SANDRA HELENA JESUS DOS SANTOS

USING POETRY IN THE CLASSROOM:
Do Capeverdean EFL students fell more motivated to write poetry after reading another author's poetry?

Trabalho Científico apresentado no ISE para a obtenção do grau de Licenciado em Estudos Ingleses, sob a orientação de Jessica Marie Buchanan, MA.

The Jury:

_____

_____

_____

Praia, _____, 2007

Dedicatory

I dedicate this work to my parents, José da Paz and Maria de Fátima, and my nephews: Carmen, Elvis, Paulo, Kevin and Aldair.

I also dedicate this work to my brothers: Samira, Odair and Fredson.

_____

_____

TABLE OF CONTENTS

I. INTRODUCTION

The topic of this work is the use of poetry in the EFL Classroom, and its purpose is to understand the role that poetry can play in English as a Foreign Language (EFL) classrooms in relation to writing. The reason why I chose this topic is because some of my English teachers used poetry with us and I found it interesting and motivating.

When I was in the 11th grade, my English teacher used poetry with us. She used to bring poems to the classroom and ask us to go home and try to understand them so that we could perform them in the classroom. Then, she would ask us to write our own poem that would also be performed in the classroom. This was such an interesting activity and the classes were very alive since every student wanted their turn to show their poet side. She also used to put us in groups to try writing poetry. With these activities, I found that my writing skills improved a lot. For level 3 students, we wrote very good poems. This was because we felt that we were writing for a real purpose. This is why I want to examine the use of poetry in the classroom.

In addition, when I was at the internship of my pedagogical training at ISE, I wanted my students to have the same experience. I used poetry with them and they enjoyed it. I used poetry not to teach them literature, but I used it as an activity to stimulate writing about the topic of the lesson, which was emigration. I read a poem called "Dry your tears Africa" by Bernard Dadié. Then, I asked some students to read it. After the students read it, I discussed the subject of the poem with them. Then, I asked them to imagine that they were in another country and they were missing their country. I asked them to write about anything that they were missing. Students were very involved in the lesson and most of them wrote interesting poems related to Cape Verde: the food, their friends, family and home. This motivated me more in doing this work on poetry in the classroom since I saw that students enjoyed the use of poetry and they were productive in class.

_____

Many of us as teachers have already heard our students saying, *"But teacher we cannot write that in English. If only it was in Portuguese!"* And the reason for this may be because of the fact that "for many students, the only reason to practice writing is to pass examinations or to get a good grade in class. This focus on writing to pass examinations reduces writing to producing a product and receiving a grade from the teacher. This is not likely to make students interested in writing, which becomes decontextualised and artificial, giving students no real sense of purpose or perspective of a target audience" (Yan, p.19). Students thinking like this will not have interest to practice their writing since they will practice just what is going to be required in their examination. This is why we must give students a purpose for writing; we must show them that there are interesting things that they can write. We have to show them that writing in a foreign language has its benefits other than just helping them to pass the examination, and that writing can be a very interesting thing to do. Teachers must find creative ways to make students change their mind in relation to the writing process. Garcia (2006) argues that "if we provide appropriate learning supports and lots of opportunities to practice, we can have English learners succeed as writers" (p. 28).

Teachers of EFL have been using many ways to help students overcome this "problem" of writing. In order to give my contribution, as an EFL teacher, to this subject, that is try to find best ways to have students engaged in the task of writing, I will conduct a research. This research will try to determine if, in Cape Verde, students feel more motivated to write poetry after reading another authors' poetry. This research will be done with some students at the intermediate level. Based on the results of the study that I will conduct, I want to provide teachers with a method that can help motivate students to write poetry.

In order to answer my research question which is "Do Capeverdean EFL students feel more motivated to write poetry after reading another author's poetry?", I will divide my work as follows:.

First, I will write a literature review, which will contain information based on works already done by some authors relating to the thesis question. It will examine definitions of poetry, reasons to use poetry in the classroom detailing their benefits to the students and relate them to the motivation they can raise in students to write poetry, guidelines on how to analyse a poem and 'reasons' for analysing a poem, some information related to students and motivation, information related to creative writing, the use of poetry as a model to write poetry, and also guidelines on how to select a poem to be used in the classroom.

_____

The chapter on methodology will outline my field research. The field research will be conducted through a short interview in which I will ask students to write two poems. First, I am going to ask them to write a poem on a certain topic. Then, I am going to give them a poem on the same topic to read. Finally, I am going to ask them to write another poem related to that topic. After they write the poems, I am going to ask them some non leading questions in order to know if the poem given to them to read influenced them in the writing of their second poem.

Then, I will present and analyze the results of the short interview. I will try to prove to readers whether or not poems written by other authors can motivate students to write their own poems.

Finally, I will try to draw some conclusions about the use of poetry in the classroom and it usefulness to motivate students to write based on the conversations during the short interview. I will make suggestions about how teachers should use this work in their own teaching, and some suggestions for further researches.

At the end of this work, there will be an appendix in which I will put the lesson plan used in the preliminary field research and suggestions of some lesson plans. I will also include some types of poems with examples as well as information about their importance and use in the classroom. Finally, there will be a section which will provide reader with some poetic devices.

II. LITERATURE REVIEW

2.1 What is poetry?

In order to use poetry to motivate students to write poetry, one must have an idea of what is recognised as poetry. Thus, this section will deal with some definitions that have been given to poetry in order to help teachers understand the poems, select poems in their work, and see how the understanding of poetry changes through history and individual perspective.

Poetry has been present in peoples' lives since the beginning of history. It has been used by many different people, on many different occasions for different reasons. Perrine (1987) said that:

> "Poetry is as universal as language and almost as ancient. The most primitive people have used it, and the most civilized have cultivated it. In all ages, in all countries, poetry has been written – and eagerly read or listened to – by all kinds and conditions of people, by soldiers, statesmen, lawyers, farmers, doctors, scientists, clergy, philosophers, kings and queens. In all ages it had been specially the concern of the educated, the intelligent, and the sensitive, and it has appealed in its simpler forms to the uneducated and to children." (p.3)

According to Wikipedia (2006), poetry existed since the preliterate societies; it has been employed for many different reasons: as a means of recording oral history, storytelling, genealogy, and law. Pre-literate societies used poetry because it helped them with memorization, oral transmission and accuracy (History of Poetry, p.1).

> "The oldest surviving poem is the epic of Gilgamesh, from the 3rd millennium BC in Sumer (in Iraq/Mesopotamia), which was written in cuneiform script on clay tablets and, later, papyrus. The epic of Gilgamesh is based on the historical king Gilgamesh. The oldest love poem, found on a clay tablet now known as Istanbul # 2461, was also a Sumerian poem. It was recited by a bride of the Sumerian king Shu-Sin, who ruled from 2037-2029 BC." (History of Poetry, p.1)

With time, the use of poetry has been given many other purposes and the search for a good definition led to the development of poetics, or the study of the aesthetics of poetry. The

context in which poetry was employed was very important to the development of poetic genres and forms (History of Poetry, p.1).

"Early attempts to define it, such as Aristotle's *Poetics,* focused on the uses of speech in rhetoric, drama, song and comedy. Later attempts focused on features such as repetition and rhyme, and emphasised the aesthetics which distinguish poetry from prose. From the mid-20th century, poetry has sometimes been more loosely defined as a fundamental creative act using language" (Poetry, p. 1).

Perrine (1987), while talking about the use of poetry, defines it as something that has more to do with emotions; he defines it as something that "…has been regarded as central to existence, something having unique value to the fully realized life, something that we are better off for having and spiritually impoverished without" (p.3). Perrine's definition of poetry is that it is something that is essential for life, something that makes life have sense. Poetry is seen as the only way to describe some emotions that cannot be explained by simple writing or speaking. Perrine says that "poetry might be defined as a kind of language that says more and says it more intensely than does ordinary language" (p.3). And if we use this definition with the poetry that we will ask our students to write, we know that we can ask them to write what they feel because it will be poetry.

Poetry is also defined by other authors, such as Celce-Murcia and Hilles (1988), with a more linguistic view. This definition can serve as a complement to the first definition since we can, besides the emotion that are described, look at the way the language is used. According to Celce-Murcia and Hilles (1988), we can find that it is poetry when we find

> "a variety of linguistic devices which, though they are found in 'ordinary' language, are more frequent in poetry. … such features include rhyme, the repetition of rhythm, the repetition of initial consonants (alliteration), inversion of grammatical patterns, the use of figurative language in the form of similes, metaphors, personification, etc., the use of semantic ellipsis, where the reader has to 'fill in' what the poet has left unsaid …the use of unusual collocations, the juxtaposition of unfamiliar elements and, of course, conventions about the appearance of a poem on a page." (p. 136)

For Celce-Murcia and Hilles, poetry has its own characteristics that make one identify it whenever someone reads it, since these are found only in poetry. Poetry is linguistically constructed differently from the other kinds of literature. While asking students to read a poem after writing another one they are going to look at these features and they will use them

_____

while writing their own poems. This definition of poetry is the one that is going to be used throughout this work, since it has more detailed features.

A contemporary literature web site (2006) defines poetry as "an imaginative awareness of experience expressed through meaning, sound, and rhythmic language choices so as to evoke an emotion response. … Poetry is an ancient form that has gone through numerous and drastic reinvention over time" (Poetry, p.1). Thus, students can also be creative with their poems trying to evoke some emotion in the readers of their poetry.

All things considered we can say that poetry is difficult to define. Having in mind these definitions above one can see that there is no exact definition for poetry. Perrine defines it taking into consideration the emotional aspects of poetry. On the other hand, Celce-Murcia and Hilles define it taking into account its structure and the kind of language that is used. In this way, we can use these definitions just as a kind of guide while selecting a poem to be used with students and also while asking them to write their own poems.

2.2 Why use poetry in the classroom?

After defining poetry, we might ask 'why should we use poetry with students?' There are many answers to such a question. We can address the emotional reasons as much as the academic reasons. Emotional reasons since there are people, like Perrine (1987) for example, that defend that we have to use poetry because it helps us to understand the world better and to understand others' feelings more deeply (p.6). On the other hand, there are people such as Maley and Moulding (1989) that point out many reasons to use poetry in the classroom. Poetry can be of great interest in the teaching of language, if we consider its academic values (p.1). Poetry can be used to develop academic skills that can be helpful for students.

Tosta (2007) points out some different reasons to use poetry in the classroom:

> *"There are very good reasons to integrate poetry into the EFL classroom. One reason is that poems usually deal with universal themes, such as love or hate, which are familiar to all readers. Secondly, poems bring contexts which are not only rich culturally but also linguistically. There is also the traditional advantage of length, which makes many poems easy to remember and thus well suited to a single classroom lesson. Even the myth of complexity can be positively approached and serve as a motivational factor, since students will have a feeling of accomplishment as they successfully work with a poem in class." (p.1)*

_____

With this in mind, we can say that the reasons to use poetry in the classroom are many and various. Frazier (2006) says that, "the foundations of a meaningful classroom community can be established by helping students to see the world through the lens of poetry" (p.1). In this section we will look at the various benefits of using poetry in the classroom and how can we integrate them in the writing of poetry.

2.2.1 Poetry as a means of communication

Poetry can be used to communicate one's feelings to the world. One can also understand others' feelings by reading or hearing their poetry.

Perrine (1987) says that, "Its function is not to tell us about experience but to allow us imaginatively to participate in it" (p.6). Poetry is not just to tell people about superficial things, like beauty, or things like "philosophical truth" or simple persuasion, but rather it has a lot to do with experience (p.9). Poetry is a good way to transmit experiences and make people understand us (p.9). In this view, poetry is seen more like a means of communication that enables us to better transmit our message through writing.

As Johnson (2006) said, "just as reading poetry helps us see how a lot can be said in very few words, writing poetry can help us trim away side issues and focus on what we really want to say" (p.47). So, it follows that students should be very motivated in the writing of poetry and they should be involved in the lesson, since they can communicate through it. And this could be a good exercise for the shyer students that will find in poetry a way to communicate what they feel or think.

2.2.2 Poetry to express personal feelings and to increase motivation to write poetry

Maley and Moulding (1989) defend that, "poetry is a special type of English, just as scientific or news paper English are also special – in different ways. It deserves study as much as they do, perhaps more, since poetry is the type of English which touches our personal feelings most closely. And personal feelings are as important in foreign language as they are in our own language" (p.1). Maley and Moulding are referring to the use of poetry as something useful that can give one pleasure. If we use poetry in the classroom we are going to

_____

touch students' personal feelings, which will make them feel more comfortable using the language. Lazar (1993) agrees that, "a poem may elicit a powerful emotional response from students" (p.15). As Garcia said, "the works of fiction, nonfictions, and poetry that we share with our students inspire children to write about their own interests, life experiences, family histories, and cultural beliefs. By reading what other people have written, students realise that they, too, have something to say. Being an audience gives students the desire for an audience of their own" (p.29).

Eastwel (2007) agrees that: "The affective domain is important in education, because feelings and emotions shape attitudes, tastes, moods, and motivations for learning" (p.2). In this case, we could say that poetry is a good tool to be used to touch the affective part of the students, which should help them to be very involved in the lesson and very motivated to write their own poem.

In relation to the use of Literature in the classroom, Lazar (1993) said that, "if materials are carefully chosen, students will feel that what they do in the classroom is relevant and meaningful to their own life" (p.15). And this can be something very motivating, because any one will feel motivated to do something that is thought to have meaning for their life. This should help them in the writing of their own poem since they will find a purpose for it.

Another important aspect related to the use of poetry in the classroom that Maley and Moulding (1989) point out is that "poetry gives you a purpose in writing, and allows you to bring in your personal feelings and ideas. Many other types of writing in a foreign language do not encourage this" (p.1). Poetry is a good way to externalize what we are thinking and feeling. With poetry a person can express his/her personal feelings. And learners should be very involved if asked to write about what they feel. Whereas the other kinds of writing may not be so personal.

There are other authors, such as Henderson (1996) and Tibbetts (2007), that defend that poetry can be a useful tool to make students practice writing. Henderson points out that "writing makes one feel vulnerable. The more involved the writing, the more willing he or she is to tolerate that vulnerability" (p.20). Therefore, if poetry is taken as something that makes one feel involved in writing, it should be a good way to make them practice their writing skills since students must have something that can motivate them to work in the classroom. Tibbetts agrees that: "Poetry writing is often a very personal process and the writer can become very involved. Thus there is a strong motivation to communicate successfully and

_____

precisely" (p.4). Making one involved in a writing process is a good way to motivate one to write, and poetry is a good way to do this.

2.2.3 Poetry for memorization and vocabulary

Poetry also can be a useful tool to use in the classroom for memorization and learning vocabulary. Since poetry has some features such as patterns of repetition, for example, it is much easier to memorize than other kinds of texts. And with the memorization of some expressions or words, one's vocabulary will increase (Maley and Moulding, p.1). And this increasing of the vocabulary may help students while writing their own poems, since they may be able to write more in a more varied form. Eastwell (2007) defends that "like music, the rhyme and rhythm of poetry can help us remember things" (p.2). In other words, poetry is a good way to memorize things, which can be used, then, when one is asked to create a poem.

Talking about the writing of poetry and memorization, Tibbetts (2007) says that: "The personal nature of poetry writing and its importance to the writer means that new language is more likely to be retained for active use in the future" (p.4). Asking students to read other authors poems should help them to memorise some ways to produce language that can be then used in their poem that they may be asked to write.

Relating to poetry and vocabulary, Tibbetts says that, "With students exchanging their poems and comments it is surprising how many vocabulary items can be absorbed in a relatively short space of time. It seems that the constant repetition of the key-words in these exchanges, allied with the concentration on meaning and imagery helps retention of the vocabulary items" (p.7). That is, if we have the students working with poetry, they are going to hear each other and they will retain the words and expressions they hear each other use. And after hearing their colleagues' writings, they should find it easier to write their poems since their ideas will increase with those new expressions acquired.

_____

2.2.4 Poetry and variation of speech patterns

"Most students have spent many years feeling that their use of English is controlled and limited by the "rules" of the language and to be able to point out things in the language that look like errors in logic gives a sense of power and control" (Tibbetts, p.7). Through poetry they can use these expressions that may be considered as errors in the other ways of using language such as writing essays. While writing poetry, they should feel very comfortable since they do not have to care about those rules, such as the syntax, and this should make them be more involved in their writing and very motivated.

Another important reason to use poetry that Maley and Moulding (1989) point out is that "it allows you to try out different ways of saying the same thing and to make different combination of words and sentences. This process of playing with language is important in developing your confidence in using it" (p.1). Using poetry can make one feel more confident, and be more creative in a certain language, since there is no restricted rules that can make one be limited in their way of writing. And students should be freer to write about any topic in different ways: they can write in the first person, being the one who is speaking in the poem; they can write as a second person, talking with the subject that the poem is talking about; and also they can write in the third person, being themselves or another person who is talking about the subject of the poem.

2.2.5 Poetry as a stimulus for discussion

Maley and Moulding (1989) said that, "if carefully selected, poems can open up themes which are common to us all whatever our cultural background, and can thus act as a powerful stimulus to the student's own reflective thinking, which will lead to more mature and fruitful group discussion" (p.135). Poems can help students' thinking, and it can be useful for discussing some topics that occur in their day to day life and to discuss and compare their ideas (p.135). After having discussed these topics, students can write their own poems related to those topics showing their ideas.

_____

What goes on in a poem can lead the student to discuss in the classroom. Tibbets said that poems "encourage the students to explore language, interpret and discuss the ideas presented by the poet" (p.3) which can, then, help them in their writing of poetry.

Lazar (1993) points out that: "the use of literary texts is often a particularly successful way of promoting activities where students need to share their feelings and opinions, such as discussion and group work" (p.17). And, again, a very interesting way of having them sharing their opinion and feelings can be, after the discussion, to ask them to write a poem showing their ideas.

2.2.6 Poetry and creativity

Poems also can help students to be creative. As Frazier (2001) said, "an effective way to activate the imagination is through 'language play'" (p.1). In other words, by asking them to write or even recite poems we are asking them to use their creativity.

Eastwel (2007) says that "poetry can help us to be creative. When one writes poetry, the whole brain is needed; both the left side (e.g. language and logic) and the right side (e.g. visualisation and creativity)" (p.2). Here the use of poetry is seen as a way to develop the capacity of creativeness. Having students using their creativity is a great motivational aspect in writing, since they can write just about anything. Davies says that "creative writing gives learners a chance to experiment freely with language and helps develop an efficient composing process" (p.26).

2.2.7 Poetry and language acquisition

Poetry, as a literary work, can be a good tool to help students acquire language. Since poetry calls on multiple interpretations, students will find many things to say if asked to discuss about a poem. "Focussing on a task which demands that students express their own personal responses to these multiple level of meanings can only serve to accelerate the students' acquisition of language" (Lazar, p.17).

The recitation of poetry itself can be helpful for students in the acquisition of language. "Asking them to read a simple poem aloud, possibly accompanied by gestures or mime, may

_____

be an effective way of helping them to internalise vocabulary, grammar pattern or even intonation" (Lazar, p.18). This language acquired may be used in the poems that they will write. And the writing of the poems may reinforce the acquisition of that language since it is a way of practicing what has been acquired.

2.2.8 Poetry to develop interpretative abilities

The reading of any poem requires an interpretation. And poetry is a literary work that can have multiple interpretations since the meaning, most of the times, is not so clearly stated. In a poem "a word may take on a powerful figurative meaning beyond its fixed dictionary definition" (Lazar, p.19). Thus, if we ask students to try to find out the meaning of the poem, we are asking them to discuss and give it their own interpretation; they will say what they understood from it. By asking them to do such kind of work, which makes them deal with more than one form of interpretation, "we are helping them to develop their overall capacity to infer meaning" (Lazar, p.19).

Giving students an opportunity to discuss a subject that they can have more than one correct option can be very motivational since they will not feel that their task is limited. Also, this should inspire them more while writing their own poetry. Having interpreted another author's work may give students more or less an idea of what and how to write a poem related to a certain topic. And they might feel that they can write about any topic and do not have to care about what is going to be interpreted from it, since it can have more than one meaning, depending on who is going to read it.

2.2.9 Poetry and personal education

Besides the linguistics aspects that poetry can help to develop, it can also be important in the education of the person as a whole. As Lazar said, it can "have a wider educational function in classroom in that it can help to stimulate the imagination of our students, to develop their critical abilities and to increase their emotional awareness" (p.19).

The writing of poetry can help students feel more confident about themselves and "about expressing their own ideas and emotions in English" (Lazar, p.19). When giving them

an opportunity to read and interpret a poem they should "feel empowered by their ability to grapple with the text and its language, and to relate it to the values and traditions of their own society" (p.19).

With this in mind, we can say that the use of poetry in the classroom should motivate students to write, since they will have many good things to gain with it.

According to the authors' discussion above, the use of poetry is seen as much for its emotional reasons as for its academic reasons. That is, these authors are defending that poetry can be used in the classroom taking into account the students' personal feelings and also taking into account the academic value of poetry. In other words, they mean that we can combine the pleasant with the useful. We can teach students some aspects of language and grammar and make them have fun at the same time, through writing a poem. Despite these points, there is also the fact that it can help students create certain confidence in themselves which can be very helpful. If one helps students see all these advantages in poetry, they should feel very motivated to write poetry.

2.3 How to analyse a poem

Before teachers can effectively use poetry in the classroom, they must have certain knowledge of how to analyse a poem so that he/she can explain it to the students to make the class easier, and to help them with the writing of their own poem. Some authors such as Lye (2000) suggest certain steps to follow in order to analyse a poem. For sure, there are different types of poetry which can be different in form. Lye (2000) said that, "it is difficult to give a prescription, as different poems call on different aspects of poetry, different ways of reading, different relationship between feeling, images and meanings, and so forth" (p.2). Then, one can ask how we can apply the same strategies for different kinds of poetry. First we are going to give a definition of analysis and then point out some reasons to analyse a literary work such as poetry.

"An analysis explains what a work of literature means, and how it means it; it is essentially an articulation of and a defence of an interpretation which shows how the resources of literature are used to create the meaningfulness of the text" (Lye, p.1). Making an analysis of a poem, a teacher will have certain knowledge of the poem to be used in the

_____

classroom which can help him/her to choose the strategies to be used that best can suit that poem, and he/she will know what to ask students to write about.

Lye (2000) points out 4 main reasons for analysing literature (p.1):

1. The first reason for analysing literature is a deeper understanding and a fuller appreciation of the literature – you learn to see more, to uncover or create richer, denser, more interesting meanings.

2. The second one is that, analysis can lead to a more astute and powerful use of the tools of meaning on the reader's part.

3. The third one is that analysis should also teach us to be aware of the cultural delineations of a work, its ideological aspects.

4. The fourth one is that analysis help us, through close reading and through reflection, understand the way ideas and feelings are talked about in our culture or in other times and cultures – to have a sense both of communities of meaning, and of the different kinds of understanding there can be about matters of importance to human life.

What teachers understand from the analysis of the poem will be useful in the classroom when they ask students to read that same poem. If they want students to write poetry on the same topic they have to help them discover what the author did so they can try to do the same. And when one comes up with a richer, denser, and more interesting meaning of a poem, it will be easier in the explanation of it. And also having certain knowledge of the cultural delineations of a work and its ideological aspects is very important since it can help one get a more clear idea of what is going on, which will be helpful in the explanation.

After knowing why to analyse a poem one can ask '*But how do we do this?*' The following are some guidelines on analysing a poem that can be used in any kind of poetry, pointed out on a site on *Notes on Analysing Poems* (2003):

"To effectively analyse a poem, you must first read the poem a number of times. Reading it aloud, paying careful attention to the way in which its lines are punctuated, will usually help you to understand it, while alerting you to any special effects created by its rhythms, rhymes, or other sounds.

As you read and reread the poem, underline words and phrases you suspect may be particularly significant. Make notes in the margins. Ensure that you fully understand every word used in the poem: no word is there by chance! And go 'the extra mile' – consult a dictionary when you are in doubt about word meanings.

Ask yourself questions to guide you in coming to terms with the poem. Then, attempt to say in your own words what theme you feel the poem is addressing, and to decide which

_____

poetics elements and techniques, evident in the poem, are particularly responsible for conveying that theme." *(p.1)*

Lye (2000) also points out the following steps that have to be taken while analysing a poem (p.2):

1. "Look at the title". By doing so one can have more or less an idea of what will come next.

2. "Read the poem for the major indicators of meaning – what aspects of setting, of topic, of voice (the person who is speaking) seem to dominate, to direct your reading?" This reading is to get the main idea of the poem, to get started.

3. "Read the ending of the poem – decide where it gets to". This makes one have knowledge of where the ideas that he/she has had will take him/her.

4. "Divide the poem into parts: try to understand what the organization is, how the poem proceeds, and what elements or principles guide this organization (is there a reversal, a climax, a sequence of some kind, sets of oppositions?)". This is for a deeper knowledge about the poem. By doing so one will have an idea of the way the poet had constructed the poem.

5. "Pay attention to the tone of the poem – in brief, its attitude to its subject, as that is revealed in intonation, nuance, the kind of words used, and so forth".

6. "Read the poem out loud, trying to project its meaning in your reading. As you gradually get a sense of how this poem is going, what its point and drift is, start noticing more about how the various elements of the poetry work to create its meaning. This may be as different as the kind of imagery used, or the way it uses oppositions, or the level of realism or symbolism of its use of the natural world". This is the last step that will lead you the fully understanding of the poem.

Some or all of these steps may be used to analyse a poem with students. After giving them a poem to read we can take some of these points and tell them to look at them in the poem, in order to help them to get into the meaning of it.

In order to see if the analysis makes sense, Lye points out 13 questions that can be made about the elements of analysis, and from which one can take the answers and use them in the explanation of the poem to students. This can help them not just understand the poem, but also analysing other poems that they can be given and, maybe, apply what they learned about that poem in their poetry writing. The questions pointed out by Lye are the following (p.2-6):

1. What is the genre or form of the poem?

_____

The answer of this question will consist on deciding whether it is "a sonnet, an elegy, a lyric, a narrative, a dramatic monologue, an epistle, an epic" (p. 2). By discovering which form it is one can make sure that the meaning he/she has got is a right one, since each form have different subjects. "A love sonnet, for instance, is going to talk about different aspects of human experience in different ways with different emphases than is apolitical satire, and our recognition of these attributes of form or genre is part of the meaning of the poem" (p. 2).

2. Who is speaking in the poem?

Here what one is going to search is "what does the voice have to do with what is happening in the poem, what is its attitude, what is the tone of the voice (tone can be viewed as an expression of attitude)" (p. 3). This voice, even if it is in the first person, is not always the voice of the poet. This voice is going to give us information about the way the world of the poem is seen, the point of view of the speaker, and how involved is the speaker in the action (p. 4). It can be helpful to students if we ask them to see the voice of the poem and if we tell them that the voice does not have to be the poet's. That is, with this in mind, they will know that they can write just about anything in more than one way. They can write about this thing as if they were it; they can write about it in their own voice or they can write about it in another person's voice.

3. What is the argument, thesis, or subject of the poem?

In this question it is important to see if one can find, in ones analysis, "any key statements; any obvious or less obvious conflicts, tensions, ambiguities; key relationships, especially conflicts, parallels, contrasts; any climaxes or problems posed or solved (or not solved); the poem's tone; the historical, social, and emotional setting" (p. 4). Then one can tell the students one's findings and ask them to write about the same subject just to see how they will make their relationship among the ideas.

4. What is the structure of the poem?

In this question one may have to find in his/her analysis a relationship between the parts that composes the formal structure (such as stanzas or paragraphs); and also, in the thematic structure (the way the argument or the presentation of the material of the poem is developed), look for conflicts, ambiguities and uncertainties that might be found in the poem (p.4).

_____

5. How does the poem make use of setting?

This setting may be in terms of place and time, or in terms of the physical world described in the poem (p. 4).

6. How does the poem use imagery?

This question is referring to the images that the poem calls to our mind, which can be as much physical images as figurative images (p. 5). Here it is important to know how these images are mentioned in the poem. It is important for students to understand the way the poet is transmitting the idea of images so that they can have more or less an idea of how to do it in their writing.

7. Are there key statements or conflicts in the poem that appear to be central to its meaning?

Did you find any information in your analysis that allows you to know if "the poem is direct or indirect in making its meanings? If there are no key statements, are there key or central symbol, repetitions, actions, motifs (recurring images), or the like?"(p. 5).

8. How does the sound of the poetry contribute to its meaning?

Here you have to find out if there is any relationship between the sounds of the words or the rhythm and the meaning; if it contributes to the reach of a meaning for the poem.

9. Examine the use of language.

Here you have to analyse the kind of language that the poet uses in terms of the words chosen, association of words, words with double meaning or ambiguous words.

10. Can you see any ways in which the poem refers to, uses or relies on previous writing?

In this question you are going to look for expressions that already exist in other writings. This use of expressions "borrowed" from other writings is called "allusion or intertextuality" (p.5). One can explain this to the students in order to show them that it is possible to "borrow" expressions from other authors' writings. It will be of great importance to show students how the poem is related to other writings, or is in convention with other writings so that they can use other authors poems as an inspiration for their later writings.

11. What qualities does the poem evoke in the reader?

This question is asking you to look for aspects in the poem, related to "the subject matter, the style, the way the story is told or the scene set, the language, the images, and the allusions" (p.6) and how does it help you to identify the kind of reader that can be interested in this poem.

12. What is your historical and cultural distance from the poem?

In this question you have to look for similarities or differences of the world described by the poem and your world. You have to try to identify the aspects that make you see the poem different from someone who belongs to a culture identical to that of the world described in the poem.

13. What is the world view and ideology of the poem?

This question is asking you to look for the "basic ideas about the world that are expressed" (p.6) in the poem. It is asking you to look for what is considered about human experience and what is ignored; and those that are considered how are they seen. Here you have to look at all the things that are taken as important in detriment of those that are denigrated.

2.4 Students and motivation

Lack of motivation is something that can be found in any classroom and with any student. The factors that can make students unmotivated are many and, consequently, the ways to have them motivated can vary (Brewster & Fazer, p.1). "Research has shown that teachers can influence students' motivation; that certain practices do work to increase time spent on task; and that there are ways to make assigned works more engaging and more effective for students at all levels" (Brewster & Fazer, p.1). Thus, it is the teacher's task to help students be involved in the learning process in the classroom.

Motivation is difficult to define. Brewster & Fazer (2000) cite Bomia et al (1997, p.7) and Skinner and Belmont (1991), that refers to it as students "willingness, needs, desire, and compulsion to participate in, and be successful in the learning process" and their disponibility to "select tasks at the border of their competences, initiate action when given the opportunity,

_____

and exert in tense effort and concentration in the implementation of learning tasks" (p.1). The students that are motivated generally show "enthusiasm, optimism, curiosity and interest". To call on these feelings in students, teachers must provide them with different methods and techniques of teaching that can suit every student. As Brewster & Fazer (2000) said, "students need work that develops their sense of competency, allows them to develop connection with others, gives them some degree of autonomy, and provides opportunities for originality and self expression (p.7). In order to have students working in the classroom one must provide them with activities that attend to most of these needs. And when asking students to write, teachers must do it in a way that will make them feel that their needs were satisfied. These aspects of competency, connection, autonomy and self expression so important to motivation are the very same features discussed earlier in regards to poetry, and one could argue that the use of poetry should motivate students to write.

2.4.1 Intrinsic motivation versus extrinsic motivation

The aspects that can make students motivated are many, which will lead to more than one kind of motivation. Brewster and Fazer (2000) distinguish intrinsic motivation from extrinsic motivation and points out the aspects behind each of them (p.1). Extrinsic motivation is seen as the need that students feel to perform their task in order to achieve a reward, as for example a positive grade or pass an examination; while intrinsic motivation is more related to the desire or enjoyment the students feel toward a certain activity (Brewster and Fazer p.1). Lumsden (1994) cites Mark Lepper (1988) who said that a student who is intrinsically motivated when doing an activity does it for "its own sake, for the enjoyment it provides, the learning it permits, or the feeling of accomplishment it evokes" (p.1). The use of poetry could make students intrinsically motivated if teachers help students to see the benefits that they can take from it, and make them enjoy the writing of it.

When students are doing an exercise just because they are going to receive a grade or another reward at the end, they will not be really creative, they will "put forth the minimal amount of effort necessary to get the maximal reward" (Lumsden, p.1). On the other hand, if students are extrinsically motivated, that is, if they are doing the activity because they enjoy it, they will be more engaged in the activity and they will gain more (Lumsden, p.1). Doing an activity that makes students involved in it because they feel pleasure doing it, might make

them "produce" more because they may use their creativity. "When intrinsically motivated, students tend to employ strategies that demand more effort and that enable them to process information more deeply" (Lumsden, p.1). Poetry could be a useful tool to help students produce more. Students using poetry may be very involved in the lesson and might find it interesting and useful to write their own poem.

Although it seems that students have more to gain with intrinsic motivation, extrinsic motivation can also have its benefits. A teacher can use both at the same time. That is, a teacher can try to make students engaged in the writing of poetry, helping them to enjoy it, and give them a reward at the end, which will make them see that it was worth to do that exercise. In this case, one could say that extrinsic motivation may be a reward for intrinsic motivation.

2.5 Creative Writing in the classroom

Many teachers find it difficult to involve students in a writing activity because of the inumerous rules related to it (Wang, p.1). Thus, creative writing is a possible solution for these problems since most of the rules are not found in creative writing. The expression, creative writing is "used to distinguish certain imaginative of differnt types of writing from technical writing. The use of specificity of the term is partly intentional, designed to make the process of writing accessible to everyone (of all ages) and to ensure that non-traditional, or tradicionaly low status writing ...is not excluded from academic consideration or dismissed as trivial or insignificant" (Creative writing, p.1). And writing poetry is a kind of creative writing.

"In the English language classroom, writing activities serve two different purposes. On the one hand, they help your students to learn the kinds of personal, academic, or professional writing which they will use in their daily lives. On the other hand, ... it reinforces the learning which goes on through the medium of the listening, speaking, and reading skills" (Peace Corps, p.131). Creative writing promotes the reinforcement of these three skills, and it helps the students to practice their writing skills which will facilitate their learning of the personal, academic, and professional writing.

Davies (1998) points out that: "creative writing gives learners a chance to experiment freely with language and helps develop an efficient composing process" (p.26). And students

that have developed an efficient composing process may be more prepared for any kind of writing.

2.6 Reading Poetry as a Model to Writing Poetry

The reading of any material after a written activity always plays an important role in students' writing. Most students, when asked to write, after having read any material related to the same topic, "mimic the reading selection they have just finished" (Garcia, p.29). After the reading, students come up with an idea of how to write what is being asked.

Garcia (2006) said that: "Through reading, students begin to internalize genre characteristics, literary styles, language patterns, written conversations, and principles of print" (p.29). When we give students a poem to read before asking them to write a poem, we are guiding them, indirectly, showing them how it should be.

When we use a poem written by another author, we are providing them "more than just reason and opportunity to write" (Garcia, p.29). As Garcia said, teachers must explore the poems more and help students explore them more, in order to help them write in a more efficient way (p.29). Having students read a poem first should make them know what is it that they will need in order to make their writing good and interesting.

2.7 How to select a poem to be used in the classroom

Before choosing a poem to be used in the classroom teachers must think about what to take into account while choosing it. There are a lot of aspects to consider in order to make the class efficient. In this section, I will show some guidelines for poem selection pointed out by different authors. Celce-Murcia and Hilles (1988) point out some guidelines to consider when choosing a poem to be used in the classroom (p.123-124). First, one has to look into the subject of the poem to see if it is according to what is being taught (p.123). It is very important to choose a poem which is related to the topic that is being taught, so that students can feel more comfortable while writing their poems. Another suggestion they point out is to consult texts, such as those by Laurence Perrine, that provide a selection of poems with their respective comments, relating to how we can analyse them with examples of analysis made by

_____

the author. While choosing a poem, teachers must try to see if it is "relevant and meaningful" to students (p.124). The poem has to be according to their capacity, that is, their level. Finally, these two authors suggest that teachers have to choose a poem that has a controversial topic or point of view in order to make the discussion interesting (p.124).

In his book, Teaching Poetry in High School, Somers (1999) points out the following guidelines to be followed in order to select a good poem to be used with students:

1. Teachers must select a poem that they really like (p.41). No teacher will find it easy or interesting to teach a poem that they do not like.

2. After choosing a poem, teachers must be sure if they really like that poem and if they really understand it (p.42-43). It is necessary more than just liking the poem. One must understand what the message of the poem is in order to make it easy to discuss the poem with students.

3. Teachers must create their own portfolio of poems, selecting from books or other materials, a list of poems that they like or find easy to explain (p.43).

4.   After having the portfolio elaborated, teachers can choose a poem from it that they think the students will like (p.48).

5. Another alternative in choosing a poem that teachers can take is to bring their portfolio and other materials to the classroom, and ask students to elaborate their own portfolio by choosing the poems they like (p.57).

Finally, there are some suggestions pointed by Rasinski and Padak (1996), related to text selection (p. 3-4). They suggest that teachers must:

1. Ask students about poems they already know. Students will feel more comfortable while working with poems that they are familiar with.

2. Read the poem carefully to see if there are difficult words that might make the understanding of it hard.

3. Make preference to poems that have repeated sentences or phrases, rhythmic patterns, or rhyming schemes. These poems are easier to read.

4. See if the title of the poem clearly states its meaning. The purpose is to see if through the title one can have an idea of what goes on the poem.

5. Look at the length of the poem, see if it is too long; look at its font and spacing between the lines. Students will feel more motivated to work with texts that do not seem too long, with characters not too small and with some space between the lines.

_____

      With all these guidelines in mind one should be able to select a good poem to use with students in order to make them enjoy their work.

      Based on the literature review it is clear that many authors agree that the use of poetry in the classroom can have many benefits to students: it can have a positive effect on helping students to communicate their feelings, motivation to write, memorization and vocabulary, variation of speech patterns, stimulating discussion, acquiring language, developing interpretative abilities, and personal education. Also, many suggestions have been made for the proper use of poems and how to analyse them.

      With these findings in mind, based on the literature review, I created the following study to answer my thesis question.

_____

III. METHODOLOGY OF THE FIELD RESEARCH

In order to answer my thesis question which is "Do Capeverdean EFL students feel more motivated to write poetry after reading another author's poetry?", I planned to do my field research by applying a lesson plan (see appendix 1) with poetry to two classes.

To begin with, the entire lesson plan that I was going to use was elaborated by me and it was incorporated with the topic that was going to be taught which was "Tourism". I intended to teach the same lesson to two different classes in the Palmarejo high school and get my data for my field research from these two lessons. The level of the students that I chose was the same: they were both 12th grade students at level 6. The first class was composed of students of two classes (H1+H3) from the Humanistic area, and there were 22 students. The second class was also composed of two classes (CT1+CT2). These students were from the Scientific and Technological area and there were 32 students.

The main reason that made me choose students from the 12th grade is because this kind of activity is more appropriate for students with certain knowledge of English and I think that students in this level have the requirements that I needed. This activity can be seen as a way to make students practice what they have already learned. These students are capable to think and to imagine things that can be written in poetry and I believe they only need a guide and an opportunity to express their creativity.

First, I asked students to think about places that they have been or that they would like to go and that they think are good for tourism. Then, I asked them to write a poem, describing that place, trying to convince someone to visit that place. This was to see how they could write poetry without a guide. After having written the poem, I gave them a poem called "Galveston" by R. Steven Reynolds, which describes a sea port located on the coast of Texas in Northern America. Finally, I asked them to write a poem again with the same purpose. In this second poem, I was going to see how the poem by Reynolds influenced the writing of

_____

their second poem. I intended to do this by comparing, first, the two poems written by the students and, then to compare, "Galveston" with the second poem they wrote.

After having applied my lesson plans in the first class, I got some results that were not what I was expecting. In the first class, from the 22 students, only 17 wrote at least one poem, either the first or second. When asked to write the first poems, 15 students wrote, but there was something missing. What most of them wrote was more of a composition than a poem. Only two students wrote both poems according to what they were asked to do. Maybe this was because the time was too short to ask students to write two poems and to read and understand another poem.

The second time I went to apply the lesson plan, which was in the scientific and technological class, it did not work better. I did not reach my objectives. I wanted all of them to write the poems, but just 2 of them wrote both of the poems. The other ones wrote the first one, but they did not write the second one. These 2 students that wrote the poems are those ones that have less difficulty in understanding English. I asked these students what was the difficulty they found doing this exercise. They said that it was because the time was too short to write poetry. They needed more time to be inspired. They also said that they did not understand the poem that I gave them. Some students also did not understand what they had to do.

Even though the results from these two lessons were not what I was expecting, I was able to get some data that was useful and which will be presented in the next chapter.

As I wanted to get more conclusive data, I decided to guide the field research in another direction. I decided to make a short interview with some students after having them write the poems. I asked the students from the class where I was doing my internship to meet with me one Saturday so that I could repeat the exercise. This time I chose another poem related to friendship. Only three students showed up. I explained to them the reason why I was doing the exercise with them and then asked them to write a poem related to friendship. I told them that it could be just about anything related to friendship: a friend, a best friend, a friendship that was broken down, or friendship itself. At the end, I realised that just one of the students had written her poems in English. The other two students had written in Portuguese. I asked them why they did not write in English and they said that it was because they did not have time to translate it into English.

At the end, I gave them the poem to read which is entitled "A Friend Like You" by Natasha. I told them that they could take it home to read it and try to understand it. I asked

_____

them to write another poem related to the same topic after having read the poem that I gave them. I spent almost three weeks trying to get those poems, but they were always saying that they did not have time to do it because they had to study for the tests and they had many works to deliver. I realised that the problem was with the time. I would never get what I wanted in just 50 minutes.

With all of this in mind, I decided to change my strategy in order to collect my data for my field research. I decided to ask some colleagues of mine to help me find a group of students from the third cycle that would have time to meet with me for three hours. At this time, I met with them at my house and I told them what the purpose of the meeting was. I told them that they were going to write two poems, but I did not tell them that they were going to read one and also I did not tell them that the poems that they were going to write were on the same topic. They were five students from different high schools and my colleagues chose their best students in order to facilitate my work. This time, I decided to have a conversation with the students in Portuguese in order to facilitate the communication. I told them the purpose of the meeting, then, I explained them what they had to do. I told them that if they had problems with the writing of any word they could ask me. We also discussed the meaning of the poem assigned to read in Portuguese. At the end, I asked students some questions related to the writing of the poems in order to see if the poem given influenced them and how. I also asked them the questions in Portuguese and asked my colleague to take notes of their answers. I asked each of them the questions one by one, separately, in order to know the opinion of each individual student. I gave them 45 minutes to write each of the poems and 30 minutes to read "Galveston". We used the last hour to discuss the questions of the short interview. But at the end I realised that most of them spent the whole 45 minutes writing the first poem, while most of them spent more or less 30 minutes writing the second one.

The questions that I asked them were the following:

1-   Did you like to write the poems?

2-   Which of the two poems was easier to write? Why?

3-   How did you feel while writing the first poem? And the second?

4-   Did you feel that the poem given helped you? Why/Why not?

5-   What did you learn from the poem that you read?

6-   What was your feeling after writing the poems?

With this third attempt, I guided the field research in such a way, trying to overcome the problems that I found in the previous attempts. I tried to conduct the research in a manner in

which students would not have difficulties in understanding their task, in understanding the poem given, in time management, and also in writing the second poem.

What I wanted to learn from this research was if the poem assigned to read would influence them in the writing of the second poem, in terms of motivation. In order to know this, I had to compare the two poems written by the students and, then, compare the poem given to read with the second one they wrote. The criteria that I used to compare the poems was based on: the variation of vocabulary in general; the length of the poems; the similarities of the second poem with the poems assigned to read in terms of structure, specific vocabulary, literary devices; and the creativity used in the poems. I wanted to see how students were using and expressing their imagination, and how they were creating images. Another criterion that I used to measure the motivation of the students to write the second poem was to analyze their answers to the questions and to see what their opinion was about writing the two different poems.

_____

IV- FIELD RESEARCH

4.1 Results and analysis

In this chapter I am going to present the results of the field research and its analysis. First, I am going to present the results from the preliminary field research, with their respective analysis. Then, I am going to present the results and analysis of the second field research which will consist of the two poems written by the students and their answers during the short interview.

4.1.1 Results and analysis of the preliminary field research

The following are the results from the preliminary field research, in which I found some significant data. Although most did not write both poems, there were some interesting results. I selected the four students that wrote both the first and the second poem. I will refer to them as student 1, student 2, student 3, and student 4. I will present each student and the poems they wrote. Then, I am going to make a comparison and analysis of these two poems. Next, I will make an analysis between the poem assigned to read and the second poem written by each student. The criteria that I am going to use are those that are described in the methodology: the variation of vocabulary in general; the length of the poems; the similarities of the second poem with "Galveston" in terms of structure, specific vocabulary, and literary devices used in the poems.

The poem that I gave them to read was the following:

Galveston

By R. Steven Reynolds

Gray sand soaking up the heat of the sun
Green foamy waves crashing on the shore
Greedy gulls fighting over a bit of old bun

_____

Graceful brown pelicans over the surf soar

Great stonewall facing towards the green sea
Groups of people strolling along the strand
Gentle gulf winds easing the high humidity
Galveston, port of entry to Texas heartland.

Following are the poems written by each student and their respective analysis.

Student 1:

1st poem:

I would like to go to Japan, more specific in Tokyo, because it is one of the richest towns in the world. Tokyo has the latest electronic inventions like video games and computers and I like electronics.

2nd poem:

Beauty Japan,
With your beauty town
With your big inventions
With your big roads
With your big buildings
You've got everything in the biggest size
You are the biggest country in the world
I want to be in Japan.

From the work of this student, one can see that he made many visible changes in his poems. He changed the form. The way the first poem is presented on the paper makes it look more like a composition, while the second one looks more like a poem because of the form it is presented on the paper. According to the way it was written, its language, the first poem looks like the student was making a composition talking about his desire to go to Japan, but the second one has a language that is more poetic. For example, he used figurative language when he said "you've got everything in the biggest size" (a hyperbole in this case). If we look at the repetition of the phrase 'with your' we can see that this poem is an anaphora (see appendix 2). Two other poetic devices that we can find in this student's second poem are assonance and alliteration (see appendix 4). An example of assonance is the repetition of the vowel sound in the phrase "w**i**th **y**our b**i**g **i**nvent**i**ons". Related to alliteration we can find an example in the phrase "**b**ig **b**uildings", in which there is a repetition of an initial consonant sound in two successive words. Here we can say that this student is trying to communicate his

_____

desire to be in Japan through this poem. He had never been in Japan so he cannot talk about any experience, but he is using his imagination, he is being very creative talking about the things that exist in Japan.

The similarities between the poem by Reynolds and the student's poem are more in terms of structure. The simple representation of the poem in the paper is a sign that it is more like Reynolds' poem than the student's first poem. Besides this, the student also uses some poetic devices that are used by Reynolds in his poem, which is the case of the alliteration and assonance referred to above. An example of alliteration in "Galveston" is found in the phrase "Gray **s**and **s**oaking up the heat of the **s**un"; an example of assonance would be found in "w**i**nds **eas**ing the high hum**idity**".

Student 2:

   1st poem:

> *Would you like to travel to Heaven in heart?*
> *So come to Miami!*
> *We have many things to offer:*
> *Golden sand*
> *Clear water*
> *Beautiful landscapes*
> *Beauty treatments*
> *And many night attractions*
> *Come and know Heaven*
> *Even if it is just for a weekend*
> *We promise that you won't regret.*

2nd poem:

> *Miami…*
> *The city that takes people's breathe away*
> *Only with its beauty*
> *The city where every dreams can come true*
> *The city of opportunities*
> *Miami is the land of my dreams*
> *And the most beautiful place in the world.*

If we look in the way the poem is written, the form it is presented on the paper, we can say that this student wrote two poems. And also the fact that she used some poetic devices, such as imagery, in her first poem, makes one conclude that she already had idea of how to write a poem. She used imagery when she said "Golden sand" for example. However, there are many visible differences between these two poems. The language of the first one is more like an advertisement than a poem, but the language of the second one is more poetic. Maybe

_____

the reason why this student wrote her first poem like an advertisement would be because of the fact that I asked them to try to convince people to visit that place. We can find some poetic devices on the second poem such as anaphora (see appendix 4) because of the repetition of "the city" at the beginning of some lines and also the use of figurative language (hyperbole: "the city where every dreams can come true"). This student is expressing what she feels towards Miami.

Like Reynolds, this student used assonance in her second poem, as we can see, for example, in the phrase "c**i**ty of opportun**iti**es". The repetition of the consonant sound in the phrase "**M**ia**m**i is the land of **m**y drea**m**s" in the student's second poem is an example of consonance which is also found in "Galveston" for example in the phrase "peop**l**e stro**ll**ing a**l**ong".

Student 3:

1ˢᵗ poem

"Santo Antão - the Mountain Island"
A paradise of mountains
Covered by a green carpet
Poor people, but rich in hospitality
Do you want to miss that?
Of course not.

2ⁿᵈ poem:

"Santo Antão – the mountainous Island"
A paradise in the middle of mountains
Covered by green carpets
Wonderful rainbows crossing the mountains
Sound of waves beating on the strand
Bringing to the villages the vivacity of the nature.
Its kind people
Giving us the serenity
And delicious foods that makes us high to the clouds
An island, a paradise.

This student wrote two interesting poems, both related to Santo Antão, which shows that she has certain knowledge of how to write poetry. She uses imagery in her first poem when she says "covered by a green carpet". However, if we look at the end of the first poem we can see that it ends like an advertisement too. The second one looks more like a poem from the beginning until the end. This student uses a lot of imagery mostly in the second poem. In the

_____

first poem there is the use of imagery, as we can see in the phrase "covered by a **green** carpet"; but in the second poem, in spite of the visual imagery in the phrases "**green** carpets" and "wonderful rainbows", there is an aural imagery in the phrase "**sound** of waves" and an oral imagery in the phrase "**delicious** food". And also the second poem is longer than the first one. She is trying to communicate what she saw in the island through this poem making people participate imaginatively in her experience. She uses her imagination and creativity when trying to explain the beautiful things that we can find in Santo Antão. In the second poem she uses more vocabularies than in the first one as for example: rainbow, village, waves, strand, vivacity, village, serenity, and food.

The similarities between Galveston and the student's second poem is the use of the words "waves", "strand" and "people" by both of the authors. The simple fact that the student is talking about the people and transmission of the image of the sea can be seen as an influence from "Galveston", taking into account that Reynolds talks about these things in his poem. And also this student is, as the author did, using imagery to tell the reader about Santo Antão.

Student 4:

1st poem:

I would like to go to Brazil because I would like to know Fortaleza. I would like to know this pretty place which is Brazil. Brazil is, for me, the most interesting place in the world. I also like the Brazilian culture because of its samba.

2nd poem:

"Brazil"
I like you Brazil
Because your people,
Your places, your culture
Are so interesting and enjoyable.
I feel that your world
Is different from mine.
I imagine myself there and I feel there
I want to know you
I want to see you
Because I like your samba,
I like you Brazil.

_____

This student also wrote very differently in the poems. The first one does not look like a poem if we take the definition of poetry given by Celce-Mucia and Hilles in the Literature Review, when they say that we can see if it is poetry looking in the way it is presented on the paper. But, on the other hand, the second one looks like a poem. This student is talking about her desire to be in Brazil, she is trying to communicate her desire to know Brazil through poetry. The repetition of the word I makes this poem have the form of an anaphora (see appendix 4). The second poem is longer than the first one and its vocabulary is more varied.

The student's second poem has some similarities with Reynolds's poem in relation to the rhyme. That is, the poem Galveston has a rhyming pattern in which we find some words that rhyme with each other such as: "sun" and "bun", "shore" and "bore", and "strand and "heartland". In the students poem we also find words that rhyme such as: "Brazil", "people" and "enjoyable". Another similarity between "Galveston" and her second poem can be seen if we take into consideration the way the student presented the first poem more in the form of poetry.

These were the only students whose results gave enough data to make useful comparison of the three poems. Since the other students did not finish writing the second poem, and some of them just wrote the second one, I did not present their work.

4.1.2 Results and analysis of the second field research

Following is the data that I got from the field research done with the short interview. I am going to present the poems written by each student (Students 5-9), and their answers to the questions presented in the short interview. There is also, after the poems of the students, an analysis of their poems in which I make a comparison between the two poems. I will then compare the poem assigned to read with the second poem written by the student following the criteria described in the methodology. Then, I will present the answers for each question in the short interview and analyze them.

The poem that I gave them to read was the following:

"**A friend like you**"
By Natasha

Everyone should have a friend like you

_____

you are so much fun to be with
and you are such a good person
you crack me up with laughter
and touch my heart with your kindness
you have a wonderful ability
to know when to offer advice
and when to sit in quiet support
time after time
you've come to my rescue
and brightened so many
of my routine days
and time after time
I've realised how fortunate
I am that my life includes you
I really do believe that
Everybody should have a friend like you
But so far it looks like
You are one of a kind!

The following are the poems written by each students and their analysis.

Student 5:

1st poem

"Friendship"

Friendship is to have someone who will help us anytime

2nd poem

"Friendship"

Friendship is to help
Friendship is to have fun
Friendship is to laugh
And touch someone's heart
Friendship is to say I love you

Friendship is to offer support anytime
Friendship is to be honest
Friendship is to make friends
Friendship is to say I love you.

This student's poems are talking about the same topic in which he is trying to give a definition of friendship. He stated both poems talking about friendship and help. However, the differences between these two poems are visible. The second poem is much longer than the first one and, clearly, its vocabulary is more varied. In the second poem, this student was

_____

more creative and used his imagination more, trying to make people see his idea of friendship by telling, in his poem, what he thinks friendship can give one.

The second poem written by this student has some similarities in relation to the poem by Natasha. First, the poem by Natasha can be said to be an anaphora because of the repetition of the word "you" at the beginning of some lines in the poem. In the same way, the student's poem can also be seen as an anaphora because of the repetition of the word "friendship" at the beginning of almost all the lines. The repetition of the key word, "you", in the poem by Natasha is also seen in the student's poem when he repeats the word friendship. This effect is called echo (see appendix 4). The student used some vocabularies from the poem given to read such as: fun, laugh, touch/heart, and support.

Student 6:

1st poem:

"My friend"

When I was a little girl
I liked to be with you
My passion for you
started since I saw you.

2nd poem:

"My friend"

I will never have
A friend like you again
You were such a good person
Time after time
You came to my rescue
I was very happy
Because you were
Included in my life.

Student 6, similar to student 5, is writing about the same subject in the two poems. The first one as much as the second one is a good poem, however, we can see differences in length, variation of vocabularies, and even in the use of some expressions. The second poem is longer. The student used more vocabulary, such as "good person" and "rescue", and expressions, such as, "time after time" and "included in my life" to communicate her feeling for a friend that maybe she had in her childhood that maybe is not with her anymore.

_____

The similarities between this student's second poem and the poem given are visible in terms of the expressions used by the student that are borrowed from Natasha's poem. Expressions such as: "a friend like you", "such a good person", "time after time you came to my rescue", "included in my life". And, the same happens in Natasha's poem, this student uses an echo while repeating the word 'you' throughout the poem. If we take into consideration that the two poems are addressed to a person absent, we can say that all three poems are using an apostrophe.

Student 7:

1st poem:

"My friend"

My friend
It's been a long time
Since I saw you
And I miss you so much.

2nd poem:

"My friend"

A friend like you
Is a friend to take forever
I like you
Because you exist
Everyone should have
a friend like you
and never let you go away
I am happy to have a friend like you.

This student is talking about a friend that he has not seen since a long time. He is trying to tell the reader his feeling for this friend in both poems. The second poem is longer than the first one, and he is being more creative in the second one, using more vocabularies and exploring more his imagination.

The poem given and the student's second poem are similar in terms of the use of echo. In both poems there is a repetition of the word "you" throughout the poem. These two poems also have similarities in terms of the use of expressions such as: "a friend like you", and "everyone should have a friend like you". And also if we take into consideration that this

_____

student is addressing to an absent person, we can say that these two poems too, as Natasha's, are using an apostrophe.

Student 8:

1st poem:

"My boyfriend"

I have a friend
That is more than a friend
He is my boyfriend
I love him and he loves me.

2nd poem:

"My boyfriend"

I have a friend
who is more than a friend
I have a friend
Who never tells me no
I have a friend
who always comes in my rescue
I have friend
Who is always making me laugh
I have a friend
Who loves me
I have a friend
That everybody should have
But so far it looks like
I am the only one
Who has this privilege
I have a friend
To whom I can say
I love you.

This student wrote two poems talking about her feelings for her boyfriend. She started the two poems in the same way and also in both poem we can say that there is an echo (see appendix 4) if we take into consideration the repetition of the word "friend". The second poem is longer than the first one, and she lets us know more about her feelings for her boyfriend since she is more creative while describing her feelings, using a more varied list of

_____

vocabulary. She repeats the expression 'I have a friend' many times and also there is a repetition of the word 'I' at the beginning of many lines leading the poem to the form of an anaphora (see appendix 2).

This student, while writing the second poem, used an anaphora which is seen in the repetition of the words "I" and "who" at the beginning of most of the lines. This same effect is seen in the poem given regarding the use of the word "you" at the beginning of most of the lines. There is also the repetition of the key word "friend", showing the existence of an echo which is seen also in the poem given through the repetition of the key word "you". This student used some expressions and vocabularies that are in Natasha's poem. These are: "friend", "come/rescue", "laugh", "everybody should have", and "but so far it looks like".

Student 9:

1st poem:

"*The perfect friend*"

The perfect friend
Is the one
Who cares about you
The perfect friend is you.

2nd poem

"*The perfect friend*"

A friend is the one
Who really cares about you
A friend is the one
Who is always there for you
A friend is the one
Who makes you laugh
When everything seems to make you cry
A friend is the one
Who comes to your rescue
When you need.
A friend is the one
Who brighten your darkest nights.
A friend is the one
Who offers you advice
A friend is you:
My friend.

_____

The poems written by this student are both interesting poems in which the student is trying to tell readers about her idea of a perfect friend. However, there are many visible differences between these two poems. The difference in length is visible. The second poem is much longer than the first one. The student is using a more varied vocabulary and she is exploring her imagination more, being more creative while expressing her thoughts regarding the perfect friend.

The second poem that this student wrote also has an anaphora as Natasha's poem does, because of the repetition of the expression "a friend like you". Another similarity of these two poems is the fact that both used an echo, which in the student's case is the repetition of the keyword "friend". The following vocabularies used by the student in his second poem are also in the poem by Natasha: laugh, comes/rescue, brighten, and offer/advice.

Following are the answers to the questions used in the short interview. I am going to present each question and their respective answers given by the five students. Then, I will analyze them.

Question # 1: Did you like to write the poems?	
Student 5	More or less, because I am not a poet.
Student 6	Yes, I liked to write them.
Student 7	Yes, I liked to write the poems.
Student 8	Yes, I loved.
Student 9	I did not like to write the first one because I was not feeling able to do it. But I liked to write the second one.

According to the answers of the students we can see that most of them enjoyed the writing of the poems. However, there are two of them that did not say that they liked to write them at all. But one of these two students said that she liked to write more the second one.

Question # 2: Which of the two poems was easier to write? Why?	
Student 5	The second one was easier because, as I said, I am not a poet, and the first one required us to have knowledge of how to do it which I did not have. The second one was easier because we had a guide that helped us to create our poem. I took the poem given as an example and it was easy for me to write the

	second poem.
Student 6	The second poem was easier because I liked to write it more. In the second poem I wrote more because I read a poem before, which inspired me.
Student 7	The second poem was easier because I was more inspired. I did not have a clear idea of how to write the poem, but after reading the poem given by the teacher it was easier.
Student 8	The second one was easier because I was more inspired.
Student 9	Of course the second one was easier because I liked to write it since I had an idea of how to do it.

The answers to this questions make us know that the all the students felt it was easier to write the second poem. Almost all the students pointed to the poem given as an inspiration, an example or a guide to the writing of the second poem. Two of these students justified the short length of the first poem with the fact that they did not have any idea of how to do it before having read the poem given.

Question # 3: How did you feel while writing the first poem? And the second?	
Student 5	When I was writing the first poem I wanted to give up because I did not know how to do it. But when I was writing the second one, I felt comfortable and I wrote everything that I was thinking.
Student 6	When I was writing the first poem I was thinking in my friend, but I could not write anything. But when I was writing the second one I felt better because the teacher gave me a poem to read, which helped me, and I felt that I could write about many things.
Student 7	When I was writing the first poem, I felt a little lost and I was not sure of how to write it. While writing the second one I felt more comfortable, inspired and I wrote more.
Student 8	When I was writing the first poem, I felt a little lost. The words were not coming to my mind. But when I was writing the second one, I felt great. I felt that I was going in the right way. I felt that my imagination was becoming richer and richer. Many things came to my mind.
Student 9	When I was writing the first poem I felt lost. I did not know how to write it.

_____

	When I was writing the second one I felt comfortable and inspired and I wrote much more.

All of the students showed that they were feeling lost and unmotivated. All of them showed that they were feeling better while writing the second one since they had a guide. They said that they wrote more because they were with a positive feeling. And most of them seemed more motivated to write the second one since they said that they wrote more because they were more inspired.

Question # 4: Did you feel that the poem given helped you? Why/Why not?	
Student 5	Yes, it helped me because I did not know how to write the poem and, after reading the poem I understood what the author wanted to say and I tried to do the same with what I was feeling.
Student 6	Yes, it helped me because it showed me how to write some things that were in my thoughts but I did not know how to put them out.
Student 7	Yes, it helped me because I inspired on it and I learned some expressions and it made me feel more comfortable.
Student 8	The poem that I read helped me a lot. It activated my imagination and showed me many ways to write the poem. And also it lent me some vocabularies.
Student 9	Yes, because it helped me to think better. It helped me to activate my imagination.

All of the students said that the poem that they read helped them to write the second poem. They said that they used it as an inspiration. It showed them how to write a poem, being an example of how to express feelings, and also they used some vocabularies and expressions from "Friendship" to write their own poem.

Question # 5: What did you learn from the poem that you read?	
Student 5	I learned how to write a poem, I learned that I can express myself trough poetry, and I learned some vocabularies that I used in the poem that I wrote.
Student 6	I learned how to write a poem, I learned some vocabularies, and I learned how to say some things in English that I did not know.

_____

Student 7	I learned many things. I learned that there are many ways to write about someone we like.
Student 8	I learned to express my feelings, I learned some vocabularies and also I learned how to say some things related to feelings.
Student 9	I learned new vocabularies, I learned how to write a poem, and I learned a different way to say what I feel.

Most of the students said that they learned new vocabularies from the poem they read; they learned how to express their feelings through poetry; they learned different ways to express their feelings; and also they learned how to write poetry.

Question # 6: What was your feeling after writing the poems?	
Student 5	After writing the poems I felt like a poet. I felt more confident about my capacity. I felt that, indeed, I know more than I imagined. I just need something to serve as a guide and, then, I do the rest. I had never written a poem like this before, and now I am feeling that I transmitted the message to the "false friends".
Student 6	I felt that my knowledge has increased, I felt satisfied because I was able to create my own poem. I also felt satisfied because, even if it was through poetry, I expressed what I felt for my friend that I have not seen for ages.
Student 7	After writing the poems I felt that I learned how to write a poem, I felt that I told I friend what I felt for her through poetry.
Student 8	After writing the poems I felt good. I felt like someone who has had a mission accomplished. I felt that everything was said. I felt that I acquired more knowledge. And now I think that I can read this poem to my boyfriend to show what I feel for him.
Student 9	After writing the poems I felt comfortable and I discovered that a have a little poet on me.

The answers to this questions show that the students ended up with a feeling of accomplishment. Some were satisfied because they transmitted their feelings, others because they were able to write their own poem. Some of them were feeling that they gained more knowledge.

4.2 General Analysis of the field research

The results of the field research made me conclude that poetry given by another author can positively influence students while writing poetry, in terms of: the vocabulary, the variation of speech patterns, the way to express personal feelings, their creativity, their way to communicate their feelings and thoughts, their acquisition of language, their personal education, and their motivation.

4.2.1 Poetry and vocabulary

When we give student a poem written by another author to read, they will use it as a reference to write their own poem. In the field research done, students used the poem given as a guide since, they used some expressions that they read in it and they applied them in their own poem. The correct use of the expression leads us to the confirmation that poetry can serve as a way to learn vocabularies as Maley and Moulding (1989) and Tibbetts (2007) had claimed. While answering the questions in the short interview, there are some students that affirmed to have learned some new vocabularies. If students read a poem and understand it and, then, have an opportunity to apply what they learn in a correct way, it can lead us to the conclusion that they learned the vocabularies.

4.2.2 Poetry and variation of speech patterns

The poem given can also serve as inspiration for them since they will have knowledge of how to write their poem. As we can see, in the field research, most of the students wrote more in the second poem. The simple fact that students 1 and 4 that wrote in the preliminary field research, after having read the poem given, constructed poems that were very different in form from the second one can lead us to the conclusion that the poem given influenced them in the writing of the second poem. Taking into consideration this difference in form between

_____

the poems and the different way the students used the language, we can conclude that poetry can help students to find different ways of saying the same thing. And also, the students said that they learned different ways to say what they feel. This will confirm what Maley and Moulding (1989, p.1) said relating to poetry and variation of speech patterns.

4.2.3 Poetry to express personal feelings

Regarding poetry to express feelings, it can be concluded that poetry can serve as a way to express feelings. If we just look into the poems that the students wrote, we can say that they were expressing their feelings. In fact, most of them said that they wrote what they were feeling towards someone. Thus, when Maley and Moulding (1989, p.1) said that poetry is a good way to externalise the personal feelings, they were right. And most of the students, after reading the poem assigned, expressed their feelings better since they wrote more.

4.2.4 Poetry and creativity

The difference in length between the two poems showed that the students were more motivated while doing the second poem. The poem given inspired them and made them appreciate the writing of poetry as we can see in the answer of most of the students that said that they felt more comfortable writing the second poem. The students used more imagination and produced more when writing the second poem. The difference in length between the two poems and the variation of speech patterns between them can also lead us to the conclusion that the poem given helped students to be more creative. Thus, it is confirmed that when Eastwell (2007, p.1) said poetry can make students be creative he was right.

4.2.5 Poetry and communication

All the students that wrote the second poems (and some of them also in the first poem) showed their feelings. They were able to communicate their feelings in such a way that can make us feel or see what they are saying. When they use imagery in the poems they are making us see the images, imaginatively, and also when talking about their feelings they show us their ideas about that topic they are writing. They are really making us participate in what they are experiencing, as Perrine (1987, p.9) and Johnson (2006, p. 47) had said in relation to poetry and communication. With this in mind, we can say that it is true that poetry can help students to communicate their feelings, and they can do it better when they read another author's poetry which will serve as a guide for them.

4.2.6 Poetry and language acquisition

In relation to the language acquisition that Lazar (1993, p. 17) pointed out as a reason to use poetry in the classroom, it can be confirmed with the fact that most students said that they learned some new expressions. And also we can see it in the second poem written by some of the students when they correctly use some expressions found in the poem given to read. And, once again, it is confirmed what one of the authors said in relation to the reasons of using poetry in the classroom.

4.2.7 Poetry and personal education

According to the personal education, we can come to the conclusion that the writing of poetry after having read another author's poetry can be helpful to make students more confident about their capacity. According to most of the students' answer, after having written the second poem, they felt that they were able to write poetry, that is, they learned that they are capable to do things that they may imagine themselves not capable to do. This leads us to the conclusion that, as Lazar (1993, p. 19) had said, poetry can serve as a way to help students be more confident about their capacity.

4.2.8 Poetry and motivation

The use of another author's poetry can be said to be a good tool to use with students to motivate them to write their own poem. As we can see from the students' answers, after having read the poem students felt more comfortable to write their poem, they liked to write the second one more. They used the poem given as a guide or an inspiration, and also they said that it helped them to learn how to write their poem. And taking into consideration the definition of intrinsic motivation given by Brewster and Fazer (2000, p. 2), we can say that these students were intrinsically motivated since they were enjoying the writing of the second poem.

All things considered, I can say that the use of another author's poetry is a very effective way to have students intrinsically motivated, since we will make them find a purpose for the writing of poetry that will make them enjoy the process.

In summary, I can say that the results of the field research answered, in a positive way, my thesis question which was "Do students feel more motivated to write poetry after having read another author's poetry?"

_____

V.   CONCLUSIONS AND SUGGESTIONS

5.1 Conclusion

Throughout this work I have focused on many reasons to use poetry in the ESL classroom, emphasising the use of another author's poetry and its effect on students' motivation to write their own poems. I presented in my literature review that many authors defend the use of poetry in the classroom pointing out its importance in the students' learning.

Having in mind all the research done and the constraints that I faced, I came to the conclusion that students really need something to motivate them to write poetry. If poems are well selected, there are a lot of activities that can be done with them, and there are a lot of skills that can be developed in students with the use of poetry. Students can learn many things through the use of poetry, such as: new vocabularies, new ways to express their feelings, and also how to write poetry.

Another conclusion that I came to is that, to write poetry, students do not need to be poets and, in the same way, teachers do not need to be expert in literature to ask students to write poetry. Poetry can be effectively used in the classroom without having students feeling that they are in a boring literature class. On the contrary, it can be used to make a class very alive if we help students to have fun writing it. And in order to have them engaged in the writing of poetry, we must provide them with a very effective tool that will serve as a guide for them so that they will not feel lost. This effective tool can be, without a doubt, the use of another author's poetry. If teachers select a poem according to students level, and discuss its meaning with the students, helping them to see how the author used the poem to express his/her feelings, students will be very motivated to write their own poem. The effectiveness of the use of another author's poetry in the classroom to make students write their own poetry depends on the way the teacher chooses to do it. Before giving students an activity with poetry, teachers must take some measures in order to avoid possible constraints. These measures can be in terms of: time planning, the level of difficulty of the poem, the language

used while discussing the meaning of the poem by another author and the instructions given to students. Students have to have a clear idea of what they have to do so that they can do a good work.

Taking into account the benefits that poetry can bring to a class, as much related to motivation within the classroom as to the pedagogical gains brought to students, teachers should invest more in the use of it in order to make students familiar with it so that their writing of poetry can be very effective.

5.3 Suggestions for teachers and further researches

Basing on the field research that I did, I would like to make some suggestions for teachers for the use of this work in their teaching; and also I would like to make some suggestions for the use of this work in further researches on the use of poetry in the classroom.

Taking into account that during the implementation of the original field research, I found some problems related to the time used while asking students to write their poems, I would like to start by suggesting to teachers that, whenever they are designing a lesson plan in which they are going to ask their students to write poetry, they should plan to give students time enough for the writing of their poems. If it is a class in which they are going to use a poem written by another author to help inspire them, the time for the writing should be at least 20 minutes.

Throughout this work, I have presented some reasons to use poetry that some authors point out. Thus, I would like to suggest teachers to use poetry for those reasons. That is teachers can use poetry to: help students' express personal feelings and increase motivation, memorize vocabularies, communicate their thoughts, discuss some themes, acquire language, use their creativity, develop their interpretative abilities, and assist with their personal education.

There are some suggestions on how to choose a poem to be used with students and also on how to analyse them that I think teachers should take into account while choosing a poem to be used with students. And, also, in the appendices (see appendix 3), there are some suggestions of lesson plans that teachers can use with students that might also be adapted to

_____

other topics and, some of them, to different levels. There is also a section defining types of poetry that appears in the appendix 2 that can also be useful for teachers, since they can see examples of poets that wrote in different periods, for different reasons and in different forms.

Finally, I would like to suggest to teachers to start exploring students' interest and capacity to write poetry from the beginning levels. There are poems that are easy and teachers can use them with students at the beginning levels. Poems like haiku (see appendix 2) are short and easy to understand so, they might be good for beginner students. Maybe the main reason why some students think that they are not capable to write poems is that they are not used to writing them. Taking into account all the positive aspects that poetry may bring to the teaching of writing, I would say that teachers should invest more in the use of them.

Concerning further research, I would like to suggest that researchers investigate the use of poetry as a way to stimulate classroom discussion. This is something that may be a very interesting topic to analyze. There are a lot of topics that can be discussed through the lens of poetry. We can choose the appropriate poems related to the topic we want to discus and have students working with them trying to get good results.

I would like also to suggest a research based on a group of students from a less advanced level than those that I did my research with. This is because in both researches that I conducted, the data that I gathered was from an advanced level, taking into account that all the students were the best students from their classes.

Another important point that I would like to suggest to take into consideration in further researches would be to see whether the proximity of the poem to students reality would influence their writing or not. Sometimes students tend to respond to themes that they are more familiar with, such as family, friendship, love, and their own culture. I would like to suggest a research that would take different poems, with different topics in order to see to which ones students tend to respond to better.

I hope that this work will be useful for teachers that are interested in the use of poetry in the classroom. For those that are not interested in the use of poetry in their classrooms, I hope this work calls their interest to the use of poetry in the classroom. I also hope that it can be an incentive to researchers in order to investigate more in relation to the use of poetry in the classroom.

_____

Bibliography

Brewster C. and Fazer J. (2000). Increasing Students Engagement and Motivation: From Time-on-Task to Homework. Retrieved April, 27th, 2007 from http://www.nwerel.org/request/oct00/texto.

Celce-Murcia M. and Hilles S. (1988). Techniques and Resources in Teaching Grammar. New York: Oxford University Press.

Creative Writing. Retrieved April 27th, 2007 from http://en.wikipedia.org/wiki/creative_writing#column-one

Davies J. S. (1998). Creative Writing. *The English Teaching Forum.* 36. 4.

Eastwell P. (2002). Poetry: Adding Passion to the Science Curriculum. *The Science Education Review.* I, 2. Retrieved February 2nd, 2007 from http://reasonsforusingpoetry.htm,

English poetry. Retrieved December 13th 2006 from http://www.answers.com/topic/poetry,.

Frazier H. (2001). Using Poetry to Build Classroom Communities. VI. Retrieved February 12th, 2007 from http://usingpoetryinclassroom.com.htm.

Garcia E. (2006). Writing Instruction for English Language Learners. *The Journal of Communication & Education Language Magazine.*

Henderson J. C. (1996). Reflective Teaching – Becoming an Inquiring Educator. New York: Macmillan. p. 20.

History of Poetry. Retrieved December 13th, 2006 from http://en.wikipedia.org/wiki//History_of_poetry.

_____

Johnson K. (2006). Reading, Writing and Performing Poetry. *The English Teaching Forum.* 44. 1.

Lazar G. (1993). Literature and Language Teaching: A Guide for Teachers and Trainers. New York: Cambridge University.

Lumsden L. S. (1994). Student Motivation to Learn. Retrieved April, 27th, 2007 from http://eric.uoregon.edu/publications/diges.

Maley A. and Moulding S. (1985). Poem into Poem-Reading and Writing Poems with Students of English. New York: Cambridge University. Pp.1 and 135.

Peace Corps. (1989). TEFL/TESL: Teaching English as a Foreign or Second language. Washington: Center of applied Linguistics. p.131.

Perrine L. (1987). Sound and Sense: An Introduction to Poetry . Seventh edition. London: Harcourt Brace Jovanovich.

Poetry. Retrieved December 13th, 2006 from http://contemporarylit.about.com/cs/literaryterms/g/poetry.htm.

Poetry of the United States. Retrieved January 20th, 2007 from http://en.wikipedia.org/wiki/American_poetry.

Tibbetts D. (1998). Poets in the Classroom: Creative, Communicative Drills and Meaningful Repetition. *The English Teacher*. Vol. XXVIII. Retrieved February 12th, 2007 from http://reasonstousepoetry.htm,

Tosta A. L. A. Poetry? It's Worth a Try!. Retrieved January 29, 2007 from http://exchanges.state.gov/forum/vols/vol34/no3/p62.htm.

Victorian Poetry, Retrieved January 30th, 2007 from http://thecririralpoet.tripod.com/victorian.htm..

_____

Wang Y. (2004). English Magazines=Motivation+Improved EFL Writing Skill. *The English Teaching Forum*. 42. 1.

Yan G. (2005). A Process Genre Model for Teaching Writing. *The English Teaching Forum*. 43. 3.

_____

APPENDICES

PPENDIX 1: Lesson Plan used for field research

31 students
12ᵗʰ grade
Level 6
Time: 45 min
Topic: Writing activity

Objective: by the end of the class students will have practiced their writing skills by writing poetry.

Materials: chalk, board, chart and copies.

Procedures

Motivation:

Step 1 (5min): Ask students to tell me some places that they have been and they liked or a place that they would like to be.

Step 2 (10min): Ask them to write a poem in which they will describe that place trying to convince someone to go to that place.

Step 3 (3min): Collect the poems that students wrote.

Information:

Step 4 (5min): Give students some vocabularies and give them a poem to read.

Step 5 (5min)**:** Discuss the subject of the poem with students.

Practice:

Step 6 (10 min): Ask students to write another poem based on the same topic that they used in the first poem.

Step 7 (7 min): Ask some students to read their poem to the class and ask them which of the poems was easier to write.

PS. This lesson can be adapted to regular classroom by removing step 2 and step 3.

_____

APPENDIX 2: forms of poetry

1. Forms/genres of poetry

There are many types of poetry in the world. Thus, I am going to point out some types of poetry and some definitions given by some authors, just to make it easier to understand some parts of this work where they are mentioned. Some of the following examples were chosen because they are forms of poetry that can be used in the classroom with different purposes; and others it is just to have more variety of forms of poetry in mind.

1.1 Abecedarian

The traditional form of the Abecedarian is guided by alphabetical order I which each line or stanza begins with the first letter of the alphabet and the followings begins with the following letters. The abecedarian consists of twenty two stanzas each of which with eight lines. Each of the stanzas begins with one letter of the Hebrew alphabet. Nowadays they are more commonly "used as mnemonic devices and word games for children" (Poetic Forms and Techniques, p.1). Examples of poets that have works written in such a style are: Chaucer, Dr Seuss, Edward Gorey, and Carolyn Forche. An example of this kind of poem is the poem "On Earth" by Carolyn Forche. In this poem she "adheres to a rigorous form in which alphabetical order guides not only the stanzas, but also the words themselves" (Poetic Forms and Techniques, p.1). The following is an excerpt of a stanza of her poem:

"l**a**nguid at the edge of the sea

l**a**ys itself open to immensity

l**e**af cutter ants bearing yellow trumpet flowers along the road

l**e**ft everything left all usual words behind

l**i**brary, lilac, linens, litany" (Poetic Forms and Techniques, p.1).

In this poem one can see the repetition of the letter "l" in all the lines of the stanza which shows that this is the stanza of the letter "l". What comes next may be the stanza of the letter "m". The two first lines of this stanza have an "a" following the letter "l", the following

two have an "e", and the last has an "i"; which shows that the lines are also guided by the abecedarian following the sequence of the vowels.

This kind of poem can be useful to have students increasing their vocabulary since, if they are asked to write a poem, they are going to search for words that begin with each letter of the alphabet.

Another form of the abecedarian is the acrostic. The acrostic is a form of poetry in which the first letters of each line form words or names. The following stanza, taken from William Blake's poem "London", is a good example of an acrostic:

"**H**ow the Chimney-sweeper's cry

 Every blacking church appals;

 And the hapless Soldier's sigh

 Runs in blood down Palace walls" (Poetic Forms and Techniques, p.1).

In this stanza each letters of each line form the word "HEAR" with which the author intents to transmit to us the idea of sounds heard in the streets of London.

1.2. Anaphora

The anaphora is a kind of poetry that has a word or phrase that repeats in the beginning of successive lines, or at the end of each line or stanza. In this last case it is a variation of anaphora that is called epistrophe. The repetition in the anaphora does not only create a driving rhythm, but it also intensifies the emotion of the poem (Poetic Forms and Techniques, p.2). Poets such as: William Shakespeare, Sir Philip Sidney, Edmund Spenser, Lord Alfred Tennyson, Allen Ginsberg, Walt Whitman, T. S. Eliot, Mark Strand, and Joe Brainard are excellent examples of poets that wrote this kind of poetry.

The following is an excerpt of Shakespeare's Sonnet 66, which can exemplify an anaphora:

"Tired with all these, for restful death I cry,
As to behold desert a beggar born,
***And** needy nothing trimm'd in jollity,*
***And** purest faith unhappily forsworn,*
***And** gilded honour shamefully misplac'd,*
***And** maiden virtue rudely strumpeted,*
***And** right perfection wrongfully disgrac'd,*

_____

And *strength by limping sway disabled*
And *art made tongue-tied by authority,*
And *folly--doctor-like--controlling skill,*
And *simple truth miscall'd simplicity,*
And *captive good attending captain ill:*
Tir'd with all these, from these would I be gone,
Save that, to die, I leave my love alone." (Poetic forms and techniques, p.2)

In this extract the word "and" is repeated in most of the lines. This kind of poem can be useful for teaching pronunciation of some words since students have to repeat them over and over.

The following is another good example of anaphora. It is an excerpt of Joe Brainard's book-length poem "I Remember":

"I remember *a piece of old wood with termites running around all over it the termite men found under our front porch.*

I remember *when one year in Tulsa by some freak of nature we were invaded by millions of grasshoppers for about three or four days. **I remember**, downtown, whole sidewalk areas of solid grasshoppers.*

I remember *a shoe store with a big brown x-ray machine that showed up the bones in your feet bright green."* (Poetic forms and techniques, p.2)

In this excerpt the phrase "I remember" is repeated at the beginning of almost every line.

1.3. Ballad

The ballad is a kind of poetry which is usually about love and it is a story in poetic form which is often sung. **"**Ballad Poems are poems that tell a story similar to a folk tale or legend and often have a repeated refrain" (Ballad Poems, p.1). Ballad can also be defined as "a lyrical narrative of varying length that has an exact metrical structure and a liberal use of rhyme" (Scottish Ballads, p.1). It is often formed by three stanzas with eight line each, followed by an envoi of four lines which is a "final verse designed to point out the moral or message, and usually addresses the individual to whom the ballad/poem is written" (Scottish Ballads, p.1). Examples of poets that wrote ballads are: Sir Walter Scott, Oscar Wilde, F. Scott Fitzgerald, and Bob Dylan. The following extract is an example of a ballad:

The Mermaid
by Author Unknown
'Twas Friday morn when we set sail,
And we had not got far from land,
When the Captain, he spied a lovely mermaid,
With a comb and a glass in her hand.

Chorus
Oh the ocean waves may roll,
And the stormy winds may blow,
While we poor sailors go skipping aloft
And the land lubbers lay down below, below, below
And the land lubbers lay down below.

Then up spoke the Captain of our gallant ship,
And a jolly old Captain was he;
"I have a wife in Salem town,
But tonight a widow she will be" (The Mermaid, p.1).

1.4. Blues poem

The blues poem is a form of poetry that often has a statement in the first line, then a variation is found in the second one, and in the third one there is an ironic alternative. The blues poem is "one of the most popular forms of American poetry" and it "stems from the African American oral tradition and the musical tradition of the blues" (Poetic forms and techniques, p.4). The themes of this kind of poem are often related to struggle, despair, and sex. Example of poets that wrote in this form in English are: Sterling A. Brown, James Weldon Johnson, Langston Hughes, and Kevin Young (p.4).

An example of such kind of poem is Hughes's "The Weary Blues" that begins:

"Droning a drowsy syncopated tune,
Rocking back and forth to a mellow croon,
  I heard a Negro play.
Down on Lenox Avenue the other night
By the pale dull pallor of an old gas light
  He did a lazy sway . . ." (Poetic forms and techniques, p.4)

_____

1.5. Haiku

The haiku is a Japanese form of poetry. Its original form is "a three line poem with seventeen syllables, written 5/7/5 syllable count" (Poetic forms and techniques, p.5). This kind of poem often focuses on associations between images from nature. With the time, some of the traditional features of this kind of poem tended to disappear such as the form 5/7/5. Despite this, its philosophy has been preserved: "the focus in a brief moment in time; a use of provocative, colourful images; an ability to be read in one breath; and sense of sudden enlightenment and illumination" (Poetic forms and techniques, p.5). Examples of poets that wrote haiku poems are: Ezra Pound, Robert Hass, Paul Muldoon, and Anselm Hollo (p.5). The following stanza is taken from Hollo's poem "5 & 7 & 5" which is an example of a haiku poem:

"round lumps of cells grow

 up to love porridge later

become the Supremes" (Poetic forms and techniques, p.5).

The first line of this poem has five syllables since each word has only one syllable; the second one has seven since the three first words have only one syllable and the fourth and the fifth have two syllables each. This kind of poem can be useful in teaching the students to count syllables and identify stress in the words.

1.6. Limerick

Limerick is a form of poem composed by five lines. This kind of poetry is often comical and nonsensical. It has a strict rhyme and bouncy rhythm. Usually, the first two lines of a limerick rhyme with each other, the second and the fourth ones rhyme with each other, and the fifth one can repeat the first one or can rhyme with it. According to its origin, "some people say that the limerick was invented by soldiers returning from France to the Irish town of Limerick in the 1700's" (Limericks, p.1). Edward Lear, Lord Alfred Tennyson, Rudyard

Kipling, Robert Louis Stevenson, W.S. Gilbert are good examples of writers that have written limericks.

The following example was written by Edward Lear:

"There was an Old Man with a **beard,**

Who said, 'it is just as I **feared**!

Two Owls and a Hen,

Four Larks and a Wren,

Have all built their nests in my **beard**!" (Poetic Forms and techniques, p.6).

The final words of the two first lines rhyme with each other (beard, feared) the third and the fourth also rhyme (Hen, Wren), and the last one is a repetition of the first one (beard). This kind of poem can be useful since it can help students with pronunciation. The words that rhyme have a similar pronunciation so it can be easy for students to read them.

1.7. Ode

The Ode poems are poems that were originally accompanied by music and dance. Later, they were "reserved by the Romantic poets to convey their strongest sentiments" (Poetic Forms and Techniques, p.7). In general sense we can say that they are poems that are addressed to an event, a person, or a thing not present. There are three typical types of Ode: the Pindaric, the Horatian, and the irregular.

The Pindaric, which name comes from the ancient Greek poet Pindar, who is believed to have invented the ode, was an ode that was performed with a chorus and dancers. It was performed to "celebrate athletic victories" (Poetic Forms and Techniques, p.7). The Pindaric is formed by a "formal opening, or strophe, of complex metrical structure, followed by an antistrophe, which mirrors the opening, and an epode, the final closing section of a different length and composed with a different metrical structure" (p.7). An example of such kind of Ode is William Wordsworth poem "Ode on an Intimations of Immortality from Recollections of Early Childhood" which begins:

> *There was a time where meadow, grove and **stream**,*
> *The earth and every common sight*
> > *To me did **seem***
> > *Apparelled in celestial light,*

_____

*The glory and the freshness of **dream**.*
It is not now as it hath been of yore;--
　　Turn wheresoe'er I may,
　　By night or day,
The things which I have seen I now can see no more" (Poetic Forms and Techniques, p.7).

This is another kind of poem with a rhyming pattern that can be helpful with pronunciation.

The Horatian ode owes its name to the Roman poet Horace. The Horatian ode is "more tranquil and contemplative than the Pindaric ode" (Poetic Forms and Techniques, p.7). Typically, it uses a regular, current stanza pattern. It is "less formal, less ceremonious, and better suited to quiet reading than theatrical production. The following excerpt is an example of such form of poem. It is from "Ode to the Confederate Dead" by Allen Tate:

　"*Row after row with strict impunity*
The headstones yield their names to the element,
The wind whirrs without recollection;
In the riven thoughts the splayed leaves
Pile up, of nature the casual sacrament
To the seasonal eternity of death;
Then driven by the fierce scrutiny
Of heaven to their election in the vast breath,
They sough the rumour of mortality" (Poetic Forms and Techniques, p.7).

The Irregular ode is a form of ode that "has employed all manner of formal possibilities, while often retaining the tone and thematic elements of the classical ode" (Poetic Forms and Techniques, p.7). Examples of poets that wrote in such a style are: John Keats with his "Ode on a Grecian Urn", Percy Bysshe Shelley with "Ode to the West Wind", Robert Creeley with "America", Bernadette Mayer with "Ode on Periods", and Robert Lowell with "Quaker Graveyard in Nantucket" (p.7).

1.8. OULIPO

OULIPO are forms of poetry that connects Mathematics and poetry. OULIPO stands for *Ouvroir de Littérature Potentielle,* or Workshop of Potential Literature, and it was founded in 1960 by a French mathematician, François de Lionnais, and a writer, Raymond Queneau. The OULIPO investigates the "Possibilities of verse written under a system of structural constraints" (Poetics Forms and Techniques, p.8). A very popular OULIPO form is

the formula "N+7" which consists on taking an existing poem and substitutes each of its substantives for the seventh noun in a dictionary following the existing name. This kind of poem will be different according to the dictionary that is used. An example is the poem "The Soap Mandible" which resulted by applying the formula "N+7" to Wallace Stevens's poem "The Snow Men". It is the following:

The **Snow Man**

One must have a **mind** of **winter**
To regard the **frost** and the **boughs**
Of the **pine-trees** crusted with **snow;**

And have been **cold** a **long** time
To behold the **junipers** shagged with **ice,**
The **spruces** rough in the distant **glitter**

Of the January **sun**; and not to think
Of any **misery** in the **sound** of the **wind,**
In the **sound** of a few **leaves,**

Which is the **sound** of the **land**
Full of the same **wind**
That is blowing in the same bare **place**

For the **listener**, who listens in the **snow,**
And, **nothing** himself, beholds
Nothing that is not **there** and the **nothing** that is.
(The Literature Network Forum, p.1)

The **Soap Mandible**

"One must have a **miniature** of **wisdom**
To regard the **fruit** and the **boulders**
Of the **pinions** crusted with **soap;**

And have been **colic** a **log** time
To behold the **junkyards** shagged with **Idaho,**
The **spun-yarn** rough in the distant **gloom**

Of January **surgery**; and not to think
Of any **mishap** in the **south** of the **winter,**
In the **south** of a few **lectures,**

Which is the **south** of the **language**
Full of the same **winter**
That is blowing in the same bare **plague**

For the **lithographer**, who listens in the **soap,**
And, **now** himself, beholds
Now that is not **thermal** and the **now** that is"
(Poetic Forms and Techniques, p.8).

This kind of OULIPO is a good tool to be used for teaching students how to use the dictionary since, if they are asked to write such kind of poem. They also can increase their vocabulary taking into account that they have to look for new words in the dictionary.

Another kind of OULIPO is one that follows the "Snowball" technique in which the first line of the poem has one word, the second one has two words, the third one three, and so on. Also we can form it by having each line composed with words that are progressively longer than each other. One example is:

"I am far from happy mother reduced

A no-fly zone using yellow ribbons" (Poetic Forms and Techniques, p.8).

The first words of each line have one letter; the second ones have two, the thirds have three and so on.

_____

1.9. Pantoum

The Pantoum is a poetic form originated in Malasya which traditional dorm was composed with two Rhyming couplets that were recited or sung. With the time it suffered some changes and now it is a poem of "any length, composed of four-line stanzas in which the second and fourth line of each stanza serve as the first and third lines of the next stanza" (Poetic Forms and Techniques, p.9), and the last line is often the same as the first. Victor Hugo, Carolyn Kizer, Anne Waldman, and Donald Justice are examples of poets that have works written in this form. An example of a Pantoum poem is the following extract from Carolyn Kizer's "Parent's Pantoum":

"Where did these enormous children come from,
More ladylike than we have ever been?
Some of ours look older than we feel.
How did they appear in their long dresses

More ladylike than we have ever been?
But they moan about their aging more than we do,
In their fragile heels and long black dresses.
They say they admire our youthful spontaneity.

They moan about their aging more than we do,
A somber group—why don't they brighten up?
Though they say they admire our youthful spontaneity
They beg us to be dignified like them" (Poetic Forms and Techniques, p.9).

This kind of poem can help in pronunciation since while reading such kind of poem one will repeat some lines.

_____

APPENDIX 3: Suggestions of lesson plans to be used with poetry

There are a lot of examples of activities that can be done with poetry in the classroom. We can use it as much as a motivation activity as to teach an entire lesson. The following are some suggestions of lesson plans in which poetry is used.

Lesson plan #1
12th grade
Level 6
Time: 45 min
Topic: Debate: Environment (Pollution)

Materials: chalk, board, poem.

Objective: By the end of the class students will have discussed the problems that can be caused to the environment by pollution, using the modal verbs.

Procedure:

Motivation:

Step 1 (3min): Ask students to close their eyes and the teacher reads the following poem

What a wonderful world

(Anonymous)

I see trees of green

Red roses too

I see them bloom

For me and you

And I think to myself

What a wonderful world

I see skies of blue

And clouds of white

The bright blessed day

The dark secret night

And I think to myself

What a wonderful world

_____

The colours of the rainbow

So pretty in the sky

Or also on the faces of people going by

 I see friends shaking hands

Saying "How do you do?"

They are really saying "I love you"

I hear babies cry

I watch them grow

They'll learn much more

Than I'll ever know

And I think to myself

What a wonderful world

Yes, I think to myself

What a wonderful world.

 Step 2 (5min): Ask the students which images did they see while listening to the poem, and then ask them if they think the world will have the same image in the future if people keep polluting.

Information:

Step 3 (5min): Divide students into two groups and tell them that. One of the groups is going to represent a factory of medicines and the other one is going to represent an association of friends of nature. They are going to try to convince each other that they are doing a good job to the mankind.

Practice:

Step 4 (15min): In each group, students discuss among them and take notes.

Application:

Step 5 (15min): The two groups discuss among them trying to convince each other.

_____

_____

Step 6 (2min): Teacher makes final comments showing the students which one was more convincent.

Lesson plan # 2
12th grade
Level 6
Time: 45 min
Topic: Emigration

Materials: chalk, board, and copies of the poem.

Objective: Students will practice their writing skills by writing poems about their country; and also they will have talked about the things that emigrants miss from their country.

Procedure:

Motivation

Step1 (5min)**:** Distribute the following poem to students and ask them to read it:

Dry you tears, Africa!

By Bernard Dadié

Dry your tears, Africa!

Your children come back to you

Out of the squalls of fruitless journeys.

Through the crest of the waves

and the babbling of the breeze

Over the gold of the east

and the purple of the setting sun,

the peaks of the proud mountains

and the grasslands drenched with light

They return to you

out of the storm and the squalls of fruitless journeys.

Dry your tears, Africa!

We have drunk

From all the springs

    of ill fortune

    and of glory.

And our senses are now opened

    to the splendour of your beauty

    to the smell of your forests

    to the charm of your waters

    to the clearness of your skies

    to the caress of your sun

And the charm of the foliage pearled by the dew.

Dry your tears, Africa!

Your children come back to you

their hands full of playthings

and their heart full of love.

They returned to clothe you

in their dreams and their hopes.

Information:

Step 2 (10min): Discuss the meaning of the poem with students.

Practice/Application:

Step3 (20min): Ask students to imagine that they are in another country and that they were missing their country. Ask them to write a poem talking about anything that they are missing the most from their country.

Step 3 (10min)**:** Ask students to read their poems to their colleagues.

_____

Lesson plan # 3
Level : 2-4
Time: 45 min
Topic: Synonyms

Materials: chalk, board, and copies of the poem.

Objective: Students will have their vocabulary increased and they will have practiced the use of the dictionary.

Skills: writing, reading and speaking

Procedure:

Motivation

Step1 (5min)**:** give students the following poem to read:

> **THIN**
>
> Scrawny, slender, skinny, slight
>
> Your plump friends tell you you're too light

Information:

Step 2 (10min): Discuss the meaning of the poem with students.

Practice/Application:

Step3 (5min): Ask students to find out try to find out the meaning of the words.

Step 4 (15min)**:** Ask students to write their own poem related to any word following the same strategy as the poem they read.

Step 5 (10min): ask students to read their poems.

PS: the same activity can be done by asking students to find opposite words.

_____

APPENDIX 4: Definitions of Poetic Devices

- **Simile**: a comparison using "as" or "like" e.g., "as a great elm wallows before the storm."
- **Metaphor**: a comparison not using as or like when one thing is said to be another.
- **Hyperbole:** exaggeration for dramatic effect e.g., "all the perfumes of Arabia will not sweeten this (murderer's) hand".
- **Oxymoron**: a seeming contradiction in two words put together: "parting is such sweet sorrow."
- **Paradox**: seeming contradiction that surprises by its pithiness.
- **Onomatopoeia**: "sound echoing sense"; use of words resembling the sounds they mean, e.g., biz buzz, humming, pant and puff.
- **Personification**: attribution of human motives or behaviours to impersonal agencies.
- **Alliteration**: the deliberate repetition of consonant sounds, e.g., "Build, build your Babels!"
- **Assonance:** deliberate repetition of identical or similar vowel sounds: "the tread of the feet of the dead".
- **Transferred** epithet: surprising association of adjective and noun e.g., "with half closed cynic eyes."
- **Apostrophe**: an address to a person absent or dead or to an abstract entity: e.g., "Death where is thy sting?"
- **Antithesis**: balanced contrast for special effect: e.g., "Lord of all things, yet prey to all."
- **Echo**: repetition of key word or idea for effect.
- **Cadence:** a sequence of sounds achieving a falling effect.
- **Rhyming couplet**: a pair of lines which end-rhyme expressing one clear thought.
- **Epigram, aphorism:** pithy or witty saying.
- **Ellipsis:** a circumlocution, a round-about way of expressing something.
- **Euphemism**: more favourable alternative name for an unpleasant or ugly thing or event.
- **Litotes:** saying something positive by using two negatives, e.g., he's no mug.
- **Diction:** poet's distinctive choices in vocabulary.
- **Rhyme:** repetition of same sounds.
- **Rhythm:** internal 'feel' of beat and meter perceived when poetry is read aloud.
- **Tone, mood, atmosphere**: feelings or meanings conveyed in the poem; dominant feeling.
- **Pathetic fallacy:** a transfer of human feelings onto impersonal agencies; taking advantage of coincidence to suggest causal link between feeling and event, e.g., stormy Nature mourns the death of a king."As the moon is lonely in the sky, lonely is the bush and lonely I" (Esson).
- **Consonance:** repetition of consonant sounds in the same line: gloomy woman.