investigation and exploration of the genre of poetry 4. Exploring personal experience – listing memories, discussion of unique, personally meaningful experiences; valuing one's personal history 5. Poetry writing experimentation – checking your poetry in relation to its ability to 'show not tell' and to recreate your experience in another reader 6. Classroom reading of poetry, peer and instructor interaction and the sharing of poetry with individuals the poet writer considers to be of significance beyond the classroom 7. Production and sharing of a complete poetry book	1. Trigger 2. Vocabulary preview 3. Bridge 4. Listen, react and share continue 5. Language 6. Picture 7. More language 8. Meaning 9. Spin-off

Furthermore, the instructor may consider gathering all the writing activities into individual booklets made by the students at the end of the level in order to have evidence of their meaningful poem writing. On the other hand, the teacher may use all the activities or only certain ones randomly during different times.

Additionally, each activity has its poem and table in which specific information is given to help instructors plan their class ahead of time, and adjust each activity to their group and objectives of the class. The activities are classified according to the topics chosen by the students in the survey. Besides, some specifications such as the name of the used poem, the

author, the aim of each activity, the type of poem, the duration of each session, and the materials are also mentioned before the development of the activity. The aim and the duration of each activity will help instructors to plan their classes in the best possible way, and the glossary at the end of the booklet will aid the instructor with the necessary definitions he/she may need to know and understand in each activity. Furthermore, instructors may request materials beforehand that students need for each activity.

Moreover, the employed table presents four categories such as stage, time, activities, and the produced interaction. The table structure used below was taken from Gomezcoello and Romero (2016). In the interaction part, the authors enlisted four types of it:

- T → Ss: Teacher talking to the whole class.
- T ↔ Ss: Teacher and students exchange roles or conversations.
- SS ↔ SS: Students work exchanging roles or tasks.
- SS: Students doing their work individually.

5.2 Poetry-based Activities

Poetry-based activities are the ones that have their origin in a poem. Consequently, ten poems were selected from which various activities are specified below; each one is part of the combined protocols mentioned above. The major and general aim of these proposed activities is to help students improve their writing skill by presenting a final product in which students need to use their writing abilities.

Topic: Life

Poem: The Road Not Taken

Author: Robert Frost

Aim: Students will be able to write a formal verse poem about life decisions with a specific rhyme scheme.

Type of Poem: Formal Verse Poem

Total number of sessions: 2

Materials: Classroom, computer, projector, markers, board, a big box, a small box, chocolates, picture, notebook, papers and pens.

Procedure:

“The Road Not Taken” - Robert Frost

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim

Because it was grassy and wanted wear,
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I,
I took the one less traveled by,
And that has made all the difference.

Stages	**Time**	**Activities**	**Interaction**
		Session 1	
Trigger	5 min	- The teacher shows students two boxes, a small and a big one. - Two volunteer students come to the front and choose the box they prefer. The small	T → Ss

		one or the big one. - Students open their box to see what is inside. The big one has a lot of paper in it but just one chocolate. The small one has five chocolates. - The students that participated in the above activity share how they felt and what they think about their decision. - Other volunteer students share their opinion about the activity they saw. - The teacher talks with the students about the importance of their decisions in a whole class conversation.	T ↔ Ss
Vocabulary Preview	10 min	- The teacher presents important vocabulary by projecting the lexical items and their definitions in two columns, which do not have parallel correspondence. - One by one, students come to the front of the class to match the provided definitions with the vocabulary words. - Students give sentences with the vocabulary words after matching the word with the meaning. Suggested words and definitions as found in Merriam Webster (2018): 1. Diverge: to move or extend in different directions from a common point. 2. Undergrowth: low growth on the floor of a forest including seedlings and saplings, shrubs, and herbs. 3. Bent: strongly inclined 4. Fair: free of obstacles.	T → Ss T ↔ Ss

		5. Claim: a demand for something due or believed to be due. 6. Tread: to step or walk on or over. 7. Hence: from this place.	
Picture	5 min	- The teacher projects on the board the picture included in Material 2 or prints it. - Students look at the picture and discuss about it in pairs.	T → Ss SS ↔ SS
Bridge	5 min	- In pairs, students must give a tittle to the picture. - Volunteer students share their title with the reasons they chose it.	SS ↔ SS T ↔ Ss
Listen, react and share.	15 min	- The teacher projects on the board the poem "The Road Not Taken" by Robert Frost and reads it aloud. - Students listen and follow the reading. - Two students take turns to reread the poem aloud. -The teacher projects some questions about the poem. Suggested questions: 1. What is happening in the poem? Give a general idea of it. 3. How does the speaker feel about the two roads? 4. Which road did he choose and why do you think the traveler chose that road? 5. What would you have chosen if you were the traveler? 6. Did you like the poem? Why? - Students discuss the questions in groups of four and write their answers down. - Volunteer groups share their answers with the class	T → Ss SS T ↔ Ss T → Ss SS ↔ SS T ↔ Ss

Investigation and exploration of the genre of poetry	20 min	- The teacher points out to the form of the poem: 1. Rhyme scheme: ABAAB. 2. Four stanzas of five lines each one. - In groups of four, students write their own examples of the presented rhyme scheme. - Volunteer students share their rhymes. - The teacher shows and explains students an example of personification in the poem. Example: *Because it was grassy and wanted wear.* The author is giving the human characteristic of desire (want) to the grass, which is an object. - The teacher provides extra personification examples orally or she may write it on the board: The computer complained of so much use. The radio screamed the time. The song touched my heart. - Students discuss in their groups about the definition of personification and provide more personification examples related to their life. - Volunteer groups share their written definitions and their examples.	T → Ss SS ↔ SS T ↔ Ss T → Ss SS ↔ SS T ↔ Ss
		Session 2	
Meaning	5 min	- The teacher holds a class vote to decide the meaning of the poem. - The teacher projects on the board some options of the meaning of the poem. Suggested meanings: 1. Life and nature. 2. Decisions made in a forest.	T → Ss

		3. A decision can change your life. - Students vote for the one they think is the correct meaning. - A meaning is chosen and some volunteer students give reasons to support the decision on the meaning.	 T ↔ Ss
Exploring personal experience	10 min	- The teacher asks students to close their eyes and think individually about a moment in which they had to make a very important decision in their lives. -Students visualize that specific moment previously asked by the teacher and the options they had before their final decision. - Students may remember and write down their experience including how they felt in that moment and what they decided at the end.	T → Ss SS
Spin-Off	25 min	- The teacher asks students to write a poem like the one presented in class with the ideas visualized before. - Students write the poem with the theme: decisions in life. - The poem must have the presented rhyme scheme, a personification example, and four stanzas of five lines each one. - The teacher monitors the activity and provides assistance at the request of students.	T → Ss SS T ↔ Ss
Classroom reading of poetry, peer and instructor interaction and the sharing of poetry with individuals the	20 min	- Students write their first draft and check it with their pairs. - Students read each other's poem and give suggestions to improve the work. - Students make pertinent changes in their poems. - Students exchange the final draft of their poems with another pair.	SS ↔ SS SS SS ↔ SS

poet writer considers to be of significance beyond the classroom		- Students write at the back of their classmates' poem their favorite part and the reason they liked it. - Volunteer students read aloud their final draft in class.	T ↔ Ss
Total of time	**120 min**		

Material 1:

Figure 5.1. Two diverged roads (Lumbard, 2016)

Topic: Life

Poem: Life Is What Life Is

Author: Edward Veilleux

Aim: Students will be able to reflect about the meaning of students' lives through free-verse poem writing.

Type of Poem: Free-Verse poem.

Total of sessions: 2

Materials: Classroom, computer, projector, markers, board, notebook, papers, word cloud image, and pens.

Procedure:

"Life Is What Life Is" - Edward Veilleux

Through all the ups, all the downs,

Some will be there, some can't be found.

If they won't care as they should, so be it.

This is life in the way that I wish to see it.

You can give your all, or you can try not.

When they decide to leave, what have you got?

You build it up, then it breaks away.

This is life in the way I see it today.

Days come and go, true hearts stay close.

Without happiness, love is an imitation at most.

You haven't stayed close, it's hard to love you,

this is life in a way that is sadly true.

To leave behind such a feeble mind,

forget it and pursue someone real.

This is my goal, and in time...

This will be life and the way that I feel.

Stages	**Time**	**Activities**	**Interaction**
		Session 1	

Trigger	5 min	- The teacher writes the word *Life* on the board and asks students to brainstorm in their notebooks using words that represent life for them or the words that come to their minds when they listen to the mentioned word. - Students think individually and volunteer students share their answers. - The teacher writes on the board some words that students share with the class and ask students the reason of their choice.	T → Ss SS T ↔ Ss
Vocabulary Preview	10 min	- The teacher presents important vocabulary by projecting the lexical items and their definitions in two columns, which do not have parallel correspondence. - One by one, students come to the front of the class to match the provided definitions with the vocabulary words. - Students give sentences with the vocabulary words after matching the word with the meaning. Suggested words and definitions as found in Merriam Webster (2018): 1. Ups and downs: alternating rise and fall especially in fortune. 2. Feeble: indicating weakness. 3. Pursue: to find or employ measures to obtain or accomplish. 4. Sadly: in a sad manner. 5. Break away: a departure from or rejection of something.	T → Ss T ↔ Ss
Bridge	5 min	- The teacher tells students what is her definition of life or she may present her favorite life quote.	T → Ss

		- Students may ask questions about her definition or give some comments about her favorite life quote.	T ↔ Ss
Listen, react and share.	15 min	- The teacher projects the poem "Life Is What Life Is" by Edward Veilleux on the board and reads it aloud. - Students listen and follow the reading. - The teacher projects some questions about the poem. Suggested questions: 1. What are some ups and downs in life? 2. Who has always been there for you? 3. What is a true heart for you and why do they stay close? 4. Is it hard to love someone that lives far away from you? 5. Who do you consider to be a meaningful person in your life? - In pairs students discuss the questions and write their answers down. - Volunteer pairs share their answers with the class.	T → Ss SS T → Ss SS ↔ SS T ↔ Ss
Investigation and exploration of the genre of poetry	20 min	- The teacher calls students attention to the fact that the poem presents a lack of meter. - Based on that characteristic, the teacher asks students to decide if the text that they read is a free verse or formal verse poem. - The teacher presents the example of a metaphor in the poem: *Without happiness, love is an imitation at most.*	T → Ss T ↔ Ss T → Ss

		- Students look at the example in pairs and write a definition of metaphor and more examples. - Volunteer pairs share their written definitions and more examples.	SS ↔ SS T ↔ Ss
		Session 2	
Picture	5 min	- The teacher projects a word cloud on the topic *Life* on the board. A suggested word cloud is in Material 1. - Students look at the word cloud and try to find some words that they already read in the poem. - Students look at the word cloud again and find words that catch their attention. - Volunteer students explain to the class why they chose that word and how is that word related to their lives.	T → Ss SS T ↔ Ss
Exploring personal experience	10 min	- The teacher asks students to think and visualize the meaning of their lives individually. - Students close their eyes and think about a person, a thing, a goal, or a dream that gives meaning to their lives. - Students may write down some ideas that help them complete the definition of their lives.	T → Ss SS
Spin-Off	25 min	- Students must write a poem like the one presented in class but based on their own experience. - The poem must be a free-verse one. Students may include rhyme if they prefer.	SS

		- Students may remember the words they chose in the trigger activity or the words they liked from the word cloud in order to develop their ideas better. - The poem must have four stanzas and four lines in each stanza just like the read poems. The teacher monitors the activity and provides assistance at the request of students.	
Classroom reading of poetry, peer and instructor interaction and the sharing of poetry with individuals the poet writer considers to be of significance beyond the classroom	20 min	- Students write their first draft and check it with their pairs. - Students read each other's poem and give suggestions to improve the work. - Students make pertinent changes in their poems. - Students exchange their poems with another pair and read each other's poems. - Students write at the back of the poem how they felt when reading their classmates' work and the reason they felt that way. - Volunteer students read aloud their final draft in class.	SS ↔ SS T ↔ Ss
Total of time	**120 min**		

Material 2:

Figure 5.2. Word Cloud about life (Marinic, 2018)

Topic: Love

Poem: How Do I Love Thee? (Sonnet 43)

Author: Elizabeth Barrett Browning

Aim: Students will be able to write a love sonnet with iambic meter.

Type of Poem: Formal Verse Poem

Total of sessions: 2

Materials: Classroom, computer, projector, markers, board, picture, notebook, video, cellphones, papers and pens.

Procedure:

“How Do I Love Thee?” - Elizabeth Barrett Browning.

How do I love thee? Let me count the ways.

I love thee to the depth and breadth and height

My soul can reach, when feeling out of sight

For the ends of being and ideal grace.

I love thee to the level of every day’s

Most quiet need, by sun and candle-light.

I love thee freely, as men strive for right.

I love thee purely, as they turn from praise.

I love thee with the passion put to use

In my old griefs, and with my childhood's faith.

I love thee with a love I seemed to lose

With my lost saints.

I love thee with the breath,

Smiles, tears, of all my life; and, if God choose,

I shall but love thee better after death.

Stages	**Time**	**Activities**	**Interaction**
		Session 1	
Trigger	5 min	- The teacher shows students a picture of a person she loves and tells them some reasons why she loves that special person. - Students look in their cellphones for pictures of their special person. - Volunteer students may find a picture and give reasons why that person is special for them. If they do not find a picture, they may just write the name of that person on the board.	T → Ss SS T ↔ Ss

Vocabulary Preview	10 min	- The teacher presents important vocabulary by projecting the lexical items and their definitions in two columns, which do not have parallel correspondence. - One by one, students come to the front of the class to match the provided definitions with the vocabulary words. - Students give sentences with the vocabulary words after matching the word with the meaning. Suggested words and definitions as found in Merriam Webster (2018): 1. Depth: a profound or intense state (as of thought or feeling). 2. Thee: used as a singular form of "you" when it is the object of a verb or preposition. 3. Strive: to devote serious effort or energy. 4. Praise: an expression of approval. 5. Grief: a cause of deep sadness. 6. Breadth: distance from side to side. 7. Out of sight: beyond comparison.	T → Ss T ↔ Ss
Bridge	5 min	- The teacher asks what students would give and do for love. - Students discuss this question in pairs. - Volunteer students share their answers with the class.	T → Ss SS ↔ SS T ↔ Ss
Listen, react and share.	20 min	- The teacher projects the video of the poem "How Do I Love Thee?" written by Elizabeth Barrett Browning. Source: ESL and Popular Culture (2013). Link: https://www.youtube.com/watch?v=bD9ycWMiTkw	T → Ss

		- Students listen and follow the reading. - Students listen and watch the video again. - Students choose their favorite line of the poem. -The teacher projects some questions about the poem on the board. Suggested questions: 1. What is happening in the poem? Give a general idea of it. 3. How does the author feel? 3. How did you feel when listening and reading this poem? 4. Why do you think the author says *I shall but love thee better after death?* 5. Did you think about a special person when reading this poem? - In pairs students discuss the questions and write their answers down. - Volunteer pairs share their answers with the class	SS SS ↔ SS T ↔ Ss
Investigation and exploration of the genre of poetry	20 min	- The teacher points out certain characteristics of the poem: 1. The poem has 14 lines, so it is a sonnet. 2. Petrarchan rhyme scheme: ABBA ABBA CDC DCD. 3. Meter: Iambic Pentameter: *How **do** I **love** thee? **Let** me **count** the **ways*** da-**DUM** da-**DUM** da-**DUM** da-**DUM** da-**DUM** - The teacher may give the definitions of each element presented above. (See Glossary) - The teacher makes groups of four people and each group has to create a line with	T → Ss

		iambic pentameter related to love. - If 14 groups can be made according to the number of students, the class will end up making a sonnet. - Students work in their groups, and once they finish, one person from the group has to go to the front and write their line on the board. - The whole class makes a love poem by putting together all the lines. - The teacher reads their final work.	SS ↔ SS
		Session 2	
Exploring personal experience	15 min	- The teacher asks students to close their eyes and think individually about a special person or a situation or experience in which their love was openly expressed. -Students visualize that specific moment, experience, or special person. - The teacher asks them to think about the reasons why they connect that person or experience with love. - Students think about how they love that special person or how love was shown on that experience. - Students write down important ideas about it.	T → Ss SS
Spin-Off	25 min	- The teacher asks students to write a sonnet like the one presented in class with the visualized or written ideas before. - Students write the sonnet with the theme: love. - Students must take into account all the characteristics mentioned before in order to	T → Ss SS

		create a sonnet: the rhyme scheme of a sonnet, iambic pentameter and the fourteen lines. - The teacher monitors the activity and provides assistance at the request of students.	
Classroom reading of poetry, peer and instructor interaction and the sharing of poetry with individuals the poet writer considers to be of significance beyond the classroom	20 min	- Students write their first draft and check it with their pairs. - Students read each other's poem and give suggestions to improve the work. - Students make pertinent changes in their poems.	SS ↔ SS
		- As homework, students read their final draft to the person that inspired it or to other close person like a friend or a family member. - Students write at the back of their sonnet the comments of the other person and ask them if they like it or not.	SS
		- The next class, volunteer students read aloud their final draft and share the given comments to their poem	T ↔ Ss
Total of time	**120 min**		

Topic: Love

Poem: A Girl

Author: Ezra Pound

Aim: Students will be able to write a free-verse poem including an extended metaphor and a simile about a special person.

Type of Poem: Free Verse Poem

Total of sessions: 2

Materials: Classroom, computer, projector, markers, board, pictures, notebook, papers and pens.

Procedure:

“A Girl” - Ezra Pound

The tree has entered my hands,

The sap has ascended my arms,

The tree has grown in my breast -

Downward,

The branches grow out of me, like arms.

Tree you are,

Moss you are,

You are violets with wind above them.

A child - so high - you are,

And all this is folly to the world.

Stages	**Time**	**Activities**	**Interaction**
		Session 1	
Trigger	5 min	- The teacher asks students to get in pairs and draw a tree and a girl. - In pairs, students think about the common characteristics between a girl and a tree by looking at their drawings - Volunteer students share their ideas and show their drawings to the class.	T → Ss SS ↔ SS T ↔ Ss
Picture	5 min	- The teacher projects on the board the picture in Material 3 or prints it. - Students compare in pairs their drawings with the picture. - Volunteer students share their comments with the class.	T → Ss SS ↔ SS T ↔ Ss
Vocabulary Preview	10 min	- The teacher presents important vocabulary by projecting the lexical items and their definitions in two columns, which do not have parallel correspondence. - One by one, students come to the front of the class to match the provided definitions with the vocabulary words. - Students give sentences with the vocabulary words after matching the word with the	T → Ss T ↔ Ss

		meaning. Suggested words and definitions as found in Merriam Webster (2018): 1. Sap: the fluid, chiefly water with dissolved sugars and mineral salts, that circulates in the vascular system of a plant. 2. Moss: a small flowerless green plant that lacks true roots, growing in low carpets or rounded cushions in damp habitats and reproducing by means of spores released from stalked capsules. 3. Violet: a herbaceous plant of temperate regions, typically having purple, blue, or white five-petaled flowers, one of which forms a landing pad for pollinating insects. 4. Downward: toward a lower place, point, or level. 5. Branch: a part of a tree that grows out from the trunk or from a bough.	
Bridge	5 min	- The teacher writes on the board the tittle of the poem "A Girl" by Ezra Pound. - Volunteer students share their predictions based on the title of the poem in a class conversation.	T ↔ Ss
Listen, react and share.	15 min	- The teacher projects on the board the poem "A Girl" by Ezra Pound and reads it aloud. - Students listen and follow the reading. - Two students take turns to reread the poem aloud. -The teacher projects some questions about the poem. Suggested questions:	T → Ss SS T → Ss

		1. What is happening in the poem? 2. Who is saying each stanza? 3. What are the similarities and differences between the tree and the girl that the poem? 4. Is it a romantic poem? 5. How did the poem make you feel? - Students discuss the questions in groups of three and write their answers down. - Some groups share their answers with the class	SS ↔ SS T ↔ Ss
Investigation and exploration of the genre of poetry	20 min	- The teacher calls students attention to the fact that the poem does not have rhyme. -The teacher asks students to mention more noticeable formal features of the poem. For example: lack of meter, irregular stanzaic organization, etc. - Based on that discussion, the teacher asks students to decide if the text that they have read is a free verse or formal verse poem. - The teacher presents the example of a simile in the poem: *The branches grow out of me, like arms.* -The teacher presents more examples of similes. Examples: Love is like fire. You eyes are as bright as stars. Your skin as hot as the sun. Your love is like honey. - Students analyze the examples of similes in pairs and write a definition and more examples. - Volunteer pairs share their written definitions and more examples.	T → Ss T ↔ Ss T → Ss T ↔ Ss

		- The teacher presents some metaphors in the poem. Examples: *Tree you are. Moss you are.* - Students in pairs discuss and share the difference between a metaphor and a simile by looking at the given examples in the poem. - The teacher gives students the definition of an extended metaphor. (See Glossary) - The pairs reread the poem and analyze the reasons why this poem is considered to be an extended metaphor according to the given definition. - Volunteer pairs share specific examples to show the poem is an extended metaphor.	T → Ss T ↔ Ss T → Ss SS ↔ SS T ↔ Ss
		Session 2	
Meaning	5 min	- Students get in pairs and read the poem again. - In pairs, students discuss and write down different ideas about their own interpretation of the poem and its central theme - The teacher projects or writes on the board some themes. Suggested themes: 1. Love 2. Adulthood 3. Self-esteem 4. Passion - Volunteer pairs share their interpretations and choose a theme. - The teacher presents orally or through a projected or written text the most popular	SS ↔ SS T → Ss T ↔ Ss T → Ss

		interpretation and theme of the poem with the aid of picture 2 in Material 3. Interpretation and theme: The theme is love and it is based on Apollo and Daphne's myth. One day Apollo the God of Sun had a discussion with Cupid the God of Love. Apollo stated that he was the strongest one and that Cupid's arrows were nothing compared to his arrows. Cupid was hurt, so he decided to point one of his arrows to Apollo. He fell in love immediately with a beautiful nymph called Daphne. Her beauty struck Apollo, so he chased her. However, Cupid pointed another arrow to Daphne that made her hate Apollo. She ran and ran in order to escape from Apollo's grasp. Daphne became desperate and tired, so she asked her father to help her. Daphne's father hearing her desperation decided to transform her into a laurel tree. Apollo was very sad because he was utterly in love with her, but he could not do anything about what happened (Stoughton, 2017). - The teacher clarifies that there are various interpretations of this poem, not only one. - Students discuss about the given meaning in pairs and find similarities between the one given by the teacher and the one they wrote.	T → Ss T ↔ Ss
Exploring personal experience	10 min	- The teacher asks students to close their eyes and think individually about a special person and the characteristics that make him or her special. - Students imagine that person on their heads and remember every specific detail that makes him/her special.	T → Ss SS

		- Students remember physical features or specific personality traits and how they are related to a specific entity such as an animal, a plant, or an object. - Students write down the name of the person they thought about and different ideas of their reflection.	
Spin-Off	25 min	- The teacher asks students to write a poem like the one presented in class with the ideas written before. - The poem must have: 1. Two stanzas of five lines each one. 2. One simile 3. Compare that person with something to create an extended metaphor. - The title of the poem will be the common noun with a specific adjective, not the name of the subject of the poem. For example: An Amazing Dog. A Funny Boy. - Students write the poem individually. - The teacher monitors the activity and provides assistance at the request of students.	T → Ss SS
Classroom reading of poetry, peer and instructor interaction and the sharing of poetry with individuals the poet writer considers to be of significance beyond the classroom	20 min	- Students write their first draft and check it with their pairs. - Students read each other's poem and give suggestions to improve the work. - Students make pertinent changes in their poems.	SS ↔ SS
		- As homework, students read their final draft to the person that inspired it or to other close person like a friend or a family member. - Students write at the back of their poem the comments of the other person and ask	SS

		them if they like it or not.	
		- The next class volunteer students read aloud their final draft and share the given comments to their poem.	T ↔ Ss
Total of time	**120 min**		

Material 3: The instructor may show the two pictures or just one.

Picture 1

Figure 5.3. A nymph three (Small, 2012)

Picture 2

Figure 5.4. Apollo and Daphne (Patsouras, 2010)

Topic: Nature

Poems: Various Haikus.

Author: Dorothy Holmes, M. Asim Nehal, Walterrean Salley, and Paul Warren.

Aim: Students will be able to write a haiku about their favorite place in nature.

Type of Poem: Formal Verse Poem

Total of sessions: 2

Materials: Classroom, computer, projector, markers, board, pictures, notebook, PDF presentation, pieces of paper with the words of the haikus, and pens.

Procedure:

Haiku 1

Man could not create

Such beauty as unfolded

In nature's portrait

Dorothy Holmes

Haiku 2

The humming of bees

the tweet of chattering bird's

melodic nature.

M. Asim Nehal

Haiku 3

Earth shook, waters rolled.

Rocks moved, the ground split. All things

Skew - nature's tantrum.

Walterrean Salley

Haiku 4

Nature's beauty in awe

Storms, wind and water in roar

Sunshine as dividend

Paul Warren

Stages	**Time**	**Activities**	**Interaction**
		Session 1	
Trigger	5 min	- The teacher projects on the board the pictures or prints them from Material 3 to show students. - Students think individually about their opinions, thoughts, or feelings when looking at the pictures. - Students share their ideas in a whole class discussion.	T → Ss SS T ↔ Ss
Vocabulary Preview	10 min	- The teacher presents important vocabulary by projecting the lexical items and their definitions in two columns, which do not have parallel correspondence. - One by one, students come to the front of the class to match the provided definitions with the vocabulary words. - Students give sentences with the vocabulary words after matching the word with the meaning. Suggested words and definitions as found in Merriam Webster (2018): 1. Unfold: to open out gradually to the view or understanding: become known 2. Hum: to make the natural noise of an insect in motion or a similar sound. 3. Chatter: to utter rapidly, idly, or indistinctly.	T → Ss T ↔ Ss

		4. Skew: to distort especially from a true value or symmetrical form. 5. Tantrum: a fit of bad temper. 6. Awe: an emotion variously combining dread, veneration, and wonder that is inspired by authority or by the sacred or sublime. 7. Dividend: a sum or fund to be divided and distributed.	
Investigation and exploration of the genre of poetry	15 min	- The teacher projects on the board specific information about haiku composition through a PDF document *Teaching Haiku Poem* by Charlita Trihapsari (2009). Link: https://www.slideshare.net/charlitatrihapsari/teaching-haiku-poem Characteristics the teacher must emphasize 1. Definition of haiku. 2. Usual haiku themes. 2. How to write one. - After the above points are clear, students may develop the completion haiku activity included in the PDF with some haiku examples. - Students read the haikus and complete them with the appropriate words with the necessary number of syllables.	
Bridge	10 min	- The teacher makes groups of four or three. The haikus about nature presented above will be distributed to the groups in pieces of paper. - The teacher gives each group papers with the words that form each haiku. - The teacher explains that the members of the group have to unscramble the words and try	T → Ss T ↔ Ss

		to resemble the original poem. Students have 5 minutes. - The teacher may consider making this activity to be a competition, so the group that resembles the most the original haiku will be the winner. - Students put the haiku in order. - The teacher projects the original haikus on the board, and sees who is the winner. - The winners comment on the experience of forming a haiku. Was it difficult, fun, or easy? How did they feel when they got the correct answer?	 SS ↔ SS T ↔ Ss
Listen, react and share.	20 min	- One student of each group reads aloud their original haiku. - Students listen and follow the reading. -The teacher projects the pictures presented at the beginning. - One member of the group matches their haiku with the picture and gives reasons of their choice. - The groups reread the haikus, discuss about their structure and the words used by the authors to write this type of poem. - Volunteer groups share their ideas with the class. - The teacher asks students some questions about haikus. 1. Did you like them? 2. Can you listen to the bees humming when reading Haiku 2? 3. Do you see the power of nature in haiku 3? What do you think about it? 4. Do you consider haiku easy or hard to write according to the specific number of	T ↔ Ss SS T → Ss T ↔ Ss SS ↔ SS T ↔ Ss

		syllables? 5. What's your favorite thing from nature?	
		Session 2	
Meaning	5 min	- The teacher creates a small class discussion on the greatness of nature. - Students give positive and negative characteristics about nature.	T ↔ Ss
Exploring personal experience	10 min	- The teacher tells learners to look back at the pictures presented and remember or think about their favorite place. - Students look back at the pictures and close their eyes to think about their favorite place. - Students imagine their favorite place in nature. - The teacher tell learners to picture in their minds specific details about their favorite place in nature by answering these questions individually: 1. What do you see? 2. What do you hear? 3. What do you smell? 4. What do you taste? 5. What can you touch? 6. What and how do you feel? - Students think and reflect individually about their favorite place and write down some ideas about it.	T → Ss SS T → Ss SS
Spin-Off	25 min	- The teacher asks students to write two haikus based on the answers of the questions provided above about their favorite place. - The teacher reminds students that they must respect the number of syllables in each line (5-7-5) if they want to create a haiku.	T → Ss

		- Students write the poem and draw or look for a picture to represent their haiku. - The teacher monitors the activity and provides assistance at the request of students.	
Classroom reading of poetry, peer and instructor interaction and the sharing of poetry with individuals the poet writer considers to be of significance beyond the classroom	20 min	- Students write their first draft and check it with their pairs. - Students read each other's poem and give suggestions to improve the work. - Students make pertinent changes in their poems. - Students exchange their poems with another pair and read each other's poems. - The pairs must write at the back of the work their interpretation of the haiku that each one is reading. Students may also include their written opinion about the work. - After that, each pair gets together and reads their pair's interpretation. - Students verify if their interpretation was the same as the author's interpretation. - Volunteer students read aloud their final draft, and share their experience of exchanging different interpretations of the haiku in class.	SS ↔ SS SS SS ↔ SS T ↔ Ss
Total of time	**120 min**		

Material 4:

Picture 1

Figure 5.5. The beauty of Nature (Wallvie.com, 2017)

Picture 2

Figure 5.6. Bee flying to the flower (ANIMALLI.COM, 2016)

Picture 3

Figure 5.7. Bird singing (Keller, 2009)

Picture 4

Figure 5.8. The power of Nature (Ahmad, 2014)

Topic: Nature

Poems: Nature Is What We See.

Author: Emily Dickinson.

Aim: Students will be able to write a fictional short story using some words from the poem.

Type of Poem: Free Verse Poem

Total of sessions: 2

Materials: Classroom, computer, projector, markers, board, notebook, video, cellphones, dictionary, papers and pens.

Procedure:

“Nature Is What We See” - Emily Dickinson

"Nature" is what we see—

The Hill—the Afternoon—

Squirrel—Eclipse— the Bumble bee—

Nay—Nature is Heaven—

Nature is what we hear—

The Bobolink—the Sea—

Thunder—the Cricket—

Nay—Nature is Harmony—

Nature is what we know—

Yet have no art to say—

So impotent Our Wisdom is

To her Simplicity.

Stages	**Time**	**Activities**	**Interaction**
		Session 1	
Trigger	5 min	- The teacher separates students into two big groups to play vocabulary tennis with words related to nature. - Before the game starts the members of each group may get together to think about as many words as they can gather. The words must be related to nature. Students have two minutes to think and write some words for the game. - One student from group one must say one word and another student from group two answers back with another word related to nature. The students from either group that do not answer fast or do not know what to say will be the ones that lose. - The teacher asks students their favorite word in nature. - Volunteer students share their answer and give their reasons why they choose that	T → Ss SS ↔ SS T → Ss T ↔ Ss

		word. Students may use some words from the trigger activity.	
Vocabulary Preview	10 min	- The teacher presents important vocabulary by projecting the lexical items and their definitions in two columns, which do not have parallel correspondence. - One by one, students come to the front of the class to match the provided definitions with the vocabulary words. - Students give sentences with the vocabulary words after matching the word with the meaning. Suggested words and definitions as found in Merriam Webster (2018): 1. Bumble bee: any of numerous large robust hairy social bees. 2. Hill: a usually rounded natural elevation of land lower than a mountain. 3. Bobolink**:** an American migratory songbird with the breeding male chiefly black. 4. Harmony: internal calm. 5. Wisdom: accumulated philosophical or scientific learning. 6. Simplicity: the state of being simple, uncomplicated, or uncompounded 7. Impotent: not potent: lacking in power, strength, or vigor.	T → Ss T ↔ Ss
Bridge	10 min	- The teacher shows students a video of the poem "Nature Is What We See" written by Emily Dickinson. Source**:** Perusse (2014). Link: https://www.youtube.com/watch?v=H8veUeuFxJE - Students watch the video again and choose their favorite part. - Volunteer students share their favorite part and give some reasons why they chose	T → Ss SS T ↔ Ss

		it.	
Listen, react and share.	15 min	- The teacher projects the poem "Nature Is What We See" by Emily Dickinson on the board and reads it aloud. - Students listen and follow the reading. -The teacher projects some questions about the poem. Suggested questions: 1. Do you think all these nature elements are important? 2. Why is the author saying *Nature is Heaven*? 3. What other sounds can we find in nature? 4. Is nature complicated to simple? 5. How did the poem make you feel? - Students discuss the questions in pairs and write their answers down. - Volunteer pairs share their answers with the class	T → Ss SS SS ↔ SS T ↔ Ss
Investigation and exploration of the genre of poetry	20 min	- The teacher calls students attention to the fact that the poem has an irregular rhyme pattern. -The teacher asks students to mention more noticeable formal features of the poem. For example: lack of meter, irregular stanzaic organization, etc. - Based on that discussion, the teacher asks students to decide if the text that they read is a free verse or formal verse poem. - The teacher presents an example of metaphor in the poem: *Nature is heaven.*	T → Ss T ↔ Ss T → Ss

		Nature is Harmony - The teacher provides more examples of metaphors: School is a prison. His heart was an iceberg. Flowers are ornaments of nature. - Students work in pairs to provide their definition of metaphor by analyzing the examples. - Students write down more examples of metaphors in the poem and share it with the class.	 SS ↔ SS T ↔ Ss
		Session 2	
Exploring personal experience	10 min	- The teacher asks students to think individually about their definition of Nature, and a place that reminds them about it. - Students may choose their favorite place outside the house. - Students close their eyes, visualize, and remember every detail of this certain place. - Students remember colors, sounds, animals, flavors, smells, fruits, plants, or any other aspect that complements this place through questions made by the teacher: 1. What do you see? 2. What do you hear? 3. What do you smell? 4. What do you taste? 5. What can you touch? 6. What and how do you feel? - Students may imagine somebody else there with them. - Once learners finish remembering everything about that place, they can write	T → Ss SS ↔ SS

		down some important ideas or details about it.	
Spin-Off	25 min	- The teacher now shows the poem again and asks students to write a fictional short story including some highlighted words in the poem. Suggested highlighted words: nature, eclipse, squirrel, hear, bobolink, cricket, harmony, art, wisdom. - Students must include in their writing the place they thought about before and the highlighted words. They must write 200 words minimum. - Students may draw or include pictures in their fictional short story. The story could be completely unreal or the opposite, as long as it has the words from the poem and their favorite place. - The teacher monitors the activity and provides assistance at the request of students.	T → Ss SS
Classroom reading of poetry, peer and instructor interaction and the sharing of poetry with individuals the poet writer considers to be of significance beyond the classroom	25 min	- Students write their first draft and check it with their pairs. - Students read each other's short story and give suggestions to improve the work. - Students make pertinent changes in their short stories. - Students exchange stories with another pair and read them. - Students write at the back of their classmate's short story their opinion about it and their favorite part. In case students did not like the story, they must give a reason and write it at the back. - Volunteer students read aloud their final draft in class and the opinion of his/her classmates.	SS ↔ SS T ↔ Ss
Total of time	**120 min**		

Topic: Passion

Poem: Kiss Of My Love.

Author: Udiah.

Aim: Students will be able to write a free verse poem about a kiss.

Type of Poem: Free Verse Poem

Total of sessions: 2

Materials: Classroom, computer, projector, markers, board, notebook, and pens.

Procedure:

“Kiss Of My Love” - Udiah

Your beauty overwhelms me

As I wrap my arms around you

I press your softness tight

Great passion fills my inner being

I'm captured in your embrace

Your eyes control my very soul

The touch of your lips, heaven

Forever frozen in time

All else fades into nothing

Stages	**Time**	**Activities**	**Interaction**
		Session 1	
Trigger	5 min	- The teacher writes *First Kiss* on the board and asks students about their it including questions related to the age they had their first kiss, when it happened, and if they remember the other person involved. - Volunteer students share their answers if they prefer. **Note**: Since this is a delicate subject, the instructor must be careful when asking questions and respect everybody's right to not share their personal information.	T → Ss T ↔ Ss
Vocabulary Preview	15 min	- The teacher presents important vocabulary by projecting the lexical items and their definitions in two columns, which do not have parallel correspondence. - One by one, students come to the front of the class to match the provided definitions with the vocabulary words. - Students give sentences with the vocabulary words after matching the word with the meaning. Suggested words and definitions as found in Merriam Webster (2018): 1. Overwhelm: to overpower in thought or feeling. 2. Wrap: to cover especially by winding or folding. 3. Softness: pleasing to the senses: bringing ease, comfort, or quiet.	T → Ss T ↔ Ss

		4. Inner: situated farther in. 5. Being: the quality or state of having existence. 6. Embrace: to clasp in the arms. 7. Frozen: incapable of being changed, moved, or undone. 8. Fade: to change gradually in loudness, strength, or visibility.	
Bridge	5 min	- The teacher writes the tittle of the poem "Kiss Of My Love" by Udiah on the board. - Volunteer students share their predictions based on the title of the poem in a class conversation.	T → Ss T ↔ Ss
Listen, react and share.	15 min	- The teacher projects the poem "Kiss Of My Love" by Udiah on the board and reads it aloud. - Students listen and follow the reading. - Two students take turns to reread the poem aloud. - The teacher projects some questions about the poem. Suggested questions: 1. Why do you think the author states that her/his eyes control their very soul? 2. Which characteristics do you think make her/his lips heaven? 3. Have you ever felt frozen in time with a kiss? 4. Which line is the one that you like the most? Why? - Students discuss the questions in pairs and write their answers down. - Some groups share their answers with the class.	T → Ss SS SS ↔ SS T ↔ Ss

Investigation and exploration of the genre of poetry	20 min	- The teacher calls students attention to the fact that the poem does not have rhyme. -The teacher asks students to mention more noticeable formal features o of the poem. For example: lack of meter, irregular stanzaic organization, etc. - Based on that discussion, the teacher asks students to decide if the text that they read is a free verse or formal verse poem. - The teacher presents the example of a metaphor in the poem: *The touch of your lips, heaven.* - Students look at the example in pairs, and give a definition of metaphor and more examples. - Volunteer pairs share their written definitions and more examples.	T → Ss T ↔ Ss T → Ss SS ↔ SS T ↔ Ss
		Session 2	
Picture	5 min	- Students reread the poem and draw their interpretation of the poem individually.	SS
Meaning	5 min	- The teacher writes these two themes on the board: love and passion. - Students must choose one theme and explain why they chose it. - The teacher asks students to think individually like the author at the moment he wrote the poem. - Students discuss in pairs about the some possible reasons why the author wrote the poem and how he felt at that moment. - Volunteer students present their ideas individually. A class discussion can be held from the different ideas presented.	T → Ss T ↔ Ss SS ↔ SS T ↔ Ss

Exploring personal experience	10 min	- The teacher asks students to think and visualize individually their first kiss or a special kiss they will always remember. - Students close their eyes and relive that moment with that special person again on their heads. - The teacher asks students to remember every specific detail and feeling of that experience. - Students may write down some details about their ideas.	SS ↔ SS SS
Spin-Off	20 min	- The teacher asks students to write a poem like the one presented in class but based on their own experience. - Students write a free verse poem about a kiss. - The poem must have minimum three metaphors and one stanza with nine lines. - The teacher monitors the activity and provides assistance at the request of students.	T → Ss SS
Classroom reading of poetry, peer and instructor interaction and the sharing of poetry with individuals the poet writer considers to be of significance beyond the classroom	20 min	- Students write their first draft and check it with their pairs. - Students read each other's poem and give suggestions to improve the work. - Students make pertinent changes in their poems. - Students exchange stories with another pair and read them. - Students write at the back of the short story what the poem makes them feel and their favorite part. - Volunteer students read aloud their final draft in class.	SS ↔ SS T ↔ Ss
Total of time	**120 min**		

Topic: Passion

Poem: O Mistress mine where are you roaming?

Author: William Shakespeare.

Aim: Students will be able to write a love-letter response to the poem.

Type of Poem: Formal Verse Poem

Total of sessions: 2

Materials: Classroom, computer, projector, markers, board, picture, notebook, papers and pens.

Procedure:

“O Mistress mine where are you roaming?” - William Shakespeare

O Mistress mine where are you roaming?

O stay and hear, your true love's coming,

That can sing both high and low.

Trip no further pretty sweeting.

Journeys end in lovers' meeting,

Every wise man's son doth know.

What is love, 'tis not hereafter,

Present mirth, hath present laughter:

What's to come, is still unsure.

In delay there lies no plenty,

Then come kiss me sweet and twenty:

Youth's a stuff will not endure.

Stages	**Time**	**Activities**	**Interaction**
		Session 1	
Trigger	5 min	- The teacher asks students in a whole class conversation what is the difference between *love* and *passion.* - Volunteer students give their answers and comments about the question.	T → Ss T ↔ Ss
Vocabulary Preview	10 min	- The teacher presents important vocabulary by projecting the lexical items and their definitions in two columns, which do not have parallel correspondence. - One by one, students come to the front of the class to match the provided definitions with the vocabulary words. - Students give sentences with the vocabulary words after matching the word with the	T → Ss T ↔ Ss

		meaning. Suggested words and definitions as found in Merriam Webster (2018): 1. Mistress: used archaically as a title prefixed to the name of a married or unmarried woman. 2. Roam: to go from place to place without purpose or direction. 3. Trip: to detect in a misstep, fault, or blunder. 4. Wise: characterized by wisdom: marked by deep understanding, keen discernment, and a capacity for sound judgment. 5. Hereafter: in some future time or state. 6. Mirth: gladness or gaiety as shown by or accompanied with laughter. 7. Delay: the act of postponing, hindering, or causing something to occur more slowly than normal. 8. Plenty: a large number or amount. 9. Endure: to continue in the same state	
Bridge	10 min	- The teacher asks students this question: What if your lover tells you to go away with him to live and consume your love? Would you accept it? - Students discuss the question in pairs. - Some volunteer pairs share their answers.	T → Ss SS ↔ SS T ↔ Ss
Listen, react and share.	15 min	- The teacher projects the poem "O Mistress mine where are you roaming?" by William Shakespeare on the board and reads it aloud.	SS

		- Students listen and follow the reading. - Two students take turns to reread the poem aloud. - The teacher assigns three different lines from the poem to various groups to discuss about the meaning of each line. - Each group discusses the meaning of the given lines and paraphrases each one using their words. - Each group presents their paraphrasing and they construct with the teacher a paraphrased version of the poem. Suggested paraphrasing: Oh my lady, where are you? where have you been? Don't go and listen! The person that loves you is coming I can do many things for you like sing very high and low; Don not go away or very far, gorgeous lady, Everything you are looking for ends when two people that love each other finally meet. Every knowledgeable person knows that. Love is nothing more than right here, right now; The present holds happiness and laughter; the future is uncertain: Waiting is not useful	SS ↔ SS

		Kiss me now young and sweet lady, Youth is ephemeral and it doesn't last long.	
Investigation and exploration of the genre of poetry	20 min	- The teacher calls students attention to the fact that the poem possesses an irregular rhyme scheme. Poem Rhyme Scheme: AABCCB DDEFFE. - Students look at the rhyme scheme of the poem and give a definition of rhyme scheme. - The teacher presents an alliteration example in the poem: *O mistress mine.* - The teacher presents more alliteration examples: Coca-Cola, PayPal, Sally sells seashells in the seashore. - Volunteer pairs write and share their definitions of alliteration and more examples of alliteration.	T → Ss SS T → Ss T ↔ Ss
		Session 2	
Picture	5 min	- The teacher shows or projects on the board the picture provided in Material 4. - Students look at the picture and relate it to the poem. -Students discuss and describe in pairs what they think is happening in the picture in relation to the poem. - Volunteer students share their reactions.	T → Ss SS SS ↔ SS T ↔ Ss
Exploring personal experience	10 min	- The teacher asks students to reread the paraphrasing made by the whole class. - Students visualize or imagine their special person while reading it. - Students think now that their special person wrote those lines for him or her.	T → Ss SS

		- Students think about all the feelings and thoughts that receiving a poem like that will produce on them. - Students may write down some ideas.	
Spin-Off	25 min	- The teacher asks students to organize the ideas written down into a love letter response. - Students may reread the poem or the paraphrased version of it in order to remember details and answer to his/her lover. - Students write their love letter response. Students may add drawings or decorate their love letters. - The teacher monitors the activity and provides assistance at the request of students.	T → Ss SS
Classroom reading of poetry, peer and instructor interaction and the sharing of poetry with individuals the poet writer considers to be of significance beyond the classroom	20 min	- Students write their first draft and check it with their pairs. - Students read each other's poem and give suggestions to improve the work. - Students make pertinent changes in their poems.	SS ↔ SS
		- As homework, students read their letter response to their special person, friend, or a family member and ask them what they think about it. - Students write at the back of the letter the other person's response.	SS
		- The next class, volunteer students read aloud their final draft and tell the class about their experience reading it to their special person.	T ↔ Ss
Total of time	**120 min**		

Material 5:

Figure 5.9. "O mistress mine, where are you roaming?" (Abbey, 1899)

Topic: Nostalgia

Poem: Of Nostalgic People

Author: Francis Duggan.

Aim: Students will be able to write a free verse poem about their childhood.

Type of Poem: Free Verse Poem

Total of sessions: 2

Materials: Classroom, computer, projector, markers, board, picture, notebook, video, cellphones, papers and pens.

Procedure:

"Of Nostalgic People" - Francis Duggan

Talking of the past brings them close to tears

The people who yearn for the long lost years

But to the human existence there is such a brief prime

And only in fancy can they go back in time

Of nostalgic people a few I do know

Always talking about the long ago

And though it suits them better to live in the past

Their youth gone forever and only the memories do last

Of the time when their life was in it's Spring

The gift of youth it is a marvelous thing

Yet each morning we are one day older when we rise from the bed

And the present is what matters and the future is ahead

But like the stranded fish waiting for the next tide

Nostalgic people to the past remain tied.

Stages	**Time**	**Activities**	**Interaction**
		Session 1	
Trigger	5 min	- The teacher presents a printed picture of her childhood or projects it on the board and tells students about it. - Volunteer students give some comments about the teacher's picture and may ask questions to the instructor. - Volunteer students share some experiences about their childhood, also. If they have a	T → Ss T ↔ Ss

		picture on their cellphones when they were kids, they may show it to the class.	
Vocabulary Preview	10 min	- The teacher presents important vocabulary by projecting the lexical items and their definitions in two columns, which do not have parallel correspondence. - One by one, students come to the front of the class to match the provided definitions with the vocabulary words. - Students give sentences with the vocabulary words after matching the word with the meaning. Suggested words and definitions as found in Merriam Webster (2018): 1. Yearn: to feel a strong desire or wish for something or to do something. 2. Prime: the most active, thriving, or satisfying stage or period. 3. Fancy: an image or representation of something formed in the mind. 4. Suit: to be appropriate or satisfactory. 5. Youth: the time of life when one is young. 6. Marvelous: causing wonder. 7. Stranded: having a strand or strands especially of a specified kind or number. 8. Tide: the waters of the ocean.	T → Ss T ↔ Ss
Bridge	15 min	- The teacher shows students the tittle of the poem: “Of Nostalgic People” and asks them what the title is going talk about. - Students read the title and think about some possible answers in pairs. - Some volunteer pairs share their answers.	T → Ss SS ↔ SS T ↔ Ss

Listen, react and share.	10 min	- The teacher projects the poem "Of Nostalgic People" - Francis Duggan on the board and reads it aloud. - Students listen and follow the reading. - Two students take turns to reread the poem aloud. - The teacher projects some questions about the poem. Suggested questions: 1. Why do you think people yearn for long lost years? 2. Why do you think the author mentioned going back in time? 3. What is the meaning of *life was in its Spring*? 4. How did you feel when reading *we are one day older when we rise from the bed?* 5. Do you think is good or bad to remain tied to the past? Why? 6. Which one is your favorite line? Why? - Students discuss the questions in pairs and write their answers down. - Volunteer groups share their answers with the class.	T → Ss SS SS ↔ SS T ↔ Ss
Investigation and exploration of the genre of poetry	20 min	- The teacher calls students attention to the fact that the poem possesses an irregular rhyme scheme. Poem Rhyme Scheme: AABB CDEE FFGG - Students look at the rhyme scheme of the poem and give a definition of rhyme scheme. - The teacher presents the example of a simile in the poem: *But like the stranded fish waiting for the next tide, nostalgic people to the past remain tied.*	T → Ss SS T → Ss

		- The teacher presents more examples of similes. Examples: Time comes and goes as fast as a thunder. You eyes are as bright as stars. Childhood is like a movie that ends too fast. Your love is like honey. - In pairs, students analyze the examples of similes and according to that they try to write a definition of simile and give more examples. - Volunteer pairs share their written definitions and more examples. - The teacher asks students to bring printed photos of their childhood or in their cellphone.	T ↔ Ss
		Session 2	
Meaning	5 min	- The teacher projects on the board some options of the meaning of the poem. Suggested meanings: 1. Nostalgic people are tied to the past 2. Talking about the past is bad 3. The past is made up by lost years 4. The past is a precious thing, but we should always look forward. 5. Memories is all we have 6. The present and future is better than the past. - In pairs, students must choose one central meaning and explain why they chose it. - Volunteer pairs present their ideas individually. A class discussion can be held from the different presented ideas.	T → Ss SS ↔ SS T ↔ Ss
Exploring personal	10 min	- The teacher asks students to close their eyes and imagine themselves back into their	T → Ss

experience		childhood. - The teacher may play some background music. Source: Peter Gundry (2014). Link: https://www.youtube.com/watch?v=DLWqxqMYlXE - Students visualize or imagine a specific moment or experience in their childhood, which can be happy or sad. - Students create images and remember specific details that make them think immediately about that moment. - Students may write down some ideas.	SS
Spin-Off	25 min	- The teacher asks students to organize the ideas written down before into a poem about their childhood. - Students write their childhood poems with the same rhyme scheme presented before in the read poem. - Students may add drawings or decorate their poems with the childhood photos requested at the end of session one. - The teacher monitors the activity and provides assistance at the request of students.	T → Ss SS
Classroom reading of poetry, peer and instructor interaction and the sharing of poetry with individuals the poet	20 min	- Students write their first draft and check it with their pairs. - Students read each other's poem and give suggestions to improve the work. - Students make pertinent changes in their poems. - Students show their final draft to other classmate to read it. - Students write at the back of their classmate poem what they think about the other person's	SS ↔ SS

writer considers to be of significance beyond the classroom		work. - Volunteer students read aloud their final draft to the class.	T ↔ Ss
Total of time	**120 min**		

Topic: Nostalgia

Poems: Remember

Author: Christina Rossetti

Aim: Students will be able to write a nostalgic letter response to the poem.

Type of Poem: Formal Verse Poem

Total of sessions: 2

Materials: Classroom, computer, projector, markers, board, pictures, notebook, papers, laptops, cellphones and pens.

Procedure:

“Remember” - Christina Rossetti

Remember me when I am gone away,

Gone far away into the silent land;

When you can no more hold me by the hand,

Nor I half turn to go yet turning stay.

Remember me when no more day by day

You tell me of our future that you plann’d:

Only remember me; you understand

It will be late to counsel then or pray.

Yet if you should forget me for a while

And afterwards remember, do not grieve:

For if the darkness and corruption leave

A vestige of the thoughts that once I had,

Better by far you should forget and smile

Than that you should remember and be sad.

Stages	**Time**	**Activities**	**Interaction**
		Session 1	
Trigger	5 min	- The teacher projects on the board the picture included in Material 5 or prints it to show it to the students. - Students look at the picture and think individually about the feelings it produces in them. Students must not only describe the picture. - Students discuss in pairs their reactions and comments. - Volunteer students share their impressions on the pictures. **Note**: Since this is a delicate subject, the instructor must be careful when asking questions and respect everybody's right to not share their personal information.	T → Ss SS SS ↔ SS T ↔ Ss

Vocabulary Preview	15 min	- The teacher presents important vocabulary by projecting the lexical items and their definitions in two columns, which do not have parallel correspondence. - One by one, students come to the front of the class to match the provided definitions with the vocabulary words. - Students give sentences with the vocabulary words after matching the word with the meaning. Suggested words and definitions as found in Merriam Webster (2018): 1. Go away: to stop existing or happening 2. Counsel: advice given especially as a result of consultation 3. Pray: to make a request in a humble manner or to address God or a god with adoration, confession, supplication, or thanksgiving 4. Afterward: at a later or succeeding time 5. Grieve: to cause to suffer 6. Darkness: devoid or partially devoid of light 7. Corruption: a departure from the original or from what is pure or correct 8. Vestige: a trace, mark, or visible sign left by something (such as an ancient city or a condition or practice) vanished or lost	T → Ss T ↔ Ss
Bridge	5 min	- The teacher writes the tittle of the poem "Remember" by Christina Rossetti on the board. - Volunteer students share their predictions based on the title of the poem in a class	SS ↔ SS T ↔ Ss

		conversation.	
Listen, react and share.	15 min	- The teacher projects on the board the poem "Remember" by Christina Rossetti and reads it aloud. - Students listen and follow the reading. - Two students take turns to reread the poem aloud. -The teacher projects some questions about the poem. Suggested questions: 1. What is happening in the poem? Give a general idea of it. 3. How do you think the speaker felt when writing the poem? 4. How did the poem make you feel? Did you like it? Why? 5. Why do you think the author wants the reader to remember him? 6. What is the silent land? 7. To whom do you think the poem was addressed? 8. Why can't the author hold her/his hand anymore? 9. Does the author want the reader to be sad or happy when remembering him? - Students discuss the questions in groups of three and write their answers down. - Volunteer groups share their answers with the class	T → Ss SS T ↔ Ss T → Ss SS ↔ SS T ↔ Ss
Investigation and exploration of the genre of poetry	20 min	- The teacher provides topics for students to research specific information about the poem with the material previously asked. - Students must bring their cellphones or computers to use it in class to research the	T → Ss

		required information in groups of four. - Students work in groups of four to develop a Prezi presentation about the poem. Suggested topics to investigate: 1. Rhyme scheme. 2. Number of Stanzas. 3. Meter. 4. Type of Poem. 5. Figures of Speech. 6. Volta definition. 7. Student's Poem Interpretation. - Students must include their own examples when presenting the poetic devices of the poem. - Students must have all the topics developed, but each group will present only one topic. - The teacher will assign randomly the topics to be presented for each group. - Students discuss and search for information in their groups. - Students create a Prezi presentation and each one present the assigned topic. - Students' interpretations of the poem are gathered into a paraphrased version of it.	SS ↔ SS T ↔ Ss T → Ss SS ↔ SS T ↔ Ss
		Session 2	
Meaning	5 min	- The teacher holds a class vote to decide the meaning of the poem. - The teacher projects on the board some options of the meaning of the poem. Suggested meanings: 1. Remembrance.	T → Ss

		2. Death and grief. 3. Love after death. 4. Nostalgic Memories. - Students vote for the one they think it is the correct meaning. - A meaning is chosen and volunteer students give reasons to support this decision on the meaning.	T ↔ Ss
Exploring personal experience	10 min	- The teacher asks students to reread the paraphrased version of the poem made by the whole class. - Students visualize or imagine getting a letter with that poem inside by a special person for them. - Students think now that their special person wrote those lines for him or her. - Students think about all the feelings and thoughts that receiving a poem like that will produce on them. - Students may write down some ideas about the response that the receiving of that letter may produce.	T → Ss SS
Spin-Off	25 min	- The teacher asks students to organize the ideas written down into a letter response. - Students may reread the poem or the paraphrased version of it in order to remember details and answer to his/her special person. - Students write their letter response. Students may write down all their feelings, emotions and thoughts that the poem produces on them in order to respond in a better	T → Ss SS

		way. - The teacher monitors the activity and provides assistance at the request of students.	T ↔ Ss
Classroom reading of poetry, peer and instructor interaction and the sharing of poetry with individuals the poet writer considers to be of significance beyond the classroom	20 min	- Students write their first draft and check it with their pairs. - Students read each other's poem and give suggestions to improve the work. - Students make pertinent changes in their poems. - Students exchange their letter response with another person in the class. - Students write at the back of the other person's letter their opinions and comments about it. - Volunteer students read aloud their final draft and tell the class their experience reading their pairs' work.	SS ↔ SS SS SS ↔ SS T ↔ Ss
Total of time	**120 min**		

Material 5:

Figure 5.10. Love after death (Dreamstime, 2009)

Material 6:

Glossary of Terms

This tool is to aid the instructor regarding poetry terms that are present throughout the booklet. The below definitions are taken from the Poetry Foundation (2018) in its section called *Glossary of Poetic Terms:*

1. **Rhyme scheme**: A *rhyme scheme* is usually the pattern of end rhymes in a stanza, with each rhyme encoded by a letter of the alphabet, from *a* onward. For example: ABBA BCCB
2. **Stanza:** A grouping of lines separated from others in a poem. In modern free verse, the stanza, like a prose paragraph, can be used to mark a shift in mood, time, or thought.
3. **Personification:** A figure of speech in which the poet describes an abstraction, a thing, or a nonhuman form as if it were a person. For example: Donne's "Death, be not proud"
4. **Free verse:** Nonmetrical, nonrhyming lines that closely follow the natural rhythms of speech. A regular pattern of sound or rhythm may emerge in free-verse lines, but the poet does not adhere to a metrical plan in their composition.
5. **Formal verse:** Verse whose meter is determined by the number and alternation of its stressed and unstressed syllables, organized into feet. From line to line, the number of stresses (accents) may vary, but the total number of syllables within each line is fixed.
6. **Metaphor:** A comparison that is made directly without pointing out a similarity by using words such as "like," "as," or "than."
7. **Simile:** A comparison made with "as," "like," or "than."
8. **Meter:** The rhythmical pattern of stressed and unstressed syllables in verse. The

predominant meter in English poetry is accentual-syllabic.

9. **Sonnet:** A 14-line poem with a variable rhyme scheme originating in Italy and brought to England by Sir Thomas Wyatt and Henry Howard, earl of Surrey in the 16th century. Literally a "little song," the sonnet traditionally reflects upon a single sentiment, with a clarification or "turn" of thought in its concluding lines.
10. **Pentameter:** A line made up of five feet. It is the most common metrical line in English.
11. **Iambic:** A metrical foot consisting of an unaccented syllable followed by an accented syllable. It is the most common meter of poetry in English
12. **Extended metaphor:** It is an often unconventional, logically complex, or surprising metaphor whose delights are more intellectual than sensual.
13. **Volta:** Italian word for "turn." In a sonnet, the volta is the turn of thought or argument: in Petrarchan or Italian sonnets occurs between the octave and the sestet, and in Shakespearean or English before the final couplet.
14. **Haiku:** A Japanese verse form most often composed, in English versions, of three unrhymed lines of five, seven, and five syllables. A haiku often features an image, or a pair of images, meant to depict the essence of a specific moment in time.
15. **Alliteration:** The repetition of initial stressed, consonant sounds in a series of words within a phrase or verse line.

Chapter VI

Conclusions and Recommendations

6.1. Conclusions

In accordance to the development of this project, some conclusions were drawn, and the same are exposed throughout this chapter.

- One of them is that even though poetry offers many benefits for the language-learning students, it has been neglected from the EFL/ ESL curriculum (Mittal, 2016; Khatib, 2011). This exclusion may be due to teachers' negative attitude towards it and traditional methodologies that do not foster communicative activities nor students' human side (Khatib, 2011). As a result, a dehumanization of the classroom is produced, in which grammar is the main focus to promote overtly measurable language skills (Hanauer, 2010) causing problems in real-life performances.
- Another important conclusion drawn from the carried out survey to fourth-level students is related to students' preconceived notions about poetry. After analyzing the survey results, the overall outcome of the implementation of poetry in class was positive, so certain students' rejection towards poetry should not be taken as a collective truth.
- An equally important conclusion is related to influence of instructors' beliefs in the teaching process. Educators' negative attitude towards poetry may influence their decision of not employing it at all in their class (Khatib, 2011).
- It is crucial to state that, in order to achieve the proposed writing improvement through the poetry-based activities, a protocol must be followed. The presented protocol is a combination of the processes proposed by Hanauer (2012) and Hess (2003), and it includes a variety of meaningful activities in which skills such as listening, reading, and speaking are employed. These mentioned skills were present in

the analyzed results of the survey in which students stated that they enjoy having reading, speaking, and listening activities in the class. In addition to the employment of these mentioned skills, another activities such as activation of the senses, visualization, recalling, and reliving of experiences are included as part of a Meaningful Literacy methodology.

- Finally, all classrooms and students are diverse, so fourth-level students in the morning are totally different from the ones at night, even though they are in the same level. Students in another levels are as different and diverse as the example given or even more.

6.2. Recommendations

After the conclusions have been exposed, recommendations are showed below. Each recommendation is connected with the above conclusions:

- It is recommended instructors, in charge of fourth-level students and up, include and use poetry in the class. This inclusion must apply an appropriate and modern methodology that addresses students' needs of communication in spontaneous and real contexts. As a result, the recommended methodology to achieve a successful inclusion of poetry in the language classroom is the Meaningful Literacy one (Hanauer, 2010) since it encompasses various principles that make-poetry meaningful for students by offering contextualized significant activities for the learners taking into account students' background, and personal experiences. Hence, the presented poetry-based activities booklet is recommended as a medium to connect students with this Meaningful Literacy methodology by focusing on students' human side and context while improving students' writing skills.
- It is recommended instructors plan meaningful classes ahead of time based on students' needs and not their own preferences since they may vary and may exclude

various potentially beneficial language-learning tools, such as poetry. In connection with this, as certain students' negative attitudes, in this case towards poetry, originates from negative experiences with it (Khatib, 2011), the whole class and the teacher may talk about these previous unconstructive experiences to avoid falling into the same pattern.

- It is recommended teachers to not generalize their perceptions or beliefs about poetry into the teaching process or students, whether they are negative or positive, in the classroom. As mentioned before, the most important goal of the educator must be to fulfill students' needs of the level, so he/she must use the appropriate tools to do so, even if she does not like the chosen one.
- It is recommended instructors include these types of activities throughout the process of achieving a final creative meaningful writing task. For instance, teachers may use reading or speaking activities as a starting point, or listening or writing ones in order to connect their experiences meaningfully to the poem or activate their senses. All in all, the four macro-skills should be interconnected meaningfully during the process of fostering writing in students through poems.
- Lastly, it is recommended teachers be aware of these dissimilarities and try to fit poetry and the booklet with the poetry-based activities in the best possible way. As a consequence, this booklet must be considered for teachers as a tool or possibility to promote writing through poetry; it is not as a restraining instrument since the instructor may adjust it to his/her students' needs or the objectives of the class. Consequently, the recommended classes where the activities in the booklet can be applied are Pre-Intermediate Writing and Intermediate Writing; however, the activities may be included in Masterpieces II or I in which some poetic devices are studied and analyzed.

APPENDIX 1

UNIVERSIDAD DE CUENCA
FACULTAD DE FILOSOFIA
LENGUA Y LITERATURA INGLESA

The following survey aims to collect information related to the preferences students of the English Language and Literature School at Universidad de Cuenca have on the use of poetry in the classroom. The results will be used as basis for a thesis investigation entitled "Poetry-based activities for the promotion of writing skills in fourth level English Language and Literature students at Universidad de Cuenca"

Age: _____ Gender: **F/ M** Class: _____

1) Do you like poetry?
Yes____ No____

2) When was the last time you read a poem?
Yesterday___ Last Year ___
Last Week ___ Never ___
Last Month ___ Other_____

3) When was the last time you wrote a poem?
Yesterday___ Last Year ___
Last Week___ Never ___
Last Month___ Other_____

4) Would you like to work with poetry in one of your classes?
Yes____ No____

5) Which activities related to poetry would you like to do? Number only 10 of them from 1- 10. Ten being the one you would like to do the most.

__Reading	__Reporting	__Debates
__ Creative Writing	__Rewriting	__Translating
__Listening	__Journals	__Emulation of poetry
__Analyzing form	__ Summarizing	__ Discussing

6) Underline your opinion. In a literature class, it is not enough to read poems and learn about their authors; we have to experience poetry through creative writing.

Strongly agree Agree Neutral Disagree Strongly Disagree

7) Which topics do you find the most interesting? Choose and circle 10 topics.

Love	Family	Hate	Nostalgia
Optimism	Frustration	Nature	Work
Gratitude	Disappointment	Spirituality	Celebrations
Humor	Doubt	Parenthood	Life
Joy	Anger	Aboard	Passion
Grief	Insecurity	Experiences	Pessimism
Other_____		Self-esteem	

8) Which poetic device are you most familiar with?

___ Simile ___Alliteration
___ Assonance ___ Metonymy
___ Line breaks ___ Enjambment Other_____
___ Metaphor ___ Synecdoche
___ Consonance ___ Personification

9) Do you know about meter in English poetry?

Yes____ No____

10) Do you know about rhyme in English poems?

Yes____ No____

11) Circle the four types of poem you are most familiar with and would like to learn more about.

___ Free-verse poems ___ Sestina ___ Villanelle
___ Sonnets ___ Haiku ___ Acrostic Poem
Other_____

Thank you for your collaboration!

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