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**Ben Boulaïd Batna 2 University  
Faculty of Letters and Languages  
Department of English Language**

***Title:***

**DEVELOPING POETRY WRITING THROUGH  
SELECTIVE TEACHING: A LONGITUDINAL  
STUDY OF THE CASE OF LMD  
STUDENTS AT MSILA UNIVERSITY**

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## **Dedication**

**To**

My affectionate dearest Parents,

- My wife,
- My children,
- My teachers,
- My colleagues,
- And to all who have chosen to impart knowledge  
namely Mrs S.Cheryl Le Roux,Unisa.

**Mr Bouazid**

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## ABSTRACT

This longitudinal study investigates the perceptions and experiences of Msila first year LMD students of English in poetry writing. The work also reflects the results of students' experiences in a variety of classroom poetry writing activities. Our approach is based on observations of students' poetry writing to reveal their difficulties in this activity so as to select and suggest ways of enhancing poetry writing. Hence, our work consists of Part A which highlights the fundamental principles in poetry writing and points to those selective teaching methods and material in use to enhance students' creative writing. Part B presents and explains the notion that underlies the researcher's various choices of all the research methodology and tools used to collect the needed information for this investigation. It also attempts to show our awareness to the limitations of the different methodological tools used to conduct this study. Part C gives an overview about how data were collected, interpreted, discussed and represented quantitatively and qualitatively. Students were subjected to different tests and observations. Hence, the analysis of the field work study data revealed positive attitudes about students attempting to produce good poetry writing through ABC, acrostic, free verse, quatrain, cinquain, concrete and colour poetry. Samples of good poetry were selected as evidence for progressive ongoing assessment. Part D pinpoints recommendations for improving comprehension and enjoyment in literature studies- this includes selective teaching and modelling of appropriate reading and writing strategies that improve critical and analytical thinking skills. It is also recommended that teaching and learning within a collaborative learning environment, fostering the development and exploration of peer ideas, and improving students' background knowledge relevant to the understanding of poetry types with the intention to creatively enhance learners to produce fine poetry. The findings of this study reveal that lecturers have a significant role to play in helping students overcome barriers to understanding, interpreting and creatively writing poetry.



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(wish,quatrain and cinquain)

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## General Introduction

What makes the study of literature important and the development of poetry writing special? Certainly, we read literature to understand human experience across time and place. And although post secondary school students and university scholars may be familiar with literary genres such as poetry, fiction, non-fiction, and drama, many of them do not enjoy or fully understand how to interpret and react to poetry they read because they have not yet learned strategies for reading a variety of poems and enjoying the sweetness they may derive from. Hence, what motivates the researcher in this research is to try to defy circumstances within an EFL LMD university community level to enable learners whose intellectual competences and potentials are limited in understanding poetry.

In fact, many learners feel scared when interpreting poetry and paraphrasing what they have been asked to. This may be due to the uncertainty they face in understanding the poems. Learners are not aware enough to consider that interpretation includes a number of different things where they, as readers, have to discover what the author really means by this or that. The researcher believes that teachers can and must help university students get the most out of poetry.

One may presume that for each student, success in literary writing should be measured in the amount of time given for every individual to prove his capacity in understanding poetry, in addition to his knowledge about how the writer creates his or her art through style, theme, poetic devices, setting, theme, and tone and how to respond and think critically about the implications of the work for his future creative writing.

Consequently, students should believe that their proficiency in writing poetry will be discovered with time when they become endowed with "What *any writer needs, an understanding of their capacity to write, motivation, self-confidence and courage*'

Cimcoz (1999) . The researcher also believes that selective teaching and teacher's modeling is crucial to learners' literary development.

Consequently, what motivated the researcher to fully explore the possibility of overcoming certain constraints faced by learners was his strong belief that teachers have a great role to play in revising their reflective teaching about the time allocated to literature credit, the contents of the official syllabi, the methods of teaching which are mostly teacher's centered with one way communication transfer; and partly through discussion leading partially to limited time for real genuine reading to the literary material given.

In this respect, and on the account of the researcher's own experience , he believes that learners could better develop strategies if they are themselves involved in tasks where they feel responsible and mature and can experiment without inhibition. In addition, learners feel more secure if they are encouraged in their personal exploration / adventure in tackling different reading material namely poetry and they appreciate it better if they are directly introduced to literary poetic types whose content is more influential to the extent of imitation or modeling.

The researcher's own conviction about this study is that learners are not given chances to negotiate, discuss the contents and experiment themselves with the material that interest their needs and satisfy their expectations. Indeed, learners learn more through their own perception and initiatives which sometimes do yield effective results.

Brown (2002:20) reinforces the idea that helping children to write through models is vital. She says

*To retain confidence in their ability to write, children need opportunities to write meaningfully, to discuss their writing and to try out writing in a way that an experienced writer would....to encourage the development of goods, meaningful writing, children must be exposed to good models,...print used for a purpose, and the sight of experienced writers working. Developmental writing cannot be carried on isolation. It needs the support and exposure to print.*

Learners need to try their hands at everyday topics that cater for a universal appeal starting with simple poems writing to capture and hold that person's attention and respect by encouraging him or her to adopt a desirable reaction and attitude to the poetry they write. But what hinders amateur poetry writers to write? And what would be the teachers' role to help those learners see their own constraints solved cooperatively within a cosy teaching atmosphere? This what motivates the researcher to investigate the feasibility of implementing the basic strategies that enhance EFL LMD Cases bridge the gap for literary reading , understanding and writing poetry though at a minimized level of proficiency and achievement.

## **1. Research problem statement**

The research study for this thesis inspires from a realistic home teaching situation; it is concerned with the constraints university students face in the LMD literary reading credit. The practice under way is often teachers' oriented where most of the learners are left to abundance namely when they are confronted with difficult poetry types. In addition, learners of different and heterogeneous levels, their cultural backgrounds, their limited sources, the absence of extra-curricular activities and extensive reading tasks have rendered learners' roles more complex and have decreased their initiatives in taking risks as writers and producers of poems of different shapes or in creating and adding to their lot through personal endeavors.

Consequently, this has negatively limited their effort in devising their proper strategies in independently treating their own reading and writing material.

As a teacher of a literature credit, the researcher believes from his own experience that, in fact, learners face many differences at the level of reading and writing skills. For this purpose, he strongly believes that the teacher himself can be the source of poetry writing development within the learners' initiatives to produce fine poetry through selective teaching, especially with learners totally absorbed by classical Arabic and modern literature where both French and English are two languages not properly sought. It is, at this level, that the nature of the problem posed deserves some insight and deep reflection.

## **2. Research question**

To make the intended contribution as outlined above a possibility, a clear research question is needed to be formulated to direct the research. The problem statement is formulated as follows:

- Can teachers enhance and develop learners' potential to write poetry through selective classroom material poetry study?

The process of research is best done with knowledge of some basic guidelines. Creswell (2003) recommends that researchers reduce their entire study to a single, overarching question and several sub-questions. Hence,

**Inherent to the above research question, the following sub-questions may be formulated:**

1. What is particular with teaching literature?
2. What is the importance of reading in a literature course?
3. What Strategic reading techniques could teachers devise to help learners tackle any piece of poetry?
4. What effect does literary strategic reading have on poetry writing process?

5. How do learners engage metacognitively in an active reading process outside the classroom with the intention of internalizing models that effect positively on their creative writing to poetry?

### **3. Aims and objectives of the study**

The study aims at

1. Arousing learners' and teachers' awareness about the importance of strategic reading in teaching literature.
2. Developing learners' reactions to literary texts by extracting the meaning beyond the different verse structure (poetry)
3. Introducing learners, through selective teaching, to influential literary texts for linguistic and cultural practice.
4. Enabling learners to discuss hidden meanings and helping them to express their views about the techniques used by poets through the use of authentic poetry material (detecting literary devices, understanding poet's intention and meaning, and discovering the structures of poems)
5. Helping learners to distinguish between the different forms of poetry ranging from acrostic, ABC, free verse, colour poetry, shape, quatrains and cinquains...etc with the possibility of helping them produce varying types accordingly under the teacher's modelling and guidance.

### **4. Stating Hypotheses-**

Given credit to the above stated problem and sub-problems, the researcher envisages to hypothesize the following

1. If teachers select appropriate poetic reading material to familiarize learners with various type exposures, learners could develop into poetry writers.

2. Selective teaching and longitudinal study to learners' productions could help them develop into good poetry writers.
3. Teachers, in fact, can improve and back up the learners' quest in creative poetry writing if expectations are not mismatched.

## **5. Contribution and significance of the research**

The research serves to establish guiding principles regarding the design of a set of teaching procedures and strategies that teachers have to adopt all along their accompaniment to their learners' poetry writing development within classroom initiatives or as extra-curricular activities.

The research suggests pinpointing learners' poetic weaknesses and hindrances in writing at a tertiary level. The overall contribution of the study lies in the support it proposes to enhance poetry learners to understand the literary principles and the reading strategies they better adopt when facing literary issues especially what relates to poetry interpretation, analysis and writing.

The work will certainly add to the pre-requisites of good literary understanding of the learners by adding basic and strategic technical options to their understandings to literature at the cognitive, meta cognitive and affective levels and the implications these could have on their future creative perspectives.

This field investigative research places a strong emphasis on the need to selectively teaching learners how to develop their poetry writing skills to write poems. The research then is limited to both skills reading and writing and projects the accomplishment of good creative achievement in learners at the university level by using a longitudinal perspective study.

Learners are supposed to be totally immersed in internalizing the rationale related to poetry formation, structure and texture. The intention laid behind this is to raise learners' consciousness to the understanding of the notion of becoming strategic readers

to enable them to write and create poems of their own through modelling and imitating the great poetry writers under the teachers' guidance.

## **6. Research methods and design**

The selected research methods in this study are descriptive, analytical and interpretative where both qualitative and quantitative (triangulation) methods are used. Such an adopted choice enables the researcher to interact with the students and describe the phenomena he observes naturally while embracing a holistic perspective with the intention to gather relevant, information and rich data. Such data will certainly enable the researcher to gain a thorough understanding of the learners' situation and assist them in making research decisions that are contextually relevant and meaningful to their situation, level and orientation.

The reason for choosing a qualitative research design was that it gave the researcher the opportunity to be a participant in the research itself, keeping records of what he saw, using diaries, living the same experiences as the observed subjects, while, as a non-participant observer, observing the actions of the different individuals without controlling their actions. As a non-participant observer, the researcher also got the opportunity to enquire into the actions and think behind the actions through posing guided questions.

So, the choice of a qualitative research approach will give the researcher more freedom in the type of work he undertakes because it is not entirely prescriptive but provides research guidelines. *“Good qualitative research is consistent, the question goes with the method, which fits appropriate data collection, appropriate data handling, and appropriate analysis techniques.”* ( Richards et al (2007:1))

Data were collected through learners' background identification questionnaire, through verbal descriptions, field work experimentation, classroom observation and



through longitudinal field study tests (see Appendices -diagnosis, pre-tests , treatment, progress tests and final test)

In this research study, the selection of a descriptive and interpretative method involved the researcher in the description of natural classroom setting where learners interact directly with the teacher and with their classmates, in varying group work. Most researchers using qualitative data start their analyses on the basis of a descriptive account, or “narrative” of the situation being investigated. The narrative requires a reasonably detailed description of the setting-a thick description, as it has been called .The importance of this narrative is that it provides the information needed in order to make comparisons from other research.” ( Penscombe (2003 :271)

The research is a case study oriented and envisages the study of groups formed in their natural contexts as divided into control and experimental. Data analysis tends to be essentially interpretative – interpreting the findings within the context in which the study took place.

According to (Becker, 1998; Ulmer & Wilson, 2003) diversity in the science of research methodology paves roads to discovery, growth, and empowerment. It is the research itself that should, however, determine the method of research. Becker (1998), Davies (2003), Creswell (2003), as well as many others, suggest that research requires either qualitative, quantitative, or both types of data. Interpretation of information is often not so straightforward or will take multiple forms. It is through varying methods or integrating quantitative and qualitative methods that information can be interpreted and derived in its complexity.

Also, the researcher focuses more on qualitative research in his studies because he believes that his data collection tools would be direct observation, participant observation interaction, questionnaire, checklists and class field work. This would be better completed by the use of statistical facts, comparisons, tables and charts. Qualitative researchers should state the broadest question they can possibly pose and glean data from

any of six sources: archival records, direct observation, documents, interviews, participant observation, and physical artifacts (Yin, 1989).

However, the researcher did not exclude the idea that even the qualitative approach has some limitations and could not serve the purpose at certain times. Creswell (2003) said that

*“With quantitative methods, there are limitations in qualitative research, where the researcher may be seen as intrusive. Private information may be observed that the researcher cannot report. Researcher may not have good attending and observation skills. Certain participants may present special problems in gaining rapport. Interviews provide indirect information filtered through the views of interviewees.”*

On the other hand, Creswell (2003) explained, quantitative methods are used chiefly to test or verify theories or explanations, identify variables to study, relate variables in questions or hypotheses, use statistical standards of validity and reliability, and employ statistical procedures for analysis. In fact, qualitative data often needs to be supplemented with quantitative methods, and vice versa, in order to reveal different learning from the research (Ulmer & Wilson, 2003). Moreover, quantitative research is considered more useful for measuring outcomes of processes that are best understood by qualitative means (Couch, 1995).

However, qualitative research provides a more holistic examination of research and is usually based on interviews, observations, or focus groups, and focuses primarily on life experiences, social processes, and organizational structures and settings (Strauss and Corbin, 1990). And since the study concerned the way learners reflected upon poetry writing and how they structured and organized their poem composition using their own

lifestyles, this gave other dimensional trends to teachers to understand individual learners' perceptions about the literary spheres.

Hines, (2000); Miles & Huberman, (1994) emphasized the idea saying “Human perceptions and understandings are recorded in qualitative studies to show situations as participants perceive them. In fact, Ulmer and Wilson (2003) believe that qualitative research has advantages over quantitative research because quantitative research cannot accurately quantify “abstract concepts—emotions, culture, social organization, social relationships...” Indeed, life experiences and social processes, they imply, are difficult to quantify.

To get more reliable concrete and factual data, the researcher resorted to selective teaching methodology and reflexivity to present some lessons to experimental group of learners and followed their progress through a longitudinal study extending over three semesters of continuous work.

Longitudinal study of field experimentation helped the researcher to follow the students' progress and hence reflected some evidences that were added to the collection of data. As a consequence, the ongoing observation to learners' attitudes, reactions and changes added more things to the teacher's changing methodology.

Harlos, Mallon, Stablein, & Jones (2003) reiterated that interpretive research usually begins with observation or with intuition. The second usual phase is searching for data that supports, contradicts or leads other directions. By doing so, researchers will be better equipped to defend a position or further examine processes. However, one limitation may be generated from the fact that reliability could not be better reached as the social milieu including the setting, the time, the biases; the cultural relation with the researcher may affect the course of data collection that the researcher envisaged.

The researcher used progress tests, pre-tests and post-tests to assess learners' achievements and set comparing tables between the experimental and the control group. The aim behind this is to answer the research questions and sub-questions.

Reflexivity which is simply a self-reflection by the researcher of his or her biases and predispositions . According to (Malterud, 2001) reflexivity is useful in research because it helps check potential research biases that may occur. Biases should be checked while doing qualitative research because the researcher is the instrument and means of the data collection. Researchers that use a reflexive strategy understand they are a part of their research through the relationships they have with participants and the unavoidable presuppositions they bring to their work.

Reflexivity helped the researcher in his selective teaching, the choice of suitable literary texts, the way he proceeded with lesson plans, the lesson steps ,the procedures and the needs analysis he planned to solve and satisfy his expectations.

For Rossman and Rallis (1998) reflexivity also implicates those a researcher is studying because they react to the researcher. It is important for researchers to examine and test their reflexive influence throughout a study, from data collection through analysis and interpretation. In addition, reflexivity can be addressed by accepting rather than by rejecting the idea that a study takes place in relationships as well as in a cultural and historical context. Take the case of EFL L2 learners experiencing with English poetry, at Msila university, a realm far from their cultural context .

The targeted population is First Year English -32 male and female students, Department of English, University of Msila, divided into two groups-one control and one experimental selected at random and having commonly the same features as to social class, background, age and level. The sampling was drawn from this population randomly after the distribution of the questionnaires.

The key reason for being concerned with sampling is that of *validity*—the extent to which the interpretations of the results of the study follow from the study itself and the extent to which results may be generalized to other situations with other people (Shavelson, (1988).

The research was conducted primarily with a review of selected literature on the issue. The principles of adult education were explored in the different thinking about the way literature should be taught to adults. The data was gathered from both primary and secondary sources. Important documents that were consulted included the ones related to literary genres namely poetry rationale, principles of writing, poetry analysis and the way this could be approached from a practical experimental classroom perspective.

The literature review also covered the most recent innovations regarding literature and poetry writing teaching/learning approaches. The research process and findings were reported in logically sequenced chapters as outlined below.

## **7. Chapter Divisions**

The whole study embraces five chapters divided progressively from a top down perspective in order to help the reader follow the sequences of events as they are stated.

Hence, chapter one is devoted to the research literature review or literature survey which specifically traced the importance of the problem stated, the details about the motivation, described what previous researchers had done and the feasibility for a further continuity of the same project but under another perspective with a fully supported argumentation for the envisaged solution to the problem or at least with the suggestions of some action research solving procedures.

Chapter two is devoted to research design and methodology and as the methods or procedures section is really the heart of the research proposal, the activities should be described with as much detail as possible, and the continuity between them should be

apparent” (Wiersma, 1995, p. 409). So, through this study, the researcher tried to use different methods of research to gain insight into a multitude of data collection. He believed that the use of mixed methods and triangulation will best suit and address the research questions.

Chapter three is devoted to the field study and experimentation. The researcher as previously mentioned used triangulation to give a fresh air to both approaches in generating data collection as varied as possible. So, the intention is right from beginning directed to completion and mutuality in data collection; for what is missing in one is completed by the other. As Strauss and Corbin (1990) wrote, qualitative research is any kind of research that produces findings not arrived at by means of statistical procedures or other means of quantification.

Chapter Four is concerned with the analysis and interpretation of the research results and findings. It treated the way data was collected through data collecting tools used in the present study. The tools ranged from questionnaires, tests, pre-tests, and post tests to observation, classroom activities, to interactions with the recipients, to the analyses of formative scoring to both control and experimental groups. Both qualitative as well as quantitative interpretations and quantification measures were used.

Chapter five is relatively consecrated to some valuable recommendations about classroom implementation to poetry teaching with pinpointing to the most observed and recorded data collection from students’ class work, progress work and fluctuations over the longitudinal study via formative assessment. The feedback collected by the researcher will be prescribed for future amendments and teaching remedies to facilitate the tasks for future researchers undertaking the same course of students’ poetry writing development.

## **8. Limitation of the study**

The limitations that the researcher might face were the fact that longitudinal studies took long time to finish gathering data and the researcher needed to keep good records of students' achievement. The task was rather time and effort demanding from the researcher who would keep track of every individual, checking progress, scoring, correcting, proofreading and praising. In addition, the teacher researcher faced another problem in the second year. Some of the students belonging to the control group dropped out causing what is known as 'subject attrition' where the researcher was obliged to replace them by other newcomers to continue his experiment.

## **9. Conclusion**

The research study concluded with the idea that teaching poetry, in fact, could yield to positive progressive results. Time was conscientiously given account, the material was planned beforehand and the students' participants were notified before so that they would not relinquish half way. The researcher used triangulation and mixed methods as approach to his study besides many other data collection tools specific to field experimentation study.

Both qualitative and quantitative methods were alternately used. Hines (2000) asserts, there is no one best method for conducting survey research. Qualitative research is valuable for describing events, circumstances, and other areas of human understanding, including people's experiences and meanings in a normal social setting, (Skinner, Tagg, & Holloway, 2000).

Similarly, Bryman (1993) believes qualitative research is best defined in studies of the social world; as it analyzes and describes human behavior from the point of view of those being studied. However, quantitative research too has value due to its ability to measure data, generalize findings, and make predictions.

The incorporation of both qualitative and quantitative designs in research could yield results that would not have been identified through the use of one method or the other. Mixed methods clearly have their advantages in research and they are often the answer to the debate over which type of research is best.(Davies (2003))



## **Part A : Chapter one: section One Literature Review**

### **Introduction**

The main problematic featured in this study is what hinders learners from producing poetry in the class and to what extent could this pose a problem for teachers in trying to find remedies. Hence, the central theme of the study focuses on how to develop learners poetry writing through selective teaching. The study presumes a longitudinal analysis of a case study of University students in Algeria. The thesis comprises a whole study overview about poetry, its nature, its types and rationale .It also treats the different elements and genres included and relate the different approaches to reading, analysing and writing poetry.

In addition, it includes the big share which tackles how to develop learners' poetry writing through selective teaching-the role of the teacher in helping learners produce poetry in the classroom and out. And though some teachers felt the difficulty of teaching poetry; yet, poetry has proven its existence as an effective source for language learning (Cullinan, Scala, & Schroder, 1995; Hadaway, Vardell, & Young, 2001a, 2001b). Consequently, the selection of literature was done on the premises of the tips indicated before and which trace the current researches pertaining to this field.

Gall, Borg, and Gall (1996) argue that the literature review plays a role in seeking new lines of inquiry, in delimiting the research problem and in identifying recommendations for further research, and seeking support for grounded theory. Hart (1998) contributes additional reasons for reviewing the literature, including distinguishing what has been done from what needs to be done, identifying the main methodologies and research techniques that have been used, and placing the research in a historical context to show familiarity with state-of-the-art developments. (p. 27)

## **A.1. Poetry Overview: What is poetry?**

Poetry is one type of the literary genres known by its patterns which make it distinct from prose thanks to its rhyme and meter.

### **A.1.1. Poetry definition and scope**

Poetry is a patterned piece of literature written by a poet in meter or verse expressing his various emotions through the use of variety of different poetic devices and techniques including metaphors, similes, alliteration, assonance and others. The poet bases his attempts on the aesthetic side of language in addition to the use of different techniques as repetition, stanzas and rhyme- elements that really distinguish between the horizontal and the vertical writing represented through prose and poetry.

While Shelley (1840) thinks of “*Poetry as the record of the best and happiest moments of the best and happiest minds*” , Edward Arlington Robinson considers Poetry as “*the language that tells us, through a more or less emotional reaction, something that cannot be said. All poetry, great or small, does this.*” Myers (1989:237) considers poetry as “*A highly organized artistic genre (a group of works with common form) of oral or written expression that seeks to instruct, inform or entertain.*’ Similarly and adding to the artistic merit that poetry shows, Percy Shelley (1821) “*sees it as a mirror which makes beautiful that which is distorted*” . Folliot (1961:162) as translated to Paul Valéry, *The art of Poetry* said that

*A poem like a piece of music, offers merely a text, which strictly speaking, is only a kind of recipe; the cook who follows it plays an essential part. To speak a poem in itself, to judge a poem in itself has nor real or precise meaning. It is to speak of a potentiality. The poem is an abstraction, a piece of writing that stands waiting, a law that lives only in some human mouth, and that mouth is simply that a mouth.*

“A poem is a piece of writing in which the words are chosen for their beauty and sound and are carefully arranged” ( Cobuild, 2001).Poetry serves as a brief but powerful anticipatory set for longer literary works as well as for the introduction of concepts and content across the curriculum (Chatton, 1993; Cullinan, Scala, &Schroder, 1995).

Poetry provides a source of brief character sketches, scenes, and stories that can prompt writing from students (Vogel & Tilley, 1993).

However, Smith (1982:9) sees poetry as a double edged dimensional trend; for him

*A poem is produced at the intersection of two histories, the history of the formal possibilities available to the poet - conventions, themes, language - and the history of the individual as a particular expressive ‘medium’, a product of his own time and place».*

The researcher shares this multitude of definitions and scopes that poetry offers. However, *In The Use of Poetry* , T.S Elliot (1933 :153) confessed having no exact definition of poetry; he instead goes beyond to the historical, the natural and remains a label, a tag that stands for what people aspire to the fresh and to the new. Read what he said

*I have not attempted any definition of poetry, because I can think of none which does not assume that the reader already knows what it is, or which does not falsify by leaving too much out more than it can include. Poetry begins, I dare say, with a savage beating of a drum in a jungle, or it retains that essential percussion or rhythm; hyperbolically one might say that the poet is older than the other human beings - but I do not want to be tempted to ending on such a flourish. I have insisted on the variety of poetry, variety so great that all the kinds seem to have nothing in common except the rhythm of verse instead the rhythm of prose and that does not tell you much about all poetry.*

But for Meek (1991:182) there is another experience about poetry, for her, the best premises about poetry writing starts at an early age

*‘Poetry is never better understood than in childhood when it is felt in the blood and along the bones. Later, it may be intricately interpreted, explained or demonstrated, as something made of language. To enjoy poetry is to revel in it, to explore sadness, loss, in ways that language makes possible. Poetry is also about language as a plaything. ...at the same time poetry shows that language makes and remakes texts in ways that relate that word to texture and textile. The attractiveness of any poem includes its shape, its constructedness*

Fox (2001) reiterates that *“Experts in literacy and child development have discovered that if children know eight nursery rhymes by heart by the time they’re four years old, they’re usually among the best readers by the time they’re eight.”*

#### **A.1.1.2. Poetry Province and quality characteristics**

Poetry in its nature deals with the two comprehensive themes- *nature and Mankind*. Poetry appeals more to emotions and feelings than to cognition and understanding. For Calvins (1989:298)

*“Poetry presents the thing in order to convey the feeling. It should be precise about the thing and reticent about the feeling, for as soon as the mind connects with the thing the feeling shows in the words; this is how poetry enters deeply into us.”(Author unknown)*

Hence, one can say that poetry looks like a combined work that of the painter and the musician-they play both on the visual, auditory and the artistic side.

For a good evaluation of poetry, the reader is expected first to appreciate it to be able to find faults with it. The reader has to detect how the poet makes his thrill, his mysterious power, how does he give us pleasure, charm, wonder and delight. So, the true poetry is embalmed with great qualities-the following may be part of...

#### **A.1.1.2.1. Music**

Since poems are meant to be read aloud, the first essential quality of poetry is verbal music. Hence, any poet composing poetry instinctively selects words of music and delightful sounds and nicely arranges them in a way they produce musicality through assonance, consonance or alliteration, in addition to the rhythmic and rhymic patterns he creates. Words rhyming together, refrain, onomatopoeia and repetition also give music. Reading poetry aloud is a good test for the ear, for musicality but it is good to help us discover the tone of voice whether it is melancholic, joyful, funny, emotive, angry and so on...Understanding and figuring out figurative language is another asset for the reader to explore..

#### **A.1.1.2.2. Vision**

It is often said that the poet is compared to a prophet or a seer because of his deep spiritual insight and long term vision and prediction about telling the truth. A poet has a great power in seeing things all around him. Thanks to his latent power he can self-gratify his emotions and let the others share his feelings. Listen to Wordsworth (1888) the British romantic poet, emphasizing what poets alone could see.

*“To me the meanest flower that blows can give  
Thoughts that do often lie too deep for tears.”*

### **A.1.1.2.3. Imagery**

Imagery is the suggestion of lively and vivid mental pictures by the help of the skillful use of words. The sight as well as the sound-effect can be brought forth by the poet's gift of imagination-a fresh space where the poet can rove to the infinity and talks and evokes what turns around in his spirit. The poet's creation of imagery can be the result of his use of descriptive power, and the use of picturesque epithets or figures of speech. Literal and figurative images appeal to our sense of realistic perception and imagination. Literal images saturate Samuel Coleridge's poem, "Kubla Khan: or, A Vision in a Dream":

*So twice five miles of fertile ground  
With walls and towers were girdled round:  
And here were gardens bright with sinuous rills  
Where blossomed many an incense-bearing tree;  
And there were forests ancient as the hills,  
Unfolding sunny spots of greenery. (Lines 6-11)*

### **A.1.1.2.4. Emotion**

In poetry, there should be an expression of deep feelings and emotion either a deep love or hatred, sadness or joy, contempt or admiration, envy, jealousy, regret and disenchantment. A skillful poet knows for sure when to hit the nail on the head and gains the sympathy of his readers. See Robert Herrick, in his descriptive stand; see how he arouses the latent feelings of his readers when portraying the host of Daffodils in their first emerging flash

*Fair daffodils, we weep to see  
You haste away so soon!  
As yet the early- rising sun  
Has not attain'd his noon,  
Stay, stay,*

*Until the hasting day  
Has run  
But to the even-song:  
And having pray'd together, we  
Will go with you along."*

#### **A.1.1.2.5. Refinement**

A good poem should be refined in thoughts, style and language so that it can appeal to the reader's way of assimilation. True poetry needs not to depict somber and pessimistic views about human kind and nature but rather brings a positive idealism about. The poet should elevate his tone in his treatment to things so that they come to us as readers purified and ready to consume.

### **1.1.3. Historical perspective about poetry groups and movements**

Throughout history, poetry has gone through many periods and schools. In the next point, we shall give an historical overview about each epoch.

#### **1.1.3.1. Poetry groups and movements or schools:**

There are many different '*schools*' of poetry, sharing a common style or a common ethos, which range from prehistory represented through poetry oral tradition in the form of the long epic of Beowulf and other sagas, during the Renaissance with Shakespearian and Elizabethan poetry, the Metaphysical poetry of John Donne, the Cavaliers poetry, the classical poets as Alexander Pope and his famous *Essay on Man*, the Romantic Age and the Lake Poets with the publication of the *Lyrical Ballads*-the joint work by Wordsworth and Coleridge (1798), William Blake, Shelley and Lord Byron.

During the 19<sup>th</sup> century, some other tendencies were in vogue, pastoral poetry emerged through the writings of Edmund Spenser and Christopher Marlowe, the

appearance of Symbolism with the French writer as Arthur Rimbaud, and Stéphane Mallarmé. During the same era, *The Schoolroom Poets*, another 19th-century American poets from New England represented through Henry Wadsworth Longfellow, William Cullen Bryant, John Greenleaf Whittier emerged and were the first American poets whose popularity rivaled that of British poets.

During the Twentieth century, another American group of writers emerged naming themselves as the Imagists –among these we may name F. S. Flint, T. E. Hulme, and Hilda Doolittle and Ezra Pound who opposed the Romantic and Victorian Ages claiming for more exact imagery and simplicity of language. Similarly, in the 1940's another group under the name of The Beat generation poets sprang up in New York, and whose names were associated with Jack Kerouac, Allen Ginsberg, and William Burroughs, who were joined later by Gregory Corso.

### **1.1.3.2. The Elements constituting Poetry**

There are several elements which make up a good poem. In brief, they are described below.

#### **1.1.3.2.1. Versification, rhyme, meter and rhythm**

##### **1.1.3.2.1.1. Rhythm:**

The best method of understanding this is to read the poem aloud. Listen to the sounds and the music made when we hear the lines spoken aloud. How do the words resonate with one another? How do the words flow when they are linked with one another? Do they sound right? Do the words fit with one another? These are the things you consider while studying the rhythm of the poem.

This is the music made by the statements of the poem, which includes the syllables in the lines. Poetry also contains elements of predictability such as rhyme, rhythm and repetition which make reading easier” (Gill, 1996, p. 28). *Rhythm* is the sense of



movement attributed to the pattern of stressed and unstressed syllables in a line of prose or poetry or to the duration of syllables in quantitative meter.” (Myers 261)

### **A.1.1.3.2.1.2. Rhyme**

A poem may or may not have a rhyme. When you write poetry that has rhyme, it means that the last words of the lines match with each other in some form. Either the last words of the first and second lines would rhyme with each other or the first and the third, second and the fourth and so on. Rhyme is basically similar sounding words like ‘cat’ and ‘hat’, ‘close’ and ‘shows’, ‘house’ and ‘mouse’ etc.

*“Rhyming involves the element of repetition of identical or of related sounds and it is this repetition that gives the impression of a binding of the words together.”* (Myers (289: 259) similarly,

*“Rhymers will be readers; it’s that simple. ...Once children have masses of rhythmic gems in their heads, they’ll have a huge store of information to bring to the task of learning to read, a nice fat bank of language: words, phrases, structures and grammar. The words in their heads then begin to drift into their daily speech and all at once we have an articulate child.”*  
(Mem Fox, 2001)

Rhyme is perhaps the most recognizable convention of poetry, but its function is often overlooked. Rhyme helps to unify a poem; it also repeats a sound that links one concept to another, thus helping to determine the structure of a poem. Rhyme can indicate a poetic theme or the willingness to structure a subject that seems otherwise chaotic. Rhyme works closely with meter in this regard.

There are varieties of rhyme: *internal rhyme* functions within a line of poetry, for example, while the more common *end rhyme* occurs at the end of the line and at the end of some other line, usually within the same stanza if not in subsequent lines. Once you have identified a rhyme scheme, examine it closely to determine how rigid it is and how

closely it conforms to a predetermined rhyme scheme (such as a *sestina*), and what function it serves.

The literature pattern form was achieved in ancient Greek poetry in the duration of the time required to express a syllable. And the first who considered this were the Greek poets. Then that shifted onto the Romans who adapted it. However, in modern languages, the line or verse of poetry is a fundamental unit of meter and is ultimately divided somewhat arbitrarily into feet according to the major and minor stresses.

G. Saintsbury (1906:10), in *A History of English* showed that

*The types of feet retain the ancient Greek names: iambus  $\sim\bar{\quad}$ ; trochee  $\bar{\quad}\sim$ ; spondee  $\bar{\quad}\bar{\quad}$ ; pyrrhic  $\sim\sim$ ; anapaest  $\sim\sim\bar{\quad}$ ; and dactyl  $\bar{\quad}\sim\sim$  (each " $\bar{\quad}$ " representing a long syllable; each " $\sim$ " representing a short syllable). Accordingly the number and type of feet determine the name of the meter, e.g., iambic pentameter, five iambic feet; iambic hexameter (see alexandrine), six iambic feet; and dactylic hexameter, six dactylic feet.*

J. B. Mayor (1968); W. K. Wimsatt, (1972); J. McAuley,(1983); P. Kiparsky & al (1989) agreed upon the conviction that the most common feet in poetry written in English are the iamb (weak STRONG), **the anapest** (weak weak STRONG), the trochee (STRONG weak), and **the dactyl** (STRONG weak weak). The iamb and anapest are known as rising meters (they move "up" from weak to strong syllables); **the trochee** and dactyl are falling meters (they move "down" from strong to weak). Less common, but frequently important for the variety and energy they bring to a line, are the **monosyllabic foot** (weak) and **the spondee** (STRONG).

Poetry differs from prose in the patterned arrangement .Hence, patterned arrangement of lines into a group is called stanza. Chaucer is famous for his invention to the first English stanza form, *the rhyme royal*. Later Edmund Spenser invented the ballad and the sonnet. Blank verse became the great dramatic line in the 16th century, while the

heroic couplet was the dominant form in 18th-century English verse. Consequently, “...paying attention to vocabulary and rhythm develops oral language skills and the development of oral language skills has a strong correlation to proficiency in reading”  
Janette Hughes (2007)

### **1.1.3.2.1.3. Meter:**

Meter is the basic structural make-up of the poem. A poem is made up of blocks of lines, which convey a single strand of thought. Within those blocks, a structure of syllables which follow the rhythm has to be included. This is the meter or the metrical form of poetry. Meter is the rhythm established by a poem, and it is usually dependent not only on the number of syllables in a line but also on the way those syllables are accented. This rhythm is often described as a pattern of stressed and unstressed syllables. The rhythmic unit is often described as a foot; patterns of feet can be identified and labelled. A foot may be iambic, which follows a pattern of unstressed/stressed syllables.

### **1.1.3.2.1.4. Tone**

Myers (1989: 320) in his definition to tone in poetry said “*The tone of a poem indicates the speaker’s attitude toward his subject and toward his audience, and sometimes toward himself.*” So, the tone of a poem is roughly equivalent to the mood it creates in the reader. The tone may be based on a number of other conventions that the poem uses, such as meter or repetition. The use of specific words in the poem also serve to create a tone — an attitude taken towards the subject.

## **A. 1.1.3.3. Literary devices related to structure**

### **A. 1.1.3.3.1. Alliteration**

Alliteration occurs when the initial sounds of a word, beginning either with a consonant or a vowel, are repeated in close succession. This is also used in several poems for sound effect. Several words in the sentence may begin with the same alphabet or

syllable sound. For example, in the sentence "Many minute miniature moments," the sound of the alphabet 'M' is repeated in all the four words continuously, thus creating alliteration. When you say those words aloud, the sound effect generated is called Alliteration. The function of alliteration, like rhyme, might be to accentuate the beauty of language in a given context, or to unite words or concepts through a kind of repetition.

#### **A. 1.1.3.3.2. Simile**

Myers (1989: 277) defines a *Simile* as "A *poetical figure of speech in which particular attributes of one thing are explicitly compared with particular attributes of another thing, usually using the words "like," "as," or "as if" to link.*" The word *like* signifies a direct comparison between two things that are alike in a certain way. "My love is like a red, red rose" writes Robert Burns.

#### **A. 1.1.3.3.3. Metaphor**

A metaphor is a method of comparison where the words 'like' and 'as' are not used. According to Myers (1989:178) a *Metaphor* is "An *implied comparison between things.*" Closely related to similes, metaphors immediately identify one object or idea with another, in one or more aspects. The meaning of a poem frequently depends on the success of a metaphor. Like a simile, a metaphor expands the sense and clarifies the meaning of something. Through the use of metaphor, poetry is likely to enhance what Danesi (1992) calls "conceptual fluency" — i.e., familiarity with how the world is mapped metaphorically in the target language.

Poetry also encourages metaphorical thinking, which aids all aspects of learning. According to Williams (1983), metaphors "*organize and connect information,*" and involve "*recognizing and understanding patterns and general principles which give meaning to specific facts*" (p 59). In the process of "*making the strange familiar,*" we "*break preconceived connections and generate new and unusual ones*" (ibid p. 72).

English Renaissance poetry is characterized by metaphors that turn into elaborate *conceits*, or extended metaphors. Poets like John Donne and William Shakespeare extended their comparisons brilliantly. Contemporary poets tend to be more economical with their metaphors, but they still use them as one of the chief elements that distinguish poetry from less lofty forms of communication.

#### **A. 1.1.3.3.4. Assonance and consonance**

If alliteration occurs at the beginning of a word and rhyme occurs at the end, assonance takes the middle territory. Assonance occurs when the vowel sound within a word matches the same sound in a nearby word, but the surrounding consonant sounds are different. "Tune" and "June" are rhymes; "tune" and "food" are assonant. The function of assonance is frequently the same as end rhyme or alliteration: All serve to give a sense of continuity or fluidity to the verse. Assonance might be especially effective when rhyme is absent: It gives the poet more flexibility, and like alliteration, it does not so much determine the structure or form of a poem; rather, it is more ornamental.

#### **A. 1.1.3.3.5 Figures of Speech related to the stylistic aspect**

Poetry is very rich in figures of speech. In the present study, the researcher focuses only the most prominent ones.

##### **A. 1.1.3.3.5.1. Symbolism**

A symbol can stand for many things at one time and leads the reader out of a systematic and structured method of looking at things. Often a symbol used in the poem will be used to create such an effect.

A symbol works in two ways: It is something itself, and it also suggests something deeper. It is crucial to distinguish a symbol from a metaphor: Metaphors are comparisons between two seemingly dissimilar things; symbols associate two things, but their

meaning is both literal and figurative. A metaphor might read, "His life was an oak tree that had just lost its leaves"; a symbol might be the oak tree itself, which would evoke the cycle of death and rebirth through the loss and growth of leaves.

Some symbols have widespread, commonly accepted values that most readers should recognize: Apple pie suggests innocence; ravens signify death; fruit is associated with sensuality. Yet none of these associations is absolute, and all of them are really determined by individual cultures and time. No symbols have *absolute* meanings, and, by their nature, we cannot read them at face value.

#### **A. 1.1.3.3.5 .2. Irony**

As a figure of speech, irony refers to a difference between the way something appears and what is actually true. Part of what makes poetry interesting is its indirectness, its refusal to state something simply as "the way it is." Irony allows us to say something but to mean something else, whether we are being sarcastic, exaggerating, or understating. A woman might say to her husband ironically, "I never know what you're going to say," when in fact she always knows what he will say. This is sarcasm, which is one way to achieve irony.

Irony is generally more restrained than sarcasm, even though the effect might be the same. The key to irony is often the tone, which is sometimes harder to detect in poetry than in speech.

#### **A. 1.1.3.3.6 Word order**

Poetry can be like a recipe. If you were making a cake, you would first mix the dry ingredients together; then you would cream butter and sugar together, then add eggs, then stir the dry ingredients in. Why wouldn't you just drop all of the ingredients into a big bowl at the same time and mix? You would end up with a lumpy mess, and no one wants a cake, or a poem, to be a lumpy mess. Word order matters—sometimes for clarity and sometimes for effect.

There are many different ways to order words and communicate approximately the same meaning, so readers should always question *why* poets have chosen a particular order, whether the choice is conventional or just the opposite. Or sometimes the order is reversed as with old writings (see Chaucer's Physician's Tales)

#### **A. 1.1.3.3.7 Diction, Connotation and Denotation**

Diction refers to both the choice and the order of words. It has typically been split into *vocabulary* and *syntax*. The basic question to ask about vocabulary is "Is it simple or complex?" The basic question to ask about syntax is "Is it ordinary or unusual?" Taken together, these two elements make up diction. There's typically something deeper than a surface meaning to consider, so poetic diction is, by definition, complex.

Denotation is when you mean what you say, literally. Connotation is created when you mean something else, something that might be initially hidden. The connotative meaning of a word is based on implication, or shared emotional association with a word. Often there are many words that denote approximately the same thing, but their connotations are very different. *Innocent* and *genuine* both denote an absence of corruption, but the connotations of the two words are different: *innocent* is often associated with a lack of experience, whereas *genuine* is not. Connotations are important in poetry because poets use them to further develop or complicate a poem's meaning.

Analyzing diction and connotation — the meanings of words as well as the feelings and associations they carry — is a good place to start for any poem. The use of specific words in the poem serves to create a tone, an attitude taken towards the subject. For example, consider the words "slither" and "sneak." When used in a poem, the words conjure up images of a snake. A detached tone or an opposite tone than the reader would expect, are sometimes purposely employed to elicit more of a response. In the opening

lines of "The Love Song of J. Alfred Prufrock", T. S. Eliot quickly sets a certain tone, and then creates effect by juxtaposing it with a very different tone:

*Let us go then, you and I,  
When the evening is spread out against the sky  
Like a patient etherized upon a table*

#### **A. 1.1.3.3.8 Closed forms**

A poet writing in closed form follows a specific pattern, a specific design. Some designs have proven so durable and so suited to the English language that they survive for centuries and are renewed with each generation of poets (sonnets, sestinas, limericks, and so forth), while others come into being for the expression of one poem and are then set aside (Frost's "Stopping by Woods on a Snowy Evening" is a good example).

#### **A. 1.1.3.3.9 Open forms**

In contrast, a poet using **open form** (sometimes called "free verse") seeks to find fresh and uniquely appropriate forms for each poem, letting the structure grow out of the poem's subject matter or inspiration. A common perception is that open form is easier and less rigorous than closed form. Walt Whitman was an important innovator of open form, and he demonstrated its merits in "A Noiseless Patient Spider".

*A noiseless patient spider,  
I marked where on a little promontory it stood isolated,  
Marked how to explore the vacant vast surrounding,  
It launched forth filament, filament, filament, out of itself,  
Ever unreeling them, ever tirelessly speeding them.  
And you O my soul where you stand,  
Surrounded, detached, in measureless oceans of space,*



*Ceaselessly musing, venturing, throwing, seeking the spheres to connect them,  
Till the bridge you will need to be formed, till the ductile anchor hold,  
Till the gossamer thread you fling catch somewhere, O my soul.*

These are the basic elements of poetry. They are essential parts of what any good poem is all about, structurally. Of course, it does not mean, that all poems must have all these elements. It depends entirely upon the poet, who has all these tools at his disposal to use in order to convey his ideas most effectively.

## **A.2. Classification of poetry**

Whether one is a student hoping to learn about poetry or a poet looking for a new challenge, poetic forms help provide structure and rules for writing, reading, and analyzing poems. By placing restrictions on the number of words or syllables in a line, the number of lines in a verse, and the number of verses in a poem, poetic forms force poets to express their thoughts with a particular rhythm and rhyme. This, in turn forces readers and students to read poems with a certain wit and to puzzle out their meanings, which may be somewhat obscured by the contrived language. Identifying the type of poem is the first step to understanding its structure, which can in turn help reveal its meaning. Here is an explanation of the ten major poetic forms.

### **A. 2.1. The Acrostic Poem**

The acrostic is a fairly simple poetic form. An acrostic poem is created by using the first letter of each line to spell out another, usually related word. That is, by reading down the left margin, the reader discovers a word. In simple acrostic poems, this may be the subject of the poem.

### **A.2.2. the Concrete Poem**

The concrete or image poem is another simple form often practised in school. In this type of poetry, a single word is written repeatedly to create the shape of the object the word describes. For example, the word “apple” would be written to form the shape of an apple.

### **A.2.3. the Cinquain**

Pronounced “sink-cane”, this type of poem is named after the French word for five because it consists of a single five-line verse. Each line has a specific syllable count, namely two, four, six, eight, two. Many variations also exist, such as the reverse cinquain, in which the syllable counts are two, eight, six, four, two, and the mirror cinquain, which consists of two five-line verses, a cinquain and a reverse cinquain.

### **A.2.4. the Free Verse Poem**

Perhaps the most common poetic form today, free verse allows the poet to create his or her own form, placing virtually no restrictions on the number of syllables per line, lines per verse, or verses per poem. However, the poem still must have a recognizable form that will be coherent to readers.

### **A.2.5. the Ghazal**

Based on Urdu poetry and originating in the 6th century, the ghazal (pronounced like “guzzle”) consists of five to fifteen couplets (usually seven) with a refrain of one or a few words repeated at the end of each of the first two lines and the second line of each subsequent couplet. Additionally, the words before each refrain are usually rhymes or partial rhymes, and each line should be roughly the same length or meter. While the couplets develop a common theme, each one should read like a poem or unit in itself.

### **A.2.6. the Haiku**

Originally a Japanese form, the haiku is a three-line poem with a strict syllable count for each line — namely five, seven, five. Traditionally, haiku poetry had a seasonal reference (in Japanese, “kigo”), and the Japanese haiku were written in a single line. Along with dividing the poem into its three metered units, Western poets have also expanded haiku’s subject area.

### **A.2.7. the Limerick**

While most people probably think of the limerick as an obscene poetic form, it doesn’t have to be. The main point of this five-line poem, rhymed AABBA, is to be witty or humorous.

### **A.2.8. The Sestina**

Perhaps one of the most difficult poetic forms, the sestina, or sextain, is highly structured. It consists of six-line stanzas followed by one three-line stanza (called a tercet and referred to as the poem’s “envoy”). The last word of each line is repeated in each stanza in a different, but prescribed, order. If the lines of the first stanza are numbered 123456, then the second stanza ends with words 61524, the third with words 64125, the fourth 532614, the fifth 451362, and the sixth 246531. Words 1 and 2 are then repeated in the first line of the tercet, words 3 and 4 in the second line of the tercet, and words 5 and 6 in the third line of the tercet.

### **A.2.9 the Sonnet**

A sonnet is a poem of fourteen lines that follows a strict rhyming pattern. There are two types of sonnets, the Shakespearean sonnet, named after William Shakespeare, and the Italian or Petrarchan sonnet. A Shakespearean sonnet consists of twelve lines in three alternating rhymes, followed by a rhyming couplet. That is, its rhyme scheme is

ABABCDCDEFEGG. An Italian sonnet consists of eight lines rhyming ABBAABBA followed by six lines rhyming CDECDE.

### **A.2.10. the Villanelle**

A villanelle is a nineteen-line poem divided into five tercets (three lines each) and a closing quatrain (four lines). The poem consists of two main rhymes (AB) which repeat throughout. The main rhyme is produced by the first and third lines of the first stanza, which then alternate as the third line of each subsequent stanza, and form a rhyming couplet to end the quatrain and thus the poem. There are many other types of poems, including variations of the above forms, but these classic forms provide an excellent starting place for students of poetry or poets in training.

In addition to the specific forms of poems, poetry is often thought of in terms of different genres and subgenres. A poetic genre is generally a tradition or classification of poetry based on the subject matter, style, or other broader literary characteristics. A 19-line poem consists of five tercets and a final quatrain on two rhymes. The first and third lines of the first tercet repeat alternately as a refrain closing the succeeding stanzas and joined as the final couplet of the quatrain.

## **A.3 Poetic genres**

### **A.3.1. The epic poetry**

The Epic is a genre of poetry, and a major form of narrative literature. It recounts, in a continuous narrative, the life and works of a heroic or mythological person or group of persons. Examples of epic poems are Homer's *the Iliad* and *the Odyssey*, Virgil's *Aeneid*. While the composition of epic poetry, and of long poems generally became less common in the west after the early 20th century, some notable epics have continued to be written. Derek Walcott won a Nobel Prize to a great extent on the basis of his epic, *Omeros*.

Epic poetry is one commonly identified genre, often defined as a lengthy poem concerned with events of a hero's life and deeds of a mythological person or group of persons. Lyric poetry, which tends to be shorter, melodic, and contemplative, is another commonly identified genre. In many cases, poetic genres show common features as a result of a common tradition, even across cultures.

### **A.3.2. Narrative poetry**

The Narrative is a genre of poetry that tells a story. Narrative poetry is often reserved for smaller works, generally with more appeal to human interest. Narrative poetry may be the oldest type of poetry through which Homer's scholars have concluded that his *Iliad* and *Odyssey* were composed from compilations of shorter narrative poems that related individual episodes and were more suitable for an evening's entertainment. Notable narrative poets have included Ovid, Dante, Juan Ruiz, Chaucer, William Langland, Luís de Camões, Shakespeare, Alexander Pope, Robert Burns, Fernando de Rojas, Adam Mickiewicz, Alexander Pushkin, Edgar Allan Poe and Alfred Tennyson.

Narrative poetry is poetry that has a plot. The poems may be short or long, and the story it relates may be simple or complex. Narrative poems include epics, ballads and idylls. Narrative poetry is among the oldest, and perhaps the oldest genre of poetry. Some narrative poetry takes the form of a novel in verse. An example of this is *The Ring and the Book* by Robert Browning.

A romance is a narrative poem that tells a story of chivalry including the *Romance of the Rose* or Tennyson's *Idylls of the King*. Although these examples use medieval and Arthurian materials, romances may also tell stories from classical mythology.

Shorter narrative poems are often similar in style to the short story. Sometimes these short narratives are collected into interrelated groups, as with Chaucer's *Canterbury Tales*.

### **A.3.3. Dramatic poetry**

Dramatic poetry is drama written in verse to be spoken or sung, and appears in varying, sometimes related forms in many cultures. Verse drama may have developed out of earlier oral epics, such as the Sanskrit and Greek epics. Greek in verse dates to the sixth century B.C., and may have been an influence on the development of Sanskrit drama. Examples of dramatic poetry in Persian literature include Nezami's two famous dramatic works, *Majnun Leila*

### **A.3.4. Satirical poetry**

Poetry can be a powerful vehicle for satire. The punch of an insult delivered in verse can be many times more powerful and memorable than that of the same insult, spoken or written in prose. The Romans had a strong tradition of satirical poetry, often written for political purposes. A notable example is the Roman poet Juvenal's satires, whose insults stung the entire spectrum of society.

### **A.3.5 Lyric poetry**

Lyric poetry is a genre that, unlike epic poetry and dramatic poetry, does not attempt to tell a story but instead is of a more personal nature. Rather than depicting characters and actions, it portrays the poet's own feelings, states of mind, and perceptions. While the genre's name, derived from "lyre," implies that it is intended to be sung, much lyric poetry is meant purely for reading.

Though lyric poetry has long celebrated love, many courtly-love poets also wrote lyric poems about war and peace, nature and nostalgia, grief and loss. Notable among these are the 15th century French lyric poets, Christine de Pizan and Charles, Duke of Orléans. The tradition of lyric poetry based on spiritual experience was continued by later poets such as John Donne, and T. S. Eliot. Lyric poetry is the most common type of poetry, as it deals intricately with an author's own emotions and views.

### **A.3.6. The elegy**

An elegy is a mournful, melancholic or plaintive poem, especially a lament for the dead or a funeral song. The term "elegy," which originally denoted a type of poetic meter (elegiac meter), commonly describes a poem of mourning. An elegy may also reflect something that seems to the author to be strange or mysterious. The elegy, as a reflection on a death, on a sorrow more generally, or on something mysterious, may be classified as a form of lyric poetry. In a related sense, the word "elegy" may also denote a type of musical work, usually of a sad or sombre nature.

### **A. 3.7 the Fable**

The fable is an ancient, literary genre, often set in verse. It is a succinct story that features animals, plants, inanimate objects, or forces of nature that illustrate a moral lesson. Notable verse fabulists included, Jean de La Fontaine (1621–95), and Ambrose Bierce (1842–1914). An example of a verse fable is Krasicki's "The Lamb and the Wolves":

*Aggression ever finds cause if sufficiently pressed.  
Two wolves on the prowl had trapped a lamb in the forest  
And were about to pounce. Quoth the lamb: "What right have  
you?"  
"You're toothsome, weak, in the wood." — The wolves dined sans  
ado.*

### **A.3.8. Prose Poetry**

Prose poetry is a hybrid genre that shows attributes of both prose and poetry. Prose poetry is commonly regarded as having originated in 19th-century France, where its practitioners included Charles Baudelaire, Arthur Rimbaud and Stéphane Mallarmé. The genre has subsequently found notable exemplars in various languages: Bengali - Rabindranath Tagore ; English- Oscar Wilde, T. S. Eliot, Gertrude Stein, Sherwood Anderson, Allen Ginsberg, and Joseph Conrad : French- Max Jacob, Henri Michaux,

Francis Ponge, Jean Tardieu, Jean-Pierre Vallotton: Greek- Andreas Embirikos, Nikos Engonopoulos

## **Conclusion**

Poetry as a literary genre deserves more in-depth study and reflection. Hence, the aforementioned stated data constitutes just an overview about the rationale of poetry which, according to the researcher, is a pre-requisite to the study and serves to establish a literary bridge paving the way for more consideration to the study under focus. And as the realm of poetry is so much vaster to cover, the researcher envisages to a selective teaching with a more directed view that will be treated in the forthcoming chapters.



## **PART A: Chapter One: section two: poetry selective teaching**

### **B.1 Approaches to poetry Teaching**

Basically, there are two approaches to the teaching of poetry, *the creative approach*, which dwells on how to write poetry and the *approach of instruction*, which seeks to inform poetry writers about the mechanics, dynamics and analysis of poetry. It becomes important then to identify what kind of learner one is dealing with to adopt the right approach.

In his work, Kellem (2009: 12) argued for the inclusion of an integrated approach to teaching literature. He supports his argument with the *fore meaning approach*, claiming that the combined benefits of a stylistics and reader-response approach place “*equal importance on the study of language elements and responding personally [to literature]*”, *asking instructors to bridge the gap between aesthetic and stylistic reading approaches and to show how pleasure and understanding can coincide and feed off each other*” (Kellem, 2009, p. 15). Kellem, Baba (2008) and Timucin (2001) extol the virtues of a fresh approach to EFL literature instruction.

Experience has shown that a balance between the two approaches is also possible. Hence, whenever one intends to teach poetry, he has to choose poetry that delights and poetry that is suitable for the students’ ages. To capture and enrapture the little minds, one needs to find poetry that is captivating and motivating and sensitive. Poetry, like all art forms, conveys a range of emotion, from burning anger to quiet joy. It is one of many entry points to understand the world....Children need to see the everyday world that poetry comes from and how poets write poems ( H.Graves (1994:340)

So, when teaching poetry, the teacher needs to read poetry aloud, encourage students to read it aloud, make them memorize poetry that they like, make them recite and make them compose. The teacher should enhance learners to write for themselves, to write for their peers and share their writings through school or institution magazines.

Graham, J. et al (1998) in Hudson and Jones (2001) focuses more on the use of the process approach in composing poetry, they said

*“In a process approach...writing is more than the simple eliciting of a product by the teacher; it is a process that involves thinking and shaping meaning....A process approach views children as authors and treats their written work as creative and meaningful.”*

Burk (1996) describes a method of teaching poetry by giving students random volumes of poetry and having them read until they found a poem that engages them. He reports that, on average, the students read 22 poems before choosing a poem to respond to. This method promotes both reading poetry and the higher order thinking skill of evaluation.

*Poetry is emotion recollected in tranquillity and by recollecting, we learn to feel, learn to experience nature in all its wild beauty, learn about the mysteries of the universe, and learn about love, happiness, joy and sorrow. If I read a book and it makes my whole body so cold no fire can ever warm me, I know that it is poetry. If I feel physically as if the top of my head were taken off, I know that it is poetry. (Emily Dickinson)*

We are enriched in more than one sense and are instinctively transported into a world where rhythm, harmony and creative forces integrate in the most delightful way possible. Poetry is wonderful to use in any whole language program because each poem is a complete work, and is usually short enough to be easily reproduced for classroom use. In addition, poetry's range of subject matter, tone and style makes it accessible to any group. Catch them young. The earlier you infuse the joy of poetry, the better. Teach poetry in as much as it relates individually to each child. Some children love poetry and have a natural flair for it. They love to read poetry and enjoy writing it too (Thousand. (1995))

Janet Evans (2001: chapt 5) in responding to Poetry through writing by Gervase Phinn states,

*Poetry needs to be at the heart of work in English because of the quality of the language at work. If language becomes separated from the moral and emotional life-becomes merely a trail of clichés which neither communicate nor quicken the mind of the reader-then we run the risk of depriving children of the kind of vital resource of language which poetry offers. (DES 1987)*

In addition, it is good to hold poetry workshops, organize poetry readings, tape poetry written by children and play the tapes back for some peers to evaluate or to imitate and have poetry contests from time to time. Gregory Denman quotes Carl Sandburg's definition of poetry as a "series of explanations of life" and goes on to say that:

*"... Poets through the ages have created, by means of their own resources, observations, and genius, poems that are capable of fulfilling the human need to live more fully and meaningfully.... To deprive individuals of an understanding of poetry, as of any art, is to deprive them of one of the most satisfying aspects of their own human nature"*  
(Benton : 1999).

Learners by nature are imitators and they appreciate it greatly when teachers help them with models in the class, simple schemes, note form like scripts, visual and graphic mapping can always serve for something. So by modeling personal connections, interpretations and questions about word choices, the effect of line breaks, the use of punctuation, imagery or language techniques, we provide learners with a platform to exploration. We need to convey enthusiasm and connection with poetry – or at least *'fake it, until we make it'*! *Literacy Secretariat Resource Paper* :( 2010 p.3)

We recommend teachers to take sips from Jacqueline Sweeney's book (1993), *Teaching Poetry, Yes You Can!*, which is full of practical ideas for incorporating poetry into the classroom. This text stresses the use of poetry in a whole language approach to teaching.

### **B.1.1. What to select?**

The teacher experiencing with classroom poetry writing selects themes that appeal to his learners' senses, age, level and tastes. Vygotsky (1994) believed that extended visual thinking in childhood is crucial for the development of intellect. The teacher then has to direct his teaching toward developing the learners' cognitive power. Also, he has to vary in his themes and introduce them one by one. As poetry makes writing purposeful and personal, opportunities to work independently or with others on contemporary issues and themes, to write about emotions and experiences or explore poems on a theme are great ways to use poetry with your classes. (*Literacy Secretariat Resource Paper*)(2010 p.3)

Choosing poems related to a single theme can build a knowledge base and vocabulary focused on a specific topic. For example, the three themes of the *Equipped for the Future initiative* (Stein, 1997)--work, civic participation, and family life--provide a framework for theme development. As with any writing about personal experiences, poems can become part of a larger exploration of a theme, as the class considers, reads, and writes about related cultural, social, economic, and political issues. Auerbach, (2000) and Weinstein, (1999) describe ways to do this.

In approaching poetry teaching, teachers gradually go on teaching one thing at a time and help learners build up their experience using their prior knowledge, their experience of the world, their reading altogether with their own personal practice to construct their learning. Teachers try scaffold their learners or design peers to help them

share the task through classroom workshop or group/peer work. In scaffolding instruction, a more knowledgeable other, provides scaffolds or supports to facilitate the learner's development. Vygotsky defined scaffolding instruction as the "*role of teachers and others in supporting the learner's development and providing support structures to get to that next stage or level*" (Raymond, 2000, p 176).

In constructivist classrooms, students are encouraged to talk to each other and to the teacher. Constructivist teachers allow students' responses to drive lessons, shift instructional strategies, and alter content (Brooks & Brooks, 1993).

### **B.1.2. How to select?**

In the selection of the teaching material , one should observe certain criteria –

- the degree of easiness or difficulty learners experience,
- on the basis of simplicity,
- familiarity with the material,
- its feasibility and practicality as poems often deal with geographical or social settings alien to the students' experience. Perhaps the greatest barrier to understanding poetry, however, is its elliptical, metaphorical, and highly allusive language. Poetry, from this perspective (i.e. as a high-level, individual reading activity), has little to offer the EFL classroom, especially at middle school and high school level. (Brindley, 1980, p. 1) However, Schultz, (1997) emphasizes the role of learners' flexibility in composing poetry.

Schultz and Ellis, in their text (1997), *With a Poet's Eye*, speak of the freedom of poetry and how its very lack of structure can be what attracts students most. They talk about how that flexibility can free a student to write in his or her own voice. The authors not only consider the child in the class who is the "good writer," they also talk about how poetry can be a road into the land of words for the child who is a struggling author:

*Teachers sometimes consider poetry a luxury they can't afford, especially with students who struggle to sit still, to process language and to master basic writing skills. But these are exactly the children for whom poetry can be a way into stronger writing. Poetry gives them an opportunity to say what they see, think, and feel, free of the restrictions of other kinds of writing. When these students focus only on mechanics, they easily lose the spontaneity and flow of their thoughts; they become stuck.* McVeigh-Schultz, and Ellis. 1997 (xii)

### **B. 1. Why to select?**

Selection of good poetry as models for the classroom practice narrows the learners' scope and orients them to learn to write gradually following certain rules. And as learners do come from diverse veins, teachers need to select what seems more appropriate and relevant to their learners' standard.

For each step in the writer's achievement of a more profound penetration of reality is linked with his continued liberation from earlier, more primitive forms of cognition. "A more profound penetration of reality demands that consciousness attain a freer relationship to the elements of that reality, "which consciousness departs from the external and apparent aspect of reality that is given directly in perception? The result is that "the processes through which the cognition of reality is achieved become more complex and richer. " (Vygotsky, 1987, p. 349)

Poetry has the power to connect to emotions, comment on the human condition, explore life's experiences and help us to see the familiar in new ways. Poetry can provide an essence in an instance, an insight or a challenge. Its often brief, concise language choices, imagery and rich language can provide a wealth of literacy teaching opportunities. Poetry is important in every literacy program from preschool to secondary school. (*Literacy Secretariat Resource Paper: (2010 P.3).*)

Fortunately, poetry is found to be missing in many people's lives. In short, teaching poetry is a means of establishing a link between mere existence and life itself, thereby uplifting mortals to a higher plane of excellence.

#### **B.1.4. Teaching Students how to develop writing and Reading Poetry**

In order to raise students' awareness of the power of poetic language, teachers choose to begin the school year by focusing on several poetry skill lessons and easy models and incorporate them within a planned syllabus to perform during the course. Showing students how to see word pictures and hear figurative language in the world around them is one way to enhance learners' familiarity with poetry: yet this does not suffice.

To Increase students' awareness of poetic language ,they ought to be exposed to poetic language , they need to be daily trained, work continually , practise reading intensely and discover how great poets compose, model on them ,think, reflect upon the best writings , try their hands at and finally improve their abilities to produce precise language in any category of writing.

Burk (1996) states that ,in teaching poetry, instructors are often too eager to start explicating and analyzing poetry before students have read enough poetry. Often this promotes negative feelings towards both poetry and analysis. For MacBeth (1967) reading poetry aloud is essential for understanding and

*“No one can read a poem unless he realises that it is a physical object as well as an abstract vehicle for conveying ideas. A poem has a material existence like a piece of music or sculpture or a plate of meat. It can't be appreciated or understood unless it is read aloud to oneself, or at least mouthed to oneself to obtain a feel of the words. Listening to a poem read aloud by someone else is not enough. A poem must be*

*'played' by the reader himself so that he creates his own sound through the feel of the words as he speaks them.'*

Children are being viewed as active learners who take initiatives in their own learning both outside and inside school. As a result, teachers have begun to use teaching strategies that take account of what children already know and work from what children can do.” Brown (2002:19). So, following this process, children will surprisingly emerge as well versed writers. To this, Sandy Brown Hohn states (1994:5)

*“Teachers should be prepared to be surprised by the good quality of writing that may soon be in evidence from children who were hitherto low achievers. In fact, it is not always the most able children who write the best poetry in schools.”*

### **B.1.5. Encouraging Classroom Environment**

Dalton (1993) recommends having a classroom environment that supports poetry reading. Placing picture poems on the wall by both professional and student writers and having poetry anthologies readily available can increase the reading of poetry. Teaching poetry can be much more successful if teachers remember to have a positive classroom environment, encourage enjoyment, promote discussion, and use a memorable acronym when teaching explication.

Poetry has the advantage of being short and often of appealing to the senses by attempting a re-creation of auditory and visual images” Ilona Leki (1986:2). Bryant Fillion (1981: 40) argues that a teaching approach that promotes student inquiry is one way to sharpen the three abilities he sees as essential to a student's capacity to read and derive benefit from literature.



*“These abilities are aesthetic reading (when attention is focused on what happens during the reading rather than on what remains afterwards), reflecting, and problem finding. Such children should be encouraged to write without drilling into them the mechanics of writing poetry. Rather than trigger an increased interest, it could actually turn them off.*

Mechanical teaching of poetry does not really tax the little minds and it may actually stimulate them to appreciate the dynamism which poetry has. Other learners may be interested only in the analysis of poetry and hence enjoy only reading. Their interests must also be catered for. Poems, however, have an important role in supplementing the inevitably restricted input of the classroom by offering a meaningful context, in which they could be used and hence be remembered more effectively (Lazar, 1996; Norström, 2000).

### **B.1.6. Promoting Poetry Enjoyment**

Peacock (1999:13) calls poetry “the screen-size art” that provides a “quick dive in a deep pool,” offering “depth in a moment, using the depth of a moment”. Poetry encourages an economy and precision in language that transfers to other types of oral and written communication. Poetry evokes feelings and provokes thoughts about complex social issues. Poetry is more than a vehicle for expression; it is also a way of knowing; it both requires and facilitates a concentration of mind or sustained attention to which our hectic lives have unaccustomed us. The linking of the strange with the familiar through the image or even through well-placed line breaks is perhaps what makes poetry so powerful. Poetry transforms the way we see the commonplace through new perspectives. (Damico (2005.137–146).

In fact, reading poetry as well as writing it helps us discover the mysterious world we knew but a few. As Michaels (1999: 3) in this respect suggests *“Reading and writing poems can help us discover profound truths we didn’t realize we knew”*.

Duke, Charles R. (1984: 3) argues that students should have time to enjoy what they read, he said

*“...if we do not also provide equal time for students to enjoy, contemplate, and relive the experience of reading a text, we may be sending a contradictory message about what the purpose of literature study is. The role of reflection, problem-solving and discussion in the teaching of literature.”*

One of the most effective ways to encourage children to read and enjoy poetry is the enthusiasm of the teacher for old-and new-favourites. Just reading poetry aloud for the experience is a very good way to spend a few minutes in the classroom; it will have long-term beneficial effects.” Eve Bearne (1998:268)

## **B.2. Approaches to poetry reading**

Poetry is quite different from prose in terms of their reading. If prose demands silent reading with concentration, poetry demands loud reading so that the voice is easily heard and directly affects the heart.

### **B.2.1. Reading and comprehending poetry**

Dr Joanna Moody speculates on the study of literature saying,

*« The study of literature begins from the inward response, the imaginative consciousness of what one has experienced in the process of reading. That consciousness is formed primarily in the response to the text, and gives rise to the processes of thinking and writing about it.*

*The student of literature has to be objective, and is expected to learn a wide range of critical terms and ideas. S/he needs to understand the technical terms and broader critical vocabulary as instruments of analysis and interpretation of literary texts, and then use them to organise and present an informed critical response.” (Unknown Reference)*

Explanations that attempt to describe the actual process of reading vary greatly. Each definition or description posited by researchers is their attempt to capture the essence of the process. Reading has been defined as learning to interpret symbols and pronounce words; as identifying words and getting their meaning and thirdly, reading means learning to bring meaning to a text in order to get meaning from it (Foertsh 1998).

Dechant (1991) merges the range of definitions of reading into two general categories:

- a) Those that equate reading with interpretation of experience and the attribution of meaning generally, and
- b) Those that restrict the definition to the identification and interpretation of graphic symbols.

The fact that no conclusive operative definition has yet been agreed upon is probably due to the fact that reading is a particularly complex activity that involves cognitive and affective activities and competence which are not easy to encapsulate in words. The description provided by Goodman (1967) well illustrates the point:

*Reading is a psycholinguistic guessing game. It involves an interaction between thought and language. Efficient reading does not result from precise perception and identification of all elements, but from skill in selecting the fewest, most productive cues necessary to produce guesses which are right the first time.*

In broad terms, reading presumes the ability to interpret symbols and assign meaning. Reading competence is a fundamental requirement for engaging in literature studies but despite having mastered the reading process itself, many university students find literary studies extremely challenging since for several, it is their first encounter with studying literature and they lack the competences required to critically engage with, and demonstrate comprehension of the course material.

This occurrence has been researched by many in the field of literary studies who agree that it is imperative to delve deeper into the processes and competencies involved in reading if one is to meaningfully guide students to develop and improve their literary competence.

### **B.2.2. Poetry reading strategies**

Recent studies by Afzali & Tahririan (2007); Zyngier & Shepherd (2003) have also indicated that although university students may be familiar with specific literary genres such as poetry, fiction, nonfiction, and drama, many students do not enjoy or fully understand what they read because they haven't yet learned or developed strategies for reading a variety of literary texts especially when studying literature in a foreign or second language.

Learning to read poetry is an on-going process, requiring regular and frequent use of strategies. Writing poetry requires skills and is likely to result in a product. The teacher of reading and writing is not only enabling pupils to have independent access to everything that is written but is also providing them with the key to new kinds of thought processes. The strategies should be first taught, then reinforced and monitored (guided practice) as students become more proficient in applying the strategies to make meaning of their poem. Variety is the spice of reading instruction, so offering students a menu of experiences and options for strategic reading practice will be more effective than drilling relentlessly on any one strategy. ( Perera (1984: 203)

### **B.3.Approaches to poetry analysis**

The first thing a reader does when he or she is before a poem is to ask who is the speaker, the voice or the persona. Certainly, the speaker is not the same person who wrote the poem. But how is this mask or persona created? It is then up to the author who creates the diction and the tone that we can distinguish between the speaker and the writer. Thus, the grammatical constructions as well as the selected words can of course determine the type of writer/ speaker and the addressee.

*“Students may need to unlearn the idea that poetry is difficult to interpret or only has one interpretation. If our goal is for students to understand value and appreciate poetry, we must engage them with the real essence of poetry, the power of words and language and the infinite ways that poets of all ages and cultures have exploited and stretched the genre. Students should be amused, excited, intrigued and inspired by language’s capacity to relay experiences and emotions.( Anna Commitante and Kateri Kennedy (2009-2010)*

When readers start reading a poem, they should begin by trying to figure out what the poet is saying on the surface: the **content** of the poem. When you can summarize this content in a few sentences, examine the way the poet conveys this content; in other words, analyze the poem's **form**. Finally, determine how the content and form work together to create the poem's **meaning**.

### **B.4.Approaches to poetry writing**

Writing poetry in a second language creates self-confidence and "positive feelings about the language learning experience" Christison (1982:17)

Hence, a good writer should be a good interpreter reader; he needs to understand the simile, the metaphor, personification, connotations and denotations, the different images and symbols, verbal irony and paradox (overstatement or hyperbole, rhythm and versification, the patterns of sounds ,the different stanzaic patterns (see the kinds of stanzas, quatrains, triplets, sonnets, blank or free verse) (see chap1)

In writing, as in everyday life, our audience, situation, and purpose shape our tone or voice. Conversely, our tone will shape the audience's response. In this view, a student writer has to figure out both who his readers are and what response he wants to elicit from them. Who does the student writer write to then? Certainly, when the learner writes a poem for class, the obvious answer is to his instructor or classmates.

Although the instructor could literally be the only person besides him who will ever read his work; the learner needs to write about literature to learn how to write for an audience of peers-people, or classmates that are curious to ponder upon some of his literary writings and appreciate having a literary work explained so that they can understand it more fully.

Remember that your audience may be a more cultivated person expecting something fresh from you. Then, what to do? You need to know what you want to say before you say and place words in their right context as plainly as possible.

#### **B.4.1. Developing poetry writing at a university level**

In his definition of writing, Bryne (1979) states that “writing is transforming our thoughts into language. It is a very complex skill that requires both physical and mental activity on the part of the writer. Similarly, writing is ‘...*the last and perhaps the most difficult skill students learn-if they ever do. Writing is a complex process. Writing does not simply convey thoughts; it also forges it. It is a two-way street, both expressing and generating ideas.*’ Walters (1983:17)

Writing is a form of expression and communication that permits the students to communicate their feelings, ideas and attitudes in a written form. "*Learning to write is like learning to play a musical instrument, the more they practice, the better they will be.*" Taken at a level, written expression has become more vivid, more concrete and more visible. "Students gradually learn how to exploit the written word and make it count." Curtis and Arlen Gargagliano (2001: vii)

Writing poetry is a skill that has not been accorded the attention it deserves in high school education. Students have not been taught to make their ideas flow on paper. They do not know how to compose and often feel blocked when they cannot find the right words, fear criticism and want to avoid the emotional turmoil experienced when faced with an assignment and a blank piece of paper.

A majority of students dislike writing poetry .In the same trend, all children are entitled to positive experiences with poetry-in Linda Hall's Survey (1989) of children reading poetry she found 47% of pupils indicated they read no poetry out of school, as many as 36% professed to be utterly hostile to it. The National Literacy trust survey into children's reading choices and preferences found that a similarly dispiriting picture with only 41.5% of girls reading poetry outside school and 22.4% of boys." Gamble et al (2008: 163)

*"Pupils are encouraged to write freely about a poem in an almost headlong fashion ('let your hand follow your pen-see where it takes you.'* Benton and Fox (1990:142). However, in the course of their practice, they can discover the sweetness of writing especially short love poems and can develop many skills altogether-diction, structure, poetic devices and organization. In short, this tends to be more compatible with what others think, "*Poetry is a way of uncovering the ordinary world-the world reveals itself to us and we combine sound and sense in the discipline of the line.*" Graves (1994:327)

To make all these grow simultaneously, students believe that writing is really a complex process that requires hard work and when faced with a writing task, most students will react with some feelings of disgust; they are afraid of being corrected.

Many writers have confessed of the difficulties encountered while writing. As an instance, New York writer Fran Lebowitz takes an extreme position on the subject:” *Writing is torture. It is very hard work. It’s not coal mining, but it’s work.*” From his ship *the Beagle*, Charles Darwin evoked to his sister about his experiences of reasoning he said

*I am just now beginning to discover the difficulty of expressing one’s ideas on paper. As long as it consists solely of description it is pretty easy; but where reasoning comes into play, to make a proper connection, clearness and a moderate fluency, is to me a difficulty of which I had no idea.*

More suggestions for poetry writing were so far made by researchers;

*“in order for children to be empowered as poets, they need to be exposed to a wide range of poetry...they should have a broad experience of poetry encompassing a range of forms such as ballad, free verse, concrete poetry, they will be provided with models that they can use during the course of their own writing...As with any genre these are aspects which may inspire and some which may inhibit.”* Graham and Kelly, (1998:40)

Similarly, the teaching of writing was seen as a process of unlocking children’s creative potential, of finding a real ‘voice’.’ Pam Zerniewska (1992: 89)



#### **B.4.2.To whom to write and what for? (Audience and purpose)**

In a literary course, university students are supposed to write to their teachers, to their classmates or to a larger audience of intellectuals-an audience more or less acquainted with the world of literature. So, the audience is the writer's collaborator; it helps him identify and select what type of language to use varying in degrees with the level of this targeted audience.

Since writing is an internal process, so when one writes he has to transform or encode his inner perceptions and responses into words or codes that he intends to transmit to a given audience with the intention to convince, persuade, inform, teach, notify or share in experiences. And in doing so, the learners' writers act as teachers, with an authoritative voice aiming at bringing awareness among a given audience.

To gain a sense of appeal to their writings, learners need to think about the images they use and the expressions of what they feel.

*“Many teachers make anthologies and tape collections of children's poetry which are highly motivating. All of this will contribute to the sense of audience and purpose with which they can approach the composing. Teaching poetry writing involves experiencing poems, exploring words and language, looking at different forms and believing in the validity of one's own experience..”(Turncliffe 1984: 151)*

And in order to accomplish this, the students may be encouraged to be very observant when looking at objects on which they will write. They should learn to look carefully, think, feel and observe the object, in order to get some pertinent understanding of the person or object they are writing about. They should somehow give substance, detail and feeling in written expression. As they observe they should ask: What is it like? What does it do?

Holst (1995:111), in developing poetry writing, states that before writing, skilled writers should consider four questions:

- *What is the purpose of this piece of writing? This has to do with the function of the writing and the role that the writer is adopting for this purpose.*
- *Who am I writing this for? By analysing our intended audience, we can clarify the content and focus of our writing task. Who are my readers? How much do they know already? What will be new to them? What is their attitude to my subject? Once we have a clear sense of purpose and audience, we can then think about more specific aspects of the writing task.*
- *What should this piece of poetry writing look like? This is related to audience and purpose and concerns the format of a piece .Is it a creative piece, haiku, and acrostic poem?*
- *How should I sound? What tone should I adopt for this piece? Tone has to do with formality and attitude.*

#### **B.4.3. How are students going to write? (Manner/process)**

Before writing, literature students' writers, have to read carefully, analytically and critically the literary work before them, digest its contents and know at least authoritatively what they are supposed to write about. Reading helps a lot in the pre-writing; it is an investment of energy and time which constitutes a process of inquiry or exploration leading to the possession of authority.

An amateur writer should be a good reader. Literature scholars have to skim and scan the poetry material they read, understand the general theme then start jotting down some written premises in the form of notes, ideas, listings, combination of ideas, thinking

of a piece of free writing, an answer to some of the questions, a pause here and an inquiry there. All these sorts of activities help them to identify their personal responses as inquisitive researchers. Learners will certainly find themselves moving from reaction to literary stimuli into reflection and analysis about what they read. Consequently, before learners adapt their hands to free writing, they have to think about critical reading.

In evoking the idea of free writing, learners feel freer to express themselves and let their ideas flow; so they feel more envious to express their personal impressions, write their ideas out and let them flow one after the other as statements. This technique will help them cluster ideas, combine impressions and invite them for more accumulations of thoughts.

But this does not exclude the fact that students work alone and do not share their findings with others; on the contrary, they need to investigate their ideas with others through classroom group work as this will increase the power of their own thinking. Discussing with others, exchanging ideas and evaluating their own work can enormously help in the self-evaluation.

*“Poetry is excellent subject matter for discussions which can range through content, form, language, authorial intentions etc and provide shared insights, interpretations and new understandings.”* Cook and Styles (1991:3-4)

Now, in the course of time and through their continuous reading, learners will certainly get some ideas that they need to put altogether in a structured pattern. This implies they should invest in writing the first draft poetry as roughly as possible because at this level, learners are not yet sure how to start. *“Writing is an organic process that can take any number of turns as avenues of thought open up while we compose.”* Anderson (2005:165)

*For Elbow (1973), thinking is another trend, he said:*

*Think of writing as an organic developmental process in which you start writing at the very beginning-before you know your meaning at all-and encourage your words gradually to change and develop. Only at the end will you know what you want to say or the words you want to say it with “ (quoted in Faigley, (1986 pp 557-42))*

For poetry writing, we may suggest to

- 1. Use elements of poetry:** Use metaphors, similes, assonance, onomatopoeias and alliteration.
- 2. Use the five senses:** Create a sense of smell, a sense of taste, an image, sound and touch

### **C. 5. A summary of major Trends**

This part consists of the researcher’s view on literature teaching and the most suitable methods that can be used.

#### **B.5.1. About literature methodology teaching**

As Paran (2008) duly noted, although much research has identified how best to utilize literature in the EFL classroom, little research exists on how learners react to classroom literature teaching practices. However, from the experiences collected from learners’ attitudes towards teachers’ methodologies to literature, namely poetry treatments in the class, revealed a kind of positive acceptance from learners who tend to show certain satisfaction as to the methods employed.

*“Findings in this area [learner perspectives on the methodology of literature instruction] are still quite rare, and it is extremely difficult to make any generalizations”*

(Paran, 2008: 477), a view shared by Green (1993) and Altan (2006). In fact, whether to reach a universal agreement about the effective methodologies remains something personal and depends on many factors, cognitive, social and personal. Hence, the overarching result is not explicitly stated. Instead, the majority of research has focused on how much a learner's language skills have improved from a test-driven, or have learner skills improved because of methodology X, *or Y* and if so, to what degree?

As Coxhead (2006) and Ajideh (2006) have argued, learners preparing to enroll in tertiary level studies in English speaking countries require support. However, how best to structure this support remains open to debate, as is the influence students have in determining the methodology instructors use in the classroom. This study finds its central focus in the latter, analyzing how students react to various forms of literature instruction. This is basically true, if we take the geographical locations, the intellectual and age differences, the teachers' varying techniques and methodologies, the large classes and the different reactions students offer in their respective classes.

However, a significant amount of the literature examines learners' strategies and beliefs, but little research has discussed students' views on literature teaching methodology in advanced level tertiary EFL settings (Altan, 2006; Green, 1993; Paran, 2008). Indeed, learners' views on literature teaching methodology is not yet widely spread at an advanced level, namely at the university within the LMD system syllabi, where students are not purely engaged in literature and where they are not in a sufficiently authorized position to construe their personal reactions towards the teaching methodologies.

The researcher, through a questionnaire, a checklist and interactions with learners has come up with certain reactions as how poetry should be taught and why should it be taught that way? And how effective the methods selected for learners' development are?

### **B.5.2. Which teaching methods best comply with learners' beliefs.**

Mori (1999) argued for teachers to concentrate more on student in-class assessments so as to match teaching methodologies with students' beliefs. Green's (1993) study used quantitative data to research whether students enjoyed activities that emphasize language content (a style akin to a reader-response approach) or language correctness (a style akin to a stylistics approach), and how students react to unfamiliar teaching methodologies.

Green concluded that students did not view the language correctness approach as more beneficial. Furthermore, his results suggested that students were open to new teaching styles. However, his data failed to reveal whether students linked enjoyable activities with effective learning. He concluded that his results were not categorical, but could aid future studies that hope to identify both what instructors want to teach and what students find beneficial and enjoyable.

Matsuura, Chiba and Hilderbrandt (2001) examined feedback from Japanese university EFL students on classroom methodology. They concluded that despite EFL classroom trends toward a more student-centred environment, a significant amount of learners still preferred a more traditional EFL pedagogy that included a teacher-centred methodology (for a review of traditional and current EFL teaching practices, see Matsuura et al., (2001). Almost 81% of the 301 participants in their study supported a teacher-centred approach, with about a quarter of respondents specifically citing lectures as an effective way to learn English. (*Asian EFL Journal* Volume 12 Issue 4)

The conclusions of Matsuura et al. (2001) are open to debate. Liu R., et al (2006) found that university level English as a Second Language (ESL) instructors in the United States were using a teacher-centred methodology despite extensive research that supported a student-centred approach (McCombs & Whistler, 1997; Pillay, 2002;

Weimer, 2002). Liu et al. claimed that something must be wrong if instructors are using a teacher-centred approach and that an *“awareness of this discrepancy may encourage universities to promote more training in the learner-centred approach”* (Liu et al., 2006, p. 86).

These two studies reveal a serious gap, then, between what students want and what research suggests instructors should be doing. Instructors, researchers and students have failed to agree on the best learning and teaching styles. This dichotomy presents a serious problem for researchers, instructors and learners alike. Regarding approaches to literature instruction, positive responses to teaching methodology from student perspectives were found when instructors used a reader-response approach (Ali, 1993; Daniels, 1994; Davis, 1989; Hirvela, 1996).

Hirvela (1996) drew attention, Baba (2008), Kellem (2009) and Timucin (2001) also noted that an integrated approach was something both students enjoyed and instructors found beneficial (Kellem combined a reader-response approach with a stylistics approach; Baba combined a personal-response approach and stylistics; Timucin combined a language-based approach with stylistics). The results of these studies suggested that an integrated approach is effective for literature studies at advanced EFL levels.

In these studies, learners reacted positively to a single methodology and more recently, to approaches that combined theories of literary analysis. These responses are noteworthy because each methodology is supported by research that demonstrates improved language skills and learner satisfaction. However, the research remains inconclusive, as Paran (2008) noted, and suggests that students’ perceptions remain difficult to interpret.

### **B.5.3. The researcher 's views on literature**

The researcher believes the idea issued by Liu et al (2006) is not sound enough in the sense that even if we promote training in the learning centred approach, this will not be ever-lasting but ephemeral-it surely ends up with the teacher's detachment from teacher's to learners' centeredness when learners grow up to maturity, autonomy and end as free initiators.

The researcher also found that students like the eclectic method combining reader-response approach with a stylistic approach with an alternation between teacher centred and learners' centred as time allows .The teacher is the only servant of his own methodology; he knows where to divert it for the benefit of his learners' needs-There is no final prescription for all-the class determines the methodology.

To join both ends, the researcher's application in the various sessions has shown that students at the university found poetry writing as a funny game and they learnt a quite deal from what the teacher offered to them-a teacher's centred approach oriented process - they saw both correctness and language contents and though it was the first experience, they were satisfied with the little mean they had acquired.

The researcher believes interpreting poetry is sometimes difficult because every poet has his own world of imagination, of visualisation and the reader is left alone facing a multitude of ideas that he has to decode. He should look as a miner in front of his mine, ready to use his shovel and pickaxes. And so should the strategic reader be before attempting to immerse himself in exploiting the text. In summary, poetry offers a bridge from culture to culture, language to language. So, as poet, Rita Dove (1999) said "The First Book" from *On the Bus with Rosa Parks: Poems*) notes, "dig in, you'll never reach bottom."



## **Conclusion**

Poetry selection and teaching demands from teachers to be selective. The text and poems selected should cater with students' ages and tastes. Not every poem could set as a classroom model. Teachers have to show and familiarize their learners with simple poems and how they should approach them. The researcher has also come to the conclusion that writing in its true sense implies a present wit, a certain know how regarding literary writing.

Literary writing is a process that requires extended vocabulary, a mastery of English grammar and a common sense of logic and sound reasoning. In fact literary writing demands a lot of reading and a sane interpretation to the various literary genres. A writer needs to discover what is demanded from him to understand the instructions well and be able to respond adequately.

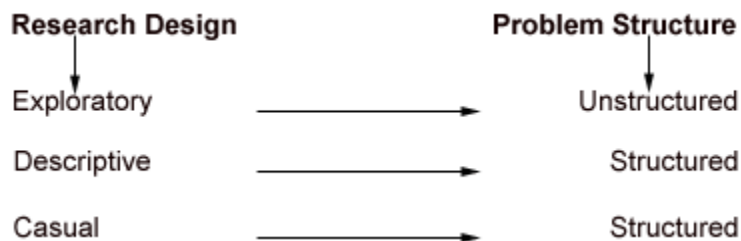
## Part B: Chapter Two: Research Methodology and Design (what, why and how?)

### 2.1. Introduction

The researcher's purpose for this chapter is to outline and justify the research design which includes decisions regarding the research approach and method selected to investigate the role of teachers in addressing first year EFL English learners 'poetry writing development at Msila University. The teacher researcher, after knowing about his learners' needs and identifying their intentions, wishes and desires in studying literature and opting for poetry reading and writing, through extra sessions; hence, offering every learner an equal chance to develop his /her writing potential, he proceeds in finding out what suitable methods and techniques that best fulfill his objectives through designing a set of procedures.

### 2.2. Research design

The research design, in the view of Ghauri et al (1995), check it in the bibliography is the overall plan for connecting the conceptual research problems to the pertinent (and achievable) empirical research. They go on to comment that since empirical research is undertaken to answer research questions, the appropriate research design needs to be effective in producing the required answers within the constraints placed on the researcher. Ghauri et al (1995), relate research design and the three categories, in terms of the problem structure as shown in **figure 1**



**Figure 1** Research Design (Ghauri et al (1995))

The research design is the key element that provides the ‘glue’ that holds and maintains the research project together. A design is used to structure and organize the research, to show how all of the major parts of the research project fit within and work together and to try to answer the central research questions (Trochim 2006). The research design provides information on the research approach selected, the method envisaged and the schedule according to which the research was conducted, how the data was collected and how it would be analysed, and also describes how the research population and sample were identified and selected and under what circumstances.

### **2.3 Research design decisions**

Chapter one as previously noted described the literature review and the related objectives as they were related to the research topic which investigated the contribution of teachers to developing their learners’ potential to write poetry through the main research question which is amply reiterated:

*Can teachers enhance and develop learners’ potential to write poetry through selective classroom material poetry study?*

To find answers to the question, it was consequently necessary to make decisions regarding

- What research approach should be used?
- What data collecting processes and tools could be most profitably used to interrogate the research questions and obtain the data required to answer the research question?
- How should the research process be designed, scheduled and carried out?
- How should the data be analyzed, recorded and reported?

### **2.4 Research approach**

Given the descriptive and interpretative nature of the study, qualitative and quantitative research approaches were selected (Leedy 1993:141). An important issue

following on from above is what methodology to use through this research. As Adler et al. (1989: 61) point out: "choosing a methodology determines what we can study as well as the range of possible results and conclusions".

Consequently, the choice of one method or the other relies solely on the freshness and topicality of the theme, on the nature of the subject matter, on the availability of material, on circumstances, obstacles and shortcomings, subject field as well as on time and resources. However, before going any further in labels, the researcher prefers setting limits and definitions to both terms through providing arguments for any intended choice.

#### **2.4.1. Qualitative research**

A distinctive study and analysis of the difference between both qualitative and quantitative research approaches has led the researcher to set boundaries and draw parallels between the two bearing the following definitions.

Qualitative research involves an in-depth understanding of human behavior, individuals' attitudes and the reasons that govern human behavior. Unlike quantitative research, qualitative research relies on reasons behind various aspects of behavior, attitudes and reactions and the justification of every use through written prosaic scripts. Simply put, it investigates the why and the how of decision-making and actions and is substantially descriptive and interpretative where respondents express more their intentions and researchers in their turn analyze and construe meanings.

According to Denzin and Lincoln in Wendy Gordon (1999:21)

*"...multi-method in focus, involving an interpretive, naturalistic approach to its subject matter. This means that qualitative researchers study things in their natural settings, attempting to make sense of or interpret phenomena in terms of the meanings people bring to them.*

Hence, in qualitative research, it is suggested that smaller samples, let us take a small group within a community of students, could be set as instance of research and study. This can be used the way it is because the purpose is to gain an in-depth recollection of data, rich account of particular participants' world life of internal feelings, emotions, drives, behavior and intrinsic desires to do, throughout their progressive work and contribution under the guidance of their teacher. Arber's (1993:73) advice for small scale and quantitative research is that researchers should recognize the constraints on interpretation of data that may arise from the method of sampling and should honestly admit these to their readers.

According to Patton (1990:55) qualitative research uses the natural setting, the case of the classroom, as the source of data. The researcher attempts to constantly observe, *describe and interpret settings* as they are, maintaining what Patton calls "empathic neutrality".

Eisner (1991:6) claims that qualitative research reports incorporate expressive language as it is recorded as learners' feedback and the presence of voice in the text- a voice which is clearly evidenced.

The researcher believed that a qualitative approach would enable him to interact with the community and describe the phenomena observed in their local context. The rich data that would emerge would provide a thorough understanding of the phenomenon from the perspective of the community, the class of students under experiment. In a descriptive study, no attempt is made to change behaviour or conditions—a researcher is supposed to describe and interpret things as they are experienced in the area of focus and to follow their evolution, their growth and the constraints ensuing.

For this intent, a particular research method needs to be selected, this is what the researcher longs for throughout his longitudinal research. However, the researcher believes that mixing or opting for both qualitative and quantitative methods of research

could serve the purpose. But before all this, let's have an idea about what is meant by qualitative.

Different authors use different terms to define qualitative research. For Clark (1991) the term means "descriptive study"; Schatzman and Strauss (1973) called it "field study"; Jorgensen (1989) named it "participant observation"; for Yin (1984) is the "case study"; whereas Kidder (1981) called it "naturalistic research".

Wright (1995) describes qualitative research as not number counting and statistical techniques ; she rather suggests an array of different methods that include participant observation , case studies, content analysis, formal and informal interviewing , videotaping, unobtrusive measures, archival data surveys, frame analysis, issue-area analysis, ethno- methodology, and discourse analysis.

Brewer and Hunter (1989) ; McGrath et al. (1982) have for many years advocated triangulation-using more than one method in conducting a research study to gather more reliable results. By combining qualitative research techniques to the researcher's arsenal of quantitative techniques, one is guarded against the danger of research driving us in the direction of "knowing more and more about less and less" (Wright, 1995).

For Wright (1995) qualitative research comprises the use of interdependent, holistic structures that are dynamic and predictive, and what is important is the interaction, a view shared by Kleiner and Okeke (1991). A distinguishing feature of much qualitative research is that it usually utilises multiple sources of data, rather than one (Van Maanen et al. 1982).

In addition ,Wright (1995) goes on saying that a qualitative research gives the researcher more flexibility, allows one to take advantage of the richness of data and thus to obtain more meaningful results. It affords the opportunity to examine the process of "why" and "how", not just "what» to explore the complex, interdependent issues that constitute international management. The "what" are the factors that need to be

considered; the "how" refers to how they are related; and the "why" are the underlying dynamics that justify the selection of those factors and their relationship.

#### **2.4.2. Quantitative research**

Contrary to qualitative, quantitative research, as the term indicates, suggests the use of quantity and numbers, statistics and figures that mirror the information or data collected. In other words, quantitative research quantifies and measures all what is found in the form of tables, figures, graphs etc ...and not in script description.

Quantitative research methods entail the use of systematic and sophisticated procedures to test, prove and verify hypotheses. (Glaser and Strauss (1968). In the quantitative method, the most frequent way used by researchers in education or by scholars is the use of surveys. Surveys usually involve filling in a questionnaire, a fill in grid, a journal etc.

There are, of course, many different kinds of quantitative research besides the survey. For instance, in the present research, the researcher resorts to another type called the *observational research* which mainly focuses on observing students at work and noticing their evolvment, their behaviour and attitudes. Also, this research involves the experimental type which tends to be more practical, more realistic and more concrete and feasible. It shows immediate interactions, measurable objectives and observable feedback through the various situations and under different conditions. However, qualitative method is also useful in data collecting and deserves some ample explanations.

## 2.5 Research method

Certainly, opting for a research study requires certain methodology which shows the researcher's philosophy in maintaining his plan and in applying his conception about the feasibility of the operations he envisages to apply. The researcher believes in his choice of the case study.

The case study research method was selected for this research as it provides the opportunity for the investigation and analysis of a group within a community. For Merriam (2001:20), a case study occurs within a bounded system. Whereas for Huysamen (1994:168) case study research enables the researcher to discover the uniqueness of people's experiences within a particular context .

For the purpose of case study research, a considerable amount of data is collected using various methods that could include observations, interviews, document analysis and questionnaires. The reason for using multiple data collection methods is to provide rich descriptions and to enhance the validity of the research findings. In case study research, the intention is to recreate a situation within a particular context and to provide data on aspects such as the physical, historical, economic and social factors relating to the case.

A prerequisite of the data collected in case study research is that it should portray the viewpoints and voices of the participants in the study (Rudman( 2005:46-50).

In this particular study, a group of First year LMD System English stream, university of Msila, Algeria was the focus of the investigation relating more intensively on the evolution and the progress recorded through interval sets that students sustain all through their classroom work and their intentions brought towards the different activities experienced in poetry writing.



## **2.6. Identification of research population and sample**

The study in its entirety aims at giving an overall view about the students' readiness in learning about reading and writing poetry. So, a holistic approach to the research was required starting with a general view of the students' profile and identification and then focusing on the targeted population with descriptions of the learners themselves through questionnaire completion in which questions were drawn around their drives, likes and dislikes, their existing potentialities, their level and their intention to write poetry. But what do we mean by population? And what type of population the researcher is addressing?

According to Judd, Smith and Kidder (1991:72) population refers to the group of people that is regarded as the group to which the researcher wishes the result to apply. It refers to the desired scope of application of the research results. The research sample is a smaller number of the total given population to which it is representative. The research population in this field study comprised 32 students-both males and females.

## **2.7. Sampling methods and procedure**

As reaching all the targeted persons would not be feasible in this research because of time arrangement, and because the experimental sessions took place twice a week and were scheduled out of the students' weekly plan, the researcher approached specific known persons and groups who are free and who were ready for extra sessions. And among the 32 students who attended the diagnosis test, the test and the post test only eleven students' writings and productions were selected on the basis of their work making a rate of 34.37%.

This exclusive study of the group is a selected specimen from the three groups altogether –a number potentially acceptable to a certain limit and who favourably had shown an aptitude for writing. The rest of the population did not reveal any promising

results and their poetry productions were to a certain extent fluctuating , regressing, incomplete, nonsense and not up to the level.

## **2.8. Data collection processes and tools**

One of the most important principal elements in data collection is the choice of the tools that perfectly serve the purpose of easy and flexible recording of information and swiftness in interpretation within an accurate occurrence in time and place. So, among the best data collecting method is the choice of qualitative approach.

The qualitative research involves the use of qualitative data, such as that gained from questionnaire, document analysis and participant observation through which an understanding and explanation of social phenomena can be reached Myers (1997:241-242). Consequently, the data collection methods used focused mainly on conducting field investigations and getting closer to participants with the intention of collecting information regarding their activities and perceptions, their reactions and their intentions without even sensing them of their fault findings.

Cresswell (1994) defines qualitative research as an inquiry process of understanding based on distinct methodological traditions of inquiry that explore a social or human problem. The researcher builds a complex, holistic picture, analyzes words, reports detailed views of informants, and conducts the study in a natural setting of classroom environment.

The researcher is more interested in engaging the respondents in interactive activities that are parts of their own constructive structures. The researcher is then pre-occupied with the quality of the respondents' product, the how they assimilate, the way they accommodate and then the manner in which they reformulate and build up their own reflection in a scaffolded way-this is the process which gives the fruitful insight and which makes the bread and butter of the qualitative study-it is in fact, the respondents' experience re-modelled.

In fact, data regarding this particular study was collected through literature analysis, questionnaires, interactive meetings and field observation which were conducted with the sampled students all along the various planned sessions.

## **2.9. Literature review analysis**

Documents about literary reading, poetry writing, field experimentation and longitudinal studies were studied and consulted to identify elements that specifically relate to the research topic. An analysis of documentation related to students' literary production namely those concerned with International poetry style classification, the local classification to poetry according to students' degree of easiness and difficulties. In addition, the researcher resorted to previous studies on students' preferences, productive attempts and what other researchers had written about especially in what concerns the methodology used, the results obtained and the latest poetry writing achievements reached.

## **2.10. Field Work observations**

The researcher believed that field observation would supplement data arising from the literature review and that obtained from questionnaires and his own interactions with students.

Observation is "the systematic description of events, behaviours, and artefacts in the social setting chosen for study" (Marshall and Rossman (1989 p.79). Observations enable the researcher to describe existing situations using the five senses, providing a "written photograph" of the situation under study (Erlandson, Harris, Skipper, & Allen, 1993). DeMunck and Sobo (1998) describe participant observation as the primary method used by anthropologists doing fieldwork. Fieldwork involves "active looking, improving memory, informal interviewing, writing detailed field notes, and perhaps most importantly, patience" (DeWalt, & DeWalt, 2002, p.vii).

Participant Observation provides the context for development of sampling guidelines and interview guides (DeWalt, & DeWalt, 2002). Scensul, and Le Compte (1999) define participant observation as "the process of learning through exposure to or involvement in the day-to-day or routine activities of participants in the researcher setting" (p.91).

Participant observation is characterized by such actions as having an open, non-judgemental attitude, being interested in learning more about others, being aware of the propensity for feeling culture shock and for making mistakes, the majority of which can be overcome, being a careful observer and a good listener, and being open to the unexpected in what is learned (DeWalt 1998).

Observation methods are useful to researchers in a variety of ways. They provide researchers with ways to check for nonverbal expression of feelings, determine who interacts with whom, grasp how participants communicate with each other, and check for how much time is spent on various activities (Schmuck, 1997).

Dewalt & Dewalt (2002) believe that

*" The goal for design of research using participant observation as a method is to develop a holistic understanding of the phenomena under study that is as objective and accurate as possible given the limitations of the method" (p.92).*

They suggest that participant observation be used as a way to increase the validity of the study, as observations may help the researcher have a better understanding of the context and phenomenon under study.

Validity is stronger with the use of additional strategies used with observation, such as interviewing, document analysis, or surveys, questionnaires, or other more quantitative methods. Participant observation can be used to help answer descriptive research questions, to build theory, or to generate or test hypotheses (Dewalt & Dewalt,

2002). But how does any researcher better conduct his field observation? Werner and Schoepfle (1987, as cited in Angrosino & de Perez, 2000) focus on the process of conducting observations and on describing three types of processes:

1. The first is *descriptive observation*, in which one observes anything and everything, assuming that he/she knows nothing; the disadvantage of this type is that it can lead to the collection of minutiae that may or may not be relevant to the study.
2. The second type, *focused observation*, emphasizes observation supported by interviews, in which the participants' insights guide the researcher's decisions about what to observe.
3. The third type of observation, considered by Angrosino & de Perez to be the most systematic, is *selective observation*, in which the researcher focuses on different types of activities to help delineate the differences in those activities (Angrosino & de Perez, 2000, p.677).

Merriam (1998) adds that the researcher should:

- pay attention, shifting from a "wide" to a "narrow" angle perspective, focusing on a single person, activity, interaction, then returning to a view of the overall situation;
- look for key words in conversations to trigger later recollection of the conversation content;
- concentrate on the first and last remarks of a conversation, as these are most easily remembered;
- During breaks in the action, mentally replay remarks and scenes one has observed.

Dewalt & Dewalt (2002) make these suggestions:

- Actively observe, attending to details one wants to record later.
- Look at the interactions occurring in the setting, including who talks to whom, whose opinions are respected, how decisions are made. Also observe where participants stand or sit, particularly those with power versus those with less power or men versus women.
- Counting persons or incidents of observed activity is useful in helping one recollect the situation, especially when viewing complex events or events in which there are many participants.
- Listen carefully to conversations, trying to remember as many verbatim conversations, nonverbal expressions, and gestures as possible. To assist in seeing events with "new eyes," turn detailed jottings into extensive field notes, including spatial maps and interaction maps. Look carefully to seek out new insights.
- Keep a running observation record.

Wolcott (2001) adds to the discussion of how to conduct observations. He suggests that,

- to move around gracefully within the culture, one should:
- practice reciprocity in whatever terms are appropriate for that culture;
- be tolerant of ambiguity; this includes being adaptable and flexible;

In this study, observation provided data on the physical setting, the participants' activities and their verbal and non-verbal interactions (Merriam 2001:97).

During the observations, the researcher used a log book and recorded only what was directly observed. Observations were made as accurately as possible and the recording thereof was very specific. Hence, the field was of paramount

importance to the researcher; it serves as the filter that distinguishes between those who tried to do their best and those who hid themselves behind. And though the classroom activities were mostly individual; yet observation as a tool did make the distinction.

### **2.11. The use of the case study**

As mentioned in the title, the researcher resorted to the case study as a means of focus for reasons he thought could give a more promising result to the research process. But were there any specific assets concerning the use of the case study? And what is it and what makes of it special? To gain more insight about, let us drive you to know more about.

A case study is a research tool mostly used in social and human sciences. It is based on a deep investigation of a single individual, group, or event to explore causal-effect relationship. The use of case study method best suits longitudinal (over a long period of time) examination of a single instance or event: a case, a special instance distinct from other cases in which specific elements are sought by the researcher where he intentionally invests and concentrates his investigation on a particular aspect with the intent to find out the what, the why and the how of the thing with that special study case before he moves on to generalize the rule.

So, the case study method takes a situation as given and tries to find out what particularly that means to the participants for case studies are associated with qualitative research, but they often combine different research techniques. They can illuminate quantitative findings and can incorporate quantitative data. The method usually involves the examination of one, or possibly, two or three particular cases in –depth and holistically. A case study may take months or even years to complete, which allows mature consideration of the findings, correction of misunderstandings, filling of gaps in

the data, investigation of new ideas arising from the data of a longitudinal view. » Gerard Guthrie (2010:66)

The case study as a tool provides a well structured design for looking at events, collecting data, analyzing information, and reporting the results. It is thanks to the case study that the researcher may gain an acute understanding of why students did not like writing poetry, were scared of, or wished to write good poetry, and what might become important to look at more extensively in the future research pinpointing the good merits of those who ventured and tried their hands and those who did their best but could not reach the threshold level.

In whatever the case, the researcher is more interested in finding who did what, why he did it the way he did it and how? The researcher would presumably mark the point and labeled it with a special token as a sign of success, failure or accessible to improvement with, of course, with special remedies and treatments.

## **2.12. The use of the longitudinal research dimension trend**

The present study is timely bound and sets the span for long. It was not meant to be cross-sectional but it rather focussed on events which occurred at frequencies and intervals. These events could expand within time and at every point, things are reviewed, rechecked, recorded, modified, reflected upon for a whole period of time functioning horizontally and continuously-that is, they tended to be longitudinal extending over time. But what is meant by longitudinal? And how could this study method help reveal the progress and regress of participants in their strife reaching their goals and achievements?

A longitudinal study is a correlation investigation that involves repeated observations of the same items over long periods of time. Data is first collected at the beginning of the study, and may then be gathered repeatedly throughout the length of the study. A Longitudinal research is a type of observational study used across a life span, to



track the same people, in our case first year LMD system English stream ,to set a comparative study between their evolutions, the differences recorded and the causes related to these.

‘Longitudinal’ is a broad term. It can be defined as research in which:

1. data were collected for each item or variable for two or more distinct periods;
2. the subjects or cases analysed are the same, or at least comparable, from one period to the next; and
3. The analysis involves some comparison of data between or among periods (Menard 1991:4).

It is said that the best research tools for social researchers are panel data, in which the same individuals are surveyed repeatedly across time. Variations of this design (Buck et al. 1994: 21-22) include:

*Representative Panels with a random sample of respondents and repeated data collections at fixed intervals (typically from 2-3 months to a year). Thus panel surveys trace individuals at regular discrete points in time. The fundamental feature they offer is that they make it possible to detect and establish the nature of individual change. For this reason, they are well-suited to the statistical analysis of both social change and dynamic behaviour.*

For this reason, the researcher opted for a panel sample a cross-section, and surveys the students at (usually regular) intervals making retrospections back and forth, using repeated cross-sectional studies collected from different samples, to record evolutions and changes from one year to another and this is what the researcher intended to- assess progress and build up for other future study considerations.

To conclude, one may say that the present chapter reinforces and reiterates the idea of research design decision and methodology. It traces out the research approach followed along this study together with the appropriate methodology that was purposefully selected with supported reasons. That would, of course, help the researcher investigate the role of his experimentation in addressing first year EFL English Learners' poetry writing evolution at Msila University.

## **Part B: Chapter Three: Field Experimentation**

### **Introduction**

This chapter is designed particularly to point out how important is the field experimentation in revealing the researcher's attempt in getting down to the core of the realistic context to investigate and collect the maximum of data through testing, experimenting, interacting with respondents and through surveys . It also demarcates the learners' responses through different teaching sessions; hence, marking their feedback in relation to their needs analysis.

The researcher, through this field experimentation will try to trace the different fluctuations, progress and evolution of the respondents in their engagement with poetry writing all through the various experimentation phases and longitudinal study with the intention to compare their results obtained. So, the main aim of this chapter is to put learners to test and measure their achievements all through their own progress via the different stages and at the same time will give a chance to the researcher to validate the notion that it is possible through selective teaching to produce good poetry writers.

### **3.1. Field experimentation description and procedure (2009-2010)**

The experimental work is divided into two practical phases. In the present phase, the researcher is trying to collect some data related to learners' recognition to literature and literary genres namely poetry writing, the degree of contact with poetry reading and writing, the way the learners write and produce some poems. The researcher has established certain collecting data tools, tests and teaching sessions, through which he selectively teaches poetry, sets learners to write then tests to obtain some results and he goes on in the same trend experimenting with different types of poetry styles.

The researcher, and according to the respondents' selection of poetry classification, envisages to study three types of poems which are the Acrostic, the ABC and the free types. He then opts to teach the three types through three different lessons, sets learners to work out the classroom activities, tests them then obtains results. He has selected three tests- diagnosis test, pre-test and post-test. In addition, he has also resorted to observation as an essential element in following learners' activities throughout their different longitudinal evolution from beginning to end.

### **3.1.1. Experimental Studies**

Experimental studies are also known as longitudinal or repeated-measures or interventions studies where the researcher may observe and intervene and remedy. And in the course of all this, he operates on a specific location, environment, context and population sample.

### **3.1.2. Diagnosis test Description**

The diagnostic test, in the form of a poem analysis, was intended for First year LMD system English stream students counting a number of 69 students (male and female), university of Msila with the intention to set them read the poem then write down words or phrases to which they strongly react, and where they are supposed to describe their reactions, the words that strongly affected them through sounds and images. In addition, students are expected to tell about the poet's intention, the meaning he wants to convey providing reasons for their answers.

The objectives behind the diagnosis test are to raise students' awareness about their own prejudices formation, their own impressions and their reactions towards the poet's writings. It is also set to check learners' understanding of the poet's intention and meaning.

The poem set for discussion is entitled Imagination written by William Shakespeare.(see **appendix B** )

### 3.1.3. Students' Identification Questionnaire

An identification questionnaire of fifteen *yes and no* questions, open questions and alternative questions was administered to the same group of students making a totality of 59 respondents. The intention behind is to collect some data related to students number of years studying English, where they live, whether they like reading poetry or prose, whether they have tried their hands at writing poetry in English, in French or in their mother tongue and who do they like to read poetry to, and how, according to them, a poet starts –through imitation or hard work or through talent.

The questionnaire was completed in the classroom under the guidance of the teacher. Students worked on their own and responded naturally without any bias. The main objective behind was to collect data about students' biographical tips, likes, dislikes and expectations about writing and reading poetry as this is the main aim of the dissertation, which is to detect students' ability to write poetry .(see **appendix A** )

### 3.1.4. Preferences Classification Grid

Since learners are fresh beginners and first year EFL learners, writing poetry is a hard nut for them to crack and hence the researcher thought the best way these learners should be enhanced to poetry writing is through exposing them to the different types of poetry, get them familiar with each type then proceed through classroom study of each type for more familiarity to finally complete a classification grid according to the difficulty and easiness of each type and according to their likeness .This will encourage the learners to express themselves and enable them to write in the type they like best and helps the teacher gain and obtain a more or less acceptable output.

### 3.1.4.1. International Classification of Poetry preferences

Teaching students to write poetry in the class depends mostly on not imposing types of writings on the students but by starting with what learners are interested in, what they want to write about and which type of poetry they are best interested in especially with beginners. A lot of classification surveys on Poetry Preferences among High School Students for poetry types have been issued and the most important ones are:

*1. According to Studies in Language Education Report No. 37 made by Bryan, Mary Anna; Agee, W. Hugh 1979, Results of a survey of 165 high school students' responses to 100 poems were analyzed and compared to the poetry preferences of elementary school students in a similar study conducted by Ann Terry in 1974. The results showed that humorous and narrative poems appealed to a wide age range. Four of the five most popular poems in the high school survey were narratives. Students of all ages tended to dislike the same poetic forms, especially haiku and free verse. Of the 25 least popular poems in both the high school and the Terry surveys, 13 poems appeared on both lists.*

*In the high school survey, most of the preferred poems were rhymed, while most of the least liked poems were not rhymed. The older students responded more positively to poems in which sound was subtle or musical in quality. Students did not like poems that they did not understand, explaining the unpopularity of haiku. Figurative language and imagery made poetry difficult to understand among the young children in the Terry study and the high school students with low reading comprehension. Since a number of poems with involved imagery and figurative language got favourable responses in the high*

*school survey, maturity seems to be an important factor in the positive response to these poetic devices. (RL)*

*2. Another study was made in **Georgia University., Athens. Dept. of Language Education** about **Young Children's Preferences in Poetry: A National Survey of First, Second and Third Graders**, by **Carol J. Fisher and Margaret A. Natarella** © 1982 **National Council of Teachers of English** who examined the poetry preferences of 792 children in grades one, two, and three in a national sampling. The students listened to eight tape-recorded poems per day for eight days. After hearing each poem, they rated it on a three point scale. There were no overall sex differences, and children in different grades and school settings responded differently to the poems surveyed. In examining poetic form, children at all three grades preferred narrative poetry and limericks, and then in turn rhymed verse, free verse, lyric poetry, and haiku. For topic or content, children preferred poems about the fantastic and strange, then poems about animals and childhood experiences, next poems about things, and finally nature poems. They preferred poems classified as traditional to ones designated as modern. They showed a strong preference for rhymed poetry and for poems using sound--alliteration and onomatopoeia--as a substitute for rhyme or in addition to it. Poems relying upon metaphor, simile, or personification were generally disliked.*

*3. In **Children's Poetry Preferences: A National Survey of Upper Elementary Grades**, **Children's Literature Association Quarterly, Volume 15, Number 3, Fall 1990**, **Ann Terry** has studied not only children's preferences but also their feelings about poetry.*

*She has found, not surprisingly, that student preferences in poetry tend to the rhymed, the repetitive, the metered or rhythmical. Children like haiku and free verse the least. They're attracted to the funny, the upbeat, the playful, and put off somewhat by the serious, the less structured. She has also found that as elementary students get older, their enjoyment of poetry diminishes. Why? Is it because they get other interests, or because they lose their inherent appreciation for language play? Or could it be because, though they are changing, the kind of poetry they are given does not?*

*There seems to be a contradiction here—though they like rhymed verse better, even while liking it, they outgrow it and begin to think poetry is babyish. As children, we do prefer rhyme and strong rhythms, and yet the stereotype of poetry we have as adults is that it's all rills and daffodils, perhaps the very thing that attracted us to it in the first place. At the same time that we seem to prefer rhymed, metered poetry, we are beginning to ridicule it. We may be teaching students the poetry they like as children, but not the poetry they'll like as adults.*

*The causal relationship between student preferences and teaching is also troubling. Do students like rhymed, metered poetry because that is what is most often presented and dislike free verse because it is not given a fair presentation, perhaps because teachers themselves don't feel comfortable with it? While children should be exposed to all kinds of poetry, an exclusive diet of rhymed and metered poetry can be used.*

Reading and perusing over a number of classification surveys, and on the basis that teaching situations and circumstances change from one place to another and taking into



consideration the level of Foreign students studying English as a Second language, I believe it would be quite feasible to show the learners the different types of poetry forms and the rationale behind every one so that they will have a grasping view about which type to try to venture in.

So, before students start writing poetry in class, the teacher explains to them about the importance behind writing poetry types that appeal to their senses. So, he gives them some handouts related to twenty poetry types, he explains each type separately and asks them to read them silently then complete a classification Grid in which they rank the different types according to easiness and difficulty, appealing to senses, imagination, free and rhymed, concrete and abstract, simple and complex etc.

### **3.1.4.2. Home teaching Classification Workshop ONE /Teaching Session One**

#### **Class work field description (Year One) descriptive observational view**

Based on what learners have claimed through their classification grid, taxonomy of the first eight ranked types is to be mentioned (see **Appendix C**)

**Table 1 Types of poetry selected**

<b>Types of poetry</b>	<b>Total</b>
<b>Acrostic</b>	<b>17</b>
<b>ABC poetry</b>	<b>17</b>
<b>Free verse</b>	<b>16</b>
<b>I wish poems</b>	<b>10</b>
<b>Quatrain</b>	<b>07</b>
<b>Colour</b>	<b>04</b>
<b>Concrete</b>	<b>04</b>
<b>Cinquain</b>	<b>02</b>

**Total: 77**

As part of the experimental work, the researcher decided to study the first three types in the first year through class work observation where **all the learners**, after a theoretical study to each type with the teacher and the completion of some samples in the class, learners are asked to do some activities in pairs, in groups and individually.

The students' feedback was corrected by the teacher and good samples with comments were gathered for further study. (The **aim of the session is to familiarize the learners with each type of poetry-This is done before the division of the groups**)

### **3.1.5. Field experimentation: Lesson One: The Acrostic poetry Workshop two**

#### **3.1.5.1. Experimental Sample Lesson Plan**

##### **Lesson One: The Acrostic Poetry**

**Level: First Year LMD EFL students**

**Time allotted: Three hours**

#### **Session Focus**

1. Students will practice the four skills listening, speaking, reading and writing
2. Students will focus on the literary aspects (diction, literary devices, elements of style and language) and see how authors can manipulate this type of poetry.
3. A special focus on the creative elements specific to the acrostic poetry; how readers can discern an author's point, ways of composing poems by examining motifs: diction, imagery and effect.
4. Address cultural and individual creative aspect

#### **Guiding Questions on the rationale**

1. What type of poem is this?
2. What makes this different from other types of poems?
3. What is particular with this type of poetry and why do people use it?
4. What are some of its major characteristics?
5. How is this type of poetry written?

6. How do you find this type of poetry, appealing, easy to read and write?  
Account for.

**Teacher's Competencies focused on in this session: The teacher wants to**

- reinforce the true merits of literary reading by giving too much focus on the contents of the form of the acrostic type-discussion and analysis.
- try to put to test the students' cognitive abilities in finding out connections between lines, between the letters themselves, in creating predictions and in anticipating events about the theme presented and in extrapolating through imaginative and creative logical reasoning.
- empower the students with some strategic reading insights on how to select, sort out the good information from the trivial and be able to complete gapped poems through imagination, speculate and effectively write appropriate answers to rightful questions.

**Objective(s):**

On completion of this lesson, students will be able to

1. listen and appreciate poetry then read to understand how lines hold together,
2. Identify the message the writer wants to convey and hold a discussion about.
3. form an idea about the theme and the content of the acrostic and be able to write other acrostic poems in the same way.
4. explain the descriptive force of the poet's style, diction and language and show their effects upon the poem as a whole
5. enable first year students to produce good acrostic poetry using good English.

**3.1.5.1.1. What can the researcher assume students know or can do already that is related to this session?**

What the researcher can assume students know is that they can form an idea about what poetry is? What are its types and its different aspects in comparison to prose? They

also know about the use of poems and how poets use them to convey messages or teach a lesson. They can use their imaginative power and relate the contents of poems to their realistic life. Hence, they believe in the individual's power in composing good poetry.

### **3.1.5.1.2 What might students find challenging? Content, beliefs, values or Activities**

#### **The teacher's role in meeting these challenges**

1. What might students find challenging is the way the poet has created this original well structured poem , how the sense of imagination is present, how diction fits the contents from beginning to end. In this respect, the researcher will tell them to read poems carefully and anticipate what the writer wants to reach.
2. Students might question the different ways the poets resort to in their conception of acrostics and the difficulty of doing in case they don't find the fitting elements/items.
3. Try and decipher the words uttered by the poet and associate them with the various circumstances the poem is constructed in ; the historical setting and the social backgrounds.
4. Students might be taken to an end through which they find themselves flying to without even realizing that the poem is skillful enough to weave words in a colorful way. The secret behind then is to show to students that poetry is created in the poet's mind before it is set on the paper.

The researcher will show them how to concentrate when they read, they need to read and pause, reflect upon what is read, then move on forward and in moving relate the *pre* and the *while* to predict the next, and don't let themselves be taken by the poet- self- consciousness which is axiomatic in this case.

5. Students might be puzzled whether to use lots of words or select just a few in the case of acrostics. Does the length of lines matter?
6. Students might face the challenges of the use of symbols from time to time to convey a message for clarity. In this case, openness is the best policy in passing a message that when using it symbolically, it might not help interpret it well or understand it.

Finally, the researcher will show them how to read objectively and do not waste time in looking for the trivial at the expense of the true sense.

### 3.1.5.1.3. LESSON PLAN DETAILED DESCRIPTION

Time	Students will be able to...	Rationale	Procedure
20mns	<p>-visualize the poem and relate its main elements</p> <p>-bring to mind the characteristics of acrostics and how they function</p>	<ul style="list-style-type: none"> <li>To activate SS prior knowledge/recall to Ss' minds what they have learnt in the previous poetry reading and writing</li> <li>To help learners understand the rationale of acrostics and familiarise them with types of acrostics and the way poetry of the like functions <b>(familiarization)</b></li> </ul>	<p><b><u>Pre-Reading: Let's talk</u></b></p> <p><b><u>Warm up:</u></b></p> <p>T. writes a very short acrostic poem on the BB to brainstorm learners' minds then asks them the following questions</p> <ol style="list-style-type: none"> <li>1. What do you notice about this poem?</li> <li>2. What do you know about this type? State some of its characteristics?</li> <li>3. Skim the poem then tell about the theme, the poet's intention and the Setting?</li> <li>4. What is your own impression about this type of poetry?</li> </ol>
20mns	<p>-skim and scan the poems and find out the poet's intention and answer the questions related to</p>	<ul style="list-style-type: none"> <li>To enable learners to get more familiar with acrostics types and practice from guided to free( this will better encourage autonomy)</li> </ul>	<p><b><u>While Reading: Skimming and Scanning:</u></b></p> <p><b><u>1. Let's Read : preliminary activity :</u></b></p> <p>T. Distributes the handout of lesson one on acrostics to students and ask them to have a first reading then discuss the questions</p> <ol style="list-style-type: none"> <li>1. What do examples, 1, 2, 3 and 4 treat?</li> <li>2. What do you notice when reading the poems vertically? Does this help you in knowing about the themes?</li> </ol>
10mns			<p><b><u>2. Reading and Pre-Writing: let's consider the tasks (p.2)</u></b></p>

<p><b>10mns</b></p>	<p>- read, discuss and reflect upon the questions(individual and pair work) - then answer them in a written form</p>		<p><b>Act. one: guided practice</b> Read the gapped poem then fill in the gaps with the words given <b><u>Act. Two : guided practice</u></b> Read the lines and find out the head word vertically, provide a title then arrange the poem in order.. <b><u>Act. Three : Semi-guided activity</u></b> Read the poem then suggest some additions-provide words that expand and enrich the poem without impairing the meaning then be ready to discuss with your partner (pair work) <b>While Writing:</b> <b>Act. Four: Free Practice</b> Read the letters as listed vertically then write an acrostic about Spring <b>Act. Five: Free Practice</b> Every student is expected to think of five free acrostics of his/her own creation <b><u>Post Writing</u></b> <b>Act. One: (pair Work)</b> Every student is expected to show his/her writings to his classmate, discuss the productions, see and check improvements then amend accordingly to produce a final draft. <b>Act Two:</b> every pair is expected to read their productions to the whole class and discuss changes to remedy after at home to produce a final neat version.</p>
<p><b>10mns</b></p>			
<p><b>20mns</b></p>	<p>-Demonstrate learners' ability to discern The poetic writing from the prosaic and be able to produce poems</p>		
<p><b>30mns</b></p>			
<p><b>1.30mns</b></p>			

**Fig two: Lesson Plan: The acrostic Poetry**

### **3.1.6 Descriptive classroom Methodology-workshop Two-The Acrostic Poetry**

The first lesson on acrostic poetry was devoted to the rationale of acrostics and how this type of poetry functions. Some examples are given and completed together in the class. The teacher has explained how poems of this type are to be completed and how diction is selected and what type of words best fit a given context. The teacher has made it clear that the content should match the word selected. After correcting the activities, the teacher set learners to work. (See appendix D)

While students were working, the teacher was observing them; he observed them translating from other languages, asking one another about how to say, how to write, and how to spell out words. At the end of the session, the teacher collected the students' productions.

As a final outcome, students produce poems that are not coherent, they gave more importance to words vertically but neglected the transition between lines or the shift from one idea to the other. Yet, their final product was to a certain extent acceptable. Here are some instances

#### **Eyes**

Everywhere you're with me, I walk

You are in the verb to look

Eyes with whom I walk

Some people need you, give them a chance to walk

#### **Comment:**

A good attempt, it sounds musical and the musicality is created through repetition which is negative and positive at the same time.

#### **1. Hello**

How are you?

Everything is right



Love you so much

Like to see you soon

Obviously, I wanna just to thank you.

**Comment:**

The student uses colloquial English. The student has a problem in the choice of diction.

**2. Spring**

Smelling the flowers

Parents picking blooms

Rabbits raise their babies

Inside their dens

Nice weather when we wake up

Great way to start the day.

**Comment:** This poem contains good content words related to the topic yet there are certain lapses concerning the choice of relevant diction.

**3. Spring**

Sunny warm days

People happy going out

Reality has to be said

I enjoy this season

No one can ignore its charm

Guys let's celebrate, summer will come.

**Comment:**

The learner suffers from grammar and subject verb agreement

**5. Spring**

Sun with its warm rays

Paens of birds, together, bring happiness and colours

**R**oses receive butterflies under the blue sky  
**I**n a lovely way  
**N**ature returns to youth with  
**G**reen coat covering the land.

**Comment:**

An acceptable endeavour that reflects the premises of the spring with its different aspects. Some grammar mistakes are to be avoided.

**6. Hope**

**H**aving  
**O**ptimistic and  
**P**owerful  
**E**motions

**Comment:** A good reflection that considers hope as optimistic powerful emotions-a good definition poem

**7. Time**

**T**otally vital  
**I**t's everything in life  
**M**easured in hours, minutes and seconds  
**E**rase it! Impossible

**Comment:**

A very well thought of piece. May be, there is a problem of choice of diction. A good attempt when addressing the audience

**8. Acrostics**

**A**crostics according to me the best  
**C**an write down the left

**Related words to the poem and start**  
**Observe the first letter of the word and write**  
**Second one and write more**  
**Third one and write more and more**  
**Individual lines can be words...**  
**Can be phrases...can be sentences**  
**So start today, to be acrostics writer next day.**

**Comment:**

Some missing words are frequent in this poem. The attempt looks a bit prosaic with more function words. The poem is not very well tightened; there are still some redundancies and repetitions with grammar mistakes.

**9. Truth**

**To tell you, truth**  
**Really nowadays does not exist**  
**U can't believe anyone**  
**Trust is something missing**  
**Here, there, everywhere.**

**Comment:**

A good attempt though it is not poetically shaped. There are certain words that do not fit within this poem as nowadays. However, there is a colloquially intelligent way of using "U".

**10. Mum**

**My love to you forever**  
**Under you I will be better**  
**My heart misses you**

**Comment:** An acceptable imaginative piece

### **11. Flowers**

Fanciful colours

Lovely colours

Overflowing

With blossoms, green leaves and long stems

Everyone appreciates how they brighten up a room

Reaching out to the world

**Comment:** A very good descriptive flash of flowers life and fragrance.

### **Concluding Comment:**

While moving through the rows, and reading some productions, the teacher researcher notes the following;

- Spelling mistakes
- Grammar mistakes
- Focus on the function words rather than on content words
- The productions tend to be more prosaic than poetic.

In general, lesson one has shown a kind of maturity and awareness among the students writing new lines in poetry. We can ascertain that the attempt is more or less acceptable as product.

### **3.1.6.1. Lesson Two: The ABC poetry: descriptive observational view**

#### **Workshop Three**

The second students' choice is a lesson about ABC poetry. After giving a brief idea about the acrostic, the teacher introduces the second type-the ABC poem .The teacher explained the rationale behind the use of the ABC which requires a line limit of FIVE letters set consecutively starting by any letter which must be succeeded by other four letters alphabetically ordered. (See appendix E)

Here are some of the students' samples

### **1. Dictionary**

All ambiguous words and expressions

Become clear in your mind

Continue searching in it

Dwarfish, small, mobile

Extensive, exciting, exceptional.

**Comment:** This is a good attempt. There are a few slight grammar mistakes. The writer focuses on the content word more than functional ones; this has to a certain extent given a lively breathing sense.

### **2. Ghosts**

Although we can't touch them

But we can feel them

Colourless we can't see them

Darkness and in shade there you find them.

**Comment:** There is a kind of sound sense effect in the contents; however, the former contains some grammar mistakes as oppositions and double negations.

### **3. Rabbit**

Agile all the time

Beautiful with his small eyes

Carrots he nibbles

Dapper and daring

Every child likes to play with it.

**Comment:** a good attempt; yet, there seems to be a kind of artificiality-looking for words that do give the sense and complete the meaning but sometimes they are not well put.

#### **4. The ABC of Animals**

**A** for ants I begin my list

**B** for bees and bears

**C** for cows and cats

**D** for dangerous lions

**E** for ending the extinction of animals.

**Comment:** A good start; yet, there is still a mismatch in the title. The title should include animals and insects. However, there is a good choice of musical words.

#### **5. ABC of Meal**

**A**void missing meals

**B**reakfast, lunch or brunch

**C**arry on growing up

**D**ate, berries or grapes

**E**very day with at least two vegetables

**Comment:**

Though the poem looks prosaic, it treats an advising nutritional recommendation in a poetic form rich with fruit and vegetable items. A good attempt.

#### **6. Women**

**A**ccording to me are wonderful

**B**e sure you need them

**C**an't live without them

**D**opey person who did not love women

**E**ve is our mother

**Comment:**

It does not sound poetic; it is rather an opinion which could be better expressed through prose. The writer seems more attached to accomplish the ABC chronology rather than caring about the content. The writer does not succeed in giving *a fresh air* to the poem.

## **7. Life**

Although things are not perfect

Because of trial or pain

Continue in thanks giving

Do not begin to blame

Even when the times are hard

### **Comment:**

The poem is acceptable. The poet wants to mark his print as advise claiming to people they should contend with their fate.

## **8. Money**

Although it is important

But it is not the reason of life

Contemplate

Do not waste your life in collecting money

Extravagant and greedy are two sides of the same coin.

### **Comment:**

Another play on contradiction. The poet wants to convey the message that money is not everything. The poet uses a reflecting pause within the third line by using the word CONTEMPLATE as indication of MUSE. I may consider the poem to be promisingly done.

## **9. Success**

Ask, search, do not be lazy

Become famous is not far

Choose the best way

Do your job, do not delay

Enrich your culture, ask how and why?

**Comment:**

A good attempt in the form of advice. The poet does not use rich diction but rather he uses some down to earth vocabulary which is more suitable to prose form. It is acceptable as it contains musicality.

**10. A piece of cake**

Apple and strawberry

Both in a plate

Creme added to it

Delicious to eat

Every day is fantastic.

**Comment:**

A mixture of French and English, words are not well placed. The last line does not stick to the rest of lines. However, the imaginative idea is acceptable.

**11. Friend**

Faithful forever

Remarkable and resolute

Indulgent and tolerant

Enmity not

Nice and cool

Dependable on at hard times

**Comment:**

A very good piece-it contains strong and concrete words that convey the message in an abrupt way.



### **3.1.6.2. Field Experimentation: PRE-Test 1**

As part of the **ongoing assessment** and to check assimilation and understanding of students in the previous lessons on poetry writing as experimented on **the Acrostic and the ABC**, the teacher administered the **First pre-Test**. The test comprises two structured acrostic poems to complete, one free acrostic and two ABC poems with given alphabets. Thirty eight ( 38 male and female recipients) took part in and were divided into *experimental* and *control group*. (See **Appendix E**)

### **3.1.6.3. Field Experimentation: Lesson Three- Free Verse**

#### **Workshop Four**

After experimenting on two lessons on poetry writing following certain patterned requirement concerning respectively, the acrostic and the ABC types, the teacher shifts to the third lesson related to FREE poetry writing and this according to students' ranking preferences. After explaining the rationale of FREE VERSE, the teacher sets learners to think about three topics then compose poems about. (See **Appendix F**)

Here are some individual attempts.

#### **1. The Rainbow**

Let nature speaks  
About its beauty  
When the rain falls  
And the sun shines again  
It appears between the clouds  
Look at the sky  
You will see a real magic  
With seven fanciful colours

#### **2. Myself**

When I see it, I find myself on  
The same length... the same width. The same as me.

I move, she moves, if I am sad, I find her sad.  
If I feel happy, she feels happy also.  
But when I ask her a question she does not answer  
I don't know why..., she repeats it only.  
But when I answered her, she answered me,  
She is myself in the mirror.

### **3. My Parents**

You are the candle of my childhood  
You are the light of my way  
You are the guide of my life  
You are the cloud that protects me of the sun  
Thanks for your being you.

### **4. My Mother**

Oh! My eyes, my heart and my life  
My mother, you were and you are  
As actor in my play, I would not be alive  
If you were not alive  
When I hide the truth from you  
I feel myself unfaithful  
I hope I will not be late to thank you  
For all what you have done-Mother.

### **5. Suffering**

A blow of fire going out of my heart  
Screaming in silence  
Carrying my souls out of dreams  
To the limits of feelings

Over there where you dwell in peace  
As a spectrum at the far horizons  
Be as compassionate as you were  
And help to forget.

## **6. A Call**

Conflict and struggle  
The world has become a jungle  
Why like this? Why to the single?  
Let's change that, by calling every gentle  
To strive for peace and light a big candle  
Dispersing darkness, in each earth's angle  
The world will be, a paradise-like  
Where all human souls will peacefully dwell.

## **7. Invitation**

In my country the nature shines  
North, south, everywhere is fine  
It can steal your heart with your contentment  
Feel the beauty, feel life  
Time is passing without waiting  
Come and see what means NICE.

## **8. Thrift**

I do not understand why  
People are like that  
Thrifty in what concerns money  
And also in what concerns heart  
Did not they recognize that?

If they give some of their money  
Or even if emotions from their hearts  
God will increase their money  
And also his love for them.

### **9. The wish**

I wish my heart will not wane  
To help me reach the knowledge and gain  
I wish this faint light to take away the pain  
To let me see beyond the rain  
I wish I had done my homework  
So as to get the best mark  
I wish I study more  
And forget laziness anymore  
I wish to go to another university  
To study and study and make my parents happy  
Oh God, please help me.

### **10. The richness**

You are complaining that you are poor,  
But you are the owner of the earth, the sky, and the stars  
You have the fields, their trees, their fruits  
The silver water surrounding you, the golden sun over you  
How can you say you are poor?

### **11. The best man**

When I see him I feel happy  
Gentle, kind and very tender  
About my uncle I talk

The best man in this world  
Because he deserves these words  
No, it is not courtesy, it is reality  
Every day he grows in my eyes  
Every day he gives me another taste of life  
Without you, how tasty is life?  
You are far but for me you are here  
You are here in my heart.

### **Extracurricular Attempts: creative writings**

#### **1. The Fact**

It is a fact we are in English Department  
It is a fact we are within confinement  
It is a fact we are under punishment  
It is a fact we have to be so confident  
At first we were greeted by all the teachers  
Then to be punished by some of them  
It is a fact for us; it is a fact for us.  
One of them said, 'you *are abnormal*,  
It is true' we said, 'that is normal.'  
One of them said, "I really missed you  
That's why I had to give you a few.  
The rest of them, the men and dame,  
We thank a lot, their speech is soft.  
Oh, mark the words that I do say...  
"Do not acclaim; do not pass the blame  
But to change the fact, be so brave and react  
Or leave the session, if there is oppression.  
It is time to care, it is time to dare

And to declare that we are here

### **3. To my Mother**

You are the sun, the moon in my life

You are the mother, the friend and the housewife

You are everything in this life.

I can see all the soft feelings in your eyes

I can feel all tenderness in your arms

I can remark all the goodness in your smiles

From your smile, I learnt how to be cheerful

From your doing, I learnt how to be helpful

From your lessons, I learnt how to be responsible

Doctors forbade your pregnancy

But you decided to face your lament in leniency

And you did conceive me without complaint

So whatever I did, I do and I will do, I can never be akin to you

Just what I want is to ask God to bless and protect you.

### **Concluding Comments**

What is noticed in **Pre-test One** is that most of students did realize how important is to write good poetry and they did their best to produce something more or less acceptable. Some had done better than in the previous attempts while others had not yet reached the threshold level. But on the whole, there was a kind of progress felt. That was just the beginning and the mistakes will slowly disappear with a more focus on the diction selection and variation.

#### **3.1.6.4 Field Experimentation: POST TEST ONE**

After administering **Pre-Test One on Acrostic and ABC poetry**, the teacher moves on to the third stage of **FREE VERSE** writing. Students practised free verse in the class

under the guidance and supervision of the teacher then pass to the POST TEST. (See **appendix H**)

The post test was administered by the end of May, at approximately five months of practice and experimentation on poetry writing. The respondents to the test were 32 female and male first year students divided into experimental and control groups. The Post test comprises three activities where students are expected to write three poems of their own, with three provided themes. Students are to **write one acrostic, one ABC and One free verse poem.**

### **3. 1.6.5 Field Experimentation: lesson four -the wish poem**

Both Teacher and students (control plus experimental group) met to review the previous poetry types-the Acrostic, the ABC and the Free verse. In addition, the teacher introduces the forthcoming types that will be treated during the second year (The wish, the Quatrain, the Cinquain and the color poem)

The aim is to introduce the new types and get students familiar with them.

### **Second Year: Teaching Session Two (Consolidation phase)**

#### **Workshop Five-Lesson Four (experimental group) (Second Year)**

##### **Classroom study of the Wish poems**

**Time allocation: two hours**

##### **Session Focus**

1. Students will practice the four skills listening, speaking, reading and writing
2. Students will focus on the literary aspects (diction, literary devices, elements of style and language) and see how authors can manipulate the type of poetry.
3. A special focus on the creative elements specific to the wish poetry; how readers can discern an author's point, ways of composing poems by examining motifs: diction, imagery and effect.
4. Address cultural and individual creative aspect

**Teacher’s Competencies focused on in this session: The teacher wants to**

- select the best poems to be models of a good start to reinforce the true merits of literary reading by giving too much focus on the contents of the wish type to enable learners to take part in and discuss the various contents.
- try to put the students’ cognitive abilities to test and find out connections between lines, between the letters themselves, in creating predictions and in anticipating for wishes and in extrapolating through imaginative and creative dream work.
- empower the students with some strategic reading insights on how to select the best diction that gives the poem its completed meaning, and be able to complete gapped poems through imagination , speculate and effectively write appropriate answers to rightful questions.
- Give a chance to every member in the class to freely dream through wish expressive poetry writing

**Objective(s):** On completion of this lesson, students will be able to

1. listen and appreciate poetry then read to understand how lines hold together, identify the message the writer wants to convey and hold a discussion about.
2. form an idea about the theme and the content of the wish poems and be able to write other wish poems in the same way (following the models selected)
3. To explain the descriptive force of the poet’s style, diction and language and show their effects upon the poem as a whole
4. To enable second year students to produce good wish poetry using good English

**3.1.6.5.1. Models of classroom selective teaching**

**1. Exposing learners to Models**

‘**Identity**’ by Noboa, Jr., **Happiness by** Kuchta, **I wish** by *Samantha* are the model poems chosen for this lesson. They are used to reinforce grammar and diction. The poems



use symbols and encourage learners to speculate about imaginative things and offer a multitude of advice .Here are the original poems

## 1. Identity

**By** Julio Noboa, Jr.

Let them be as flowers,  
always watered, fed, guarded, admired,  
but harnesses to a pot of dirt.  
I'd rather be a tall, ugly weed,  
clinging on cliffs, like an eagle  
wind-wavering above high, jagged rocks.  
To have broken through the surface of stone,  
to live, to feel exposed to the madness  
of the vast, eternal sky.  
To be swayed by the breezes of an ancient sea,  
carrying my soul, my seed, beyond the mountains  
of time or into the abyss of the bizarre.

I'd rather be unseen, and if  
then shunned by everyone,  
than to be a pleasant-smelling flower,  
growing in clusters in the fertile valley,  
where they're praised, handled, and plucked  
by greedy, human hands.  
I'd rather smell of musty, green stench  
Than of sweet, fragrant lilac.  
If I could stand alone, strong and free,  
I'd rather be a tall, ugly weed.

## 2. Happiness      Submitted by: s\_k\_wilson1990      Author: Courtney Kuchta

I wish happiness for me  
I wish happiness for people around me  
The search for happiness almost tangled me  
My fancy car i sold, My great mansion went old  
All vacations i could afford

The world grew smaller, that's what i was told

I went free falling, into caves i was crawling  
Many times i went balling, planes in the sky I was soaring  
Even women and beer went boring

Friends make you laugh, get you problems with the staff  
In good times they're many  
In worst times you really know how many

Happiness  
not in a mansion, not in a car  
not in vacations, not when you go far

be good be kind, walk with pride  
don't search no more for i have tried  
Happiness is in you, look, you'll see its true  
go to the poor and walk one mile  
give them money and watch them smile  
don't lie don't cheat, be always neat  
you'll see the world come down to your feet

**The End ...**

## **2. I wish**

*by Samantha McCown*

I wish  
I could capture  
Springtime  
and hide it  
Underneath my pillow.  
So I could touch it  
During the cold, cold emptiness  
of November.

### **Guiding Questions about the rationale**

#### **Task: Answer the following questions**

1. What type of poems are these?

2. What makes them different from other types of poems?
3. What is particular with this type of poetry and why do people use it?
4. What are some of its major characteristics?
5. How is this type of poetry written?
6. How do you find this type of poetry, appealing, easy to read and write?

**Task Two: Write two Wish Poems on the following**

**1.A butterfly**

**2. Migratory bird**

.....

.....

**3.1.6.5.2. Fig 3-LESSON PLAN DETAILED DESCRIPTION: The Wish Poem**

Time	Students will be able to	Rationale	Procedure
20mns	-visualize the poem and relate its main elements -bring to mind the characteristics of wish poetry and how it functions	<ul style="list-style-type: none"> <li>• To activate SS prior knowledge/recall to their' minds what they have learnt in the previous poetry reading and writing</li> </ul>	<p><b><u>Pre-Reading: Let's talk</u></b></p> <p><b><u>Warm up:</u></b></p> <p>T. writes a very short wish poem on the BB to brainstorm learners' minds then asks them the following questions</p> <ul style="list-style-type: none"> <li>-What do you notice about this poem?</li> <li>-What do you know about this type?</li> <li>-State some of its characteristics?</li> <li>-Skim the poem then tell about the theme, the poet's intention and the setting?</li> <li>-What is your own impression about this type of poetry?</li> </ul>
20mns	-skim and scan the poems and find out the poet's intention	<ul style="list-style-type: none"> <li>• To help learners understand the rationale of wish poetry and familiarise them with types of wish</li> </ul>	<p><b><u>While Reading: Skimming and Scanning:</u></b></p> <p><b>Exposing learners to Models Identity'</b> by Julio Noboa, Jr., <b>Happiness</b> by Courtney Kuchta, <b>I wish</b> by</p>

<p><b>10mns</b></p>	<p>and answer the question related to</p>	<p>poems and the way poetry of the like functions <b>(familiarization)</b></p> <p>To enable learners to get more familiar with wish poems and their types and practice with some from guided to free ( this will better encourage and lead to free autonomy creative poetry writing)</p>	<p><i>Samantha McCown</i></p> <p><b><u>1. Let's Read : preliminary activity :</u></b> T. Distributes the handout of lesson one on wish models to students and ask them to have a first reading then discuss the questions 1. What do examples, 1, 2, and 3 treat? 2. What do you notice when reading the poems vertically? Does this help you in knowing about the themes?</p>
<p><b>10mns</b></p>	<p>read, discuss and reflect upon the questions(individual and pair work)</p>		<p><b><u>2. Reading and Pre-Writing: let's consider the tasks Act. one: guided practice</u></b> Read the gapped poem then fill in the gaps with the words given (The tree)</p>
<p><b>10mns</b></p>	<p>then answer them in a written form</p>		<p><b><u>Act. Two : guided practice</u></b> Read the poem <i>The waterfall</i> then select the appropriate word that completes the gaps</p>
<p><b>20mns</b></p>	<p>-Demonstrate learners' ability to discern The poetic writing from the prosaic.</p>	<p>-to reinforce students' logical thinking</p>	<p><b><u>Act. Three : Semi-guided activity</u></b> Read the muddled poem then arrange it in a logical order without impairing the meaning then be ready to discuss with your partner (pair work)</p> <p><b><u>While Writing: Semi-guided activity</u></b> <b><u>Act. Four:</u></b> Read the suggested stanzas then arrange them in a logical order to produce a poem about the environment.</p>

			<p><b><u>Post Writing</u></b>  <b><u>Act. One: (pair Work)</u></b>  Every student is expected to show his/her writings to his classmate, discuss the productions, see and check improvements then amend accordingly to produce a final draft</p>
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**Pre-test Two**

PRE-Test 2 is related to the **Wish Poem** where both students from control and experimental group sit to write about given tasks. They start with completing **wish poems** by providing the beginning, the middle and the end of wish poems suggested by the teacher-

e.g. the rock, the Fish, the Bird. The second activity is related to free practice where learners write wish poems on The Leaf, the Rose, A Prince and The moon.(See **Appendix I**)

**3.1.6.5.3. Comment on Recorded Feedback**

**What might students find challenging- Style, content, beliefs or values? What will the researcher do to help students with these Challenges?**

What might students find challenging is the way the poets have created these original well structured poems, how the sense of imagination is present, how diction fits the contents from beginning to end. They might question the different ways the poets resort to in their conception of wish poems and the difficulty of doing in case they don't find the fitting elements/items.

Observations to students tackling the questions in class revealed that most of the students find the poets' expressions of the use of words captivating and easy to flow but they wonder about how to achieve such fine writing. For them, it seems easy to write good poetry but in reality the challenge to do so is not quite evident. For this purpose, the researcher teacher admits the students' contrivances in writing and recommended the following.

#### **3.1.6.5.4 Recommended Instructions For students writing their wish Poems**

- A. Read the poems again and again until the gist seems clear.
- B. Brainstorm ideas for your poem to ensure easiness of understanding.
- C. Jot down your rough ideas onto paper and don't be afraid of grammar and spelling mistakes.
- D. Let your ideas flow to their maximum.
- E. Read, check and revise what you wrote making necessary changes.
- F. Ask your classmates or your teacher for help.
- G. Copy your poem on the proper.
- H. Get a final reading to your poem before you read it to the class. Be sure that what you produce is not a perfect example but an attempt that deserves perfection.
- I.

#### **3.1.6.5.5 Field Experimentation: Workshop Six: Lesson Five**

##### **Experimental Classroom study of the Quatrain**

**Time allocation: two hours**

##### **The Quatrain: Rationale and Description**

A **quatrain** is a four-line poem that rhymes. ("Quatre" means four in French.) Each line is about the same length. The rhyming pattern may be that lines 1 and 2 rhyme and lines 3 and 4 rhyme. Or lines 1 and 3 and lines 2 and 4 may rhyme. The four types of quatrain rhyme are: AABB, ABAB, ABBA, and ABCB. The quatrain is a very popular

form of poetry. Famous poets like William Blake and T. S. Eliot used quatrains. Read these examples:

### **Exposed models**

#### **The Tyger**

Tyger! Tyger! Burning bright

In the forests of the night,

What immortal hand or eye

Could frame thy fearful symmetry?      -From William Blake's *the Tyger*

Here are some other additional sample quatrains:

Swimming is a lot of fun

Hanging out all day in the sun

splashing around in the pool

it's the best way to stay cool

#### **The Mountain**    By Donna Brock

The mountain frames the sky (a)

As a shadow of an eagle flies by. (a)

With clouds hanging at its edge (b)

A climber proves his courage on its rocky ledge. (b)

#### **Clowns**

Silly, Funny

Running, jumping, laughing

They make the circus so much fun

Performers

## **Flowers**

Pretty, fragrant

Waiting, watching, weeding

Enjoying all the while they grow

Gardens

### **Pre-Test 3**

PRE-Test 3 is a free practice to the quatrain where all the students are asked to write four quatrains on their free choice. (See Appendix J)

#### **3.1.6.5.6 Field Experimentation: Workshop seven:**

##### **Lesson Six: the Cinquain**

**Descriptive classroom methodology: THE CINQUAIN**

**Time allocation: Two hours**

#### **Rationale:**

Simply put, a cinquain is a poem of five lines. The word comes from the French word, *cinq*, which means five. Possibly the best-known form of cinquain poetry was created by Adelaide Crapsey in the early 1900s. She did not invent the cinquain form itself, but a distinct American version which she believed was "the shortest and simplest possible in English verse."

The quintet, is another term for the cinquain, a poetic form developed by the American poet Adelaide Crapsey (1878-1914) in her poetry work 'The Complete Poems', in the year 1915. The cinquain consists of five lines with twenty-two syllables (distributed as 2, 4, 6, 8, and 2). Closely related to such syllabic forms as the Japanese tanka and haiku.



The cinquain style of writing, which literally means a five-line poem or stanza deals with only one topic and describes the actions and feelings associated with it, in detail. Moreover, it gives the reader freedom of interpretation with the common essence. Read on to find ways and tips on how to write a cinquain .

### **Lesson Objectives**

- Write a cinquain poem using a patterned model
- Understand and identify different parts of speech, such as nouns, verbs, adjectives, and adverbs
- Understand and use different parts of speech to write cinquain poetry
- Review the syllable pattern in each poem with students.
- Discuss how cinquain poetry stresses the use of nouns, verbs, adjectives, and adverbs in writing.
- Model Writing a Cinquain
- **Model Cinquain Pattern**

Line1: One word - word title (noun)

Line2: Two words -2 descriptive words (adjectives)

Line 3: Three words-3 words that express action

Line 4: Four words-4 words that express feeling

Line 5: One word-1 word (synonyms or reference to title in line)

### **Examples:**

#### **1. Dinosaurs** (by Cindy Barden)

Lived once,

Long ago, but

Only dust and dreams

Remain

## **2. Mules** (by Cindy Barden)

Stubborn, unmoving

Braying, kicking, resisting

Not wanting to listen

People

## **3. Spaghetti** by Cindy Barden)

Messy, spicy

Slurping, sliding, falling

Between my plate and mouth

Delicious

### **HOW TO WRITE A CINQUAIN POEM: Classroom model implementation**

- Selection of a good topic.
- Brainstorming of possible topics about which to write. Students are invited to select subjects from a content area being studied; names of friends, family members, and pets; a favorite hobby; or any other topic of interest.
- Teacher records of students' suggestions on the board.
- Teacher writes Line 1 on the board and invites students to name a noun that describes the topic. Teacher lists their suggestions on the **Line 1 row**. Teacher then shifts to Line two, writes students' suggestions and asks students to name nouns that describe the topic under focus. Teacher continues in the same way until the poem is completed.
- Teacher, with the help of students, writes a cinquain model.

### **Descriptive classroom Methodology: Some Tips to cinquain writers**

- Limit yourself to the topic and do not wander off the track. It is better to focus on one issue or element to make it interesting.

- Keep thereaders’ interest and be clear in what you want to say. Otherwise, a confused state of mind will be reflected in your poetry and will force the readers to avoid it completely.
- While writing your poem, express or articulate emotions well. The poem must communicate your feelings and emotions to the readers who will be able to comprehend it well.
- The choice of words should be done carefully and in accordance with the meaning that you want to convey.
- Do not compose a serious and somber poem in cinquain style. Make sure to keep an element of fun in the poetry.

#### Pre-test Four (4)

PRE-Test 4 is related to the Cinquain type of poetry where the activity is more practical and the aim is to give students freedom of choice which helps the teacher a lot in avoiding too much guidance and at the same time it does not favour the control group to effectively write from the absence of rules, a fact that reinforces the experimental group to produce better cinquains. The activity is about producing four different free cinquains.(See Appendix K)

#### **3.1.6.5.7 CONSOLIDATION SESSION: LESSONS Four, Five and Six (The wish, the quatrain and the cinquain)**

**Time allocation: Two hours**

##### **1. Teacher’s Orientations:**

**Note:** Respect capitals at the beginning of every line

- See to the use of commas and other punctuation marks .Begin every line with a capital letter. Brainstorm to find words and expressions that best convey and cover your theme.

## 2. Students' Tasks:

**Task One:** write your **own free wish poem** about a theme of your own choice

-----  
-----

**Task Two:** Write a quatrain on **the beauty of Nature**

-----  
-----

**Task Three:** develop a cinquain about your **favourite pet**

-----  
-----

## Descriptive classroom Methodology

### 3. Teacher's Classroom recorded observations

The feedback obtained from the students through students' journals and interviews demonstrated that the use of poetry has contributed to students' effective practice of their knowledge of grammar; it offered them opportunities for vocabulary enrichment; it broadened their imagination, and freed them from the routine procedures in the classroom. Sample writings of poetry produced by learners are included in text to demonstrate how the efficient exploitation of this literary genre can maximize learners' involvement and creativity.

<b>Post Test Two (2)</b>
--------------------------

POST TEST Two is related to the three previous lessons on the Wish, the Quatrain and the Cinquain types of poetry. The activities are centred on creativity-producing a wish poem with a title; creating a cinquain poem that has never been treated before and finally students are requested to produce a quatrain with good couplet rhyme.

### **3.1.6.5.8 Field Experimentation Lesson Seven: the Concrete/Shape/visual Poem- Descriptive classroom methodology**

*Time allocation: Two hours*

*Rationale: A Brief History of the Concrete Poem*

Concrete or shape poetry emerged in the 1950s as a premise of a minor school of painting, called the **Concrete Painting** style, which developed in the 1940s in Europe. Famous poets who explored this style include Ezra Pound, Lewis Carrol, George Herbert and several others.

#### **Course objective:**

1. To familiarize learners with the concrete poem.
2. To help learners review parts of speech and syllables
3. To give a chance to anesthetics and visual learners to write, to shape and to use their mental and physical competencies.

#### **Classroom work:**

1. Teacher reads the first poem to familiarize the students with the different sounds and asks learners to identify the object /theme
2. Students listen to the teacher's reading and try to assemble ideas together to form a holistic view about the poem.
3. Students help the teacher find out about the theme through collaborative discussion.

**Triangle** by Suzanne

I  
am  
a very  
special  
shape I have  
three points and  
three lines straight.  
Look through my words  
and you will see, the shape  
that I am meant to be. I'm just  
not words caught in a tangle. Look  
close to see a small triangle. My angles  
add to one hundred and eighty degrees, you  
learn this at school with your abc's. Practice your  
maths and you will see, some other fine examples of me.

**Steps to Write a Concrete Poem: Classroom collaborative work**

Now that you are acquainted with the shape/concrete poem, let us move to the questions on the poem

1. What is the theme introduced in the poem?
2. How does the writer develop the theme from beginning to end?
3. What do you notice in the writer's approach, style and respect to the shape?

**Classroom Task:**

**Task 1: Pair work or individual work**

1. Choose an object in the room where you are learning then describe it or attribute to it the needed elements
2. Jot down the main ideas related to your object in the form of words or phrases or a list of associated terms.
3. Take a piece of paper, a pencil and draw an outline or image of the selected object.

4. Then follow your object and write your poem without considering the rhymes. Concrete poems do not rhyme.
5. Once you finish, ask your teacher or classmate to have a look at your production
6. Finally, after reviewing your production and viewing the mistakes, be ready to read it before the class.

**TASK: Draw and write your concrete (shape) poem in the space provided**

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<b>Pre-test Five (5)</b>
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Pre-test Five is another step in setting practice on the concrete (shape poem). Both control and experimental groups sit for the contest to produce their best written product. The test consists of developing a shape poem on an **umbrella, a Tree** and finally on students' selection of their own objects to produce a shape poem about. (See Appendix M)

### **3.1.6.5.9 Field Experimentation Lesson Eight: the Colour Poems**

**Time allocation: Two hours**

#### **Descriptive classroom methodology: Rationale for Colour Poems**

Colour poems as their name indicate are another outlet for learners to express what they see, what they feel, what they taste, and what they smell and sound. It is the realm of poetry where learners apply their preferences and drives. Writing in colour poetry is a more realistic activity and more concrete to use. It reflects the various colours we experience in the rainbow or we see all around us.

The adoption of one colour necessitates from the writer to limit himself to the selected colour and not more; it demands vocabulary and a fresh memory wrapped with genuine intelligence to be able to list and enumerate the various qualities of such

a colour. Hence, students need to explore sample color poems, as well as imagery and symbolism. The use of the senses in brainstorming or in prewriting is of paramount importance.

### **Classroom Presentation**

1. The teacher enters the classroom with a green branch of olives, a colour pencil case, coloured pens and a newspaper cut out reflecting a winter rainbow.
2. teacher asks the students to list the different colours of the rainbow in their natural order
3. Teacher fixes the cut out on the board showing the PICTURE OF A RAINBOW for correction.
4. As a guessing question, the teacher asks about the lesson, and all the class shouted-

### **Colours**

The teacher introduces the colour poems and speculates on the importance of the five senses for learners in communicating their desires, wishes, preferences and drives.

5. Teacher asks learners to listen to two examples of colour poetry and try to identify how the poets depict the true use of colours in their limitless dimensions.

### **Example: (1) Red is...**

Red is a rose

Red tastes like strawberries, cherries, and cranberries

Red makes a growling sound

Red smells like spaghetti

It looks like a cardinal against the bare tree

Red is like fighting with my sister.



## **(2) Yellow**

"Yellow is the colour of the sun  
The feeling of fun  
A duck's bill  
A canary bird  
And a daffodil  
Yellow's sweet corn  
Ripe oats  
Hummingbirds' little throats  
Summer squash and Chinese silk  
The cream on top of Jersey milk  
Dandelions and Daisy hearts  
Custard pies and lemon tarts.  
Yellow blinks on summer nights  
In the off-and-on of firefly lights.  
Yellow's a topaz,  
A candle flame  
Felicity's a yellow name.  
Yellow's mimosa,  
And I guess,  
Yellow's the color of...  
HAPPINESS!" By **Mary O'Neil**

## **3. BLACK**

Black is the colour of Halloween,  
When Dracula, devils and Batman can be seen  
Funerals, hauntings, murders too  
Beware! Something might happen to you!

Haunted houses, stormy nights,  
Nasty ghosts that give you horrible frights  
Evil pirates blackmailing wicked witches,  
Poisonous spiders that cause awful itches  
Mysterious happenings, illusions appear,  
Black isn't only a colour, but FEAR!

**Class work: Select two colours** of your own choice, brainstorm ideas then mix them with your feelings and tastes to produce good readable pieces.

**Poem One**

**Poem Two**

-----  
**Pre-test Six (6)**  
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Pre-test Six (6) is another dimension of the longitudinal ongoing process of setting learners towards progressive treatments of their writings. Both control and experimental groups sat another time to compete about who writes better colour poetry. The tasks were about developing a colour poem about **GREEN**, write a colour poem about **Orange** and finally students select their own colour and develop it into a colour poem.(See Appendix N)

**3.1.6.5.10. CONSOLIDATION Phase: A Practical review to lessons Seven**

**And Eight (The concrete (shape) and color poems)**

**Time allocation: two hours**

**1. Teacher's Orientations:**

**Note:**

- Respect capitals at the beginning of every line
- Brainstorm to find words and expressions that best convey and cover your theme.
- Respect the words that go hand in hand with your shape poem

- Respect the voc selected that fit with your color.

## **2. Students' Tasks:**

**Task One:** write your own concrete poem and select the shape appropriately

**Task Two:** Write a colour poem from the colours of the beauty of Nature

What is noted through the field experimentation during the two years of longitudinal experimental study was that the students, undergoing the various lesson implementations and experiencing their writings, showed a strong motivated desire to write and produce poems though it was their first experience. Students lived through challenge setting and soon competitions about who wrote better and would write the best, marked the day.

### **Field Experimentation: POST TEST THREE**

Post test three came to set learners (control and experimental) to their uttermost freedom by asking them to write one concrete (shape poem and one Colour). The aim behind such a task is to avoid writing about one thing and at the same time incite learners to create and bring in the new to create more competition among them. **(See appendix O)**

### **FINAL POST TEST**

The final post test came as a review to the eight lessons experienced by the experimental group in the class where students have learnt lots of things in comparison to the control group learners who attended only two teaching sessions about these types in a global view. (The different types practised are-the Acrostic, the ABC, the free verse, the Wish poetry, the Quatrain, the Cinquain, the shape and the colour poem). The activities given are to request learners to select two types from the list then write poems about indicating the reasons of their choices. **(See Appendix P)**

By this process writing phase, we end the experimental operation by achieving the following tasks

1. Students' identification questionnaire
1. One diagnosis Test
1. Students' poetry classification grid
6. Pre-tests
2. Teaching sessions for both control and experimental groups
2. Post tests
1. Post writing checklist
8. Lessons for experimental group

## **4. Part C- Chapter Four: Analysing and Interpreting the Research Results and Findings**

### **4.1. Introduction**

In this chapter, the researcher intends to depict the results obtained as they are expressed through the respondents' wishes. He aims to get a more seemingly true data to be able to follow the respondents' desires and reactions towards poetry writing and compare these to their poetry production and see at the end those who have no desire to write at the beginning and eventually make it in different endeavours. Hence, the positive results obtained will be a kind of challenge for the teacher and for the learners.

The results obtained below will certainly give an idea about learners' achievement in the first part of the experimental study and will serve a good insight about learners' future achievements when treating other types of poetry. The study will be ongoing and observation will continue altogether with constant alterations and amendments on the selection of teaching types, to students' mistakes with a more focus on the quality of poetry production.

### **4.2. Analysis and presentation of findings: Analysis of Identification Questionnaire**

Number of copies distributed: 59

Number of copies received: 59

#### **Q2: Students' Number of years learning English**

<b>5years</b>	<b>6years</b>	<b>7years</b>	<b>8years</b>
09 students	38 students	08 students	04 students

**Total: 59**

#### **Q.3: Students' residence**

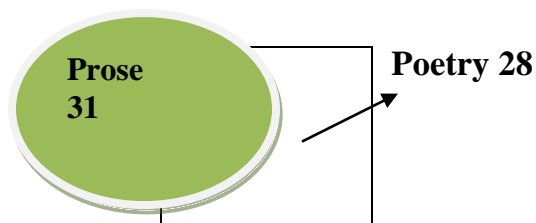
<b>Urban</b>	37
<b>Semi urban</b>	15

<b>Rural</b>	07
--------------	----

**Total: 59**

<b>Q: 4 Do you like literary works?</b>	
Yes	No
<b>55</b>	<b>04</b>

**Q: 5. If yes, what do you like best?**



**Q: 6 If you like prose, why?**

The reasons students gave were:

- They understand the words in the text and they are able to explain to themselves what they read.
- There is a large space for the writer to build up his story, fictional or realistic using a strong plot, more events and this helps writer to be more emotionally and cognitively attached for a long time.
- It is not always easy to understand poetry unless you make efforts-it is allusive and symbolic
  - Prose is easier to read, to understand and to appreciate the language and its recursive style
- Prose is direct in meaning and the reader feels more independent in his own interpretation in comparison to the interpretation of poetry which is often very personal and sometimes out of context.
- With prose, I read, understand and can predict the end. I find it quite natural,

spontaneous and open in comparison to poetry which is limited in scope.

**Q: 7 If you enjoy poetry, why?**

The reasons students gave were:

- Because it contains rhymed patterns, metaphor, alliteration, expressing human feelings, full of beautiful words.
- Because of its musical sounds and its treated items inspired from our life (love, hate, friendship etc...)
- It is easy to read and understand the gist
- When they read poetry, they feel embalmed with joy
- They found poetry closer to the ear and the heart and deeply affecting the senses
- Poetry is full of emotions ;it is more effective in comparison to prose
- It speaks directly to the soul through picturesque descriptions, picturesque images and imagination

**Q: 8: on Students' appreciation to poetry**

<b>Easy to read</b>	<b>04</b>
<b>Difficult to read</b>	<b>14</b>
<b>enjoyable</b>	<b>41</b>

**Q.9: About students' attempt to write poetry**

<b>In mother tongue</b>	<b>In French</b>	<b>In English</b>
45	07	07

**Q.10: How often do they write in English?**

<b>Once</b>	<b>Twice</b>	<b>More</b>
36	07	16

**Q.11 Students' learning to write through influence and imitation**

Influenced <b>YES</b>	Not influenced <b>NO</b>
30	29

**Q.12: On being a creative beginner**

<b>creative</b>	<b>Yes</b>	15
<b>Non- creative</b>	<b>No</b>	44

**Q.13: If you are influenced or creative poetry writer, what type of obstacles do you face?**

<b>Linguistic</b>	22
<b>rhetorical</b>	37

**Q: 14: Name some of the poets you have read to**

- William Shakespeare, Edgar Allan Poe, Charles Baudelaire,
- Jibran Khalil Jibran, Moufdi Zakaria, El Moutanabbi, Nezar Kabani, Ahmed Chawki, Mahmoud Dervish

**Q.15: Is it possible to teach someone to be poetry writer? If yes, state one or two possible Ways**

<b>Yes</b>	12
<b>No</b>	49

1. Teach him how to express his emotions and feelings in few words
2. Show him how to be a good reader, imitator and have a big mind to imagine
3. Help him demonstrate his ability to write, to do lots of readings and to imitate easy poetry
4. Advise him to read more to outstanding poets to develop his knack at writing



5. Teach him rules and rhetorical elements of poetry writing (rhyme, rhythm, literary devices)
6. Make him discover by himself the sweetness of reading and writing poetry by involving him in recognizing and identifying the structure of good poetry, the format and the content.

### **4.3. Analysis of Literature review findings on poetry classification**

Throughout his constant research and reading, the researcher has found that a lot of writings have been issued on poetry writing classification.

### **4.4. Diagnosis test findings –Workshop One**

The test was administered to 32 students. The teacher's intention behind the test is to check students' ability for understanding, deciphering the poet's intention and message, their own reactions to the intended meaning.

#### **4.4.1. Students' reactions to the poem**

From the students' answers, it is noted that the majority have no notion about rhyme, and analysing a poem seems too hard. Their style and language were too general and sometimes too vague; the choice of diction does not really reflect the literary style. Some did find the poem complex as it contained many unclear meanings.

##### **4.4.1.1. Poet's intention and Meaning**

Most of the students did understand the gist though the poet's intention is for some not well understood. And though another group was not sure of the exact meaning of the poem, they had tried it out.

##### **4.4.1.2. The Impact of diction on students' understanding**

Students reacted positively to the poem and tried to explore the title to help them better understand. So, what was positive was the context of imagination that gave a free lance to them to extrapolate and speculate. This kind of mind roving helped learners to

get involved, they felt pleased and the choice of words did greatly affect them. Music and sweet sound were also expressive, the images and the style were attractive and the choice of the theme was well done. For this purport, some students did have a good interpretation of the poem but they lacked the sense of poem analysis.

In short, the diagnosis test was set to enable learners to demonstrate their abilities in analysing, interpreting and in understanding poetry and be able to formulate an overall idea about the message conveyed in the poem. It was also a kind of awareness rising towards poetry analysis and other creative writings which seemed not having their due merits.

#### **4.5. Observation grids and findings: Teacher’s Observation on Control Students’ work**

While in the classroom, students worked on the Acrostic poetry poem productions. The next table shows how, after correcting students’ papers, the teacher divides their outcome into evaluation criteria.

##### **4.5.1. The Acrostic poetry writing: Workshop Two –Lesson One**

**Number of respondents: 16**

**Date: Feb 2010**

<b>Criteria</b>	<b>Check + ( 09) respondents)</b>	<b>Check ( 04 respondents)</b>	<b>Check – (03) respondents)</b>
<b>Ideas and content</b> Focus on an idea, feeling or experience. Uses specific, concrete images. May include poetic sound devices	Exceptional focus of an idea, feeling or experience. Exceptional use of images. Includes many examples poetic sound devices	Adequate focus of an idea, feeling or experience. Adequate use of images. Includes some examples poetic sound devices	Inadequate focus of an idea, feeling or experience. Adequate use of images. Includes no examples poetic sound devices

<b>Line Fluency</b> Use lines of varying lengths and a variety of sentence structures	Use a large variety of varying sentence lengths and structure.	Use some variety of varying verse lengths and structure.	Use no variety of varying verse lengths and structure.
<b>organization/cohesion</b> Uses a logical, effective organizational strategy.	Use an exceptional logical and effective organizational strategy.	Use an adequate logical and effective organizational strategy.	Use an inadequate organizational strategy.
<b>Voice</b> Uses own unique style. Writes honestly and confidently	Use an exceptional and unique writing style. Writes exceptionally honest, with exceptional confidence and enthusiasm.	Use an adequate writing style. Writes with a standard amount of confidence and enthusiasm.	Use an inadequate writing style. Does not make the reader feel a part of the text. Writes with minimal confidence and enthusiasm.
<b>Mechanics</b> <b>Grammar</b> <b>Spelling</b> <b>Punctuation</b>	Text contains only a minimal amount of errors	Text contains several errors.	Text contains numerous errors.

**Fig Four: Rubric1**

#### 4.5.2. The ABC poetry writing: Workshop Three Observational work and Poetry Rubric

**Number of respondents: 16**

**Date: March 2010**

<b>Criteria</b>	<b>Check + ( 07 respondents)</b>	<b>Check ( 04 respondents)</b>	<b>1 Check – (05 respondents)</b>
<b>Ideas and content</b> Focuses on an idea, feeling or experience. Uses specific, concrete images. May include poetic sound devices	Exceptional focus of an idea, feeling or experience. Exceptional use of images. Includes many examples poetic sound devices	Adequate focus of an idea, feeling or experience. Adequate use of images. Includes some examples poetic sound devices	Inadequate focus of an idea, feeling or experience. Adequate use of images. Includes no examples poetic sound devices
<b>Line Fluency</b>	Use a large variety of varying sentence	Use some variety of varying verse	Use no variety of varying verse

Use lines of varying lengths and a variety of sentence structures	lengths and structure.	lengths and structure.	lengths and structure.
<b>Organization/cohesion</b> Use a logical, effective organizational strategy.	Use an exceptional logical and effective organizational strategy.	Use an adequate logical and effective organizational strategy.	Use an inadequate organizational strategy.
<b>Voice</b> Use own unique style. Writes honestly and confidently	Use an exceptional and unique writing style. Writes exceptionally honest, with exceptional confidence and enthusiasm.	Use an adequate writing style. Writes with a standard amount of confidence and enthusiasm.	Use an inadequate writing style. Does not make the reader feel a part of the text. Writes with minimal confidence and enthusiasm.
<b>Mechanics</b> <b>Grammar</b> <b>Spelling</b> <b>Punctuation</b> <b>Capitalization</b>	Text contains only a minimal amount of errors	Text contains several errors.	Text contains numerous errors.

**Fig Five: Rubric 2**

**Students' Feedback**

1. Students enjoyed writing and sharing ideas with peers
2. Students find the activities suggested in class quite nice and interesting
3. Students used dictionaries and asked about different words-that was obvious for new scholars first experience with writing-they felt as fresh starters and imitators.
4. The types of writings were cognitively stimulating and students find themselves involved in farfetched words; that were a good indication of artificiality and a good sign of an encouraging beginning.
5. Students did enjoy the activities as pair share.

### 4.5.3. Observation on Free poetry writing-WORKSHOP FOUR

What is noted also in free poem writing is that in this type of poetry writing, students find more freedom in composing and in roving through their imagination. They seem more concentrating and quiet. They feel a need to meditate more and give a lance to their imagination.

Most of the students prefer starting their tasks in the class and continue them at home. They said they need more space to write something good and pleasant to read. What is observed also is that the learners, in their stage three of experimenting with writing, they feel more detached from the frequent question asking, from the first anxious feelings that writing poetry is something hard. Students have started to get involved and have got a sense of enjoyment in self-expression. A sense of self-gratification is to be noticed growing in them too for everyone wants to say something, to fill in the gaps and the space given to him especially when the teacher encourages him/ her to write.

## 4.6. Interpretation and discussion of results and the significance of findings

### 4.6.1. Diagnosis Test: Workshop Poetry

**Fig 6: Rubric 3**

<b>Learners' reactions</b>	<b>Number of Respondents</b>
	<b>32</b>
Identification of diction and poetic devices	<b>30</b>
Identification of poet's intention and meaning	<b>22</b>
The impact of words on students' understanding	<b>24</b>
Students' finding the poem hard to interpret	<b>17</b>
Students finding the poem normal and easy	<b>15</b>
Students finding the poem quite nice and pleasant	<b>21</b>
Students who failed to understand the poem	<b>07</b>

#### 4.6.2. Comment on Diagnosis Test:

What is noticed from our readings to the table above is that only seven (07) students who failed to understand the poem –that shows that students at least have some notions about how poetry functions. In matters of tastes, twenty one respondents (21) did enjoy Shakespeare’s poetry, this also revealed that students were somehow rightly geared towards appreciation of poetry and they might be more likely interested in. Twenty four students (24) admitted the impact of diction on their understanding; this might evoke the difficulty of diction or the weakness of the respondents. However, it is in the diagnosis test that ,one might notice a kind of bridging the gap between what students used to think about poetry and their real exposure to it namely when it is concerned with their involvement and engagement with its writing.

#### Pre-Test 1 : On The Acrostic and the ABC: Workshop Poetry

Fig 7: Rubric 4

	<b>1 amateur writer check (-) <u>Novice</u></b>	<b>2 - Proficient check <u>acceptable</u></b>	<b>2 - Advanced check (+) <u>satisfactory</u></b>
<b>Ideas/ Thoughts</b>	Idea is unclear, unfocused, may include random /confused ideas.	Focus on a single idea. Idea may be understandable, but still unclear	use fresh, original idea focus on, feeling, or experience ,Uses specific, concrete images
<b>Organization Lay out</b>	Sequencing is illogical, or not evident. Writers do not show a logical stepping	Sequencing is logical ,the interpretation of the poem is expressed with a few errors	Use a logical, effective organizational strategy. use form to interpret idea creatively and effectively
<b>Word choice Diction</b>	General or ordinary use of new words with limited success may include inappropriate words or limited use of vocabulary	Attempt to use descriptive words to create images ,try to use words for specificity, succeed to experiment with new and different words	Precise, original, fresh words , create vivid interpretation
	<b>Total: 12</b>	<b>Total: 11</b>	<b>Total: 09</b>

#### 4.7. Pre-Test 1: The Acrostic and the ABC:

1. Time allotted to writing: 1.30mns
2. Participants: control and experimental groups
3. Nature of work: poems production
4. Selected Writings: semi-guided/guided and Free

**Table 02: Poems writings-experimental and control**

Themes	Participants		Complete poems		Incomplete poems		
	experimental	control	experimental	control	experimental	control	
camels, hens, spring, woman, friends, father, sister	16	16	16	13	16	13	

Here are some of the best samples of both groups

#### A) The Experimental Group

##### Algeria

A group of people

Limited surface or area

Gas and oil natural materials

Energy system

Reality and freedom

Investments in economy

A beautiful country.

##### Comment:

A good attempt combining geography, economics and people. It is expressive and tends to satisfy both the ABC order and the selected diction

## **2. Camels**

Calm animals across the desert they travel

Moving with much confidence

Even in sand storms

Lovely creatures they are, samples of patience

### **Comment:**

A satisfactory attempt depicting the camels' characteristics in the form of acrostic .Very well chosen diction covering the theme.

## **3. Hens**

Hens give eggs

Eggs become hens

Now, I do not know which one was the first

Surely, both are delicious to cook.

### **Comment:**

In this poem, the student tries to evoke the story of which is the first, the egg or the hen to finally resort to the final eternity- death

## **4. Hens**

Helping protect chickens in the farm

Eat the grains one by one

Near and near, they move on,

Seeking freedom in self-pride

**Comment:** A good piece and a good attempt which sounds sweet and reasonable.

## **5. Butterfly**

Brown, blue, yellow and pink

Under a shadow of a wonderful green leaf

They are some colours of four sweet wings

Tiny, soft, clean and swift



Everywhere it goes, it pleases  
Romance, freedom, purity and innocence  
Four items the butterfly carries  
Like a little courteous baby it behaves  
Yet, I've never seen a better creature the same.

**Comment:** A very good piece that sounds more appropriate in the selection of diction and the richness of items. What is good is the minute description attributed to the butterfly. A very encouraging attempt that deserves promotion.

## **6. Remembrance**

Always I try to remember your face  
Between the clouds up in the sky  
Camping with me my pen and papers  
Drawing and drawing without meaning  
Every day I do the same but  
Finally I discovered that your face is  
Got in my heart and not in my mind.

**Comment:** This is a very good imaginative attempt that is active ,lively, picturesque and sweet. The writer needs encouragement to better write.

## **B) The Control group**

### **1. My sister**

Helpful in her life  
Industrious in her work  
Judicious in her thinking  
Kebab is her favourite dish  
Long sighted is her philosophy

**Comment:** Still the choice of lexis is not appropriate; in addition to some spelling mistakes. There is a sudden shift in line four –a shift from descriptive adjectives to ‘Kebab’ and the first misused word in the last line .

## **2. Father**

Able to sacrifice for his children

Beloved

Compassionate with his family

Dad, that’s how we call him

Eligible to take responsibility

**Comment:** The beginning of the first line is not appropriate; then the lines are not in unison; see line f starts with a noun whereas the rest start with adjectives

## **3. Woman**

Wonderful creature

Optimistic all the time

Mannerishing in her behaviour

Active in her work

Neat in all occasions

**Comment:** In this poem the student emphasised the descriptive adjectives and fell into the trap of using an inexistent word as mannerishing. Yet, it is an acceptable attempt.

## **4. The Camel**

Can you know what is it?

A very patient animal

Milk it gives every morn

Every oasis can shelter it

Lives in the desert

Sure it’s name is the camel

**Comment:**

In this poem, we feel as if it is prosaic and not poetic- for the choice of words is not well attended to. The poet describes the camel but not adequately and the details he gives are evident and obvious.

**4.7.1. Comment on the control group: language, form, contents and relevance**

Control group students' writings were more or less informative, descriptive and stuffed with general lexis. There was no freshness of poetry innovation and the lack of creativity seems apparent. The artistic fine writing is not yet ripe with the students pertaining to the group. Some spelling and register mistakes were apparent for learners used any words in their production and they lack the sense of precision.

**4.7.2. Comment on the Experimental group: language, form, contents and relevance**

What is to be noted about **Pre-TEST ONE** is that students have shown a kind of maturity and self-dependency-the usual peer chatting, the whispering and the ever felt anxiety started to diminish all along the exam time lapse; students were busy working and dictionaries were not amply used. Through our reading to some first drafts, we sensed a kind of refinement among learners as if everyone wanted to write something filtered and clean. This is relatively a new merit to acclaim that students started to progress, to evolve and to enjoy poetry writing.

The final product for the experimental group was to a certain degree acceptable and the researcher's study to students' copies assumes there is a kind of progress and evolution in comparison to the diagnosis test and the first beginning. Hence, an overall perusal to the production set in post test one would reveal a kind of maturity within the writers' consciousness.

Now, there seemed to be a more focus on the content, on the selection of appropriate and relevant diction and a kind of contest within learners' attempts to be recognized and distinguished. Students started to immerse within poetry reading and writing. There were quite good attempts from learners who tried to involve themselves with high quality poetry and that was quite felt from their imitation and deep readings.

However, for the control group, there was a kind of confusion and lack of mastery in relation to themes, grammar and spelling mistakes.

#### **4.8. Post Test One: The Acrostic, the ABC and The Free poetry Writing**

- 1. Time allotted to writing: 1.30mns**
- 2. Participants:** control and experimental groups
- 3. Nature of work:** poems production
- 4. Selected Writings: Acrostic, ABC and free verse**

##### **A) The Experimental group best writings**

###### **1. The Apple**

A devil fruit was eaten by Adam  
Beautiful in shape and colour  
C vitamin provider with energy  
Delicious and amazing in taste when tasted  
Easy to eat but expensive to buy

###### **2. Life**

Life is very strange  
Sometimes it makes us happy  
Other times it makes us happy  
It plays with us like toys  
We consider it a long life  
But in fact, it is very short  
As no will remain but depart  
This is life.

### **3. Life**

Life is right not left

Interested in not deserted

Facility not difficulty

Especially not normally

### **4. on the birth of my daughter**

Too dark was my life

I waited for you, I waited for light

As a dawn after a dark night

As a breeze, as a daylight

You came my daughter, you came my love

Shining, changing things for the bright

## **B) The control group best writings**

### **1. Play**

Persons are the players

Life is the play

Age does not need

You are a member of this plays

### **2. The country of the two rivers**

Kingdom of the civilizations, of culture and religion

I see you a part of paradise

Missing on the earth of the hell

What a nuisance we see you today

Oh, my God what a disaster in this paradise?

### **3. My Mother**

You are the most important person in my life

How can I forget your love?

How Can I forget your tenderness?  
 How can I forget the source of my birth?  
 It is you who made my life exist  
 It is you who showed me the path to my life  
 It is you who always sits next to me  
 In times of joy and sadness  
 You are my mum, you're everything.

#### 4. Spring

Sunny days, open flowers  
 Peace and lots of colours  
 Really it is the best season,  
 I can feel the joy and fun  
 No cold, no ice, no frost  
 Garden is so happy now

5. Table 3 Analysis of students' free productions –

<b>At the level of form</b>	The form is respected and verses appear in their respective uniform in what concerns length
<b>At the level of contents</b>	Rich and meaningful content –expressive and intentional .The form often affects the content-Students give too much importance to the first letter of every line at the expense of the meaning.
<b>At the level of Language</b>	The language is free from mistakes apart certain misuse of prepositions Grammar (tenses) or adjectives. There are serious spelling and misplacement mistakes in addition to poor style and redundancy
<b>At the level of Relevance</b>	The content reflects the themes and the diction used -it is acceptable. Often, the content does not reflect and cover the theme-writings and tend to be too vague.

Themes	Participants		Complete poems		Incomplete poems	
	experim	control	experim	control	experim	control
Nature, life, mother, Spring, the sun, time, friends, home health, book,	16	16	15	10	01	06

**Table 03: Poetry writings-experimental and control**

#### **4.9. Analysis of result finding of the wish poem Pre-test two**

- 1. Time allotted to writing:** 2 hours
- 2. Participants:** control and experimental groups
- 3. Nature of work:** poems production
- 4. Selected Writings:** wish poems
- 5. Analysis of students' free productions**

##### **a) At the level of form:**

###### **1. Control Group:**

Students, still suffer from certain confusions at the level of parts of speech. There are verses that seem longer than others (an absence of parallel structuring is noticed). There is also the misuse of the subjunctive mood after I wish....Capitals at the beginning of every line in poems are missing. Some vocabulary items are missing too; lots of repetitions that still obscure the meaning. There are a lot of spelling mistakes and the redundant use of function words which has rendered **poetry production more or less artificial.**

## **2. Experimental Group:**

There are some minor mistakes of spelling, lexis formation, misuse of punctuation and capitals but they do not seem to obscure the meaning.

**b) At the level of contents:** what is noticed is that

### **a) Experimental group**

1. there is a good use of metaphor and simile
2. a good use of personification and appropriate diction
3. relevant content to theme and topic

### **b) Control group**

1. Students, from time to time, use some nonsense and confused words
2. There is a problem with shift, point of view and sense completion.

**c) At the level of Language**

### **1. Control group:**

The language and style are not up to the level-they reflect amateurship and they often reflect redundancy, verbosity and vagueness.

### **2. The experimental group**

The experimental group shows a growing sense in that learners start to show a kind of maturity and creativity at the level of their imaginative insights. They have adapted themselves to the use of alliteration, rhyme and many other literary devices.

**d)- At the level of Relevance:** Both experimental and control groups have shown through their productive attempts relevance to the topic selected. There is a good coverage with regards to contents. The messages conveyed through the poems are clear.



## **Students' Samples writings (Experimental group)**

### **1. The Fish**

I wish I were a fish  
My dreams have no ends  
My adventures never finish  
I'll discover the unknown  
And meet my friends  
Over the Oceans.

### **2. The moon**

If I were the moon  
I will shine all the night  
and be like a jewel in the sky  
Till the sun feels jealous  
And find itself ridiculous  
However my light is its light  
But on me is so bright.

### **3. The Leaf**

If I were a leaf  
I could help give  
Oxygen and nice scenery  
I could protect fruits  
Till they get ripe.

### **4. The bird**

I wish I was a bird  
So when I fly I can hover  
Over the seas as well as the ocean  
As a nightingale and not as a pigeon

### **5. The rose**

I wish I were a rose  
So I could beautify the spring  
And would be your gift  
For the special time

### **Students' Samples writings (Control group)**

#### **1. The rose**

I wish I were a rose  
I'll be close  
to the lover's nose  
with a good smell  
make you tell  
the others about me.

#### **2. The Prince**

I wish I were the prince of darkness  
Walking through all my nights  
Satisfying all my hunger  
Appeasing all my anger may be one day I could hear your voice  
May be one day I could make another choice

#### **3. The rose**

I wish I was a rose  
Beautiful and flowered in spring  
With my smell that spread  
All over the air  
You can find me everywhere

#### 4. The leaf

If I were a leaf

I can stay always close

To a beautiful rose

And enjoy the butterflies' shows

#### 5. If I were the moon

The king of the galaxy

My light is for all

And I am a symbol of beauty

**Table 04: Wish poems writings-experimental and control**

Themes	Participants		Complete poems		Incomplete poems	
	experimental	control	experimental	control	experimental	control
The leaf	18	16	17	11	01	05
The moon	18	16	17	09	00	07
The rose	18	16	16	08	2	08
The Prince	18	16	16	07	2	09

**Table 05: The Importance given to poetry writing through literary devices**

<u>Participants-experimental</u>	<u>Diction</u>	<u>versification</u>	<u>Literary devices</u>	<u>Style&amp;language</u>
18	14	06	06	10
<u>Participants-control group</u>	<u>Diction</u>	<u>versification</u>	<u>Literary devices</u>	<u>Style&amp;language</u>
16	09	02	03	02

## 1. Experimental work

The majority of students gave importance to vocabulary items namely to nouns and adjectives and resorted to their dictionaries to look for more poetic words which, in certain cases, made their poems appear more or less artificial. Of course, this does not exclude the fact that they are amateur writers and they have to imitate. On the other hand, ten (10) of the participants whose poems were analyzed tend to be free from mistakes and though the language they wrote in was not purely literary, it lacks language mistakes, spelling, grammar and tenses. Expression was given a priority in the creative purpose since the wish poem does not necessarily require a kind of versification and rhyme scheme.

Topic	Participants		Topic	Participants		Topic	Participants	
	exp	control		experi	control		exp	control
music	01	01	fireplace	01	00	The song	01	01
Life	01	02	The star	01	00	The fly	01	00
The sky	03	01	mother	01	01	The Monmouth	01	00
The truth	01	01	The wind	01	01	dreams	01	02
flatterers	01	00	lost	01	00			

### Thematic Study

**Table 06: comparison between control and experimental (wish Poetry)**

## 2. Control Group

The analysis to the control group samples showed the difference between the experimental whose writings were to a certain extent reflective of the teachings imparted

and the control group whose productions were not truly reflective. A great disrespect to the form, the number of words in verses, inappropriate punctuation, spelling and absence of capitals at the beginning of every line. Some poems were too prosaic, artificial and with no literary and poetic tastes. The meaning is disrupted as the verses were loose and not refined. Hence, the language was very simplistic, not metaphorically rich in images and imagination. The words in certain writings were cold because there was a clear absence of creativity.

### **Class room recorded Observations**

1. Students who were taught *wish poetry* and who attended classroom practical activities did produce acceptable poems.
2. During the productive phase, the teacher noticed that some learners were busy concentrating on their sheets; some roved in their imaginative world, while some others did close their eyes from time to time to evoke the past souvenirs or to long for a prospective future.
3. What was also noticed was that students were working seriously and they often resorted to their dictionaries to check their use to diction and to the verification of meanings.
4. Students did ask the teachers many times about things they did not know or name appropriately. Of course, the teacher was there to help and his presence among the students was vital and necessary.
5. While students were busy working, the teacher was moving through the rows and he did notice students using some rough paper and trying to build up poems. And though some productions looked a bit artificial; yet according to their level, it seemed very significant-they could produce some more or less acceptable poetry.

In short, a comparative study to the students sitting for experimental practice proved better in comparison to those ranked within the control group. The difference was clearly revealed through their motivation and interest to write and produce, through their

writings and even through their handwritings which appeared illegible. The researcher felt that students in the control group were more or less reluctant to write so when they did, their writings did not really reflect their realities. However, students under experimental test showed very clear and clean pieces with good handwriting; this could be an indication to good motivation. This could also be another asset testifying that students under the care and guidance of tutors and teachers could write good poetry if they were properly briefed.

## 4.10 Analysis of result finding- the quatrain poem Pre-test three

### 4.10.1. Participants: 32

### 4.10.2. Thematic STUDY/

Students attempting to write quatrain poems have shown writings of different veins. These show how adventurous were the students in trying their hands at different spheres. They seemed to opt for more imaginative topics where they felt freer to write and escape with their imagination.

**Table 07 : Quatrain Literary study analysis**

Literary study		Participants	
		Experimental group	Control group
Rhyming structures	Ababa	00	01
	Aabb	06	03
	Internal rhyme	03	02
	External imperfect rhyme	06	03
Literary devices used	repetition	03	05
	imagery	10	04
	alliteration	06	03
	assonance	05	00
	Personification	05	01
	Metaphor	05	03
	simile	01	01

### **4.10.3. Stylistic and literary Study of the various poems**

#### **4.10.3.1. Experimental group**

The analysis of the quatrain poetry production revealed a varied style, short verses; the use of the couplet as a technique to ensure musicality created by external rhyme. The use of punctuation marks was not too abundant as students writers had already understood that the meaning could be achieved at the end of the poem which resulted in a very good use of diction and personification.

Students often used the first personal pronoun 'I' as an indication to their personal experience/subjective expression. Students were sometimes carried over by their false imitative intention where they built upon the external music of the rhymes and neglected the contents. Most of the students succeeded in using literary devices to their relevant contexts. There were certain exaggerations in the use of repetitions which rendered the meaning in the various poems a little bit heavier

#### **4.10.3.2. Control group**

Students belonging to the control group produced poems of acceptable trend; yet they still wrote in an artificial way for their writings were void of artistic diversity and richness in diction. Since they wrote in rhyming couplets, they did produce something musical and patterned but in a prosaic way- repetitions, redundant constructions and absence of creativity.

### **4.10.4. Contextual Study**

#### **4.10.4.1. Experimental group**

Most of the students' productions were meaningful, expressive and understandable. The themes selected were relevant to the language. Most of the diction used depicted description and imagination. Students mostly used adjectives and nouns. Students had understood the importance of using content words more than function words. That was a



growing sign of progressive development, at least, at the level of cohesion and coherence observed in the students' productions.

#### **5.10.4.2. Control group**

The majority of control group students respected the themes they wrote on. The contextual structure was mostly established. And though the language was poor, students in certain samples added a bit of creativity mingled up with musicality and imagination. Students still neglected the use of capitals and over exaggerate in the use of conjunctions- something that obstructed their poetic achievements.

**Table 08 : Constraints faced by students writing quatrains  
(both experimental and control)**

<b>Limitations</b>	<b>Participants Out of 16</b>	
	<b>experimental</b>	<b>control</b>
-In finding ideas	<b>05</b>	<b>07</b>
-In finding the right vocabulary	<b>06</b>	<b>07</b>
-In finding the right rhyming structures	<b>05</b>	<b>02</b>
<b>Total</b>	<b>16</b>	<b>16</b>

The limitations recorded on the quatrain attempts showed that students were ready to produce poems especially for this type because it was short, rhymed and not too demanding-the fact that their limitations were reduced to a minimum level. However, this was not the case of students in the control group who did not really manage their own control over the problem of finding ideas, selecting the best rhyming words and appropriate diction.

**Table 09 : Students' Quatrains production overview (both control and Experimental groups)**

	Stylistic elements	Participants' Limitations	
		Experimental (16)	Control (16)
<b>Form</b>	capitals	<b>06</b>	<b>08</b>
	spelling	<b>02</b>	<b>07</b>
	shape	<b>01</b>	<b>05</b>
<b>Content/Lge and style</b>	relevance	<b>00</b>	<b>02</b>
	Freshness	<b>07</b>	<b>06</b>
	creativity	<b>03</b>	<b>07</b>
	Coherence	<b>03</b>	<b>05</b>
	unity	<b>02</b>	<b>03</b>

**Comments on the tables:**

**1. Experimental Group**

Studying the data on tables, one can form an idea about the progressive trend the students writers have developed for the more they wrote, the more awareness they rose in discovering the sweetness of poetry writing with less mistakes.

**2. Control Group**

However, with students from the control group, the problem of spelling and serious writing seemed to pose the problem. Lack of coherence, unity and freshness was clearly notified.

**4.10.5. Students' Sample Production**

**Experimental group**

**1. Life**

Paths we take

Choices we make

From life we learn  
Everyone has his turn.

## **2. The fly**

Hey you tiny fly  
Go away to the sky  
Don't stay on my food  
'cause this is so rude

## **3. The Sun**

Up in the dark sky I saw a star  
Glowing and brightening there so far  
I heard her speaking with the big moon  
Saying that the happy days are coming soon

## **4. Imagination**

Songs about beautiful eyes  
Push the roses to grow  
Songs about broken hearts  
Tell the wind to blow

## **5. Dreams**

My dreams are simple I don't want much  
Just a few things I want to catch  
Before the train of life will go away  
And leave me hopeless with nothing to say.

## **Control group**

### **1. Promise**

Promise is a bullet from the gun

When you say never return  
From the mouth of great man  
Whose words would not melt under the sun

## **2. Satisfaction**

We live in a country of peace  
We breathe the air of trees  
Everything seems quite and fine  
With too much sunshine

## **3. Darkness**

What would you say about darkness?  
It is a kind of sadness  
It makes you feel weak and sick  
This is the right feeling one can pick.

## **4. The river**

The water flows every time  
Its sound makes music with rhyme  
You see its blue colour reflecting the sky  
You could not open up even an eye

## **5. Dream**

To cross all the seas  
And work as active bees  
Whenever your dream is  
You will not fear cold or freeze.

## 4.11 Analysis of result finding the Cinquain poem Pre-test four

### 4.11.1. Thematic STUDY/ Themes selected

Students attempting to write cinquain poems have shown writings of different veins. These shows how adventurous were the students in trying their hands at different spheres. They seemed to opt for more imaginative topics where they felt freer to write and escape with their imagination

**Table 10 : Cinquain selected Topics  
Thematic Study**

	Treated Topics/ Themes					
The coat	pain	Ocean	nature	peace	love	music
Flower	bird	Clock	war	king	water	flower
mother	paper	Knights	sunbeam	thief	teacher	death

### 4.11.2. Analysis of Students' Production

A scrutiny to students' productions has revealed a conscious tenacity in producing good cinquains. Hence, the value of the productive work necessitates an ample analysis to both experimental and control as the table below shows.

#### 4.11.2.1. Analysis of Result Finding-The Cinquain –Pre-test Four(Table 11)

	Teacher's Appreciation to Students' productions		
	More or less acceptable	Satisfactory productions	Emerging
Experimental Group (16 students)	07	07	02
	Form and content up to the level	Good content but disrespect of form	A very significant representation of verses-form, content and creativity

**Table 12(A)**

### 4.11.2.2 Appreciation of Students' cinquain production

	Teacher's Appreciation to Students' productions		
Control group (16 students)	Less than average	More or less acceptable	acceptable
	10	04	02
	Form and content not up to the level	average content with violation to form	Acceptable content if mistakes Are to be corrected

**Table 12 (b)**

### 4.11.3. Students' production samples

#### 4.11.3. 1 Experimental Students' Sample Productions

##### 1. The coat

Warm, woolly

Used in winter

To protect from cold

Cover all

##### 2. Pain

Sharp, terrible

In my body

I want to shout now

Intolerance

##### 3. Ocean

Wild blue

Makes you dream

Sometimes with a little fear

Vastness

##### 4. Music

Listening, relaxing

All kinds wondering  
Attracts people's attention  
Melody

### **5. Knights**

Armoured, strong  
Fighting bravely evils  
Fearsome, warlike, fierce, wreckful  
Warrior

### **6. Thief**

Hidden face  
Steal and run  
Prison his sole nightmare  
Robber

### **7. Bird**

Singing, warbling  
Without being, asking  
Never tired of flying  
Creature

## **4.11.3.2. Control group Students' Sample Productions**

### **1. Money**

Good thing  
Money begets money  
By money life tasting better  
Famous

## **2. Rose**

Rose

Good smell

Red and white

Beautiful in the ground

Flower

## **3. Nature**

Nature

God's creature

Seas, landscapes and mountains

We cannot measure its shape

## **4. Love**

Love is life

Feelings, mind, heart

Love and you feel better

## **5. Mother**

Mother

Beautiful woman

Take me higher

I love my mother forever

All thing



## 4.12 Analysis of result finding of post test two (wish poems, quatrain and cinquain)

### 4.12 .1. Analysis of the wish poetry: Comment on both control and experimental groups

Reading samples from the control group and comparing them to the experimental , one may notice the great difference in many aspects as shown in the following table

**Table 13: Comparison between control and experimental  
(Post test two wishes Poetry)**

<b>Sample control group</b>	<b>Experimental group</b>
1. The poems presented tend to be like narratives where prosaic elements appear.	1.Poems are lively and reveal poetic creation
2. absence of internal and external rhyme which obscured musicality	2. musicality is felt through assonance, rhymes(both external and internal)
3.absence of unity	3.a good use of freshness, novelty and literary devices
4.There is no compatibility between verses ( short and long)	4. Lines are within unified length
5. poems are sometimes meaningless-just an array of arranged words	5. Poems are expressive and meaningful
6. spelling mistakes are still prevailing	6. Most of the poems are satisfactory and well written
7.writings of poetry are very amateurship	7. Poems produced tend to be more mature and showed a kind of positive progress

### 4.12. 2. Samples from the best control group productions

#### 1. Dream

Dream is a wish making by our hearts

And in any hear there is a wish for you

Which is to find in all the ends of days a rainbow?

And all of your dreams come true  
And that you may find the hand of friendship along  
There is one between me and you

## **2. Hope**

I wish I were a butterfly  
I wish I were an angel in the sky  
And I could fly high  
And see every day

## **2. The Star**

I wish, I were a star  
Shining in the sky  
Brightening in the night  
Showing all the measure  
For the best creature

## **3. My wishes**

I wish that all the world be peaceful  
I wish that all peoples evaluate  
I wish that all persons free  
I wish that our life be fine  
I wish that any person reach his dreams

## **5. Death**

I wish you die and go to the sky  
I wish you find peace in your soul  
I wish your trip will be easy  
I wish hell not be your home

**Table 14: control group selected scores**

PARTICIPANTS	SCORES
1. C1	D (10-)
2. C2	C (10)
3. C3	C
4. C4	D
5. C5	D

### **4.12.3. Samples from the best experimental group productions**

#### **1. Anger**

I wish I were flood

Cleaning corrupt blood

I wish I were a monster

To frighten every bad lad

#### **2. Poet**

I wish I were a poet

I wish to write a sonnet

Praising all my dears

With love and without fears

#### **3. Wish**

I wish I could tell you how I feel

I wish I could tell you I love you

I wish you would look me back in the eyes

I wish you would say I love you too

#### **4. The time**

I wish I were a tune

Coming out of a xylophone

Or when a child's fingers

Play with guitar strings  
 Then I'll show a dance  
 With lyrics in songs  
 Performed by an angel voice.

**5. Puzzled**

I wish I knew what is in my heart  
 Is it the end or is it the start?  
 I wish I could choose the right way  
 Oh, God help me not to go astray.

**Table 15: Experimental group scores**

<b>PARTICIPANTS</b>	<b>SCORES</b>
E1	A
E2	B
E3	A
E4	A
E5	A

**Table 16: Comparison between control and experimental  
 (Post test Wish Poetry)**

<b>CONTROL GROUP PARTICIPANTS</b>	<b>SCORES</b>	<b>EXPERIMENTAL PARTICIPANTS</b>	<b>SCORES</b>
C1	D (below average)	E1	A (emerging positively)
C2	C (average)	E 2	B ( promising)
C3	C ( average)	E3	A (emerging Positively)
C4	C (below average)	E4	A (emerging positively)
C5	D (below average)	E 5	A (emerging positively)

### 4.13. Analysis of Post-test Two-The Cinquain poetry

#### 4.13.1. Analysis of the cinquain poetry: Comment on both control and experimental groups

Table 17 : Comparison between control and experimental (Post test two)

Sample control group	Experimental group
1. The selected attempts do reveal a kind of good production though there are certain lapses at the level of form and structure.	1. The selected endeavours reflect a kind of consciousness and maturity in poetry production.
2. The first and the last word do not match in certain samples	2. The principles of cinquain writing are obeyed namely in the compatibility shown between the first and the last word.
3. The number of words in every line is respected at the expense of meaning.	3. Both meaning and form are given importance. When the reader reads he senses a kind of unity and conformity within every stanza
4. The poetic fine writing is almost absent. The reader often feel just words put together horizontally.	4. When reading the cinquains produced one feels the knack of perceiving literary and poetic meaning namely in the choice of the diction and the elevated style used by students.

#### 4.13 .2. Samples from control group Cinquain productions

##### 1. Parents

Mother, father

My lovely persons

No life without them

Parents

## **2. Knights**

Shields, fighting

Charging, slaughtering, armour

Brave, delighted, worried, fear

War

## **3. Life**

Is song

So sing it

It is a play

So try to play it

Hope

## **4. Flowers**

Red, white

Red for love

White for peace is

Life

## **5. Hope**

Happiness, pleasure

From the heart

Courage to go behind

Dream

### **4.13 .3. Samples from experimental group Cinquain productions**

#### **1. The heron**

White, free

Flying, crying, hiding

Proud of himself

Bird

## **2. Angel**

Perfect and excellent

White, peaceful and lovely

But sometimes makes me cry

Seraph

## **3. Music**

Charm, romance

Just soft sounds

Steal your heart away

Magic

## **4. Magic**

Wonderful, astonishing

Rapid as glance

Makes you feel surprise

Tricks

## **5. Homeless**

Painful, hard

Struggles in life

No mercy, no hope

Unkind

**Table 18: Control and Experimental cinquain poetry comparative study**

<b>Control group</b>	<b>Experimental group</b>
<b>Form</b>	<b>Form</b>
-no capitals at the beginning of every line -short and long lines	-well structured, uniformed lay out, a very good use of capitals.
<b>Contents:</b>	<b>Contents:</b>
<p><b>a)</b>-language used is not purely poetic</p> <p><b>b)</b>-approach: general writing intended to please</p> <p><b>c)</b>-relevance is more or less frequent</p> <p><b>d)</b>-the poetic diction and the literary devices are not very well exploited</p> <p><b>e)</b>-freshness is available among certain samples</p> <p><b>f)</b>-the imaginative power is very limited and a sense of reluctant writing is felt.</p>	<p>a)language reflects literature and literary writing-very expressive-the use of literary devices</p> <p>b)-the Approach is poetic and writing is creative, rich and purposeful</p> <p>c) relevance-yes</p> <p>d)poetic diction is used</p> <p>e)- most of the poems reflect freshness of language and imagination</p> <p>f)-The imaginative power is much observed. Very ambitious products</p>



**Table 19 : The Cinquain control and Experimental productions**

**Evaluation grid**

<b>CONTROL GROUP PARTICIPANTS</b>	<b>SCORES</b>	<b>EXPERIMENTAL PARTICIPANTS</b>	<b>SCORES</b>
C1	C (average)	E1	A (emerging positively)
C2	C (average)	E2	B ( promising)
C3	B (satisfactory)	E3	B ( promising)
C4	C (average)	E4	A (emerging positively)
C5	C (average)	E5	A (emerging positively)

**4.14. Analysis of Post-test Two-The Quatrain poetry**

**4.14 .1. Analysis of the Quatrain poetry:**

**Table 20 : Comparison between control and experimental groups**

**(Post test two-the quatrain)**

	<b>Experimental group</b>	<b>Control group</b>
<b>At the level of form</b>	Few mistakes ,organized poems	Repetitious, musical
<b>At the level of contents</b>	Rich, varied, imaginative	More advisory, more instructive
<b>At the level of Language</b>	Creative and inspirational, a sound use of English with a few mistakes	More rhetorical, limited to daily language, absence of poetic creativity plus mistakes
<b>At the level of Relevance</b>	Relevant to the themes selected	Relevant to the themes selected

**4.14 .2 Students' productions**

Here some samples from students' productions as models of their own writings in class and under the teacher's supervision.

**4.14 .2 .1 Samples from the best control group Quatrain productions**

**1. Mother**

My dear Person near

She is my dear

In all her life she is lovely  
Time passes with her slowly

## **2. The tomb**

In darkness you will be surrounded  
From every side you are tied  
Your only escape is God  
Who protect you from the bad

## **3. Water**

Water, water everywhere  
In the sea and the river  
On the earth from the sky  
Bless it is where it lives

## **4. Success**

Today it is the best day  
But it isn't a holiday  
Oh, yeah, it is my graduation  
And I have a lot of exclamation

## **5. Happiness**

Happiness the best feeling  
Makes you go higher  
This is a kind of blessing  
Change your life to the better

#### **4.14 .2.2. Samples from experimental group Quatrain productions**

##### **1. Life's Birthday**

Today is your birthday mum  
Am not with you but I'll come  
I'll come to wish you the best wishes  
Far from the noise of the dirty dishes

##### **2. Pain**

My pain? You don't know about  
If you know surely you will shout  
Hidden deep in my heart  
It escapes, it is smart.

##### **3. Dream**

I have seen a terrible dream  
That the sky became all dark  
I was so terrified finding myself in this stream  
Fortunately, it was just a moment without mark.

##### **4. Ambition**

It is time to live  
It is time to give  
It is time to eye  
The endless sky

##### **5. The present**

Use the new towels, burn the candle  
Don't leave it today is special  
Live everyday as if it was the last  
Don't think of the future not even the past

A comparison between the control group best selection and the experimental one indicates the difference between . A difference which is mainly attributed to the fact that

the experimental group has seen supplementary class sessions with more variables related to poetry writing .as how to select precise diction, the use of literary devices, how to express meanings through lines, how to secure rhyme, music and intention. Post test two results were a good indication of selective teaching reinforcement. Students felt more engaged and motivated to write good poems under the teacher’s guidance. They felt more immersed than those of the control group.

#### **4.15. Analysis of result finding- the Concrete (shape) poem –Pre-test Five**

**Time allocation: Two hours**

##### **4.15.1. Selective Teaching versus Students’ class work**

- **Comments on classroom work observation**

Students were briefed about the rationale of the shape poem before they started the test. The teacher emphasised the idea that concrete poems should follow the shape of the object selected. The teacher reiterated the idea of producing poems individually to match productions against one another and at the same time to evaluate individual’s progressive work. At the beginning, some students showed certain difficulties in finding what to write about, but after the teacher modelled with some examples, a kind of relaxed atmosphere was felt.

- **Students’ use of colours, pencils, rubbers**

Students who felt themselves immersed in a more practical work, sensed a kind of pleasure and sweetness when set to work - drawing, using pencils, colours, rubbers and discussing with their mates, exchanging ideas about how to name this and that.

- **Students’ interaction**

Students engaged in producing shape poems gave more importance to form and contents and wanted to create a piece of art through words. So their interactions with mates centred around which type of shape is fits well, how about the length, the size, etc. The Socratic questioning created a competition within the class and gave rise to a positive

jealousy-everybody was prompted by the idea of emergence, of producing something of artistic merit.

- **Constraints**

Students , though appreciated the idea and its originality, confessed it was the first time they wrote in such a vein. However, they frankly admitted they faced difficulties in producing a good shape especially for non-tactile students .They also confessed their limitation in finding the ideas and the diction appropriate to convey the messages treated.

**Table 21. Comparison between control and experimental groups in terms of concrete poetry production-contents and form**

<b>Types of groups</b>	<b>Contents</b>	<b>Form</b>
<b>Experimental Group</b>	Most of students productions were relevant to the context selected, acceptable structure though writings tended to be more prosaic than poetic.	Most of the poems produced looked acceptable in terms of respect to shapes and the conformity between content and well designed figures. The use of colours in certain samples proved an equal merit.
<b>Control Group</b>	The contents is respected in terms of themes and unity of subject matter though the language selected was very descriptive and repetitious	Some poems appeared shapeless and writing were invisibly seen. There were some spelling mistakes and some redundant malapropisms, and problems with pauses

	<b>Experimental group</b>	<b>Control Group</b>
<b>Diction</b>	Simple, farfetched, abstract and concrete –very reflective	Simple and common words
<b>Poetic devices</b>	Not abundantly used-	Very frequently found
<b>Themes</b>	Umbrella, tree, watch, square, pen, the sun, the heart, the star, butterfly, the rainbow, a table, cell phone, , the ball	The eye, the sun, the mobile phone, the book, The fish, the plane ,the rose, the hand
<b>Approach/ intention</b>	Students’ intentions were to inform, to please and to produce poems creatively	Students’ intentions were to describe the shape, to state principles and inform about their shape
<b>Style</b>	Tended to be more descriptive, informative than creative and artistic	Redundant, repetitious, incomplete language forms and very limited in richness of diction.

**Table 22:language and literary analysis of concrete poetry production**

<b>16 Control group participants</b>	Below average <b>07(D)</b>	<b>Teacher’s Appreciation to Students’ productions</b>		
		Very limited production <b>04 (D)</b>	Near to acceptable <b>02( C-)</b>	More or less acceptable <b>03</b>

**Table 23(A) Students’ evaluation (concrete poetry) Control group**

<b>16 experimental participants</b>	<b>Teacher’s Appreciation to Students’ productions</b>			
	unsatisfactory <b>01(D)</b>	More or less acceptable <b>01(C)</b>	Satisfactory productions <b>09(B)</b>	Emerging-deserve encouragement <b>05 (A)</b>

**Table 23(B) Students’ evaluation (concrete poetry) Experimental group**

**4.1.5.2. The following samples are reproduced simply in lyrics as it was difficult to represent them in shape.**

**4.1.5.2.1. Sample Experimental group Students' productions**

**1. The butterfly**

Oh what beauty creature is this?

Does it fly with wings?

Does it sing and flutters high?

Upon its wings I do descry

It floats by and flutters high

I think it is called a butterfly

**2. The Rainbow**

I am a big bow in the sky with seven colours shining like a butterfly

I appear between the clouds when the rain falls and the sun shines

Red, orange, yellow, green, blue, purple, violet

Have you ever seen beautiful colours as mine?

I am so high I fly like a bird

In the sky

**3. The tree**

I am the shelter of birds

My shade protect you from sun and rain

Your bed is made from my wood

I love heights, length and strength

I am so happy because spring is coming

Cherish spring, I am so generous, my fruits are for you all.

#### **4.1.5.2.2. Sample control group Students' productions**

##### **1. The Eye**

I am one of the important organs in the human body

May be I am black, may be I am blue or brown

But I am still an eye

I hind things and my language never lie

##### **2. The Sun**

I am the star around which all the other planets turn around

It is me, the sun.

Reviving, warming, shining, brightening, radiating, tanning,

Chlorophyling, relaxing.

##### **3. The mobile phone**

Trn-trn-trn

I am a mobile phone

You can talk and communicate with people

Everywhere in the world

Across the seas, or near to you

Because I am the mobile phone

I am the great Invention, aren't I?

#### **4.16. Analysis of result finding- the colour poem PRE-TEST Six**

##### **4.16.1. Comments on classroom observation**

During classroom sessions, learners appreciated the models studied and presented. Learners read the whole range of poems with a great concentration and showed a kind of fascination to the way the different colours were used. They questioned the way diction was used and how that best fitted the atmosphere of the colour selected. Students perused the various poems, answered the questions and did the activities in pairs.





<b>Control group</b>	<ul style="list-style-type: none"> <li>-there are certain good productions in terms of language and creativity</li> <li>-relevant themes</li> <li>-a bit of freshness</li> </ul>	<ul style="list-style-type: none"> <li>- There is a problem of long lines versus short – some poems tended to be more prosaic rather than Poetic because of the absence of poetic devices</li> <li>- students focus more on the contents than On form</li> </ul>
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**4.17. Analysis of Result Finding-The Colour Poem-Pre-test Six  
(Control and Experimental)**

**Themes, Language and structure table 26**

<b>prosody</b>	<b>Experimental group</b>	<b>Control group</b>
<b>Diction</b>	Appropriate to context and relevant	Acceptable use
<b>Poetic devices</b>	Used and respected and found in abundance	Not very well exploited
<b>Themes</b>	Colours selected depicted the context	Matching colours with contents
<b>Style</b>	Varied, direct language, vivid, expressive, often obscure,	More or less acceptable, message is often vague and ideas are not directly conveyed

	<b>Teacher's Appreciation to Students' productions</b>		
	<b>More or less acceptable</b>	<b>Satisfactory productions</b>	<b>Emerging</b>
<b>16 experimental participants</b>	<b>05 (B-)</b>	<b>09 (B+)</b>	<b>02 (A)</b>
	Form and content acceptable with amendments to make	Good content, relevant and sound productions	A very significant representation of verses-form, content and creativity.

**Table 27(A): Teacher's Appreciation to Students' productions**

	<b>Teacher's Appreciation to Students' productions</b>		
	<b>Below average</b>	<b>Unsatisfactory slow achievers</b>	<b>Near to acceptable</b>
<b>16 control group Participants</b>	<b>07(D)</b>	<b>04 ( C-)</b>	<b>05( C)</b>
	-Both form and contents need amending. -students have tendencies to write but their levels do not reflect poetry level writing	-students enjoy writing poems but they are poor at language. -their progress took long time to keep to records -if they received constant help they might catch up	-students did make efforts and their productions were not so far from their experimental peers. -They deserved encouragement and their talents as poetry writers could see daylight if they were briefed appropriately.-Students were to a certain extent very perfectible.

**Table 27 (B): Teacher's Appreciation to Students' productions**

#### **4.17.1. Sample Experimental group Students' productions**

##### **1. The green**

Look at the prairie in the wild horizon

Look at the lakes surrounded by trees

You will find my smell, my colour

It is me the green, the symbol of quiet heaven

In your vegetables, fruits or plants

I am always present even in flavouring mint.

##### **2. The white**

White is a great heart without hate

White is a vast space covered with snow

White is a soft paper that you can write on

Or just a baby's mind that you can shape

White is the rise of light after a long night.

##### **3. Red**

Red is an apple

Red is a rose

Red is the colour of

My frozen icy nose

##### **4. Green**

Green is the colour of nature

Leaves, trees and vast forests

Green is chlorophyll

That gives life to plants

Green is spring

That gives hope to sinful people

Green is paradise

That gives happiness to people

Green is not only a colour  
Green is what we are living for.

### **5. The Blue**

Blue is the colour of the sky  
Blue is the sea and the river  
Blue is the colour of the eye  
Blue represents elegance, innocence  
Purity, sadness and innocence  
Blue is the colour of Touareg, Argentina and Bahamas

### **4.17.2. Sample control group Students' productions**

#### **1. Yellow**

Yellow is a favourite tint  
Every painter needs it  
Sun is its reference  
When you feel the difference  
Between yellow and others  
Like your mum and father.

#### **2. The Green**

Green colour of nature  
Decorates my house's furniture  
Green food is full of vigour  
When taken with a sip of liquor  
Giving energy to mind and body figure  
I am writing with a green pen  
So the ideas come to me by ten  
You find the green everywhere  
In trees, in herbs, so be aware

Green is a beautiful colour if you care.

### **3. The Brown colour**

Brown is often hated by the most  
Ignoring that it is the source of our creation colour  
The colour of the most delicious meals  
Chocolate, bread and dates  
The colour of the most great strange things,  
Shrimp, mountains, rocks and cliffs

### **4. The Orange**

Orange is the maturity of colours  
Orange is their evolution  
Orange is the future of nuance  
Orange is the charming choice  
Orange is the colour of desire,  
Orange is the impulse of feelings  
Orange is the heart of emotions  
Orange is the source of sensation  
Orange for women is a journey  
That begins with pink and ends in orange.

### **5. Black**

Black is the colour of darkness  
When everyone feels loneliness  
Black is the colour of sadness  
Black is the colour of weakness  
Black is devil, black is mystery

### **Final Comment:**

Students enjoyed writing about their preferred colours better than in the previous poetry types. They found themselves freer to write about something they desired and

where their drives worked better. Students also felt they were more realistic and personal. However, they were constrained by certain limitations in the coverage of the colour selected either with diction, the associated language and terms or the ideas related to the colour itself. Consequently, some fell in the trap of repetitions and redundant style. In fact, writing about colours needs a lot of vocabulary, general culture and extra know-how.

#### **4.18. Analysis of Post test three**

In Post test three, learners were asked to write two poems –one shape and one about colours. Both experimental and control groups were submitted to the test.

##### **4.18.1. The Experimental Group-selected samples**

###### **Bird**

Poe's  
Raven told  
Him nothing never more  
And Vincent's circling  
Crows were a threat to destroy  
Sunlight Now I saw a bird black with yellow  
Beak, orange, rubber legs  
Pecking to kill the worm, spreading  
Its claw with hate to pick up with its evil beak  
All that is tiny and weak.

###### **2. Orange**

Orange looks like the round thick skinned fruit in its beautiful tree  
Orange sounds like the beautiful twilight in the horizon between summers day and night  
Orange smells like the petal of a flower if you agree  
Orange tastes like a cold squash in a hot day  
Orange feels like worm flame of fire in lovely family camps  
Orange is the colour of my favourite delicious apricot

Orange is the colour of shiny and beautiful wings of butterflies.

### **3. The Blue and the Red**

I am the blue

The colour of the sky in a sunny day

I am known because I am the colour of

Chelsea

I'm the red

The colour of cherry in a sunny day

I'm famous because I took the colour of

Manchester

The blue says: I got the champion

The red says: I got many

### **4. White**

White is flour, white is paradise

White is the colour swaying in the wind

White is the snow in the cold days

White is peace, purity, stability and freedom

White is the colour of child's brain

And pure hearts full of honesty.

### **5. Purple**

Purple is the colour of clouds

In the imaginary dreams

Purple looks like a gift from heaven

Purple smells like the first flower

That blossoms in spring

Purple tasted like grape

Purple sounds like music

Played by a small bird



Purple united between blue and red  
 And they become friends  
 Purple took them in a sweet trip  
 Purple is not just a colour, it is a friend

**Table 28: Selected themes shape and colour experimental**

Shape poems	Colour poems
Strawberry, Algerian coin, boat hand, ice cone, book ,kite	Orange, blue, ,brown, pink, white, gold

**Table 29: Comments on the written product**

Language and style	diction	Literary devices	creativity
Acceptable language, fresh, free from mistakes, direct and meaningful. However, some instances of loose and verbose constructions.	A good use of common diction, appropriate and relevant to the context.	A fair use of imagery, metaphor namely for colour poetry, the use of alliteration and simile and personification	Respondents tend to show a more progressive awareness towards creative writing. More imagination, rich vision and coherent unified thoughts.

**Comment:**

Through what learners have produced and written in post Test Three and in comparison to the previous tests, learners have shown a great progress in comparison to the mistakes made before. It is noticed that the spelling, grammar mistakes have diminished. And the themes for shape poetry were to a certain extend difficult to find, students did find some and were able to devise some shapes with suitable diction, well chosen words that covered the topics.

Though students were allotted 1.30mns of class work to finish the test, some students asked for more time for, according to them, shape poems require an extended

span, to draw, to shape and to colour then to complete writing. For them, this would add other dimensions to individual fitness and perfection.

However, for some other students the difficulty lies in how to shape the poem because they lack the sense of creativity. For others, they lack consistency and went on beating about the bush in search for appropriate words; hence they fell into the trap of repetition especially with shape poems.

#### **4.18.2. The Control Group-selected samples**

##### **1. The Rainbow**

Look at you out from my window. Arch of colours, oh rainbow?

Appears after the summer's rain's with all the colours

We appreciate, purple, red and yellow too

Orange, green, and blue, premises are true

Oh rainbow! How lovely are you,

Colours? Care and paint

My world

##### **2. Red**

Red refers to fresh blood

Red the sign of war

Red the key to hell

Red is also the colour of flowers

Red makes us love the others.

##### **3. The apple**

A red great nice apple, smiling looking at you

A nice, delicious and tasty red

An apple a day keeps the doctor away

This is all what I can say

Please do not tell me, why and why?

#### 4. Red

Red is a heart beating in motion

Red is the colour of anger

Red is part of our nation's flag

It's very sensitive and emotional colour

Red is the colour of a beautiful smelling flower

And the colour of my favourite fruit strawberry.

**Table 30: Selected themes-shape and colour –control group**

Shape poems	Colour poems
Heart, butterfly, rainbow, the moon, the flower, the apple, the book, the boat, the ring	Red, the yellow, the white , the blue, the orange, the brown

**Table 31: Comments on the written product**

Language and style	diction	Literary devices	creativity
Common language which contains wordiness, vague and general. It tends to be more descriptive and prosaic rather than poetic especially with shape poetry	Not very rich but common and repetitious. It is relevant to selected themes but sometimes not very well placed.	Literary devices are not very abundant. Still there are some instances of personification and metaphor	Though in some samples there was a brand of fresh imagination which emerged ;yet a common routine like was observable.

#### Comment:

Control group productions were not sufficiently up to the rank with experimental. Even at the level of Post test sheets completion, students from control group did not complete either the shape poems or the colours; some presented half poems. According to some of them, poetry was a difficult task especially with shape examples. Consequently,

they did not present acceptable works. That might be due to the lack and absence of experimentation and treatment sessions. Students in the control group did not really go deeper into their training about poetry writing; hence, their trials were flawed, repetitious, and full of wordiness, clichés and dangling phraseology.

#### 4.19. Analysis of the final post test: Experimental and control groups

**Table 32 : Selection of poems according to students' preferences**

	<b>Experimental group</b>	<b>Control group</b>
<b>Type of poems</b>	<b>No of respondents</b>	<b>No of respondents</b>
<b>Acrostic</b>	07	08
<b>Quatrain</b>	04	06
<b>Wish</b>	04	<b>00</b>
<b>Free verse</b>	03	<b>00</b>
<b>Shape</b>	03	<b>00</b>
<b>ABC</b>	02	04
<b>Cinquain</b>	01	03
<b>colour</b>	01	04

#### **Comments:**

Basing our analysis on the students' choices to their poetry preferences, one notice that both groups opted for the acrostic and the quatrain as their two favourite choices. While experimental group responded with a variety of choices, control group limited itself just to five types. The Wish, the free and the shape poems were not selected. This indicates that the students did not receive extra treatments in this and they were not able to write about. However, students in the experimental group responded positively and this is what is written in their justification for their choices. **(See table below)**

**Table 33: Experimental students’ responses on what the Control group Missed to select**

Type of poems	Students’ responses
<b>The wish poem</b>	<p>-It gives me the opportunity to express my feelings, my desire and makes me more flexible; it helps make my imagination more creative; thanks to this type that I can express my wishes, my dreams, my needs, what I want and what I wish.</p> <p>-after thinking I realized that what I want is the dream and the wish. Dreaming of freedom is like making the first step toward our wishes. That’s why I have chosen the wish poetry.</p>
<b>The Free Verse</b>	<p>This type of poetry does not rhyme and this allows me the freedom to express whatever I want and to create the new without rules and limits and this helps me to be open minded and imaginative.</p> <p>-I feel at ease when I write in this type of poetry because it is not restricted to specific rules</p>
<b>The Shape poem</b>	<p>-I found it enjoyable and funny-through it I treat different shapes and describe them accordingly.</p> <p>- I found it the most interesting of all the poems because it inspires me when I start drawing, colouring and at the same time thinking of the lyrics and the diction that could match the colours. Really I found it exciting. And as I love to draw I decide to shape my way towards goodness, freedom and success-This is the reason behind my choice to the shape poem.</p>

The first Premise that one notices is that the experimental group students have got enough experiences to extent their writing to the wish, the shape and the free poetry where self-reliance and self-confidence in venturing through is present; in addition, the spirit of creativity ,imagination and determination .However, the control group students did not even dear to select one of the aforementioned types because I believe they had not got enough treatments and experience to write beyond the restricted as the ABC, the Quatrain, the cinquain and the acrostic .

Hence, the experimental group students wrote selectively under all the types of poems treated in the class whereas the students in the control group wrote only about five. I believe this is the difference that made the difference between those who were taught with extra treatments and those who sat for the exam with more or less insufficient treatment.

#### 4.20. Analysis of post writing checklist

Students were administered a questionnaire to complete. The contents vary between students' likes and dislikes to poetry, their experiences in writing and their reactions to given poems encountered for the first time.

##### 4.20. 1. The experimental group

##### Questionnaire Analysis: Appendix one

**Q1** I enjoy expressing my thoughts and observations through poetry

Yes	No	Abstention
16	00	00

**Q2** I would enjoy learning more about poetry writing

Yes	No
16	00

**Q.3** learning to write poetry is a waste of time

Yes	No
00	16

**Q4.**My experience in writing poetry has changed a lot with practice

Yes	No
15	01

**Q5** Only students who like writing poetry write well

Yes	No
07	09

**Q6** I prefer writing poetry in pairs

Yes	No
04	12

**Q7** I like writing poetry individually

Yes	No
11	05

**Q 8** the various types of poems we studied and wrote about had given more insights about poetry writing in English

Yes	No
12	04

**Q 9** I found poetry writing easy

Yes	No
16	00

**Q 10** I found poetry writing difficult

Yes	No
06	10

**Q 11** My attitude towards poetry writing had greatly changed over time if I compared myself to the very beginning

Yes	No
-----	----

13	03
----	----

**Q 12** The teacher has a great role to play in showing learners how to write poems in class

Yes	No
16	00

#### 4.20.2. Analysis of experimental group Checklist Appendix 2

##### Read what Students wrote

**Q 1** What makes poetry writing easy or difficult for you?

**Table 34: On poetry easiness vs difficulty**

Poetry easy to write	poetry difficult to write
-it is not a miracle to write a poem; it only needs some practice - poetry writing is easy if I have a variety of models to follow - It is easy because I write just what I feel and imagine what comes to my mind -in fact, listening to songs helps me write poetry with ease. - because I master the essentials of poetry -it is easy if you write about something you are fascinated by. - I feel relaxed when I translate all what I feel into words or poems	-what makes poetry writing difficult is that it requires a great creative imagination, richness in vocabulary and a stimulus- -poetry writing is difficult because it needs talents and some mental efforts. -difficult because selected words bear dual meanings(connotation/symbol) -it demands time searching for words -difficult because of the lack of vocabulary, the pattern governing the rhyme scheme and the lack of extended imagination -because I can't make rhythm, and create harmony; it demands concentration

**Q 2. Has your opinion about writing poetry changed since participating in the different classroom sessions (workshops)? Why? Why not?**

The majority of students who responded positively agreed with the change .These are what most responses revealed



- My opinion has completely changed. I used to think poems would be written only by experts but later on when I had some practice I found them easy, they need only some motivation and vocabulary stock.
- When I adhered to the workshop I was more stimulated
- My writing positively changed because of the new things I learnt
- With practice and with the help of the teacher, I started enjoying writing poetry
- Yes, my classroom work helped me understand more about poetry, it gave me an opportunity to practice poetry by myself so I could taste the sweetness of words in expressing my feelings and emotions.
- With practice, writing poetry turned into fun especially when writing for the first time.
- My opinion has changed especially in what concerns the types of poems, the way each one differs from the other.
- Thanks to the amounts of words I have collected, retained and used which gave another taste for my feelings, imagination and creativity.
- Yes, I have changed constantly; I have gained a lot of practice and experience.

**Q 3. According to you, what positive experiences have you gained from your writing poetry experiences?**

- Practice and practice is the key to training ourselves to write good poetry
- Gaining a creative imagination, expressing my ideas and thoughts fluently and being more flexible.
- I learned how to express my imagination and thoughts politely in a good style
  - Poetry made me more imaginative and inspired. It made me discover different types, enriched my vocabulary and made me see different syllables at work.
- Working with poetry gained me four things- to be patient, to have some courage, to be self-confident, to control myself and be serious.

- It is amazing; it improved my writing capacity, helped me express myself with more flexibility.
- Thanks to poetry writing sessions that I enlarged my vision, opened up my mental scope and expressed what I hated and what I wished.

**Q4. If you are asked to make suggestions concerning the constraints/difficulties you faced, what would you say?**

- to be patient, to love what you do, you need to expose yourself to many poetry types
- to be confident in yourself, to read more, to develop your thoughts and organize your ideas
- the teacher should help us with more poetry to read, to examine structures and to discover the literary devices in context
- teachers should help learners decipher old English terms and correct their productions
- Learners need to appropriately select the diction according to the themes treated.
- Writing good poetry is difficult but if we are more inspired and motivated we can write.
- Writing poetry is not achieved between now and then but it is a labor that we have to attend to

**Q 5. What positive suggestions would you give for any future learner to write in poetry sessions?**

1. Practice and training-read poems of famous poets
2. Write about what you exactly feel about-the stimulus gives you the ability to be creative. Whenever you have an opportunity to write about an issue, don't leave it without contribution. Trust yourself and go ahead.
3. prepare something about poetry at home and think of writing without publication

4. Expose learners to other types of poetry and literary devices
5. Expect teachers to focus more on poetry writing rules, help learners learn from their mistakes-
6. write poems in groups and exchange ideas
7. give enough time to students to write
8. read poetry, write constantly, do not imitate blindly
9. Do not keep your feelings latent; translate them into good readable poems
10. Teachers should assist learners with suitable themes and a variety of good poetry.

#### **4.20.2. The Control group**

##### **Questionnaire Analysis: Appendix one**

**Q1** I enjoy expressing my thoughts and observations through poetry

Yes	No
12	04

**Q2** I would enjoy learning more about poetry writing

Yes	No
12	04

**Q.3** learning to write poetry is a waste of time

Yes	No
00	16

**Q4.**My experience in writing poetry has changed a lot with practice

Yes	No
13	03

**Q5** Only students who like writing poetry write well

Yes	No
06	10

**Q6** I prefer writing poetry in pairs

Yes	No
04	12

**Q7** I like writing poetry individually

Yes	No
11	05

**Q 8** the various types of poems we studied and wrote about had given more insights about poetry writing in English

Yes	No
12	04

**Q 9** I found poetry writing easy

Yes	No
06	10

**Q 10** I found poetry writing difficult

Yes	No
06	10

**Q 11** My attitude towards poetry writing had greatly changed over time if I compared myself to the very beginning

Yes	No
-----	----

13	03
----	----

**Q 12** The teacher has a great role to play in showing learners how to write poems in class

Yes	No
16	00

## **Analysis of control group Checklist Appendix 2-**

### **Read what Students wrote**

**Q 1. What makes poetry writing easy or difficult for you?**

- I find it difficult because when I am writing I need calm and if someone interrupts me, I'll lose my ideas-Also I have a problem of finding ideas and the exact words. I like sitting in a natural setting to get inspired.
- I have a problem with ordering ideas and with the linguistic ability to construe short verses.
- It is difficult for me to concentrate and find rhyming words
- Writing poetry demands special expressions and richness in vocabulary.

**Q 2 Has your opinion about writing poetry changed since participating in the different classroom sessions (workshops)? Why? Why not?**

- Yes, it has changed since I have begun practice. I learnt new forms of poetry which I saw for the first time.
- Yes, my opinion changed a lot because I thought writing poems is a gift and the poet is born not made. But I think it gets easier when you practice it.
- Yes, my view has changed with time. I discovered many things about poetry writing.
- Yes, I learnt a lot of vocabulary and I come to know how the meaning is interwoven in poetry.
- Yes, I found myself better in comparison to the previous days.

**Q 3 According to you, what positive experiences have you gained from your writing poetry experiences?**

- I enriched my vocabulary and improved my level at writing, spelling and grammar. Also; I learnt how to express my ideas in a beautiful language.
- I became aware of how to write poetry, enjoyed myself, got an ability to express my feelings
- poetry writing enlarged my scope and extended my imagination.
- In comparison to what I know about Arabic poetry and the one written in English made me discover many new things.
- It gave me a chance to express my feelings freely and without obstacles.
- I can distinguish between the different types of poems.

**Q4 If you are asked to make suggestions concerning the constraints/difficulties you faced, what would you say?**

- Problems are not always obstacles. With much practice we can overcome them
- problem with ordering ideas
- If you want to learn to write poetry, you have to resist difficulties, read more than before gather information about the writer's style, try to write when you have time. Don't waste it.
- Check vocabulary through puzzles, practice more, and learn through your mistakes.
- Reading poetry aloud is the most important factor which makes me understand and feel poetry.
- Check intonation and pronunciation for rhythm and rhyme.
- Concentrate more, select specific ideas and do more exercises
- Think as if you are a poet, read poems as much as you can, write and throw until you have a good poem.

**Q 5 What positive suggestions would you give for any future learning to write poetry sessions?**

- Read good poetry to know how to write, see different styles, and feel free as a poet and express your ideas, feelings and opinions.
- It would be better if one sits alone and write poems individually
- Be conscious; try to focus on poetry types, ideas and style.
- You have to love poetry writing, listen to natives and focus on how they read it and pronounce it, then imitate them..
- Take things with a bit of seriousness, and write about anything you feel, be yourself when writing.
- Do not be afraid of writing with mistakes, try, try and try.
- Write poetry in pairs this will enhance discussions.
- 

**4.21. Result finding about the checklist**

**Table 35 : Experimental group Summary Checklist**

Poetry writing			Learners' opinions		Positive experience gained	Constraints faced		Positive suggestions
easy	In between	difficult	changed	Not changed		yes	No	
09	03	04	16	00	16	16	00	16

Poetry writing		Learners' opinions		Positive experience gained	abstentions	Constraints faced		Positive suggestions
easy	difficult	changed	Not changed			yes	No	
05	11	15	01	16	02	01	15	16

**Table 36 : Control group Summary Checklist**



## 4.22. Field Experimentation Formative Assessment

Table 37: Longitudinal Comparative Formative Assessment

Names	January	Feb	March	April	May	June	Format. equivalence		Results		Teacher's Expectations about Students
	Diag Test	Lesson 1prog	Lesson 2prog	Lesson 3prog	Pre-Test 1	Post-test 1	A+ 11-14	B+ 8- 11	C- 5-8	D- 1-5	
E1.	B	A	A	B	B	A					is developing.
E2.	C	B	C	A	A	B					Is emergent
E3.	B	B	C	A	B	C					Is hesitating
E4.	C	C	B	B	B	C					Is not yet on The right track
E5.	C	C	C	C	A	B					is emergent
E6.	B	A	B	B	B	B					is expanding
E7.	B	A	A	B	A	A					Is evolving
E8.	B	A	A	A	A	A					is confident
E9.	B	A	B	B	B	B					is stagnant
E10.	B	B	B	C	B	C					Is changing
E11.	B	B	B	B	B	B					Is progressively slow
E12.	A	A	A	A	A	A					is confident
E13.	A	A	A	A	A	A					is confident
E14.	B	B	B	B	B	A					Is evolving
E15.	B	B	B	B	A	A					Is evolving
E16.	B	C	B	B	B	B					is emergent

**4.23. Experimental Analysis Grid Sample Students 2009/2010**

**Table 38: Field Experimentation PART TWO**

**Longitudinal Comparative Formative Assessment**

**Experimental Analysis Grid Sample Students 2010/2011**

<b>Names</b>	<b>Pre -test 2 Wish poem</b>	<b>Pre- test 3 quatrain</b>	<b>Pre- test 4 cinquain</b>	<b>Post test 2 T.4,5,6</b>	<b>Pre -test 5 shape</b>	<b>Pre- test 6 colour</b>	<b>Post Test 3 T.7,8</b>	<b>Final Post test</b>
<b>1.</b>	<b>B</b>	<b>B</b>	<b>B</b>	<b>B</b>	<b>B</b>	<b>A</b>	<b>B</b>	<b>B</b>
<b>2.</b>	<b>B</b>	<b>C</b>	<b>C</b>	<b>B</b>	<b>B</b>	<b>B</b>	<b>C</b>	<b>B</b>
<b>3.</b>	<b>A</b>	<b>B</b>	<b>B</b>	<b>B</b>	<b>C</b>	<b>B</b>	<b>B</b>	<b>B</b>
<b>4.</b>	<b>A</b>	<b>B</b>	<b>B</b>	<b>B</b>	<b>C</b>	<b>B</b>	<b>B</b>	<b>A</b>
<b>5.</b>	<b>A</b>	<b>A</b>	<b>A</b>	<b>B</b>	<b>B</b>	<b>A</b>	<b>A</b>	<b>A</b>
<b>6.</b>	<b>A</b>	<b>A</b>	<b>A</b>	<b>A</b>	<b>A</b>	<b>A</b>	<b>B</b>	<b>A</b>
<b>7.</b>	<b>B</b>	<b>B</b>	<b>A</b>	<b>A</b>	<b>A</b>	<b>B</b>	<b>B</b>	<b>B</b>
<b>8.</b>	<b>A</b>	<b>B</b>	<b>A</b>	<b>B</b>	<b>B</b>	<b>A</b>	<b>B</b>	<b>A</b>
<b>9.</b>	<b>B</b>	<b>B</b>	<b>A</b>	<b>B</b>	<b>B</b>	<b>B</b>	<b>B</b>	<b>B</b>
<b>10</b>	<b>B</b>	<b>B</b>	<b>C</b>	<b>B</b>	<b>B</b>	<b>A</b>	<b>B</b>	<b>B</b>
<b>11.</b>	<b>B</b>	<b>C</b>	<b>B</b>	<b>B</b>	<b>B</b>	<b>B</b>	<b>C</b>	<b>C</b>
<b>12.</b>	<b>A</b>	<b>A</b>	<b>A</b>	<b>B</b>	<b>B</b>	<b>A</b>	<b>B</b>	<b>A</b>
<b>13.</b>	<b>B</b>	<b>A</b>	<b>A</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>B</b>	<b>A</b>
<b>14.</b>	<b>B</b>	<b>A</b>	<b>B</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>B</b>	<b>B</b>
<b>15.</b>	<b>B</b>	<b>B</b>	<b>C</b>	<b>C</b>	<b>B</b>	<b>B</b>	<b>B</b>	<b>B</b>
<b>16.</b>	<b>C</b>	<b>B</b>	<b>B</b>	<b>A</b>	<b>A</b>	<b>B</b>	<b>A</b>	<b>B</b>

**4.24 Table: 39 Experimental Analysis Grid Sample Students  
2009/2010-2010-2011**

<b>Names</b>	<b>Scores obtained 2009/2010</b>	<b>Teacher's Expectations about Students 2009/2010</b>	<b>Scores obtained 2010/2011</b>	<b>Teacher's Expectations about Students 2010/2011</b>
<b>E1.</b>	BAABBA	Is developing	BBBBBABB	Is evolving
<b>E2.</b>	CBCAAB	Is emerging	BCCBBBCB	Is hesitating
<b>E3.</b>	BBCABC	Is hesitating	ABBBCBBB	Is developing
<b>E4.</b>	CCBBBC	Is not yet on the right track	ABBBCBBA	Is developing
<b>E5.</b>	CCCCAB	Is emerging	AAABBAAA	Is confident
<b>E6.</b>	BABBBB	Is expanding	AAAAAABA	Is confident
<b>E7.</b>	BAABAA	Is evolving	BBAAABBB	Is evolving
<b>E8.</b>	BAAAAA	Is confident	ABABBBBA	Is on the right track but Not fast progressing
<b>E9.</b>	BABBBB	Is stagnant	BBABBBBB	Is stagnant keeping the same records
<b>E10.</b>	BBBCBC	Is changing	BBCBBABB	Is expanding
<b>E11</b>	BBBBBB	Is progressively slow	BCBBBBCC	Is progressively slow
<b>E12.</b>	AAAAAA	Is confident	AAABBABA	A good progress but with of hesitation
<b>E13.</b>	AAAAAA	Is confident	BAAABCBA	Progressing but not to the right expectations
<b>E14.</b>	BBBBBA	is evolving	BABABCBB	No progress is made-very slow attempts
<b>E15.</b>	BBBBAA	Is evolving	BCCBBBBB	Fluctuating progress due to hesitation
<b>E16.</b>	BCBBBB	Is emergent	CBBAABAB	Fluctuating progress –needs encouragement

**4.25 Table 40: Longitudinal Comparative Formative Assessment  
Control group Students Analysis Grid 2009/2010**

Names	Jan	Feb	Mar	Apr	May	Jun	Format. equivalent		Results		Teacher's Expectations about Student
	Diag Test				Pre-Test 1	Post-test 1	A+ 11-14	B+ 1-11	C- 5-8	D- 1-5	
C1	C	----	----	----	C	D					Is less confident
C2.	C	----	-----	-----	C	C					is stagnant
C3	C	-----	-----	-----	D	B					is emergent
C4.	D	-----	-----	-----	D	D					is stagnant
C5.	C	-----	-----	-----	C	D					Is progressively slow
C6.	C	-----	-----	-----	C	C					is stagnant
C7.	D	-----	-----	-----	D	D					No progress is made-very slow attempts
C8.	D	-----	-----	-----	D	D					is less confident
C9.	C	-----	-----	-----	C	C					is stagnant
C10.	C	-----	-----	-----	C	C					is stagnant
C11.	C	-----	-----	-----	B	C					Is hesitating
C12.	D	-----	-----	-----	D	D					Is Less confident
C13.	C	-----	-----	-----	C	B					Is developing
C14.	C	-----	-----	-----	C	C					No progress is made-very slow attempts
C15.	C	-----	-----	-----	C	B					Is developing
C16.	C	-----	-----	-----	C	B					Is developing

**4.26 Table 41: Longitudinal Comparative On going Assessment  
Control Group Analysis Grid 2010/2011**

Name	Pre Test 2	Pre-test 3	Pre-test 4	Post test 2	pre-test 5	Pre-Test 6	Post Test 3	Final Post test
				T.2,3,4			T.5,6	
C1	C	C	D	C	C	C	D	C
C2.	B	C	C	D	C	B	C	C
C3.	B	C	C	C	C	C	B	C
C4.	D	D	D	C	C	C	C	D
C5.	C	C	C	D	C	B	B	C
C6	D	D	D	D	C	C	C	C
C7.	D	D	D	D	D	D	C	C
C8.	D	D	D	C	C	C	C	D
C9.	C	C	C	C	C	D	D	D
C10.	C	D	C	C	C	C	D	D
C11.	C	C	C	C	C	C	D	C
C12.	C	D	D	D	D	D	D	D
C13.	C	B	B	C	C	C	C	D
C14.	D	D	D	C	C	C	D	D
C15.	C	C	C	C	C	B	B	C
C16.	B	C	C	C	C	C	B	C

**4.27 Table 42: Longitudinal Comparative Formative Assessment**

<b>Names</b>	<b>Scores obtained 2009/2010</b>	<b>Teacher's Expectations about Students 2009/2010</b>	<b>Scores obtained 2010/2011</b>	<b>Teacher's Expectations about Student 2010/2011</b>
C1	CCD	Is developing	CCDCCCDC	Is evolving
C2	CCC	Is emerging	BCCDCBCC	Is hesitating
C3.	CDB	Is hesitating	BCCCCBC	Is developing
C4.	DDD	Is not yet on the right track	DDCCCCD	Is developing
C5.	CCD	Is emerging	CCCBBCB	Is confident
C6.	CCC	Is expanding	DDDDCCCC	Is confident
C7.	DDD	Is evolving	DDDDDDCC	Is evolving
C8.	DDD	Is confident	DDCCCCD	Is on the right track but Not fast progressing
C9.	CCC	Is stagnant	CCCCDDD	Is stagnant keeping the same records
C10.	CCC	Is changing	CDCCCCDD	Is expanding
C11	CBC	Is progressively slow	CCCCCDDC	Is progressively slow
C12.	DDD	Is confident	CDDDDDDD	A good progress but lots of hesitation
C13.	CCB	Is confident	CBBCCACD	Progressing but not to the right expectations
C14.	CCC	is evolving	DDCCCCDD	No progress is made-very slow attempts
C15.	CCB	Is evolving	CCCCCBBC	Fluctuating progress due to hesitation
C16.	CCB	Is emergent	BCCCCBC	Fluctuating progress –needs encouragement

**4.28 Table 43: Longitudinal Comparative Assessment of experimental and Control group Students' Scoring Grid 2009-2010/2010-2011**

Names	Scores obtained 2009/2011				
	Experimental group 2009/2010	Experimental group 2010:2011	Names	Control group 2009/2010	Control group 2010:2011
E 1	CCD	BBBBBABB	C1.	CCD	CCDCCCDC
E2.	CCC	BCCBBBCB	C2.	CCC	BCCDCBCC
E3.	CDB	ABBBCBBB	C3.	CDB	BCCCCBC
E4.	DDD	ABBBCBBA	C4.	DDD	DDDCCCCD
E5.	CCD	AAABBAAA	C5.	CCD	CCCBCBBC
E6.	CCC	AAAAAABA	C6.	CCC	DDDDCCCC
E7.	DDD	BBAAABBB	C7.	DDD	DDDDDDCC
E8.	DDD	ABABBBBA	C8.	DDD	DDDCCCCD
E9	CCC	BBABBBBB	C9.	CCC	CCCCCDDD
E10.	CCC	BBCBBABB	C10.	CCC	CDCCCCDD
E11.	CBC	BCBBBBCC	C11.	CBC	CCCCCCDC
E12.	DDD	AAABBABA	C12.	DDD	CDDDDDDD
E13.	CCB	BAAABCBA	C13.	CCB	CBCCCCAD
E14.	CCC	BABABCBB	C14.	CCC	DDDCCCDD
E15	CCB	BBCCBBBB	C15.	CCB	CCCCCBBC
E16.	CCB	CBBAABAB	C16.	CCB	BCCCCCBC

**Table 44: Longitudinal Comparative Assessment of experimental and Control group Students' Scoring Grid 2009-2010/2010-2011**

Total of scores Obtained (2009-2011)									
Experimental group Grades					Control Group Grades				
T O T A L	A	B	C	D	T O T A L	A	B	C	D
	39	71		15		01	17	99	56

**4.30. Comment on the Table:**

A scrutiny to the table above may reveal the big difference in scores obtained by both experimental and control groups during the two years of longitudinal study. Considering the number of **A grades** obtained by the experimental group and the number of **Bs** just laid behind, one may notice the tendency the students in **rank B** shows and the groping ambition to reach rank **A**; whereas in the control group the number of **A's** is proportionally very low in comparison to the experimental and even the number in the **B rank** does not really show a positive shift from **rank B to A**.

However, the majority of students in the control group are concentrated in **rank C**. This could place the students in an average rank, not as very low achievers and not up to the level. Also, the number of **Ds** is high within the control group in comparison to the same rank in the experimental. Some statistics revealed that a great number of students in the control group remained stagnant all along their tests. This indicates that students whose cognitive and mental capacities are curbed to a certain extent by the lack of support; hence, they seem to lose hope in achieving what their mates longed for.



Hence, one may conclude that these types of students need some encouragement from their teachers to enhance them to take one step further. This leads us to reinforce the idea of social constructivism of Vygotsky in his theory of the MKO (the more knowledgeable other). In fact, learning requires some assistance from teachers whose presence in the classroom is appreciated day after day.

## **PART D--CHAPTER FIVE: Recommendations**

### **Introduction**

After experimenting with students' poetry writing and the collected data and experiences gained from students working in their different classroom settings through a longitudinal study, the researcher wants to share in his self-gratification the main focal points that directly relate to the rationale of poetry, the way it is selected, how learners approach a piece of literature and how teachers work out the different poems before students to familiarize them with the methods related to comprehension, analysis and creative production.

The following points are to be taken into consideration for recommendations both for teachers and for learners. 1. Criteria related to poetry selection and modelling; 2. Selection of the teaching approach and methods suitable for poetry writing; 3. On learners' interest and motivation; 4. How to develop learners' insight for poetry reading and writing and 5. On formative Assessment and Learners' own achievement

### **5.1. On poetry selection**

Teachers, on their teaching sessions, have to listen to what learners like writing about or reading by exposing them to the different types of poetry. Teachers need to devise a needs analysis grid to explore students' preferences. Teachers have to select poems on the basis of

- their easiness,
- familiarity,
- shortness,
- richness of contents and in literary devices,
- musicality and their appeal to emotions etc....

In addition, they should act as psychologists knowing learners' drives and intentions, knowing their prior knowledge, facilitating their learning and responding to students' aspirations. I believe there is no teaching without stimulation and if teachers desire to reach good learners' achievement, they need to respect learners' interest.

After selecting appropriate and suitable poetry, teachers need to expose learners to different models of different daily themes to give them a chance to imitate, to see, to discover how a poem hangs together, how poets compose, how music and rhyme, imagery help poets convey their messages.

## **5.2. On the Selection of teaching methods and approach**

Through the different lesson demonstrations and class activities, the teacher experimenter used various methods. He used teacher's centered method at the beginning of every lesson. The teacher also recommended the use of learners' centered in the form of group leaders presenting their work to their peers.

The teacher experimenter appreciates peer teaching and recommends teachers to assign learners to compose poems and read them to their classmates. He also recommends to responsabilize learners as group leaders to read what the whole group has produced and accordingly, cultivate in them the habit of reading good poetry to identify how poets compose and write, taste the sweetness of music, consider both rhyme and rhythm and see how diction is minutely selected.

### **Approach**

The teacher experimenter used an eclectic approach throughout his treatment phases; he believes strongly in constructivism as a successful instrument in giving a fillip to students who thought learning slowly and gradually would yield to good results. The teacher started with simple poems and the ones that were more familiar to the students and went

on scaffolding learners' acquisition through the cultivation of habit formation in what concerned modeling and reading. The teacher centered his work on observation too since the work was longitudinal and the learners' assessment was on going.

## **Method**

The teacher's most favorite adopted method was the interactive; he encouraged learners to talk and express their opinion and their feelings, believing that the successful lesson should be shared between teachers and learners. Also, the experimenter resorted to the exploratory approach when assigning learners with different poetry types to interpret, read and analyze.

Throughout the different phases, the teacher opted for the following activities that he recommended for teachers for future use as versification method in the analysis, dissection and composition of poems.

- The use of gapped poems to fill in
- Incomplete poems to complete
- Providing internal , external and imperfect rhymes
- Working with imagery, the use of cut out to create a certain collage
- Play with parts of speech as reinforcement to diction
- The use of colors and the different senses
- Thematic and stylistic study to poems

## **Strategies**

The different **strategies** the teacher used in his field experimentation centered around

- Group work (guided practice)- students working together to analyze a poem
- Pair work (semi guided practice) .Teacher gives some clues on how to compose a poem and asks learners to write it.
- Individual work (free practice)-Here the teacher assigns individual students themes to write some poems about.

The researcher also believed in learners' experiential learning and forced them to use their prior knowledge in poetry exploitation and interpretation through the use of context with the help of contextual texture every poem offers. For enhancing learners' potential in writing poetry, the teacher experimenter resorted to the three writing phases – pre-writing the while writing and the post writing.

For each phase, the teacher devised a series of activities to set the mood, facilitate the task, reduce the amount of anxiety and breed motivation. When learners felt more secure with what the teacher introduced, presented and corrected, they set to productions, reviewing their work through drafting, revising and editing.

As a post writing stand, learners like appraisals, like encouragement, like the teachers who read and listen to their poems. In fact they like writing picturesque and colorful poems where teachers incited them to use imagery and actions verbs as well as colors all blended within a coherent unified tapestry.

As most learners were not adept poetry writers, it is recommended that teachers need to get them interested and motivated by first selecting short, easy, sweet, interesting, realistic and concrete poems that appeal to their senses. Let them read profoundly and imbibe their gist, practice and make fun of words. Learners' productions need to be constantly corrected and learners made aware of their mistakes, their remedies and their progress in the course of time.

And through the interpretation and analysis of the post experimentation phase checklist, learners confirmed that they found poetry writing easy on condition they were well briefed beforehand and with much guidance from the teacher's part.

Hence, to enhance learners with the appetite to write poems, teachers need to reflect upon the following

- Model on poetry writing and let students write

- Poetry writing develops in the course of time so cultivate constructivism learning and teaching
- Teachers should never underestimate students' productions for low achievers had already turned into good ones with time.
- Teachers need to breed reading practice as a habit and give a chance to learners to constantly develop this through life time.
- To reap good poetry readers and good poetry writers, teachers need to intensify reading models and the best written productions for learners to imitate.

### **5.3 On the Formative Assessment**

Teachers are recommended to use different on- going assessment tools to shackle off routine, encourage learners to diversify their learning strategies and give themselves new opportunities to follow their students. Portfolios, or collections of student work, for instance, may also be used formatively if students and teachers annotate the entries and observe growth over time and practice (Duschl & Gitomer, 1997).

Hence, the benefits of learners' awareness of their own progress help a lot in knowing what they want to achieve. This view is reinforced by many researchers- Feedbacks given as part of formative assessment helps learners become aware of any gaps that exist between their desired goal and their current knowledge, understanding, or skill and guides them through actions necessary to obtain the goal (Ramaprasad, 1983; Sadler, 1989).

Since learners are mostly encouraged to produce creatively, they tended to be more stuck to what their teachers gave as feedback. However, though this might be correct, learners can also play an important role in formative assessment through self-evaluation. And this might constitute an appraisal for more future achievements. The most helpful type of feedback on tests and homework provides specific comments about errors and specific suggestions for improvement and encourages students to focus their attention

thoughtfully on the task rather than on simply getting the right answer (Bangert-Drowns, Kulick, & Morgan, 1991; Elawar & Corno, 1985).

In fact, formative assessment helps support the expectation that all children can learn to high levels and counteracts the cycle in which students attribute poor performance to lack of ability and therefore become discouraged and unwilling to invest in further learning (Ames, 1992; Vispoel & Austin, 1995). In this respect, two experimental research studies have shown that students who understand the learning objectives and assessment criteria and have opportunities to reflect on their work show greater improvement than those who do not (Fontana & Fernandes, 1994; Frederikson & White, 1997).

## **6. Findings**

The study envisaged has shed some light on the different processes related to poetry understanding, analysis and writing. The theoretical part has to a certain extent equipped the learner writer with the necessary elements on how to compose poetry.

There were different levels the researcher stopped at to investigate.

### **6.1. Field experimentation**

What was to be noted during the first and the second part of the teaching learning experiences set by the researcher teacher was the intention of teachers to make their learners benefit from their experiences .Hence, three levels were set for this purpose.

#### **1. At the pedagogical level**

At the pedagogical level, the teacher had set a program content that respected gradation in what concerned the methodology chosen, the lessons taught and the level of the students. Starting with the selection of the material, the conditions, the learners' needs analysis and process of how to teach the three lessons independently moving forward from structured/ guided practice to semi-guided to end with creative/ free practice.

#### **2. At the experimental level**

At the experimental level, the population and the sample were rightly selected on the basis of the learners' availability and levels and mental readiness and aptitude. During the experimental phase, learners were taught through different lessons and subjected to do some tasks and activities individually and in pairs. They were also observed while at work in the classroom and some records on them were set accordingly. Learners were also tested and their constant progress was noted down. The aim behind this kind of



observation was to get an idea about learners' evolution through formative evaluation. This was a part of the core element of longitudinal studies.

### **3. At the output level**

At the output level, learners were put to test through diagnosis, pre-testing, and post-testing. And during all these, learners had made attempts in producing and in composing some kinds of poetry. What is to be noted is that the learners' command of English is not up to the level; they made mistakes; yet, they had shown more or less acceptable attempts that the researcher believed to be a promising endeavor.

### **4. At the learners' psychological and cognitive levels**

At the learners' psychological and cognitive levels, the learners were a little bit reluctant to write poetry that they had no idea about at the beginning, but with time and through the taught lessons they started to get involved and soon they engaged themselves in assimilating the course content and had produced some good samples. Students did, in fact, enjoy poetry though they found it quite different from what they used to know in Arabic and in French.

And the most surprising in that was the learners' changing attitude. For those who answered they had no interest to write poetry and hence they favored prose to poetry in the Identification Questionnaire, soon changed their views and at the end they found themselves writing good poems. The researcher believed that, in fact, good motivation could help lazy and reluctant students to write good poetry if their teachers select the good material for them.

## **6.2. On The different Workshop Outcome**

What the researcher noted throughout the different workshops was that the students tended to talk a lot though the activities were personal. Students used dictionaries in writing poems. Consequently, much artificiality appeared in their writings. Students seemed to face problems in finding appropriate diction because they did not read a lot and writing poetry in English was their first experience. And though the teacher emphasizes the usefulness of imagery and diction use, students' productions to poems in most cases lack vigour and verve and tend learners to search for words through making lots of efforts.

Students experiencing writing poetry as a class activity found it hard to start though the teacher gave many examples on the board. Students felt the need to write something good but they faced a big problem about how to find appropriate diction. However, they justified and attributed their chatting with one another to their lack of vocabulary and hence they suggested starting writing in pairs or in groups first.

## **General Conclusion**

The teacher's expectations about the students is the result of the whole students' work from the diagnosis test to post test three and final post test-During all this period, the teacher was continuously assessing the learners through a formative type in which he prefers not to give grades but just symbols to track out how they did progress and how they did regress. And in every case, the teacher tries to pinpoint the assets as well as the shortcomings and remedies accordingly through his selective teaching and consolidating activities.

The lessons were intensively conducted where the teacher met the students twice a week out of their ordinary sessions to explain the lesson and then sets the students to write in the class and finish at home then the whole class met again the next session to listen to some productions and enrich the discussion .Finally copies were collected then studied individually and a final individual assessment was given to every student.

So, the approach behind such strategy was to cultivate within the learners a kind of competition and challenge to progressively help them measure their achievement through the various poetry style writing. And what the researcher noticed was that every student wanted to write something better. And soon, the researcher discovered certain learners' hidden talents and came to the truth that when he selected what and how-to teach poetry writing well, then gave a chance to learners to write through testing, he would certainly discover new talents at writing poetry and then the final assertion would be more reinforced.-We could teach learners how to write poetry and we could get good results.

What the researcher had come to was the students' readiness and the easy integration within the new teaching trends. Students did appreciate the lessons and the activities though at first they seemed tiring and causing weariness but bit by bit students' changed in behaviour was felt, and soon their intentions changed from the one they had

taken for fun and writing for pleasure to a more serious view to writing and producing good poetry.

The students who seemed scared and socially secluded started to get involved within groups, they asked questions, shared discussions and engaged themselves progressively in the tasks entrusted to them.

One of the motivational aspects the teacher researcher intended to create within the classroom atmosphere was the notion of group dynamics. Students who were fused with mixed abilities groups soon did show an easy integration, developed a kind of dynamism through contests, challenges and individual record setting.

Teaching literature and teaching how to write poetry is the great difference. In fact, experience had shown that imparting theoretical knowledge about literature, literary movements, genres and outstanding literary figures was not what students liked much but rather they did appreciate the more practical activities related to composing poetry, placing words together in a musical way, selecting the appropriate and relevant diction, conveying meanings and intentions in a sweeter, flexible and soft breathing trend.

Indeed, longitudinal studies provide teachers with plenty of time to follow, supervise and watch students at work. So they easily detect students' progress or regress. They can measure though substantially their movements, their dynamism, their intrinsic motivation, their drives and intentions. It is ,in fact, very beneficial for students themselves who need this time to see their evolution span and catch up with what they have missed , to remedy their own weaknesses and stand erect amongst the others.

We can say that the research problem is confirmed through what we observed during the practical session achieved through the classroom, the pretests, the post tests where students were really in difficulties on how to write poetry.

However, with the constant help of the teachers, the learners succeeded to write good and simple poems-A fact that confirmed the hypothesis set, and which reinforced the idea that without teachers' facilities, learners could never understand poetry and produce poems. The recommendations set for this purpose would greatly help novice teachers to equip themselves with the counsels and advice the study came to to enable learners to write poems at their own tastes.

The researcher recommended teachers to try teach their learners about poetry. This part of creative writing is to be encouraged for the future where learners need to contribute in the different school magazine, practise more with vocabulary and give another knock to their creativity to bloom.

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## **APPENDICES**

**APPENDIX A**

**Students' Identification Questionnaire**

University of Msila Department of English

Questionnaire For First Year LMD English Section

This questionnaire is part of a doctorate research work designed to gather data about EFL learners' approach in appreciating and writing about poetry.. I will be very grateful indeed, if you devote some of your time to answer this questionnaire. Please put a cross/ a tick or encircle the chosen answer(s) and respond fully whenever you are required to do so.

Be sure that all your answers will be treated in a thorough confidential way.

Identification :

1. Full Name :

2. Number of year Learning English:

3. Where do you live ?

Urban

semi-urban

rural

4.Do you like reading literary work?

Yes

No

5. If yes,what do you like best?

Prose

Poetry

6. If you like prose,why?

-----  
-----

7.If you enjoy poetry,why?

-----  
-----

-8.How do you find poems written in English?

Easy to read

Difficult to read

Enjoyable

**9. Have you ever made an attempt to write poetry?**

In mother tongue

In French

In English

**10. If you have attempted writing in English, how often ?**

Once

Twice

More

**11. Are you influenced by then you imitate**                      yes                       No

**12. Are you a creative beginner in poetry writing?**    Yes                       No

**13. If you are influenced or creative poetry writer, what type of obstacles do you face...?**

Linguistic

Rhetorical

**14. Name some of the poets you have so far read to?**

**15. Do you think it is possible to teach someone to be poetry writer? Yes  No**

If yes, state one or two possible ways

1. -----  
-----  
-----

2. -----  
-----

**Thanks for your cooperation**

**APPENDIX B**  
**DIAGNOSIS TEST**

**University of Msila First year English LMD Experimental field work**

**Diagnosis Test**

- Objectives:** 1. Awareness raising of Learners' prejudice, impressions and reactions
2. checking learners' understanding of the poet's intention and meaning.

**Imagination**

The lunatic, the lover, and the poet  
Are of imagination all compact  
One sees more devils than vast hell can hold,  
That is, the madman; the lover, all as frantic;  
Sees Helen's beauty in a brow of Egypt:  
The poet's eye, in a fine frenzy rolling,  
Doth glance from heaven to earth, from earth to heaven;  
And as imagination bodies forth  
The forms of things unknown, the poet's pen  
Turns them to shapes, and gives to airy nothings  
A local habitation and a name.     - **William Shakespeare**

**Activity:**

Read the following poem aloud and then write down any words or phrases to which you strongly react; describe your reactions (e.g. what does the poem make you think of? Does it mean something pleasant or unpleasant? What words have affected you by their sound, by the images they suggest etc...Then tell about the poet's intention and the meaning he wants to convey. State reasons for your statements.



**APPENDIX C**

**STUDENTS' CLASSIFICATION GRID**

## Students Classification Grid

Name :

Surname :

Class:

Would you please, after your identification to the different types of poetry, classify the following types of poems from easiness to difficulty stating justification for your choice.

1. Acrostic
2. Cinquain
3. Concrete
4. Free verse
5. Haiku
6. Lyric
7. Limerick
8. Ode
9. Third eye
10. Ballad
11. Sonnet
12. ABC poem
13. Diamante
14. Villanelle
15. Autobiographical
16. Colour
17. Epitaph
18. I wish poems
19. Rhyming
20. Lies

**Justification :** -----  
-----

**Thanks for your cooperation**

**APPENDIX D**

**THE ACROSTIC POETRY**

**Progress treatment**

**University of Msila Department of English First Year LMD**  
**Experimental Field Work on Poetry : The Acrostic Type**

**The Acrostic Type progressive treatment**

1. Read the following gapped poem then fill in the gaps with the following words

**stronger, favorite, ice, playing,**

Hockey is my .....sport

On the ..... or street

Cool and fun.....

Keep on Exercise and stronger

You should try

2. Read the lines and find out the head word vertically, provide a title then arrange the poem in order

Excellent mom, Rinses the dishes, Open to buy you gifts, Tuck you in

Hugs you, Mothers are special

\_\_\_\_\_

-----

-----

-----

-----

-----

-----

3. Read the following poem then suggest some additions –provide words that expand and enrich the poem without impairing the meaning-discuss with your partner(pair work)

**SPIDER**

Startling .....

Pretty scary.....

It has lots of eyes.....

Deadly.....

Everywhere.....

Really it is just like us.....

4. Complete the following acrostic poem about spring

S

P

R

I

N

G

5. Every student is to produce Four acrostic poems of his or her choice

A)-

B)-

C)-

D)-

**The End**

**PPENDIX E**

**THE ABC POETRY**

**Progress treatment**

**ABC poetry progressive treatment**

**1. Use the following series of words to complete the poem below**

I've got to conclude / shiny and green / hot, blind or scary /  
all matted and hairy / slightly obscene

**The ABC of Fruitiness**

- A is for apple, -----
- B is for banana, -----
- C is for coconut, -----
- D is for date, -----
- E is for end, -----

**2. Eliminate the useless diction from the following**

Unity brings us together, alone separated  
Vice makes us fall apart altogether  
With every move we make, God bless us  
Xylophones play like harps, far from flutes  
You will see, how that is important  
Zat is what I mean.

**3. a)- Provide a title then justify your choice                    -Title= -----**

b)-comment on the use of diction

- A aroma of sweet splendors.
- B beauty, that won't render.
- C caressing the peddles upon your cheek.
- D aily given or by the week.

**E** expressing endless love by the hour.

**F** follow, the beauty of a flower.

**4.** Write four ABC poems that do not exceed five lines each using your own themes (pair work)

**1.**Title:.....

**A**

**B**

**C**

**D**

**E**

**2.**Title:.....

**A**

**B**

**C**

**D**

**E**

**3.** Title:.....

**A**

**B**

**C**

**D**

**E**

**4.**Title:.....

**A**

**B**

**C**

**D**

**E**

**The end**



**APPENDIX F**

**PRE- TEST ONE**

**First Year LMD Poetry Teaching Experimental work**

**Pre-Test One: The acrostic and ABC poetry Writing**

**Surname:**                      **Name:**                      **group:**

1. Write an acrostic poem about **HENS**. Begin each line with a word that starts with the letter on that line.

**H** \_\_\_\_\_  
**E** \_\_\_\_\_  
**N** \_\_\_\_\_  
**S** \_\_\_\_\_

2. Write an acrostic poem about **Camels**. Begin each line with a word or phrase that starts with the letter on that line.

**C** \_\_\_\_\_  
**A** \_\_\_\_\_  
**M** \_\_\_\_\_  
**E** \_\_\_\_\_  
**L** \_\_\_\_\_  
**S** \_\_\_\_\_

3. Write an acrostic poem about **A TOPIC OF YOUR OWN CHOICE**. Begin each line with a word or phrase that corresponds with the first letter of your selected word

**Title:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

4. Write ABC poems using the suggested letters

<b>H</b> _____	<b>A</b> _____
<b>I</b> _____	<b>B</b> _____
<b>J</b> _____	<b>C</b> _____
<b>K</b> _____	<b>D</b> _____
<b>L</b> _____	<b>E</b> _____

**Good Luck**

**APPENDIX G**

**THE FREE VERSE POETRY**

**Progress treatment**

University of Msila Department of English First Year LMD

Experimental Field Work:

*The Free Verse TEST*

**Task: Think of interesting topics or themes then try to write some free verses**

1. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

2. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

3. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**THANKS**

**APPENDIX (H)**

**POST TEST ONE**

**University of Msila First Year English LMD Experimental Field Work**

**Post Test One**

**Surname:** \_\_\_\_\_ **name** \_\_\_\_\_ **group** \_\_\_\_\_

**Act.One:** write an **ACROSTIC** poem of your own choice

**Topic:** .....

**Act.Two:** Think of an ABC poem-select your own alphabet

**Topic:**.....

**Activity Three:** Think of a free Verse poem then write it in the space provided

**Topic:**.....

**Thanks**

**APPENDIX ( I )**  
**pre-test 2 wish poetry**

University of Msila Department of English  
Field Experimentation Lesson Five: the Wish Poem-

- PRE-TEST TWO

Surname: Name group

Complete the beginning, the middle and the ending of the following Wish poems

**1. The Rock**

I wish I .....  
.....  
.....

Push me down the  
Water.

**2. The Fish**

I wish  
I were a fish  
.....  
.....  
.....

And meet my friends  
Over the oceans

**3. The Bird**

I wish I were a bird  
So when I fly I can  
.....  
.....  
.....



**Task 6. Free writing practice: Write wish poems on**

**1. The Leaf**

If I were.....

.....

.....

.....

**3. The Rose**

I wish I .....

.....

.....

**2. The moon**

If I were.....

.....

.....

.....

**4. A Prince**

I wish I were.....

.....

.....

**APPENDIX J**  
**PRE-TEST THREE**  
**(the quatrain)**



**APPENDIX K**

**PRE-TEST Four**

**The Cinquain**

Field Experimentation Lesson Five: the Cinquain Poem-  
PRE-TEST FOUR

Surname name

Activity : Produce Four cinquain poems on topics of your own choice

Poem 1

-----  
--  
-----  
--  
-----  
---  
-----  
--

Poem 2

-----  
-----  
-----  
-----  
-----

Poem 3

-----  
--  
-----  
--  
-----  
---

Poem 4

-----  
-----  
-----

The End

**APPENDIX L**

**POST TEST TWO**

**POST TEST Two (the wish, the quatrain and the cinquain)**

**Surname:**

**Name:**

**Task One: Without repeating the previous poems, try to create ONE wish poem of your own. Do not forget to give your poem a title**

**1.**

-----  
-----  
-----

**Task Two: Choose any topic you like then create a cinquain poem**

**2.**

-----  
-----  
-----

**Task three: Feel free to produce a good couplet rhyming quatrain**

**3.**

-----  
-----  
.....  
.....

**Good luck**

**APPENDIX M**  
**Pre-test Five**  
**The concrete (shape) poetry**



**University of Msila    Department of English**  
**Field Experimentation: the Concrete/Shape Poem**  
**Pre-test Five**

**Surname:**

**Name**

**Task One:** develop a shape poem about **AN UMBRELLA**

**Task Two:** Write a shape poem about A **TREE**

**Task Three:** Select **your own object** and write a shape poem about

**The end**

**APPENDIX N**  
**Pre-test Six**  
**the colour poem**

University of Msila / Department of English/

Field Experimentation: the Colour Poem

Pre-test Six

Surname:

Name

**Task One:** develop a colour poem about **The GREEN**

-----  
-----  
-----  
-----  
-----

**Task Two:** Write a colour poem about **THE ORANGE**

-----  
-----  
-----  
-----  
-----

**Task Three:** Select **your own COLOUR** and write a colour poem about

-----  
-----  
-----  
-----  
-----

-----**The End**

**APPENDIX O**

**POST TEST Three**

**University of Msila    Department of English**

**POST TEST    Three (the Concrete and the Colour poem)**

**Surname:**

**Name:**

Write **ONE CONCRETE (SHAPE poem)** and **ONE COLOUR** poem of your own choice

**1. Shape Poem**

**2. Colour Poem:**

**Thanks**

**APPENDIX P**  
**FINAL POST TEST**

**University of Msila Department of English**

**FINAL POST TEST (the Acrostic, the ABC, the Free Verse, the Wish poem, the quatrain, the Cinquain, the Concrete and the Colour poem)**

**Surname:**

**Name:**

**Task: SELECT TWO OF THE MOST FAVOURITE POEMS then write about. Then briefly state on what reasons you have made your choice.**

**1. Nature of poem:**

**2. Nature of poem:**

---

---

---

---

---

---

---

---

---

---

**Reasons for your choice:**

---

---

---

---

---

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---

---

**Thanks**

## **APPENDIX Q**

### **Post Writing Checklist**



<b>Post- Poetry Writing</b> <b>Attitude checklist</b>
--

Name \_\_\_\_\_ Surname \_\_\_\_\_

**Directions:**

**On this paper, please circle / tick the appropriate response to each question below. Your name is required for my research tracking, but your honest response is requested and will be most valuable to me for planning future lessons.**

1. I enjoy expressing my thoughts and observations through poetry.    Yes     No
  
2. I would enjoy learning more about writing poetry.        Yes   
No
  
3. Learning to write poetry is a waste of time.        Yes   
No
  
4. My experience in writing poetry has changed a lot with practice     yes   
No
  
5. Only students who like writing poetry can write in it.    Yes     No
  
6. I prefer writing poetry in pairs    **yes**     No
  
7. I like writing poems individually    **yes**     No
8. The various types of poems we studied and wrote about had    **yes**     No



Appendix Q2

<p><b>Post- Poetry Writing Attitude checklist</b></p>
---

Name \_\_\_\_\_ Surname \_\_\_\_\_

**Please give complete answers to the following questions**

**1. What makes poetry writing easy or difficult for you?**

.....  
.....  
.....  
.....

**2. Has your opinion about writing poetry changed since participating in the different classroom sessions (workshops) workshops? Why or why not?**

.....  
.....

**3. According to you what positive experiences have you gained from your writing poetry experience?**

.....  
.

.....  
4. If you are asked to make suggestions concerning the CONSTRAINTS/  
DIFFICULTIES you faced, what would you say?

.....  
5. What POSITIVE suggestions would you give for any future learning to write poetry  
sessions?

.....  
.....  
..... 2/2

**Thanks**

## **APPENDIX R**

### **Formative/on -going assessment rubric**

### Key to the Rubric

<b>-Is developing</b>	He /she knows what to do and discovers the sweetness of poetry writing day by day
<b>-Is emergent</b>	He/she starts to get aware about poetry writing, easiness and difficulties
<b>-Is hesitating</b>	He/she does not make decisions yet ,he/she fluctuates between good and average work-not yet decisive
<b>-Is not yet on the right track</b>	He/she seems at a loss, he/ she not yet discovered the best ways on how to give a bang
<b>-is expanding</b>	He/she discovers new things progressively and can do better if he/she knows how to
<b>-Is evolving</b>	He/she evolves constantly and has to knock to achieve better results
<b>-is confident</b>	He/she can be ranked to a top class, he/she shows certain kind of talent in poetry writing-to be encouraged
<b>-is stagnant</b>	This type of learner does not show any progress, always making the same mistakes
<b>-Is changing</b>	Learners of this sort show positive new faces and are doing well in a way to be promoted for
<b>-Is progressively slow</b>	This type of students are very slow achievers and demand a special treatment through models and sample Studies to progressively show progress.

## **APPENDIX S**

### **Students' Form fillings-and Duplicated Production Copies**

Questionnaire For First Year LMD English Section

This questionnaire is part of a doctorate research work designed to gather data about EFL learners' approach in appreciating and writing about poetry.. I will be very grateful indeed, if you devote some of your time to answer this questionnaire. Please put a cross/ a tick or encircle the chosen answer(s) and respond fully whenever you are required to do so.

Be sure that all your answers will be treated in a thorough confidential way.

Identification :

1. Full Name : *Ms. ...*

2. Number of year Learning English: 5 years

3. Where do you live ?  
Urban  semi-urban  rural

4. Do you like reading literary work? Yes  No

5. If yes, what do you like best? Prose  Poetry

6. If you like prose, why?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

7. If you enjoy poetry, why?  
*because it's easy to read and you can understand directly the meaning unlike poetry which demand a great effort to make it clear*  
\_\_\_\_\_  
\_\_\_\_\_

8. How do you find poems written in English?

- Easy to read
- Difficult to read
- Enjoyable

9. Have you ever made an attempt to write poetry?

- In mother tongue
- In French
- In English



Questionnaire 2

10. If you have attempted writing in English, how often ?

- Once
- Twice
- More

11. Are you influenced by then you imitate      yes       No

12. Are you a creative beginner in poetry writing?      Yes       No

13. If you are influenced or creative poetry writer, what type of obstacles do you face...?

- Linguistic
- Rhetorical

14. Name some of the poets you have so far read to?

- o AL Mutanaby
- o AL Khamsâi

15. Do you think it is possible to teach someone to be poetry writer? Yes  No

If yes, state one or two possible ways

1. to be creative eg. in choosing the words and ordering them
2. to be imaginative ie: you have a big and great imagination

Thanks for your cooperation

## Questionnaire For First Year LMD English Section

This questionnaire is part of a doctorate research work designed to gather data about EFL learners' approach in appreciating and writing about poetry.. I will be very grateful indeed, if you devote some of your time to answer this questionnaire. Please put a cross/ a tick or encircle the chosen answer(s) and respond fully whenever you are required to do so.

Be sure that all your answers will be treated in a thorough confidential way.

**Identification :**

1. Full Name :

2. Number of year Learning English:

07 years

3. Where do you live ?

Urban

semi-urban

rural

4. Do you like reading literary work?

Yes

No

5. If yes, what do you like best?

Prose

Poetry

6. If you like prose, why?

I like prose more than poetry because I find it simple and very easy to read and to understand also it's enjoyable

7. If you enjoy poetry, why?

I enjoy poetry in one case when I understand it I like poetry when it contains story

8. How do you find poems written in English?

Easy to read

Difficult to read

Enjoyable

9. Have you ever made an attempt to write poetry?

In mother tongue

In French

In English

# Questionnaire

10. If you have attempted writing in English, how often ?

- Once   
Twice   
More

11. Are you influenced by then you imitate

yes  No

12. Are you a creative beginner in poetry writing?

Yes  No

13. If you are influenced or creative poetry writer, what type of obstacles do you face...?

- Linguistic   
Rhetorical

14. Name some of the poets you have so far read to?

- o Nizzar Kabanī
- o ~~Mackintosh~~ William Shakespear

15. Do you think it is possible to teach someone to be poetry writer? Yes  No

If yes, state one or two possible ways

1. of course I can, first I teach him the structure of writing poet in vertical way also I teach him to respect the same rhyme in all poet also to use the poetic devices
2. in addition I teach him to select important subjects not any subject also I teach him to meet the challenge and read the poets even they are difficult.

Thanks for your cooperation

# Students Classification Grid

Classif. 1

Name : \_\_\_\_\_  
Surname : \_\_\_\_\_

Class: group (01)

Would you please, after your identification to the different types of poetry, classify the following types of poems from easiness to difficulty stating justification for your choice.

- 1. Acrostic
- 2. Cinquain
- 3. Concrete
- 4. Free verse
- 5. Haiku
- 6. Lyric
- 7. Limerick
- 8. Ode
- 9. Third eye
- 10. ballad
- 11. Sonnet
- 12. ABC poem
- 13. diamente
- 14. Villanelle
- 15. Autobiographical
- 16. colour
- 17. epitaph
- 18. I wish poems
- 19. Rhyming
- 20. Lies

**Justification :** \_\_\_\_\_

I can write well when I feel more independent to say what I want without following certain rules. I can express many thoughts and ideas, and also, usually I have the faculty to find many and different ways to use them in different ways (acrostic) because we used this kind widely in the middle school and it was fascinated for me. In addition, and in the same time I like heard rhymes it make me enjoyed; but talking about others especially because it's somehow difficult but not impossible.

Thanks for your cooperation

Diagnosis Test Answer sheet

Date: January 2010

Surname:

Name:

group:

\* This poet told us that the lunatic, the lover, and the poet have the same imagination more than others, they are crazy men, all they are frantic and very emotional, in one minute they can move from heaven to earth and vice versa, all things that are unknown in fact they are the pen of poet

\* The poem make me think a lot of, make my imagination very strong

± became to imagine of Helen beauty and I ask my self really when

± became lover or poet I will be like this, I was so integrated with this poem.

\* It mean something pleasant and unpleasant at the same time, pleasant because everyone should have large imagination and some emotion, unpleasant because they are so emotional there is no rationality, I felt that they lived in other world.

\* the words have affected me by their sounds are: - lunatic, frantic, frenzy rolling, by the images they suggest they are Helen's beauty  
± became to guess how Helen is? also in Expression of moving from heaven to earth or the vice versa this expression really affected me

\* The poet's intention is to show us that the poet has imagination, feeling, more than other

Field Experimentation Lesson Five: the quatrain Poem-

Copy 1

Classroom practice-PRE-TEST TWO

Surname:                     

Name:                     

group:                     

Write Four Quatrains on your free topic

Poem One

the star  
up in the dark sky I saw a star  
Glowing and brightening there so far  
I heard her speaking with the big moon  
Saying that the happy days are coming soon.

Poem Two

flattering people make you glow  
But only the true friends make you go  
True friends are a treasure with no end  
To my true friends those words I would send

Poem Three

My dreames

My dreames are simple, I don't want much.  
Just few things that I want to catch.  
Before the train of life will go away.  
and live me hopeless with nothing to say.

Poem Four

the fireplace

the fire was shining in the fireplace  
spreading warm feelings in all the space.  
when looking at it I always see visions  
It is the truth I don't say superstitions



Field Experimentation Lesson Five: the quatrain Poem-

Copy 1/1

Classroom practice-PRE-TEST TWO

Surname: ~~XXXXXXXXXX~~ Name: ~~XXXXXXXXXX~~ group: ~~XXXXXX~~

Write Four Quatrains on your free topic

Poem One

I have a nice dream  
Not far to reach, I seem  
Being an English teacher  
One day in the near future

Poem Two

If you fall in love  
Don't hide! you are above!  
Than free your emotion  
It is the right solution.

Poem Three

"Nothing is like freedom"  
That what tells the wisdom  
Profit than before you leave  
Your dreams are to achieve

Poem Four

Poetry is my passion  
It is my world, it is my fashion  
My words could bring life  
As they are sharp as a knife

## Diagnosis Test

Answer sheet

Date: January 2010

Surname:

Name:

group:

The lunatic, the lover, and the poet

Are of imagination all compact.

- Although the lunatic is an ill man, the lover is a slave of his emotions, and the poet is an literate person and they seem for us completely different but if imagination they are similar.
- It means something unpleasant.
- The words that affected me by their sound, and the images they suggest are: the lover - devils - vast hell - beauty - heaven - earth.
- The poet's intention and the meaning he wants to convey:
  - He ~~code~~ code some meaning and it is up to the reader to decode them in order to understand what the poet want to convey.
  - He share their thoughts with <sup>the</sup> reader.
  - So when he said devils it means or indicates the badness and wickedness, hell indicates fear and terror, does glance from heaven to earth it is something great, and a local habitation and a name indicate the existence.
- Really it is a complex poem because it contains many unclear meaning.



Diagnosis Test Answer sheet

Date: January 2010

Surname: BOUMELAL

Name: S... group: C

The lunatic, the lover, and the poet

Are of imagination all compact.

Although the lunatic is an ill man, the lover is a slave of his emotions, and the poet is a literate person and they seem for us completely different but if imagination they are similar.

It means something unpleasant.

The words that affected me by their sound, and the images they suggest are: the lover - devils - vast hell - beauty - heaven - earth.

The poet's intention and the meaning he wants to convey: He ~~has~~ coded some meaning and it is up to the reader to decode them in order to understand what the poet wants to convey.

He shares their thoughts with the reader.

So when he said devils it means or indicates the badness and wickedness, hell indicates fear and terror, does glance from heaven to earth it is something great, and a local habitatio and a name indicate the existence.

Really it is a complex poem because it contains many unclear meaning.

Field Experimentation Lesson Five: the Cinquain Poem-  
Classroom practice PRE-TEST THREE

Surname

name

Activity : Produce Four cinquain poems on topics of your own choice

Poem 1

Knights

Armoured, strong  
fighting bravely evils  
Fearsome; warlike, fierce, weakful  
Warrior

Poem 2

Nature

Beautiful, pure  
Refreshing your mind  
It makes me relax  
greenwood

Poem 3

Sunbeam

Radiant, bright  
Striking beauty, amazing  
Shining in the morning  
Golden

Poem 4

War

Sad, destructive  
War kills life  
Gloomy mood is prevailing  
Terminator

# ABC poetry Practice (1)

Walk on the wild side  
X-pect the best  
Yield to the moment  
Zzzz peacefully at night

## Tasks:

1. Use the following series of words to complete the poem below

I've got to conclude / shiny and green / hot, blind or scary /  
all matted and hairy / slightly obscene

### The ABC of Fruitiness

A is for apple, shiny and green  
B is for banana, slightly obscene  
C is for coconut, all matted and hairy  
D is for date, hot, blind or scary  
E is for end, I've got to conclude

2. Eliminate the useless diction from the following

Unity brings us together, ~~alone~~ separated  
Vice makes us fall apart ~~altogether~~  
With every move we make, God bless us  
Xylophones play like harps, ~~far from~~ flutes  
You will see, how that is important  
Zat is what I mean.

3. a)- Provide a title then justify your choice  
b)-comment on the use of diction

-Title= Perfume / (A) Because perfume is a liquid with a nice  
aroma to smell and we use it daily to  
keep fresh and it is a symbol of beauty  
originated from flowers.  
(B) the use of diction was very appropriate that it expresses  
great emotions in a sentimental way.

A roma of sweet splendors.  
B eauty, that won't render.  
C aressing the peddles upon your cheek.  
D aily given or by the week.  
E xpressing endless love by the hour.  
F ollow, the beauty of a flower.

4. Write four ABC poems that do not exceed five lines each using your own themes (pair work)

ABC Poetry Pattern C

1. Title:.....**FRIENDS**.....  
Above all interests we seem to be  
Brothers, or more if you can see  
Certainly we share a lot  
Deeply without a blot  
Ecstasy, is it or not?

2. Title:.....**Foot ball**.....  
A good game it is  
Ball by feet is thrown  
Crowds of people love it  
Delighted  
Enormously

3. Title:.....**Thoughts**.....  
Alone on my way  
Bored in long day  
Cross my mind to try  
Draw up a story or a play  
Even a poem to have a say

4. Title:.....**The Return**.....  
Abroad I was a stranger  
Breeze of my land, my country  
Called me to come back  
Deluge of nostalgia  
Encouraged me to return home

(The end)



# Free Verse Practice

And I would wish to be beside you as a living shadow,  
Always and never there, and felt somehow forever (1)

Group: 3

Task: Think of interesting topics or themes then try to write some free verses

1. She is the mother...

The father died in the revolution when  
He protected her... and let to her 35 millions.  
They were babies... but now they became men.  
Pupils... Students... architects... doctors...  
The majority of them live with her and the other  
Go around the world... but  
They never forget to ask about  
The mum "ALGERIA"

2. Life... four letters

Short to live but very big in meaning  
you can't understand it because  
it doesn't like the one who intermit  
live me but without discussion.

3. When I see it, it find myself on

The same length... the same width... the same as me.  
I move... she moves... if I am sad, I find her sad.  
If I feel happy, she feels happy also.  
But when I ask her a question she doesn't answer  
I don't know why... she repeats it only.  
But when I answered her, she answered me.  
She is myself in the mirror.

The end

**Field experimentation: Second Phase Lesson One**

*Wish poetry one*

**The Wish poems : Application Tasks**

**Task 1 Fill in the gaps with the appropriate word**

A tree- over- oxygen-like , prefer ,a trunk , shadow

**The tree**

I wish I was *a tree*. so I could give off *oxygen*.  
And so I could see all *over*.. the forest.  
I *prefer*.. trees!

**Task 2 : Fill in the gaps with the appropriate word**

Waterfall , fish , people , beautiful, rocks, clean,trees,

**The waterfall**

I wish I was a *waterfall* then I could fall over *rocks*..  
I can have beautiful *fish*... flowing through me.  
I can be *beautiful* and *clean*..  
I would have lots of *people*.. coming to view me.

**Task 3 : This is a muddled wish poem, arrange it in order and justify your choice.**

**The Creek**

I wish I could from danger.  
some of was a creek them  
where I carry from danger.  
nature and shelter

*I wish I was a creek.....  
where I could carry.....  
some of nature and become  
a shelter.....*

**Task 4 : Arrange the following stanzas to form a logical wish poem**

**The environment**

I wish

I could be a

(1) clean environment with  
all of life,

so my fish or children  
could swim, enjoy their (2)  
life, and play in me.

where people wouldn't  
throw trash in me or  
pollute me,

*\* I wish I could be a clean  
environment with  
all of life -*

*\* where people wouldn't throw  
trash in me or  
pollute me.*

*\* So my fish or children  
(3) Could swim, enjoy their  
life, and play in me.*

## Wish Poetry two

**Task 5 : Complete the beginning, the middle and the ending of the following wish poems**

### 1. The Rock

I wish I were a rock.

Big, strong and fished.

If you want to see what can I do.

push me down the  
water.

### 2. The Fish

I wish

I were a fish

wanders under the water.

and from time to time.

I leave the sea.

And meet my friends  
Over the oceans

### 3. The Bird

I wish I were a bird

so when I fly I can

see all what I could see.

With my singing, I delight people.

and by my colour, I attracted them.

**Task 6. Free writing practice : Write wish poems on**

#### 1. The Leaf

If I were a leaf.....

Green in Spring

Yellow in Autumn

Happy in Summer.

And immigrant in Winter.

#### 2. The moon

If I were a moon.....

a circle it is or a crescent .

With colour white shining.

In the gloomy, wide and neverend

sky... with other pearls named

Stars.

## Wish poetry Three

### 3. The Rose

I wish I were a Rose  
with a red colour  
and green leaves  
with sweet smelling  
that attract people  
... To love me.....

### 4. A Prince

I wish I were a Prince.....  
In a big palace.....  
Surrounded by a lot of knights  
As a flower in a bouquet  
Between happy and beautiful  
Butterflies.....

**The End of wish poems**





Pre-test Five (2)

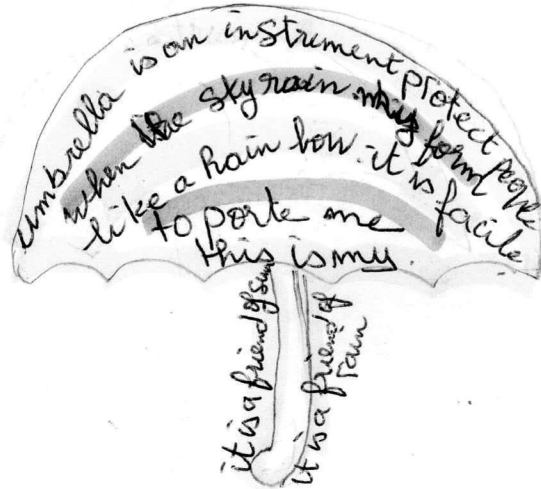
**Descriptive classroom Methodology**  
**Field Experimentation : the Concrete/Shape Poem**

**Pre-test Five**

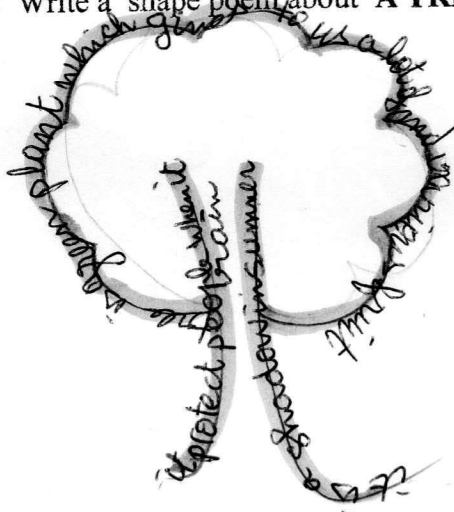
Surname: \_\_\_\_\_

Name \_\_\_\_\_

**Task One:** develop a shape poem about **AN UMBRELLA**

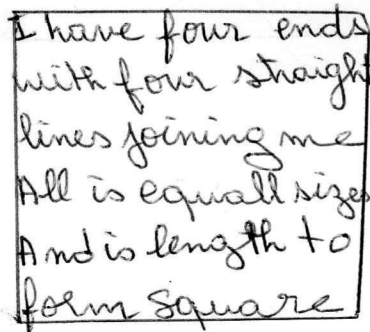


**Task Two:** Write a shape poem about **A TREE**



**Task Three:** Select your own object and write a shape poem about

Square



**The end**

**Descriptive classroom Methodology**  
**Field Experimentation : the Colour Poem**

**Pre-test SIX**

Surname: \_\_\_\_\_

Name \_\_\_\_\_

**Task One:** develop a colour poem about **The GREEN**

Look at the prairie in the wild horizon.  
Look at the lakes surrounded by trees.  
You will find my smell, my colour.  
It is me the Green the symbol of quiet heaven.  
In your vegetables, fruits or plates.  
I am always present even just a flavouring mint.

**Task Two:** Write a colour poem about **THE ORANGE**

I am the orange.  
Not just a colour of the sweet fruit  
Neither in the carrot enjoyed by a rabbit.  
Even in rainbow I compose the lines.  
The sun is shining because I am here.  
I am always flying on the ribbons of little girls.

**Task Three:** Select your own **COLOUR** and write a colour poem about **white**

White is  
A great heart without hate  
White is vast space covered by snow.  
White is a soft paper that you can write on.  
Or just a baby's mind that you can shape.  
White is the rise of light after a long night.

**The end**

POST TEST Two (the wish, the quatrain and the cinquain)

Surname :

Name :

Task One: Without repeating the previous poems, try to create ONE wish poem of your own. Do not forget to give your poem a title

1. The moon:  
I wish I were the moon  
Shining till the dawn  
Being like a pearl in the sky  
Amazing between the stars so high  
I am beautiful what should I do  
Who complete me tell me who?

Task Two: Choose any topic you like then create a cinquain poem

2. Magic  
Magic  
Wonderful, astonishing  
Rapid as glance  
Makes you feel surprise  
Tricks

Task three: Feel free to produce a good couplet rhyming quatrain

3. Paradise  
A special place wished by all  
Where angels and our creator are overall  
Where devils have no place there  
Just purity and peace dominate the atmosphere

POST TEST Two (the wish, the quatrain and the cinquain)

Surname : *[Handwritten]*

Name : *[Handwritten]*

Task One: Without repeating the previous poems, try to create ONE wish poem of your own. Do not forget to give your poem a title

1. The Sun

I wish I were the sun  
that I can warm the world  
remove all the clouds  
and reveal the stars

Task Two: Choose any topic you like then create a cinquain poem

2. The Heron

Heron  
white, free  
flying, crying, hiding  
proud of him self  
Bird

Task three: Feel free to produce a good couplet rhyming quatrain

3. Pupils

Though pupils sometimes break the rules  
they their subjects are interesting  
though they sometimes behave like fools  
they can gain understanding

POST TEST Three (the Concrete and the Colour poem)

Surname: \_\_\_\_\_

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

Write ONE CONCRETE (SHAPE poem) and ONE COLOUR poem of your own choice

1. Shape Poem



Colour Poem:

I am the white  
 symbol of clarity and pureness  
 peace, innocence, and brightness  
 I am the delight  
 you find hope, you find me  
 looking at me, you feel free



APPENDIX Q

University of Msila Department of English

FINAL POST TEST (the Acrostic, the ABC, the Free Verse, the Wish poem, the quatrain, the Cinquain, the Concrete and the Colour poem)

Surname: M. F. S. S.

Name: M. F. S. S.

Task: SELECT TWO OF THE MOST FAVOURITE POEMS then write about. Then briefly state on what reasons you have made your choice.

1. Nature of poem: The free verse.

Don't let the days steal your smile.  
Don't let the dreams forget you.  
Be you... don't insist on crying  
Under darkness...  
Ignite the candles of the hope...  
And see the place well...  
It is beautiful... Thank God  
Because of the seeing, hearing  
And walking gifts...

2. Nature of poem: The Acrostic.

Put your feelings and emotions.

On a well developed words.

Express, describe and translate

Maybe you will relax

So, what are you waiting for? Start.

Reasons for your choice:

In general, I like all the kinds of poems even those which are difficult and about what concerns "the free verse" I chose it because it doesn't rhyme and it allows the freedom to express whatever we want and to create the new without rules and limits and this helps us to be open minded and imaginative while, I chose "the acrostic" because I felt it joyful to play with words and to talk about something or someone by using its / his name. At the end, I can say that poems are among the best, the beautiful and the developed ways by which you can pour your heart out

Thanks

University of Msila Department of English

FINAL POST TEST (the Acrostic, the ABC, the Free Verse, the Wish poem, the quatrain, the Cinquain, the Concrete and the Colour poem)

Surname: *Be. S. S. S.*

Name: *Jane*

Task: SELECT TWO OF THE MOST FAVOURITE POEMS then write about. Then briefly state on what reasons you have made your choice.

1. Nature of poem: *Acrostic*

*Beautiful colours can be seen  
Upon wings are supreme  
Tame creatures never sting  
Exhilarate your soul in morning  
Red, yellow, violet, green  
Flying highly in the wind  
Loud creatures fly upon flowers  
Yearn to see them wait spring*

2. Nature of poem: *The wish poem*

*I wish I were a jasmine  
So my perfume pervails the garden  
Between plants you will find me  
Everywhere I am sparkling  
With lovely colors I am shining  
White, yellow, violet and pink*

Reasons for your choice:

\* *The wish poem gives me the opportunity to express my feelings and desire and being more flexible and also this helps me to make my imagination creative. These poems make the writer think of his dreams, his ambitions, and his sensation and that make them enjoyable.*

\* *The acrostic poem for me is a funny, enjoyable game as if you are playing with words.*

Thanks



## Great Poets with Great Quotes

- “Poetry surrounds us everywhere, but putting it on paper is, alas, not so easy as looking at it.” **Vincent van Gogh**
- “Poetry is to prose as dancing is to walking” **John Wain**
- “Poetry is thoughts that breathe, and words that burn.” **Thomas Gray**
- “Poetry may make us from time to time a little more aware of the deeper, unnamed feelings which form the substratum of our being, to which we rarely penetrate; for our lives are mostly a constant evasion of ourselves.” **T.S. Eliot**
- “Genuine poetry can communicate before it is understood.” **T.S. Eliot**
- “Poetry is language at its most distilled and most powerful.” **Rita Dove**
- “Poetry is a packsack of invisible keepsakes.” **Carl Sandburg**
- “Poetry is not a profession, it is a destiny” **Mikhail Dudan**
- “Poetry is finer and more philosophical than history; for poetry expresses the universal, and history only the particular.” **Aristotle**
- “Poetry is a deal of joy and pain and wonder, with a dash of the dictionary.” **Kahlil Jibran Khalil**

## **GLOSSARY**

**Ballad** : Poetry which has three stanzas of seven, eight or ten lines and a shorter final stanza of four or five. All stanzas end with the same one line refrain. A ballad can be sung

**Blank verse**: A poem written in unrhymed iambic pentameter . The iambic pentameter form often resembles the rhythms of speech.

**Bio** : A poem written about one self's life, personality traits, and ambitions. It reflects someone's life

**Burlesque** : Poetry that treats a serious subject as humor. It tends to treat the serious through ridicule

**Carpe diem** :Latin expression that means 'seize the day.' Carpe diem poems have a theme of living for today.

**Couplet** : A couplet has rhyming stanzas made up of two lines. A famous favourite for Chaucer's Canterbury Tales

**Dramatic monologue** :A type of poem which is spoken to a listener. The speaker addresses a specific topic while the listener unwittingly reveals details about him/herself.

**Elegy**: A sad and thoughtful poem about the death of an individual. A poem meant for the mourning of someone passing away

**Epic**: An extensive, serious poem that tells the story about a heroic figure and mostly his deeds.

**Epigram** : A very short, ironic and witty poem usually written as a brief couplet or quatrain. The term is derived from the Greek epigramma meaning inscription.

**Epitaph** : A commemorative inscription on a tomb or mortuary monument written to praise the deceased namely martyrs

**Epithalamium (Epithalamion)**: A poem written in honor of the bride and groom and their congregation

**Horatian ode**: Short lyric poem written in two or four-line stanzas, each with its the same metrical pattern, often addressed to a friend and deal with friendship, love and the practice of poetry. It is named after its creator, Horace.

**Iambic pentameter** : One short syllable followed by one long one five sets in a row. Example: la-LAH la-LAH la-LAH la-LAH la-LAH

**Idyll (Idyl) :** Poetry that either depicts a peaceful, idealized country scene or a long poem telling a story about heroes of a bygone age.

**Italian sonnet :** A sonnet consisting of an octave with the rhyme pattern abbaabba followed by six lines with a rhyme pattern of cdecde or cdcdcd. (see Petrarchan sonnet)

**Lay :** A long narrative poem, especially one that was sung by medieval minstrels or religious people.

**Limerick :** A short sometimes vulgar, humorous poem consisting of five anapestic lines. Lines 1, 2, and 5 have seven to ten syllables, rhyme and have the same verbal rhythm. The 3rd and 4th lines have five to seven syllables, rhyme and have the same rhythm.

**List :** A poem that is made up of a list of items or events. It can be any length and rhymed or unrhymed.

**Lyric :** A poem that expresses the thoughts and feelings of the poet.

**Narrative :** A poem that tells a story- a story in the form of a poem as Chaucer's Physician's Tale

**Ode :** A lengthy lyric poem typically of a serious or meditative nature and having an elevated style and formal stanza structure.

**Pastoral :** A poem that depicts rural life in a peaceful, romanticized way.

**Petrarchan:** A 14-line sonnet consisting of an octave rhyming abbaabba followed by a sestet of cddcee or cdecde

**Rhyme royal :** A type of poetry consisting of stanzas having seven lines in iambic pentameter.

**Romanticism :** A poem about nature and love while having emphasis on the personal experience.

**Shakespearean:** A 14-line sonnet consisting of three quatrains of abab cdcd efef followed by a couplet, e.g. Shakespearean sonnets generally use iambic pentameter

## Résumé

Ce travail de recherche porte sur une étude longitudinale et expérimentale effectuée chez des étudiants de niveau universitaire de première année pour une période de deux ans au Département D'Anglais à l'Université de Msila. L'étude vise à recenser les lacunes rencontrés par les étudiants en lecture et écritures littéraires ainsi que leur expériences et perceptions en productions poétique en classe . Partie A vise à expliquer les principes de la poésie et son écriture ainsi que le choix des méthodes d'apprentissage à termes sélectif. Ceux ci doivent être envisagés pour faciliter aux étudiants de bien produire. Partie B souligne qu' au cours de leurs séjours longitudinal et expérimentale, les étudiants ont étés soumis aux différent stages d'expérimentation, testes pour groupe expérimental et groupe contrôle, ainsi que dans plusieurs leçons portant sur différent types de poésie tels que le vers libre, l'ABC, le quatrain, poésie de formes est de couleur .Partie C de l'étude montre que l'analyse des données enregistrées par les étudiants supportés par leurs enseignants ont ,au fil du temps , changer leurs attitudes et leurs comportements grâce à leurs assimilations et leurs accommodations, leurs insouciances et leurs motivations . Partie D projette les différentes recommandations envisagées pour l'amélioration de la compréhension et l'étude littéraire- Ceci englobe l'enseignement sélectif des modèles de lecture appropriée ainsi que les stratégies d'écriture qui implique une pensée critique et analytique , enseignement et apprentissage de collaboration tout en tenant compte des efforts fournis par les étudiants dans leurs produits de différent types de poèmes.