



**UNIVERSITAT  
JAUME I**

**Teaching**  
*TEACHING*

**English Through**  
*ENGLISH THROUGH*

**Poetry**  
*POETRY*

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**Student:** Ivan Atanasov  
Dzhukelov

**Tutor:** Nieves Alberola Crespo

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## **Abstract**

This didactic unit has been designed as an alternative to certain tasks that may be found in the traditional didactic units and it contains activities based on poetry. The main objectives are to motivate students of 1<sup>st</sup> of Bachillerato to read, write and speak in English through a variety of tasks based on poetry, and encourage teachers to use different teaching methods and techniques.

In addition, the purpose of the activities is to enrich students' curriculum and to reinforce some of their book exercises in order to avoid monotony and loss of interest. For this reason, those teachers who would like to implement the poetry based activities that I have designed may choose those they are most interested in and do not have to follow a specific sequence. Therefore, the teacher decides when to implement a particular activity.

The reason why I suggest poetry is because poems are very entertaining to deal with while students constantly work on all skills simultaneously, even though they are not conscious about it sometimes. Poems' structure makes them easy to read while its rhyme makes them extremely memorable. On top of that poems provoke people to express their personal opinion which is great for working on speaking.

Finally, poems are authentic material that due to their appealing structure, rhythm and sound suggest a quick and enjoyable way of learning new vocabulary, revising grammar, improving pronunciation and promoting creativity. Poetry also gives teachers the opportunity to teach emotional intelligence, that is, to discriminate and label different emotions. All that being said, poetry should be given the same chance as other forms of literature.



## Contents

1. Introduction .....	3
1.1 Contextualisation .....	3
1.2 Operation .....	4
1.3 Documents .....	5
2. Justification .....	7
2.1 Relation with the curriculum.....	10
2.2 Student's background knowledge.....	12
3. Contents .....	12
3.1 Basic competences .....	12
4. Objectives.....	13
5. Methodology.....	15
6. Materials .....	15
7. Assessment.....	16
8. Activities.....	17
8.1 Writing a Haiku.....	18
8.2 Writing a Limerick .....	19
8.3 Writing an Acrostic Poem.....	20
8.4 Working on Pronunciation .....	21
8.5 Surprise me with a Poem .....	22
8.6 Compound Sentences .....	23
8.7 Ezra Pound – In a Station of the Metro.....	24
8.8 Body Language and Voice .....	25
8.9 Working on Intonation/Musicality .....	26
9. Implementation and Results .....	28
References.....	31
Annex .....	33



## 1. Introduction

### 1.1 Contextualisation

I carried out my practicum of the *Master's Degree in Secondary Education, Vocational Training and Language Teaching* in I.E.S. La Canal de Navarres which is located in the town of Navarres, in the interior of Valencia province. It is a small rural town that has approximately three thousand inhabitants. The majority of those people earn their living from agriculture and a variety of other activities such as textile and footwear manufacturing, bars and restaurants, etc. Navarres is a bit far from the big cities such as Valencia and the public transport has a poor schedule. In this area the main language spoken is Castilian, and Valencian is being introduced only in schools.

I.E.S. Navarres is a small educational institution that counts with nine courses only, forty-one teachers and three hundred and fifty-one students. The students come from different towns located in the same area: Chella, Bolbaite, Quesa, Bicorp and Navarrés. It should be noted that most of them have no other choice but to use the school buses daily. Students must pay a monthly fee in order to use them.

This academic year (2013-2014), classes have been imparted to three groups of 1<sup>st</sup> of ESO, three groups of 2<sup>nd</sup> of ESO, three groups of 3<sup>rd</sup> of ESO, two groups of 4<sup>th</sup> of ESO, one course of 4<sup>th</sup> of ESO PDC, two groups of PCPI, one group of 1<sup>st</sup> of bachillerato and one group of 2<sup>nd</sup> of bachillerato.

Regarding the English department, it is worth noting that it typically changes from one academic year to another in terms of its members. Some teachers either do not have a permanent position and some of them apply for a nearer position to their hometown. This academic year the department consisted of three teachers.

As far as the social status of the students is concerned it should be noted that:

- ✓ Most of the students belong to the low/middle class. Nevertheless, most of them count with studying materials including computers and smartphones.
- ✓ The job profile of the vast majority of families is devoted to agriculture, construction or small private firms such as supermarkets, bars and restaurants.
- ✓ Regarding the students' cognitive capacity, a great heterogeneity is observed. Specially in the lower courses. However as they make their way to the superior courses their profile gets homogenised.



## 1.2 Operation

To explain the running of the school, the different members of operation and management and the different positions that teachers hold will be described in the following paragraphs. The first ones fall into two categories: individual and collective.

In terms of individual members in I.E.S. La Canal de Navarrés there is a principal, a head of studies and a secretary.

The principal, as in all schools of the Valencian Community, is responsible for directing and coordinating all activities of the school according to the previously established educational project (PEC). He is elected by the school board among those who are qualified to perform this task. After being elected the principal has to elect by himself/herself the secretary and the head of studies. In I.E.S. La Canal del Navarrés the principal is not simply a principal but a teacher as well.

There is also a head of studies, who is responsible for coordinating and directing the school activities along with the principal, as well as coordinating the head teachers and the tutors. She is also responsible for conducting the academic schedules of both students and teachers. In large institutions there may be more than one head of studies.

Finally, there is a secretary. His most important function is to take care of the school's budget. In addition he must fulfil his role as a secretary to the rest of the collective managing members that are described below.

The first one is the School Board. It consists of different public sectors that participate in the running of the school. Being a school of more than twelve courses, it consists of the principal, the head of studies, a representative of the council, eight teachers, six members of AMPA, five students, an administrative member and the secretary, who has a voice but no vote. By law, the School Board shall meet at least once per trimester and half of its member are renewed every two years.

The other collective body is the teaching staff. It is formed by the principal and all the teachers. Their tasks are to revise and endorse the curriculum of all the courses, according to the Educational Project (PEC), The General Annual Planning (PGA) and the Linguistic Normalisation Plan (PNL). The teaching staff also analyses the final assessment of the students and establishes the criteria for the development of the tutorials.



Lastly, I would like to briefly explain about the teachers. There are teachers in charge of organizing the work of each department, they are the heads of the different departments. There also are cycle coordinators (the first cycle is comprised of first and second of ESO, the second cycle of third and fourth of ESO and the third cycle of first and second of Bachillerato). Among the teachers we also find the tutors, which are designated by the management team among those teachers who teach subjects to all or nearly all students. Tutorials in ESO are given twice per week, once in a normal class session, and once in the teacher's department in a more personalised way. Currently tutors are free to organise what they will be working on during the whole class tutorial. Note that in Bachillerato there is only an hour of tutoring per week, mostly dedicated to the orientation of the students.

### 1.3 Documents

IES La Canal de Navarrés has the following documents that are shared by all secondary education schools:

To begin with, there is the **ROF** or **The Organic and Functional Regulation** of September 2, 1997. It is the document according to which the school develops and organizes all the legal and educational framework.

Using the ROF as a base, **the General Annual Planning (PGA)** is being developed for each course. It is an important document in which the educational activities of the school are specified. In the PGA we find other documents such as the **Centre Curricular Project (PCC)**, **The School Educational Project**, the schedule of the school (of both students and teachers), **The School Education Project (PEC)** and **the Linguistic Normalisation Plan (PNL)**.

The **PGA** is elaborated at the beginning of every academic year and it is further elaborated at the end of the last trimester in order to check at what point it has been completed successfully. Furthermore, the principal, the heads of the departments and all the tutors elaborate a memory that contains the students' results.

The **PEC** is a document that contains the educational program that is to be carried out, adapting the contents established by the law to the school context. Its editing corresponds to the management team and its approval to the School Board.



There is also **The Plan of Coexistence (Plan de Convivencia)** in which one can find the norms of the school, what is allowed to do and what not (e.g. smoking is prohibited in the premises of the school).

In addition, there are **the didactic units**. They include the curriculum, contents, objectives and competences of the different courses and they are elaborated by the different school departments.

Last but not least is **The Internal School Regulation document (RRI)**. The norms that regulate the running and operation of the school are included in it, respecting the current legislation. The **RRI** can be found in the **PEC**.



## 2. Justification

The reasons why I suggest teaching English through poetry in the secondary education EFL classroom are influenced by my personal experience as an EFL student in the past eight years. I have studied English for the most of the time in Bulgaria and Spain but I have also studied it for short periods of time in Ireland and Japan as well. The most common problem that I have noticed is that students often lack motivation. The main reason leading to that problem is that many teachers still focus on reading and writing, ignoring speaking completely. In addition they strictly follow the contents of the student book which follows the same methodology in each unit. Therefore, English classes become monotonous and there is not a variety of activities that could catch students' attention. As a result, studying English or any other foreign language becomes boring and students fail to improve their level.

In order to motivate his/her students, a teacher must implement a variety of exercises, so as to change the dynamics of a regular session and work on speaking and pronunciation at the same time. It seems a difficult task to do but it is not. I surely understand that time in the EFL classroom is something precious, difficult to distribute and extremely easy to lose. Teachers are worried that they would not finish with the book's contents by the end of the academic year, so many would not even consider the possibility of doing something different that may "lose" their time. However, I believe that it is fundamental that your students understand what you are teaching them, so if you have to slow down the tempo and do **extra activities** such as the ones presented in this didactic proposal to motivate them or to cheer them up a little, you do it. Otherwise they will get stuck and if you continue to move on, they will never catch up.

All that being said, I suggest poetry as an effective tool for teaching English through a variety of exercises that can improve not only writing and reading but also speaking. However the exercises in this didactic unit focus more on speaking because I think it is the least trained skill in the EFL classroom.

Before going any further it should be noted that poetry should be used as a tool only by those teachers who truly like poetry. As the English proverb says: "You can lead a horse to the water but you cannot make him drink". If a teacher does not like poetry, he/she will not be able to engage students and catch their attention.

While many teachers agree that teaching English through poetry is an effective method there are many that would disagree, as poetry is often considered as one of the most difficult forms





of literature (Finch 2003) . As Brindley points out many people see poems as pieces of texts that:

...often deal with geographical or social settings alien to the students' experience. Perhaps the greatest barrier to understanding poetry, however, is its elliptical, metaphorical, and highly allusive language. Poetry, from this perspective (i.e. as a high-level, individual reading activity), has little to offer the EFL classroom, especially at middle school and high school level (1980: 1).

If we take this statement as a fact then poetry can be accessed only by advanced language learners. Nevertheless, if we take a broader definition of the term *poetry* from the Collins Cobuild Dictionary, we realise that *"a poem is a piece of writing in which the words are chosen for their beauty and sound and are carefully arranged, often in short lines which rhyme"* (2001). Difficulty of comprehension is not mentioned in this definition and in my opinion it should not be because there are difficult poems that contain lots of figurative language but there are also poems that are very easy to read and to understand (e.g. narrative poems, haiku, limericks, picture poems etc.). On the other hand, presenting poetry *"through media and methods that provide maximum student involvement and interest"* (Brindley 1980: 1) can be an effective, collaborative approach for teaching English as well as promoting cooperation, communication and individual expression in the EFL classroom (Finch 2003). It should be noted that the use of poetry as a foreign language learning tool does not imply the use of the language related to it. On the contrary, the language used while working on the activities should not differ from the language we use in a normal session. Therefore, teaching English through poetry can be done in any group of any level as long as the teacher chooses poems that adapt to the level of his/her students.

Moreover, if we think about the presence of poetry in our lives we would realise that we are surrounded by it. Since our childhood, we are exposed to songs, poems, proverbs and sayings, catch phrases, advertisement jingles and similar (e.g. *Use it or Lose it!*; *Two's company; three's a crowd*). All those make use of poetic language and we unconsciously use it all the time. Poetry is also a great source of authentic material and of input. As such, it should be given as much credit for helping foreign language acquisition as any other source (Maley and Duff 1989).

According to Maley and Duff (1989) there are some unique advantages that make poetry suitable for improving language learning: universality, non-triviality, motivation, hands on,



ambiguity and interaction, reactions and personal relevance, memorability, rhythm, performance and compactness. All of them are briefly summarised below:

- Universality – The themes that poetry deals with are very common in all cultures: *love, death, nature, children, etc.*, even though they are dealt with differently. On the other hand, the use of poetic devices in all languages is also similar: *rhythm, rhyme, metre, alliteration, assonance, figurative usage, etc.* So, all student may have read some poems and are familiar with this literary form and its features..
- Non-triviality – Poetry normally deals with important experiences such as love and death. Moreover, poems are written with the idea of heightening the readers' perception of not only what is trivial but of what is not as well. For that reason, poems can be great to use in the classroom as students will respond to them in their own way.
- Motivation – The fact that the students will be able to work on poetry in a foreign language and to even create their owns poem is motivational itself as poetry is often seen as something extremely difficult to deal with. Therefore it improves one's self-confidence as well.
- Hands on – This advantage refers to the students being able to explore the language, to use vocabulary in a new way, to experiment with rhythm and sound and so on. In addition writing poetry is suitable for the EFL classroom due to its tolerance of error (Widdowson 1975).
- Ambiguity and interaction – Due to their nature, poems rise different mental images in every person. Almost every poem has core meaning that most people would share but poems also suggest individual interpretations. This is extremely good for starting a discussion as students will be able to share ideas which on the other hand, will be all valid (at a certain degree).
- Reactions and personal relevance – Poetry triggers people's emotions in a more economical way. By developing people's reactions, poetry "engages not only the intellect but also the feelings" (Maley and Duff 1989). That is excellent because it gives teachers the opportunity to teach emotional intelligence.
- Memorability – We frequently memorise fragments of texts that we have read because we have enjoyed them or simply because we have liked the way they sound. The same happens with poems and songs. It is a natural ability that lets students absorb the target language unconsciously. In that sense it is particularly useful for learning vocabulary, collocations and short phrases.



- Rhythm – One of the main features that makes poetry so attractive is its rhythm and stress. Even if the rhythm reflected by poetry is not exactly the same as the one of everyday language, it can develop students' perception to it. Furthermore, it facilitates the reading of the poems and it can improve pronunciation.
- Performance – It refers to the benefits of reading poetry out loud. Due to its structure and rhythmical language it offers students the possibility of naturally pronouncing a word. In the EFL classroom many students feel uncomfortable when asked to read a text aloud. Besides the fact that they do not feel confident when they speak in English, sometimes it is difficult for them to identify and therefore be involved with the text. However, if they write a poem in English (they have chosen the topic and have had fun writing it), they may be a bit less hesitant to read it in front of their classmates.
- Compactness – Compared with other forms of literature, poetry is the only one that can provide a full context in a compact form. Its vocabulary is very concentrated and associative. Students should be given the opportunity of working with poems and write their own because that will let them explore the flexibility of the language and the quality of the words.

All that being said, poetry can be an effective tool for teaching English as a foreign language that breaks with the traditional way of teaching it. It gives students the opportunity to explore the language and to play with it as well. Moreover, poetry allows the teacher to teach writing, reading, speaking and pronunciation simultaneously. All the activities provided in this didactic unit give importance to speaking, even if the activity focuses on writing. This is mainly due to the fact that most of the activities are to be done in small groups which on the other hand promotes cooperative work in the classroom. This is a great advantage as students in secondary school do not have many possibilities to use English. In addition, poems are authentic texts, their appealing structure, rhythm and sound suggest a quick and enjoyable way of learning new vocabulary, revising grammar, improving pronunciation and promoting creativity. Hence, it would be a pity if teachers do no benefit of its numerous advantages.

## 2.1 Relation with the curriculum

For the elaboration of this didactic unit, the curriculum and objectives established in DECRETO 102/2008 by BOE for 1<sup>st</sup> of Bachillerato have been taken into account (Diario Oficial de la Comunitat Valenciana 2008). The main objectives of my work pretend to further develop and improve the following aspects of the curriculum:



- Communicative skills
- The oral and written production of descriptions, narrative stories and presentations on different topics, coherently and cohesively using proper grammar, rhythm, intonation and pronunciation.
- Prediction and deduction of the information found in different types of texts.
- Comprehension of the interpersonal communication on different topics with a higher level of conceptual demand, using different communicative strategies.
- Writing and editing different types of pragmatic and fictitious texts.
- To promote students' interest in literature.
- Detecting the language use in formal/informal texts, oral and written.
- Using different sources of information autonomously: digital and bibliographical.

In addition, the fact that 1<sup>st</sup> of Bachillerato English teaching books are similar in terms of structure and contents makes it very easy for the teacher to decide when to implement the activities that are elaborated in this didactic unit. Most of the books' units consist of reading, writing, grammar and speaking parts. Teaching writing in 1<sup>st</sup> of Bachillerato is always the same, students have to write an essay on a particular topic. This is done at least once a week. As a result students get bored and do not pay enough attention to their writing skills. When that happens it is a good idea that the teacher changes the things a little bit. In this case implementing one of the writing activities suggested in "8. Activities" can be very helpful and motivating for the students. Since the activities I have designed do not have topic restrictions, students can be asked to use the vocabulary they are currently dealing with in class. On the other hand, the same can be done when teaching speaking. As most of the speaking activities presented in today's books are "work in pairs" activities, it is extremely difficult to do them. If you have 20 students in class that makes 10 pairs. Going around, checking if they are doing the activity and giving feedback to all of them is impossible. For that reason I believe that the activities in this didactic unit can be more productive, easier to do in the classroom and much more interesting for the students. In fact most of the activities that can be found here focus on students' speaking skills. However grammar is worked on simultaneously as the teacher will be constantly providing them with feedback.

So, a teacher can use this didactic unit to complement his/hers or to substitute some of the writing or speaking activities found in the students' book. If the latter is done, then students' knowledge should be assessed as if they were doing regular classwork.



## 2.2 Student's background knowledge

In order to complete successfully any of the suggested activities in this didactic unit, students should have an intermediate level (B1) of vocabulary, grammar and pronunciation. In addition, they should be able to carry out a discussion in English, expressing themselves clearly. As far as poetry is concerned, students should be familiar with what a poem is, its structure and basic features such as rhyme. Based on my personal experience, students of 1<sup>st</sup> of Bachillerato should not face major difficulties with the exercises.

## 3. Contents

<b>Conceptual</b>	<ul style="list-style-type: none"><li>• English pronunciation.</li><li>• Practicing the use of conjunctions.</li><li>• Definitions of a limerick, acrostic poem and haiku.</li><li>• The importance of body language, voice and intonation.</li><li>• Intonation/Musicality of English.</li><li>• Discussions in English.</li></ul>
<b>Procedural</b>	<ul style="list-style-type: none"><li>• Carrying out a discussion.</li><li>• Create different kinds of poems.</li><li>• Practise pronunciation.</li><li>• Practise stress, rhyme and rhythm.</li></ul>
<b>Attitudinal</b>	<ul style="list-style-type: none"><li>• Boost creativity.</li><li>• Promote group work.</li><li>• Arouse interest towards poetry in English and literature in general.</li><li>• Encourage participation.</li></ul>

### 3.1 Basic competences

This didactic unit has been elaborated taking into consideration the eight key competences described in REAL DECRETO 1513/2006 of the 7<sup>th</sup> of December which were introduced into the educational legislation with the Ley Orgánica de Educación (LOE 2006). The following competences should be implemented and taken into account by all teachers.



1. Competence in linguistic communication.
2. Mathematics competence.
3. Competence in the knowledge and interaction with the physical world.
4. Competence in processing information and ICTs use.
5. Social competence.
6. Cultural and artistic competence.
7. Learning to learn competence.
8. Autonomy and personal initiative.

This didactic unit focuses on the linguistic communication competence, since the activities pay more attention to speaking, writing and pronunciation. Nevertheless, due to the nature of the activities other competences will be developed simultaneously. For example the cultural and artistic competence will be tackled too as cultural references may be found in a poem they may be adapted and transformed into songs. Some of the activities require the use of ICTs, so the competence in processing information and ICTs use will be worked on. The fact that students will have to work in small groups and to carry out a discussion means that the social competence will be worked on as well. Finally, the learning to learn competence and the autonomy and personal initiative may be developed as some of the activities give students the opportunity to explore the language and work on their own.

#### 4. Objectives

The objectives of this didactic unit are based on the objectives and the curriculum established by BOE in the DECRETO 102/2008 for the 1<sup>st</sup> of Bachillerato (Diario Oficial de la Comunitat Valenciana, 2008) and the students' profile and needs are also taken into consideration. As it can be seen the objectives listed below cover all aspects of the English language emphasising on speaking as I believe is one of the most untrained skills in the EFL classroom. However, the rest of the skills are also paid a lot of attention as the activities are designed to develop all skills simultaneously. The goals of the didactic unit are the following:

- To improve students' oral and written skills – During my high school years and my practicum, I noticed that students experience many difficulties at the moment of



speaking and writing longer pieces of texts such as essays. Furthermore, many teachers do not devote much time to speaking centred activities.

- To improve students' communicative skills e.g. face-to-face conversations – I believe it is fundamental that students can interact with other people in English without feeling uncomfortable.
- To improve pronunciation – It is another skill that is often forgotten in the EFL classroom. However, having a good pronunciation is very important as it gives the speaker confidence and he/she can be understood better by others.
- To develop creativity – It is important that students can express themselves in a different way, using a variety of vocabulary. Therefore, poetry is great for that purpose as it allows students to play with it.
- To motivate students and to develop their self-confidence – It is important that a teacher motivates his/her students regularly. This can be done by teaching them in a different way, providing them with different exercises, etc. in this case introducing poetry to them. A good teacher has to give students the opportunity to use the target language as much as possible. The more they read, write and speak in English the more they will learn. As a consequence they will feel more confident and they will not feel so afraid of starting a conversation in English with an English speaker.
- To arouse students' interest towards poetry and literature in general – The completing of this objective suggest students' reading poetry or literature in English on their own which is a great achievement. That means that they will become intrinsically motivated.
- To promote participation – It is crucial that students participate. Most of them do not because they feel shy and insecure speaking in English. The teacher has to create an atmosphere where students participate and are not afraid of making mistakes. That is the only way for them to receive feedback and improve their level of English.

The specific objectives that belong to each activity you will be able to find in "8. Activities" section.



## 5. Methodology

The methodology that is to be applied during the poetry sessions is very simple. Before starting with an activity the teacher should explain clearly the process that is to be followed, solving any possible doubts that students may have. In terms of reasoning methods, the deductive and the inductive are to be used. That is, the teacher would go over the general concepts, moving on to the specific ones or the other way around, depending on the activity (Reserved 2014).

It is well known that learning a language is an active process. Therefore, it is highly important that students practice what they learn as the more they practice, better their overall level of English will become. For that reason the strategies and techniques through which this didactic unit is to be carried out are the active participation and the group work.

Even though it is not stated in the activities, the teacher could ask the students to record themselves and to try to identify areas they could improve. It is a great way of detecting their own mistakes.

Finally, I would like to clearly state again that the purpose of this didactic proposal is not to work on poetry in depth but to enhance language learning. For that reason, theoretical explanation about poetry should be simplified and reduced to a minimum. On the contrary, students' reaction would not be very positive, and maintaining an interactive atmosphere would be a challenge. Further explanation on the methodology and development can be found in "8. Activities" section.

## 6. Materials

In order to be able to successfully carry out the activities designed in this didactic proposal it is recommended the use of ICTs specially a computer with Internet access and a screen projector. As an alternative most of the activities except – the ones that require watching a video – can be done without the use of multimedia devices but a cd player. In that case the teacher would rely on photocopying the hand-outs that can be found in the "Annex" part of this didactic unit. However, it may affect the timing of the activities.

Having in mind that sessions in secondary education are 50 minutes long, the use of ICTs can be a priceless advantage as it would not only make the students understand better the activities but it would also save a lot of time.





## 7. Assessment

As stated in the justification the activities presented in this didactic unit are extra activities which purpose is to motivate students and to give them a break from the traditional English teaching sessions. Therefore students' final marks should not depend on them. Nevertheless they can definitely be taken into account as a part of the students' continuous assessment and may have an influence on their final marks. How? The teacher may evaluate their oral skills by observing and taking notes on pronunciation, grammar, vocabulary and fluency during the activity sessions. That is, the poetry related activities can be assessed as regular class activities if the teacher adapts them or relates them to the students' book contents as explained in "2.1 Relation with the curriculum".

So, this part of the didactic unit depends on the teacher and his/her objectives. Personally speaking, when I implemented a part of this didactic unit, students were not given marks. They were just given feedback on their use of English. Bare in mind that sometimes assessment puts pressure on students and drags them away from participating actively (Edelstein 2000). Nevertheless, there is an assessment chart available in the "Annex" that can help teachers to assess their students in a more extended way.



## **8. Activities**



Name	8.1 Writing a Haiku
Objectives	<ul style="list-style-type: none"> <li>• To use the language creatively.</li> <li>• Face-to-face conversation.</li> <li>• To develop self-confidence when using English.</li> <li>• To develop group-work.</li> <li>• To make students interested in poetry.</li> </ul>
Methodology & Development	<p>The teacher briefly explains to the students what a haiku is, where it comes from and everything they need to know in order to write one providing them with examples (see “Annex”). This activity can be done individually as it is very easy and short or in small groups. The students will have to write a haiku poem. There are no topic restrictions. The idea is that student explore vocabulary and use it creatively while they have some fun. During the writing process the teacher goes around and helps the students. When they are done, each student reads his/her poem aloud to the rest of the class. If the teacher decides it is a good idea, he/she may suggest the students to switch their papers and read their peers’ poems aloud. If there is time left you can ask the students which poem they like the most and why. Voting for the best poem is also an option</p>
Materials	<ul style="list-style-type: none"> <li>• A sheet of paper.</li> <li>• A pen or a pencil.</li> </ul>
Timing	<ul style="list-style-type: none"> <li>• 5 minutes for explaining the activity.</li> <li>• 10 minutes for creating a haiku poem.</li> <li>• 10 minutes for the students to read aloud their haiku poem to the rest of the class.</li> </ul>
Place	<p>To be done in a classroom.</p>
Assessment	<p>The teacher should assess students’ use of vocabulary. Students’ participation, implication and attitude will be taken into consideration. The assessment of this activity may have an influence on the final mark of the trimester during which the activity is carried out. An assessment chart is available in the “Annex” section.</p>



Name	8.2 Writing a Limerick
Objectives	<ul style="list-style-type: none"><li>• To use the language creatively.</li><li>• Face-to-face conversation.</li><li>• To improve pronunciation.</li><li>• To develop group-work.</li><li>• To make students interested in poetry.</li></ul>
Methodology & Development	<p>The teacher briefly explains to the students what a limerick is, where it comes from and everything they need to know in order to write one by showing them some examples. This activity is designed to be done in groups of 3-4 students. The students will have to talk to each other in English, share ideas and write down a limerick on a topic they choose. It is important that students pay attention to meaning, accuracy of the language used and the rhyme pattern. Knowing the correct pronunciation of the vocabulary used is essential for achieving the rhyme pattern. During the writing process the teacher goes around and helps the students. When finished, one student of each group reads their limerick aloud to the rest of the class. If there is time left you may ask the students to comment on their limericks and say which one they like the most.</p>
Materials	<ul style="list-style-type: none"><li>• A sheet of paper.</li><li>• A pen or a pencil.</li><li>• A blackboard.</li></ul>
Timing	<ul style="list-style-type: none"><li>• 5 minutes for explaining the activity.</li><li>• 15 minutes creating a limerick.</li><li>• 10 minutes for the groups to read aloud their limerick to the rest of the class.</li></ul>
Place	To be done in a classroom.
Assessment	<p>The teacher should mainly assess pronunciation and use of vocabulary. Students' participation, implication and attitude will be taken into consideration. The assessment of this activity may have an influence on the final mark of the trimester during which the activity is carried out. An assessment is chart available in the "Annex" section.</p>



Name	<b>8.3 Writing an Acrostic Poem</b>
<b>Objectives</b>	<ul style="list-style-type: none"><li>• To use the language creatively.</li><li>• Face-to-face conversation.</li><li>• To develop self-confidence when using English.</li><li>• To develop group-work.</li><li>• To make students interested in poetry.</li></ul>
<b>Methodology &amp; Development</b>	<p>The teacher briefly explains to the students what an acrostic poem is, where it comes from and everything they need to know in order to write one by showing them some examples (see “Annex”). This activity can be done in pairs or individually as a homework. The students will be asked to write an acrostic poem using the word “poetry”, if they write it in class or using their first name, if done at home. The idea that students explore and use different vocabulary creatively. During the writing process the teacher goes around and helps the students. When all students finish writing their poem, each pair of students read their poems aloud to their classmates.</p>
<b>Materials</b>	<ul style="list-style-type: none"><li>• A sheet of paper.</li><li>• A pen or a pencil.</li></ul>
<b>Timing</b>	<ul style="list-style-type: none"><li>• 5 minutes for explaining the activity.</li><li>• 10 minutes for creating an acrostic poem.</li><li>• 10 minutes for the students to read aloud their poems to their classmates.</li></ul>
<b>Place</b>	<p>To be done in a classroom.</p>
<b>Assessment</b>	<p>The teacher should assess students’ use of vocabulary. Students’ participation, implication and attitude will be taken into consideration. The assessment of this activity may have an influence on the final mark of the trimester during which the activity is carried out. An assessment chart is available in the “Annex” section.</p>



Name	<b>8.4 Working on Pronunciation</b>
<b>Objectives</b>	<ul style="list-style-type: none"><li>• To practice pronunciation.</li><li>• To develop self-confidence when using English.</li><li>• To foster participation.</li></ul>
<b>Methodology &amp; Development</b>	<p>The teacher briefly explains to the students that they will be working on a poem that is written to mark the difference in pronunciation of words that look similar but pronounced differently. The teacher will project the poem on the screen if available in the classroom. In addition the students will be given a printed copy of the poem. The teacher reads the poem to the students with a correct pronunciation or it plays the audio version that can be found on <a href="#">YouTube</a>. After that each student will be asked to read 2-3 lines aloud, paying attention to the words in bold. It should be noted that the words in bold have more stress. Then the teacher asks the other students if their classmate has made any mistakes. If the students are not able to detect them then the teacher has to interfere as his role is to monitor and to give feedback, helping the students to detect and correct their mistakes.</p>
<b>Materials</b>	<ul style="list-style-type: none"><li>• A computer with internet connection, speakers and an OHP.</li><li>• A copy of the pronunciation poem (see “Annex”).</li><li>• A pen for taking notes.</li></ul>
<b>Timing</b>	<ul style="list-style-type: none"><li>• 2-5 minutes for explaining the activity.</li><li>• 15 minutes to go through the poem and comment it in terms of pronunciation.</li></ul>
<b>Place</b>	To be done in a classroom.
<b>Assessment</b>	<p>The teacher should assess students’ pronunciation. Students’ participation, implication and attitude will be taken into consideration. The assessment of this activity may have an influence on the final mark of the trimester during which the activity is carried out. An assessment chart is available in the “Annex” section.</p>



Name	<b>8.5 Surprise me with a Poem</b>
Objectives	<ul style="list-style-type: none"><li>• To explore poetry by themselves.</li><li>• To work on speaking and pronunciation.</li><li>• To foster participation.</li></ul>
Methodology & Development	The teacher gives to the students as homework, the task to look for a short poem that they like. They will have to bring the poem for the next session. Each student will read his/her poem aloud. Furthermore, they will have to briefly reason their choice. For making the selection process easier, the students will have to choose a poem from a particular webpage ( <a href="#">GigglePoetry</a> ). The teacher's role is to give feedback on their speaking skills. What is intended to achieve by carrying out this activity is to give the students the opportunity to discover that reading poetry is something they may enjoy, and to practice speaking in the classroom as they will have to express their own opinion regarding the poems they have chosen.
Materials	<ul style="list-style-type: none"><li>• A device with internet connection that students can use in order to visit the webpage.</li></ul>
Timing	<ul style="list-style-type: none"><li>• 20-30 minutes for commenting on their poems in class.</li></ul>
Place	To be done at home but discussed in the classroom.
Assessment	The activity will be assessed as a regular homework activity and it may be taken into consideration for final mark of the trimester during which the activity is carried out. At the moment of reasoning their answers, their oral skills can be assessed using the assessment char available in the "Annex".



Name	8.6 Compound Sentences
Objectives	<ul style="list-style-type: none"> <li>• To teach, work on, practise compound sentences.</li> <li>• To learn how to use coordinating conjunctions.</li> <li>• To motivate students towards learning English and poetry.</li> <li>• To foster interest in poetry.</li> </ul>
Methodology & Development	<p>The students are given a copy of the poem <i>Hurray! Hurray! It's a New Year's Day</i> by Kenn Nesbitt (Mack 2008). The poem is discussed in class, identifying the compound sentences and the coordinating conjunctions. In addition the teacher may include the definition of what a compound sentence is, in the photocopy of the poem by Kenn Nesbitt. Furthermore, if the teacher considers it necessary, attention to the verb tenses used in the poem can be paid as well. After discussing the poem and the grammar features used in it, the teacher would ask the students to write a similar poem in pairs by using a template. In his poem, Nesbitt uses only one conjunction: <i>and</i>. Students must be asked to use: <i>for, and, nor, but, or, yet, so</i>. The first letters of each conjunction, if put together, form the word FANBOYS. This can be used to make the students remember the conjunctions easily. When students are ready, they hand in their poems to the teacher for assessment.</p> <p>In order to motivate the students tell them that after writing their poems, they will have to print them and put them in a poster all together. Later, the poster will be hanged on a wall in the hallway, so the rest of the school can read their poems. The poster can be done in their tutorial class with their tutor. You will have to previously ask him for his/her cooperation.</p>
Materials	<ul style="list-style-type: none"> <li>• Photocopies of Nesbitt's poem.</li> <li>• Photocopies of the template.</li> </ul>
Timing	<ul style="list-style-type: none"> <li>• 15 mins for explaining the activity and discussing Nesbitt's poem.</li> <li>• 20 mins for writing a poem using the template.</li> <li>• 1 tutorial session for creating a poster .</li> </ul>
Place	To be done in the classroom.
Assessment	The teacher has to assess use of vocabulary and conjunctions, use of grammar and accuracy of the language as in a regular writing activity. An assessment chart is available in the "Annex" section.





<b>Name</b>	<b>8.7 Ezra Pound – In a Station of the Metro</b>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• To explore the value of beauty</li> <li>• To teach emotional intelligence</li> <li>• To improve speaking and discussion skills</li> <li>• To use English creatively</li> </ul>
<b>Methodology &amp; Development</b>	<p>It is a great activity to do in class as an alternative to the traditional speaking activities that can be found in the student books because students will be given the chance to practise English but also because it gives teachers the opportunity to work on the students' emotional intelligences. In this case, the topic of beauty will be dealt with.</p> <p>The students will be shown a short poem, only 14 words long, by Ezra Pound – In a Station of the Metro: <i>"The apparition of these faces in the crowd; Petals on a wet, black bough"</i>. Then the teacher will carry on a discussion, guiding the students through the analysis of the poem. First of all, the poem should be briefly analysed in terms of grammar words, noting that there is not a use of verbs. Then it should be proceeded with the actual meaning of the poem and what it symbolises. If you find out that it is difficult for the students to realise that the poem is about beauty and the mystery of the human existence, keep on giving them hints as you do not want them to loose interest. Then the teacher starts a discussion about the value of beauty and the meaning of life. Besides leading the discussion and giving them feedback regarding their use of English the teacher's role is to also indirectly leave students the idea that beauty cannot be found only in an image but also in a feeling, in a gesture etc.</p>
<b>Materials</b>	<ul style="list-style-type: none"> <li>• No particular materials needed. The poem can be written on the blackboard since it is 2 lines long.</li> </ul>
<b>Timing</b>	<ul style="list-style-type: none"> <li>• 5 minutes for introducing the activity.</li> <li>• 30 minutes for carrying out the discussion.</li> </ul>
<b>Place</b>	To be discussed in the classroom.
<b>Assessment</b>	<p>The teacher should assess student' speaking skills (vocabulary, pronunciation and fluency). Students' participation, implication and attitude will be taken into consideration. The assessment of this activity have an effect on the final mark of the trimester during which the activity is carried out. An assessment chart is available in the "Annex" section.</p>



Name	8.8 Body Language and Voice
Objectives	<ul style="list-style-type: none"> <li>• Realising the importance of body language</li> <li>• Discussing intonation and voice</li> <li>• To speak and discuss</li> </ul>
Methodology & Development	<p>Many students go to university without knowing what is to speak in front of an audience. This activity was designed with the idea of showing to students some of the most important features, needed to do a successful presentation.</p> <p>The activity consist of watching a video of a 16 years old teenager, Youssef Biaz, reciting Mrs Krikorian by Sharon Olds. The video can be found on <a href="#">YouTube</a>. Before playing it the teacher must give the students a hand-out containing the poem. Furthermore, he/she has to briefly explain that how a person transmits his message is equally important as the message itself. Therefore, body language, intonation and voice are tools that they should use in order to keep the audience interested in what they have to say. The students will be asked to carefully watch the video and pay attention to gestures, rise in intonation and voice changes. After the video the students will have to rise hands and share their observations and thoughts. If they do not participate much, the teacher can start commenting on the video so that the students can start participating. After discussing the video the teacher can ask them if they have ever attended a presentation, a talk, etc. and to tell their classmates why it was boring or interesting and how the presenter/ speaker achieved it. While the students talk, ask them to use body language and to make eye contact with their classmates. You can even ask them to stay in front of the class.</p>
Materials	<ul style="list-style-type: none"> <li>• A computer with internet connection and a projector.</li> <li>• A handout containing the poem (see “Annex”).</li> </ul>
Timing	<ul style="list-style-type: none"> <li>• 5 min for explaining the activity.</li> <li>• 5 min for playing the video.</li> <li>• 20 min for a discussion.</li> </ul>
Place	To be done in the classroom.
Assessment	<p>The teacher should assess students’ oral skills (pronunciation of words and sentences; intonation; pitch; etc). Students’ participation, implication and attitude will be taken into consideration. The assessment of this activity have an effect on the final mark of the trimester during which the activity is carried out. An assessment chart is available in the “Annex” section.</p>



Name	8.9 Working on Intonation/Musicality
Objectives	<ul style="list-style-type: none"> <li>• To see the strong relationship between language and music.</li> <li>• To motivate students towards learning English.</li> <li>• To speak and discuss.</li> </ul>
Methodology & Development	<p>The idea of the activity is to show students how closely music and language are related. The teacher has to explain that rhythm is the key factor of language musicality. Nevertheless, not every person perceives rhythm the same way. Furthermore, many foreign language learners do not have this rhythmic perception due to the lack of input as well as output in the target language. In order to make it clearer for the students what musicality is, the teacher may give them the following utterances, explaining that what makes them memorable is the way they sound, the rhythm (Fanany 2009). It can also be pointed out that many people learn a language only because they like the way it sounds (e.g French).</p> <ul style="list-style-type: none"> <li>• “To be, or not to be, that is the question.” From <i>Hamlet</i> by Shakespeare.</li> <li>• “It was the best of times, it was the worst of times. “ From <i>A Tale of Two Cities</i> by Charles Dickens.</li> <li>• “Nevermore.” From <i>The Raven</i> by Edgar Allen Poe.</li> </ul> <p>In addition, the teacher has to play a short video of a poem by Dr John Cooper called <a href="#">! Wanna be Yours</a> (1:45 min . Since it is about a minute long, it can be played a couple of times. Then the students are asked to discuss it in terms of musicality. Attention to rhyme, stress and rhythm should be paid. Next, <a href="#">another video</a> of a song by The Arctic Monkeys called the same way as the poem is to be played. The lyrics of the song is the poem itself. After that you may ask the students what they think and if they know other songs based on a poem. In addition you ask the students to try to read fragments of the poem imitating Dr John Cooper. This is something that the student may really enjoy while you correct their pronunciation and stress if they do not put it correctly.</p>
Materials	<ul style="list-style-type: none"> <li>• A computer with internet connection and a projector.</li> <li>• A handout containing the poem.</li> </ul>
Timing	<ul style="list-style-type: none"> <li>• 5 min for explaining the activity.</li> <li>• 5 min for playing the video 1.</li> <li>• 5 min for playing video 2.</li> <li>• 20 min for discussing and sharing personal opinions.</li> </ul>



<b>Place</b>	To be done in the classroom.
<b>Assessment</b>	The teacher should assess students' oral skills (pronunciation of words and sentences; intonation; pitch; etc). Students' participation, implication and attitude will be taken into consideration. The assessment of this activity have an effect on the final mark of the trimester during which the activity is carried out. An assessment chart is available in the "Annex" section.



## 9. Implementation and Results

Two activities of this didactic unit have been implemented into the EFL classroom to three groups of students. The first two groups were 1<sup>st</sup> of Bachillerato students and consisted of 20 and 19 students respectively. The third group consisted of 25 2<sup>nd</sup> of Bachillerato students. The implementation was done in one single session that lasted 50 minutes for each group in which two activities were worked on: “8.2 Writing a Limerick and “8.4 Working on Pronunciation”. The methodology followed was the one described in the methodology and development section of each activity.

At the end of the sessions the students were asked to fill in a short anonymous questionnaire, consisting of five short questions. The purpose of the questionnaire was to get feedback from students’ personal opinion towards using poetry as an English teaching tool. I also wanted to prove that one does not have to necessarily like poetry in order to enjoy such activities. The questions and the results are listed below:

Group 1: 1 <sup>st</sup> of Bachillerato (20) students	Questions:	Yes	No	Comments
	1. Do you like poetry ?	35%	65%	
	2. Have you ever done a similar activity/ies ?	5%	95%	1 student has done pronunciation games
	3. Did you enjoy the activities we just did ?	85%	15%	
	4. Would you like to do a similar activity again ?	100%	0%	
	5. Do you think that these kind of activities can help you to improve your level of English in terms of creativity, use of vocabulary and pronunciation ?	100%	0%	

Group 2: 1 <sup>st</sup> of Bachillerato (19) students	Questions:	Yes	No	Comments
	1. Do you like poetry ?	79%	21%	
	2. Have you ever done a similar activity/ies ?	16%	84%	1 student has done reciting exercises
	3. Did you enjoy the activities we just did ?	100%	0%	
	4. Would you like to do a similar activity again ?	100%	0%	
	5. Do you think that these kind of activities can help you to improve your level of English in terms of creativity, use of vocabulary and pronunciation ?	100%	0%	



Group 3: 2 <sup>nd</sup> of Bachillerato (25) students	Questions:	Yes	No	Comments
	1. Do you like poetry ?	32%	68%	
	2. Have you ever done a similar activity/ies ?	4%	96%	
	3. Did you enjoy the activities we just did ?	92%	8%	
	4. Would you like to do a similar activity again ?	88%	12%	
	5. Do you think that these kind of activities can help you to improve your level of English in terms of creativity, use of vocabulary and pronunciation ?	100%	0%	

Global results (64 students)	Questions:	Yes	No
	1. Do you like poetry ?	48%	52%
	2. Have you ever done a similar activity/ies ?	8%	92%
	3. Did you enjoy the activities we just did ?	92%	8%
	4. Would you like to do a similar activity again ?	96%	4%
	5. Do you think that these kind of activities can help you to improve your level of English in terms of creativity, use of vocabulary and pronunciation ?	100%	0%

As it can be seen from the results, most of the students do not like poetry. However, they still enjoyed what we did and in my opinion, they had lots of fun while learning new vocabulary and improving their pronunciation. Of course there were some students that were not very enthusiastic and did not quite enjoy what they had to do but we are talking about only 8% in total.

The majority of students would like to see more of these activities being implemented into the EFL classroom. Only 4% would not like to do anything similar. Still, even those students that did not like the activities and those that would not like to do anything similar, had to admit that the activities they did can truly help students to improve their level of English. As it can be seen 100% of the students share the same opinion on that matter.

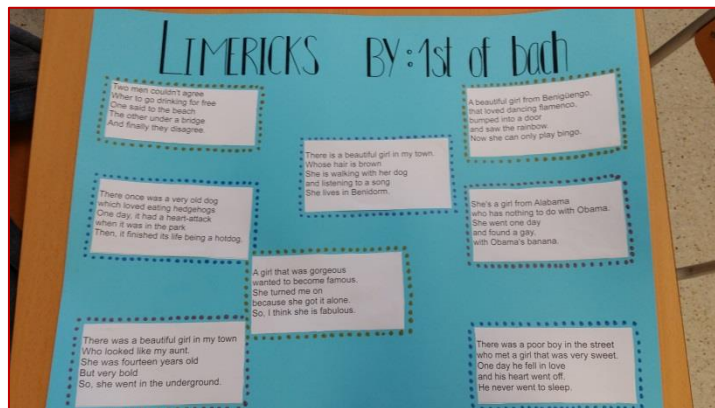
While doing the limerick activity I was not fully strict with the rhythm pattern as it can be quite challenging even for advanced learners. Since students were working in small groups of 4-5, a competitive atmosphere was created. The students put a lot of effort into the activity which lead to the creation of eight really funny limericks. The students of 1<sup>st</sup> of Bachillerato even



decided to create a poster with the poems and to put it on the entrance on the school after asking the principal for a permission. The poster raised a lot of interest into many other students who even asked their teachers if they could do something similar. Bellow there are a couple of limerick examples that the student created and a photo of the poster.

A beautiful girl from Benigüengo  
who loved dancing flamenco  
bumped into a door  
and saw a rainbow.  
Now she only can play bingo.

She's a girl from Alabama  
who has nothing to do with Obama.  
She went one day  
and found a gay  
with Obama's banana.



This didactic proposal is designed for 1<sup>st</sup> of Bachillerato students. Nevertheless I implemented the two activities in 2<sup>nd</sup> of Bachillerato as well to make sure that the difficulty of the activities was right. According to my observation it is right as the 2<sup>nd</sup> of Bachillerato students found it too easy while for the 1<sup>st</sup> of Bachillerato students it was moderately difficult.

To sum up, one session is not enough to determine whether activities based on poetry can facilitate language learning but the results are promising and demonstrate students' interest towards doing something different once in a while. Furthermore all students found the activities to be helpful. For that reason poetry should be given a fair chance.



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# Annex



## An Assessment Chart

	Excellent (10-9)	Good (8-7)	Average (6-5)	Poor (4-1)	Teacher's /student's notes and comments:
<b>Vocabulary</b>	The vocabulary used by the student is the one seen during the academic year. It is varied and used accurately.	The student uses appropriately 80% of the vocabulary dealt with in class .	The student uses a great part of the vocabulary dealt with in class but frequently confuses their meaning.	Student's use of vocabulary is not the one dealt with in class and is not accurate in terms of meaning.	
<b>Oral skills (Pronunciation and Fluency)</b>	The student shows correct pronunciation. He/she speaks fluently with confidence and proper intonation, speed and voice.	The student speaks fluently with a good pronunciation and a few mistakes that does not affect the delivery of the message.	The student is not very frequently makes pronunciation and stress mistakes. However, most of information delivered is accurate and easy to understand.	The students struggles to speak in English and following his/her ideas is very difficult.	
<b>Grammar</b>	The student makes proper use of the grammar dealt with in class.	The overall grammar use is good. Just a few mistakes are done.	The student occasionally confuses verb tenses and other grammatical structures.	The utterances the student produces are not grammatically correct. Furthermore, the student avoids certain grammatical structures.	



## 8.1 Writing a Haiku

1. **Haiku:** is a Japanese form of poetry that consists of three lines. The first one has five syllable, the second seven and the third last line has five again. Usually haiku poems *“describe/present/portray a situation and create/evoke/present a mood”*. The last line sums up the first two lines (Hkedcity 2010).
  
2. Examples:
  - a. First snow of winter –  
But it is heavy enough  
To weigh down branches.
  
  - b. A bright butterfly,  
Flies here, flies there, up and down  
And it has gone.



## 8.2 Writing an Acrostic Poem

1. **Acrostic Poem:** it is a short poem in which the first letters of each line spell a word, if read vertically. The first letters are usually capital letters and the word spelled is usually the title of the poem. There is no restriction on the line length and rhyme is not necessary (Hkedcity 2010).

2. Examples:

- a. **Talented**  
**E**nthusiastic  
**A**ble  
**C**aring  
**H**umorous  
**E**nergetic  
**R**easonable

- b. **A**lways attentive,  
**N**ever cheats and  
**N**ever fails,  
**A** model student after all.



### 8.3 Writing a Limerick

1. **Limerick:** It is a short and humorous poetic form with a strict rhyme pattern (AABBA). That is, the first two lines rhyme with the 5th, while the 3rd rhymes with the 4th. Lines 3 and 4 are usually shorter. Limericks are often nonsense poems but that does not matter as long as they make people laugh (Hkedcity 2010).

- **Rhyme** – two words rhyme if they have the same final vowel and consonant sounds. For example, *go* rhymes with *show* and *cat* rhymes with *hat*.

2. Examples:

- a. This woman was from Castellón.           A  
When I saw her she turned me on.           A  
So we went on a date                            B  
But it didn't go great                         B  
Seems I'm destined to sleep alone.        A
- b. There once was a child in Spain           A  
Who loved to play in the rain                A  
One day he tripped                             B  
And broke his hip                                B  
Now he is in serious pain.                 A

3. Possible starters CreativeWritingNow 2014):

- He was an unusual boy
- There once was a very old dog
- A beautiful girl in my town
- There was a young woman whose head
- Two poet who couldn't agree



## 8.4 Working on Pronunciation

### 1. A Pronunciation Poem:

**Ration** never rhymes with **nation**,  
Say **prefer**, but **preferable**,  
**Comfortable** and **vegetable**.  
**B** must not be heard **in doubt**,  
**Debt** and **dumb** both leave it out.  
In the words **psychology**,  
**Psychic**, and **psychiatry**,  
You must never sound the **P**.  
**Psychiatrist** you call the man  
Who cures the complex, if he can.  
In **architect**, **CHI** is **K**.  
In **arch** it is the other way.

Please remember to say **iron**  
So that it'll rhyme with **lion**.  
**Advertisers advertise**,  
**Advertisements** will put you wise.  
Time when work is done is **leisure**,  
Fill it up with useful **pleasure**.  
**Accidental, accident**,  
Sound the **G** in **ignorant**.  
**Relative**, but **relation**,  
Then say **creature**, but **creation**.  
Say the **A** in gas quite short,  
**Bought** remember rhymes with **thwart**,  
**Drought** must always rhyme with **bout**,  
In **daughter** leave the **GH** out.

Wear a **boot** upon your **foot**.  
**Root** can never rhyme with **soot**.

In **muscle**, **SC** is **S**,  
In **muscular**, it's **SK**, yes!  
**Choir** must always rhyme with **wire**,  
That again will rhyme with **liar**.  
Then remember it's **address**.  
With an accent like **posses**.  
**G** in **sign** must silent be,  
In **signature**, pronounce the **G**.

Please remember, say **towards**  
Just as if it rhymed with **boards**.  
**Weight's** like **wait**, but not like **height**.  
Which should always rhyme with **might**.  
**Sew** is just the same as **so**,  
Tie a ribbon in a **bow**.  
When You meet the queen you **bow**,  
Which again must rhyme with **how**.  
In perfect English make a **start**.  
Learn this little rhyme by **heart**.

Please remember, say **towards**  
Just as if it rhymed with **boards**.  
**Weight's** like **wait**, but not like **height**.  
Which should always rhyme with **might**.  
**Sew** is just the same as **so**,  
Tie a ribbon in a **bow**.  
When You meet the queen you **bow**,  
Which again must rhyme with **how**.  
In perfect English make a **start**.  
Learn this little rhyme by **heart**.



## 8.4 Working on Pronunciation

2. **Pronunciation tips** (Hancock 2003):
  - a. In many British accents post vowel /r/ is not pronounced in words like CAR.
  - b. However it can be heard if it is followed by another vowel as in *far away*.
  - c. In words with two or more syllable at least one is weak. It does not have stress.
  - d. Native speakers usually change the vowels of the unstressed syllables to /ə/ and /ɪ/.
  - e. The sounds /h/, /w/ and /j/ only happen before a vowel sound.





## 8.6 Compound Sentences

### 1. *Hurray! Hurray! It's New Year's Day* by Kenn Nesbitt

Hurray! Hurray! It's New Year's Day!

The day we start anew.

So this year I've decided

to become a kangaroo.

Or maybe I will learn to fly,

or how to walk through walls,

or how to turn invisible,

or surf on waterfalls.

I'll make myself elastic

and I'll teach myself to shrink.

I'll turn into a liquid

and I'll pour me down the sink.

I'll visit other planets

and meet aliens galore.

I'll travel to the distant past

and ride a dinosaur.

I've got so many wondrous plans.

I'm starting right away.

Yes, this will be the best year yet.

Hurray! It's New Year's Day!



## 8.6 Compound Sentences

2. **A poem frame** (fill the shorter gaps with a conjunction: *for, and, nor, but, or, yet, so*):

Hurray! Hurray! It's \_\_\_\_\_ Day !

The day we start anew.

So this year I've decided

to \_\_\_\_\_.

I'll \_\_\_\_\_,

\_\_\_\_\_.

I'll \_\_\_\_\_,

\_\_\_\_\_.

I'll \_\_\_\_\_,

\_\_\_\_\_.

I'll \_\_\_\_\_,

\_\_\_\_\_.

I've got so many wondrous plans.

I'm starting right away.

Yes, this will be the best yet.

Hurray! It's \_\_\_\_\_ Day !



## 8.8 Body Language and Voice

### 1. *Mrs Krikorian* by Sharon Olds

She saved me. When I arrived in 6th grade,  
a known criminal, the new teacher  
asked me to stay after school the first day, she said  
I've heard about you. She was a tall woman,  
with a deep crevice between her breasts,  
and a large, calm nose. She said,  
This is a special library pass.  
As soon as you finish your hour's work—  
that hour's work that took ten minutes  
and then the devil glanced into the room  
and found me empty, a house standing open—  
you can go to the library. Every hour  
I'd zip through the work in a dash and slip out of my  
seat as if out of God's side and sail  
down to the library, solo through the empty  
powerful halls, flash my pass  
and stroll over to the dictionary  
to look up the most interesting word  
I knew, spank, dipping two fingers  
into the jar of library paste to  
suck that tart mucilage as I  
came to the page with the cocker spaniel's  
silks curling up like the fine steam of the body.  
After spank, and breast, I'd move on



## 8.8 Body Language and Voice

to Abe Lincoln and Helen Keller,  
safe in their goodness till the bell, thanks  
to Mrs. Krikorian, amiable giantess  
with the kind eyes. When she asked me to write  
a play, and direct it, and it was a flop, and I  
hid in the coat-closet, she brought me a candy-cane  
as you lay a peppermint on the tongue, and the worm  
will come up out of the bowel to get it.  
And so I was emptied of Lucifer  
and filled with school glue and eros and  
Amelia Earhart, saved by Mrs. Krikorian.  
And who had saved Mrs. Krikorian?  
When the Turks came across Armenia, who  
slid her into the belly of a quilt, who  
locked her in a chest, who mailed her to America?  
And that one, who saved her, and that one—  
who saved her, to save the one  
who saved Mrs. Krikorian, who was  
standing there on the sill of 6th grade, a  
wide-hipped angel, smokey hair  
standing up weightless all around her head?  
I end up owing my soul to so many,  
to the Armenian nation, one more soul someone  
jammed behind a stove, drove



## 8.8 Body Language and Voice

deep into a crack in a wall,  
shoved under a bed. I would wake  
up, in the morning, under my bed—not  
knowing how I had got there—and lie  
in the dusk, the dustballs beside my face  
round and ashen, shining slightly  
with the eerie comfort of what is neither good nor evil.



### *A confident speaker ...*

- ...speaks clearly.
- ...does not speak too fast.
- ...pauses where appropriate.
- ...has good pronunciation.
- ...has a natural stress and rhythm.
- ...does not mumble.
- ...does not hesitate.



## 8.9 Working on Intonation/Musicality

### 1. *I Wanna be Yours* by Dr John Cooper

I wanna be your vacuum cleaner	take me with you anywhere.
breathing in your dust.	I don't care.
I wanna be your Ford Cortina	I wanna be yours.
I will never rust.	
If you like your coffee hot	I wanna be your electric meter.
let me be your coffee pot.	I will not run out.
You call the shots.	I wanna be the electric heater
I wanna be yours.	you'll get cold without.
	I wanna be your setting lotion
I wanna be your raincoat	hold your hair in deep devotion.
for those frequent rainy days.	Deep as the deep Atlantic ocean
I wanna be your dreamboat	that's how deep is my devotion.
when you want to sail away.	
Let me be your teddy bear	

#### *A confident speaker ...*

- ...speaks clearly.
- ...does not speak too fast.
- ...pauses where appropriate.
- ...has good pronunciation.
- ...has a natural stress and rhythm.
- ...does not mumble.
- ...does not hesitate.





## 8.9 Working on Intonation/Musicality

### 2. *I Wanna be Yours* by The Arctic Monkeys

I wanna be your vacuum cleaner	Hold your hair in deep devotion.
Breathing in your dust.	At least as deep as the Pacific Ocean.
I wanna be your Ford Cortina	I wanna be yours.
I will never rust.	
If you like your coffee hot	Secrets I have held in my heart
Let me be your coffee pot.	Are harder to hide than I thought.
You call the shots babe	Maybe I just wanna be yours.
I just wanna be yours.	I wanna be yours.
	I wanna be yours.
Secrets I have held in my heart	
Are harder to hide than I thought.	Wanna be yours...
Maybe I just wanna be yours.	
I wanna be yours.	I wanna be your vacuum cleaner
I wanna be yours.	Breathing in your dust.
	I wanna be your Ford Cortina
Let me be your 'leccy meter	I will never rust.
And I'll never run out.	I just wanna be yours.
Let me be the portable heater	I just wanna be yours.
That you'll get cold without.	I just wanna be yours.
I wanna be your setting lotion.	