# TLP: Poetry-based EFL Course for Japanese University Students

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A Teaching and Learning Project

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## Abstract

This project aims to implement poetry in a course that will contribute to both the language skills and motivation levels of Japanese university students. The main goals of the course deal with skills related to discussions, presentations, academic and creative writing, learning strategies, and vocabulary gains. Poetry reading and creative writing that serve as the basis for the course, bolster learners' engagement via authentic content, a sense of accomplishment, language experimentation, and self-expression. To ensure the relevance of the project, the needs analysis was conducted among three groups of participants: students, teachers, and experts on teaching English via poetry. The needs analysis investigated the attitudes towards poetry and possible implementational issues related to creative writing and reading poems. Data collected during the needs analysis demonstrated that a poetry-based course might be a valuable contribution in the field of teaching English.

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# TLP: Poetry-based EFL Course for Japanese University Students

## Introduction

Successful language learning can be attributed to a multitude of factors among which comprehensible input, teaching strategies, and a learner's motivation (Richards & Rodgers, 2014). Motivation, the last but not least, is thought to be particularly important for outstanding learning results. Motivation, especially intrinsic one is connected with higher productivity and, as a result, gains in language proficiency (Deci & Ryan, 2002; Gardner, 2001; Ryan & Deci, 2018). However, students often experience a lack of motivation due to the perceived irrelevance, low interest, or negative experiences related to the subject (Osterman, 2014). One of the possible solutions to this problem is to provide students with an avenue for meaning-creation, self-expression, and personal accomplishment.

These goals can be achieved by using poetry. Reading poetic texts encourage interpretation and meaning-creation, whereas poetry writing fosters self-expression and a sense of accomplishment (Khatib et al., 2011; Van, 2009). The usage of poems in an EFL classroom has been promoted by numerous educators. According to Bobkina and Dominguez (2014), poetry features universal themes that are present across cultures, so reading and analyzing poetry can be relevant to various individuals in different cultural contexts. Scholars also note that authentic and expressive language used in poems has a potential for increasing learners' engagement due to the non-triviality (Bobkina & Dominguez, 2014; Khatib et al., 2011; Khatib & Daftarifard, 2013; Van, 2009). As for poetry writing, composing poems allows learners to experiment with language in terms of meaning and in the domain of form as well (Hanauer, 2012, 2015; Khatib et al., 2011; Liao & Roy, 2017). Language experimentation is, in turn, linked to self-expression since poetry writing provides creative freedom via less restricted usage of language (Griswold, 2006; Hanauer, 2012; Liao & Roy, 2017; Schroeder, 2010; Smith, 2013). Self-expression and the focus on emotional relevance allow learners to be more invested in the process of writing (Hanauer, 2012). Finally, Schroeder (2010) has reported that poetry

writing provides students a sense of accomplishment by providing engaging tasks that de-emphasize mistakes and motivate students. Thus, poetry reading and writing might be effectively used in an EFL course. The Teaching and Learning project presented below aims to develop a poetry-based CBI English course for Japanese university students to improve their motivation and English skills. The following sections trace the links between motivation, creativity, poetry, and English learning. Additionally, the purpose, goals, and significance of the current project will be discussed. The needs analysis for this project will be addressed in the section on methodology. Based on the needs analysis' results and discussion, a set of criteria for the course will be presented. Finally, the course syllabus, lesson plans, and materials will be demonstrated.

## Review of Literature

Poetry tends to be perceived as an obscure and complex medium. Despite the popularity of some types of poetry such as nursery rhymes, full-fledged poetic texts are often deemed too difficult for EFL learners to handle (Baleghizadeh & Dargahi, 2010). Due to this misconception, the usage of poetry for language teaching is still limited. However, poetry is reported to be tightly connected with motivation and creativity through language experimentation, self-expression, and a sense of accomplishment (Bobkina and Dominguez, 2014; Khatib et al., 2011; Hanauer, 2012; Schroeder, 2010; Smith, 2013). Motivation is, in turn, directly related to positive learning outcomes (Deci & Ryan, 2002; Gardner et al., 1985, 2001; Ryan & Deci, 2018). This literature review aims to investigate whether poetry writing, reading, and analyzing can be not only viable but also a motivating and effective instrument for English instruction. The literature review is divided into several sections that address underlying concepts of motivation and creativity, course structure, poetry implementation in the EFL setting, the methodology for teaching language skills, and the context of the project. The literature discussed below links poetry, motivation, and creativity, demonstrating the effect that poetry-based instruction can extend to Japanese English learners. The

sources investigated below will inform the focus and the structure of the course created as the result of this Teaching and Learning Project.

### Motivation and Attitude

Both motivation and attitude are deemed to be important concepts in the EFL field (Gardner, 2001; Gardner et al., 1985; Kikuchi, 2013; Ryan & Deci, 2018). Motivation and attitude are the concepts that inform this Teaching and Learning Project and hence these concepts should be explored. Sometimes these two terms get conflated, but several key differences between attitude and motivation exist. Attitude can be defined as a set of beliefs and perceptions towards an object, situation, or idea that dictate one's response (Gardner et al., 1985; Oroujlou & Vahedi, 2011). Oroujlou and Vahedi (2011) claim that attitude can be learned and unlearned depending on experiences with the object of attitude. A high attitude towards language learning is more likely to be related to positive results than a low attitude (Gardner et al., 1985; Oroujlou & Vahedi, 2011).

As for motivation, this concept is somewhat similar, but more complex compared to attitude. Motivation in a language-learning context is a degree to which an individual directs their effort to learn a language (Oroujlou & Vahedi, 2011). Such an effort might be caused by various factors: from the willingness to receive a high grade (extrinsic motivation) to interest in the process (intrinsic motivation) (Deci & Ryan, 2002; Oroujlou & Vahedi, 2011). The important difference between motivation and attitude is that motivation is goal-oriented and related to action or effort while attitude is not necessarily followed by action (Gardner et al., 1985; Oroujlou & Vahedi, 2011). For instance, a student can feature a low attitude towards high-stakes tests but still be motivated to prepare for these tests that might influence the student's future (Allen, 2016; Ryan & Weinstein, 2009). High motivation is believed to be related to language proficiency gains and L2 competence, whereas low motivation often results in the unwillingness to study (Gardner, 2001). One of the most prominent motivational frameworks was designed by Ryan and Deci (2018) and is called the Self-

Determination Theory (SDT). SDT theory states that motivation is a continuum rather than a dichotomy, with different types of motivation present in speakers at different points in time depending on the activities speakers participate in. The theory provides three main motivation types: amotivation, extrinsic motivation, and intrinsic motivation. The types of motivation and regulation placed in the continuum are presented in Figure 1.

**Figure 1**

*The Self-Determination Continuum*

| Type of motivation | Amotivation | Extrinsic motivation | | | | Intrinsic motivation |
|---|---|---|---|---|---|---|
| Type of regulation | Non-regulation | External regulation | Introjected regulation | Identified regulation | Integrated regulation | Intrinsic regulation |
| Quality of behavior | Non self-determined | | | | Self-determined | |

From *Handbook of Self-Determination Research* by E. L. Deci, and R. M. Ryan (Eds.), 2002, University of Rochester Press.

Amotivation is present when a learner does not have any intention to act. Amotivated students either do not act at all or act passively without having a goal or intention. The amotivation that corresponds to non-regulation might be present due to the perceived inability to achieve the outcome of the activity due to the lack of contingency, competency, or the sense of value related to the activity (Deci & Ryan, 2002). Thus, amotivation hinders students' performance and proficiency gains (Deci & Ryan, 2002).

According to the Self-determination Theory, extrinsic and intrinsic motivation are not dichotomous but should be placed on a continuum (Ryan & Deci, 2018). To demonstrate the continuous nature of motivation Ryan and Deci (2018) introduced the concepts of regulatory types. Regulatory types are present in the extrinsic type of motivation and measure the degree of

internalization, autonomy, and self-determination that is manifested in motivation. Extrinsic motivation can be further divided into several types of regulation: external regulation, introjected regulation, identified regulation, and integrated regulation (Ryan & Deci, 2018). These regulations progress from the purely extrinsic to the ones that are more autonomous and internalized and are closer to intrinsic motivation. External regulation is based on external control or the possible reward. An apt example might be studying English for exams or a high grade. This type of motivation is closely related to high-stakes tests widespread in Japan where students study hard for university entrance exams but tend to lose motivation after entering a university (Allen, 2016; Berwick & Ross, 1989). The introjected regulation deals with the speaker's ego and willingness to prove competence to others (Ryan & Deci, 2018). For instance, some Japanese students are reluctant to speak out during the classes because these students try to avoid mistakes and shun negative judgment from the peers that mistakes possibly entail (Osterman, 2014; Kikuchi, 2013). Identified regulation involves the speakers' belief in the activity being an important and useful instrument for personal growth. This type of regulation deals with values that are perceived as important but these values are rather compartmentalized and separated from the ones that a learner already embraces (Deci & Ryan, 2002). The final type of regulation that falls under extrinsic motivation is integrated regulation. This regulation is the most autonomous and internalized. Integrated regulation is present if a student identifies the activity and its outcomes with their values. An integrated type of extrinsic motivation is closest to intrinsic motivation and both share such aspects as congruence with values and volitional action. However, Ryan and Deci (2018) state that integrated regulation is still extrinsic as this regulation is oriented towards a separable outcome. That is, an integratively motivated student perceives an activity to be in harmony with his or her values but does not necessarily think that the activity is inherently interesting (Deci & Ryan, 2002).

Intrinsic motivation is the most autonomous and self-determined type of motivation (Ryan & Deci, 2018). Learners are intrinsically motivated if the activity is interesting and engaging by itself.

This type of motivation is similar to the concept of *flow*, in which learners are immersed in the activity (Amini et al., 2016, Csikszentmihalyi, 1988, 2014). In this case, the process of working on the activity is as important (if not more important) as an outcome. This focus on the process is what separates intrinsic motivation from the integrated type of extrinsic motivation (Deci & Ryan, 2002; Ryan & Deci, 2018). This type of motivation is thought to be related to positive learning outcomes as learning is perpetuated by the interest in the activity (Deci & Ryan, 2002). Intrinsic motivation is extremely important for the course that will be developed for this project. The course will implement poetry as the medium for developing students' intrinsic motivation through creativity. The links between motivation and creativity will be expanded upon in the next section on creativity.

### Creativity

Creativity is another important concept that informs this Teaching and Learning Project. Poetry is one type of creative writing, since poems are a product of creative experimentation with language (Hanauer, 2012, 2015; Holmes & Moulton 2009; Smith, 2013). Hence, the links between creativity and motivation should be explored in detail. The main source regarding creativity is the works of Csikszentmihalyi, a prominent scholar who investigated creativity and coined the concept of *flow* (Csikszentmihalyi, 1988, 2014). In addition, the works of Nakamura and other authors are used to shed light on the connection between creativity and motivation (Nakamura & Csikszentmihalyi, 2014, Nakamura et al., 2019). According to Csikszentmihalyi (1988), creativity is a phenomenon and an ability to produce original and novel discoveries, theories, and products. In his 1988 article, Csikszentmihalyi polemized with cognitive scientists who viewed creativity only as a problem-solving tool in the situation where a problem is already established. Csikszentmihalyi, however, claims that rather than problem-solving, which actually might be performed via computation, creativity is more relevant to problem-finding, which is far more complex. Problem-finding deals with identifying gaps, rearranging, and synthesizing available information. Hence,

problem-finding requires a high amount of limited psychic energy that can be equated to attention or concentration (Csikszentmihalyi, 1988).

In this framework, motivation plays an important role as an instrument for sustaining attention and effort throughout the creative process (Csikszentmihalyi, 1988, 2014; Hennessey, 2010; Nakamura et al., 2019; Nakamura & Csikszentmihalyi, 2014). Scholars note that intrinsic motivation is instrumental for creative purposes since this type of motivation facilitates focus on the activity for its own sake (Csikszentmihalyi, 1988, 2014; Nakamura & Csikszentmihalyi, 2014, Nakamura et al. 2019). Intrinsic motivation is tightly connected with two factors: an interest in the subject, and a meaningful purpose for continuous efforts (Nakamura & Csikszentmihalyi, 2014). When a person working on a creative task combines high intrinsic motivation with skills, the person enters a state of high concentration in which the current task consumes almost all attention. This state is referred to as *flow* (Csikszentmihalyi, 1988, 2014; Nakamura & Csikszentmihalyi, 2014; Schutte & Malouff, 2020). The state of flow is deemed to be connected with outstanding effort and performance (Nakamura & Csikszentmihalyi, 2014; Schutte & Malouff, 2020).

Experimentally, the link between creativity and motivation was demonstrated by several studies. Amabile (1985) conducted a study in which 72 participants were asked to complete motivational questionnaires and write two poems, the creativity of poems was later assessed by 12 poets. Results demonstrated that the poems created by intrinsically motivated participants featured greater creativity than the ones written by extrinsically motivated participants (Amabile, 1985). This finding is corroborated by Hennessey (2000) who applied Self-determination Theory to the creative process. Hennessey (2000) compared the interest levels of 58 elementary-school students who were assigned creative tasks of collage-making and storytelling. The children who were not promised a reward participated in the task with greater interest, whereas those who were promised a reward reported lower levels of engagement (Hennessey, 2000). Hennesey (2000) concluded that the expectation of a reward decreased the interest derived from the activity itself and thus hindered the

intrinsic motivation of participants who were promised a reward. Finally, the connection between creativity and flow was demonstrated by study by Schutte and Malouff (2020) that featured 57 adults performing a creative task. The task was to create a project for water conservation to be used in a local community. Participants were asked to reflect on their experiences of designing a project using the Flow Short Scale and Dimensional Curiosity Measure subscale. Results of the study indicated that higher creativity is associated with higher flow, and, by extension, higher intrinsic motivation Therefore, intrinsic motivation is one of the key factors that facilitate the creative process. In most cases, intrinsic motivation is deemed to be a cause for creative results (Csikszentmihalyi, 1988, 2014; Nakamura & Csikszentmihalyi, 2014, Nakamura et al., 2019). However, Csikszentmihalyi (1988) also states that positive creative results can lead to higher interest in the process, generating a positive feedback loop. Thus, the literature indicates a strong connection between creativity and intrinsic motivation. This connection will be utilized in the content-based poetry course.

### Content-Based Instruction

Brinton et al. (2003), Snow et al. (1989), Welsche (2010), Richards and Rodgers (2014), and other authors explored the importance of non-linguistic content in language teaching through the prism of the approach called content-based instruction. Content-based instruction (CBI) is a teaching approach postulating that language learning is more effective when language serves as a means to understand and communicate meaningful content (Brinton et al., 2003; Richards & Rodgers, 2014; Snow et al., 1989; Wesche, 2010). According to the CBI approach, the language included in a CBI course is discourse-based, for to understand an utterance a speaker needs to be aware of genre conventions and the textual context that encloses the utterance. Thus, CBI proposes that a language should be studied with the consideration of specific content in which the learned language will be used (Brinton et al., 2003; Snow et al., 1989). The content might draw on an academic subject matter

such as literature or geography or a general theme such as technology or nature (Brinton et al., 2003; Richards & Rodgers, 2014).

The growing popularity of CBI is connected to several factors such as the rising importance of immersive education and growing numbers of on-arrival and mainstream programs (Richards & Rodgers, 2014; Sherris, 2008). CBI which originated in North America features a European counterpart called Content and Language Integrated Learning (CLIL) that is widespread in Europe (Brinton et al., 2003; Cenoz, 2015; Richards & Rodgers, 2014). For the sake of further discussion, these two should be differentiated from each other. Cenoz (2015) states that these two approaches share the same idea of content being an instrument for promoting language learning. In addition, both CLIL and CBI share essential properties that include the medium of instruction, the aim towards multilingualism, and social aims of cultural enrichment.

However, differences in accidental properties between these two approaches exist. Cenoz (2015) notes that historically, the origin and implementation of these two approaches differed. For instance, CBI is linked to Canadian French immersion programs and features professionals from different fields, whereas CLIL originated in Europe as an English-medium instruction and is mostly connected to SLT and SLA scholars (Cenoz, 2015). Richards and Rodgers (2014) claim that originally CBI focused on immersion in the ESL setting, whereas CLIL's main goal is not to immerse, but to provide English skills so that English might be used as the *lingua franca*. The differences between CBI and CLIL seem to be contextual, whereas the central idea of content-based language learning stays the same. For the current TLP, the CBI model will be used. This decision is informed by the specificity of the Japanese context. Brown and Bradford (2017) note that CLIL in Japan is not widely accepted by the EFL community, whereas CBI is much more common and understood. Therefore, basing the course on the CBI framework in the Japanese context might be more justifiable.

**Models of Content-Based Instruction**. CBI objectives may vary according to students' needs and content-language ratio. General objectives can be described as language competence, content competence, strategic competence, and cultural knowledge (Cenoz, 2015; Richards & Rodgers, 2014). These objectives can be presented differently depending on the nature of the course and the specificity of learners. Syllabus types are also dependent on whether the course is language-driven or content-driven. Three main different types of CBI courses are indicated in the literature and each of them is connected to a specific syllabus. These models are called adjunct, sheltered, and theme-based. The adjunct model is widespread in the ESL contexts and involves two linked courses in which one is a subject class taught in English and the other one is the language course for advanced L2 speakers (Brinton et al., 2003; Crandall & Tucker, 1990; Wesche, 2010). The language course provides support for the L2-speaking students who are enrolled in the subject course alongside native English speakers. Hence, this model requires well-organized coordination and cooperation between language educators and those who teach a subject (Wesche, 2010). Adjunct courses are content-centered and the goal is to prepare students for independent study in subject courses (Brinton et al., 2003; Richards & Rodgers, 2014; Wesche, 2010). The second model, sheltered, involves one content course that is taught in English to L2 speakers by a content specialist (Brinton et al., 2003; Crandall & Tucker, 1990). Since the sheltered content course is taught specifically to L2 speakers, content teachers need to adjust the difficulty of the materials to ensure comprehensibility for the students (Brinton et al., 2003; Richards & Rodgers, 2014). Richards and Rodgers (2014) also note that the content teachers might reduce the difficulty of written assignments and modify their speech in order to accommodate students' language proficiency. The main goal of a sheltered model is to provide content instruction with adequate language support (Wesche, 2010). Hence, both adjunct and sheltered models of CBI lean towards the content-driven end of the language/content continuum.

The theme-based model differs from the previous two. The theme-based model is driven by language learning and features a number of themes and aims to develop language proficiency through the content discussed in those themes (Brinton et al., 2003; Butler, 2005; Crandall & Tucker, 1990; Richards & Rodgers, 2014). A course that is informed by the CBI model might feature one overarching theme that branches off into several smaller sub-themes. For instance, a course that deals with ecology might feature themes on air pollution, renewable sources of energy, ecologic legislation, and poaching. Conversely, a course might be also based on an array of independent themes that are not interconnected (Brinton et al., 2003; Wesche, 2010). For example, such a course might include themes on music, media, geography, and technology. Richards and Rodgers (2014) stress that this type of CBI concentrates on language learning and does not provide content knowledge comparable to mainstream subject courses. However, theme-based classes can serve as an introduction to the subject if the learners' field of study is relevant to the themes in the language class (Richards & Rodgers, 2014). This type of instruction is widely used in the EFL setting where the main goal is to achieve language competence via content. Due to the focus on language, teaching in this model is conducted by language educators rather than by content specialists (Brinton et al., 2003; Crandall & Tucker, 1990; Wesche, 2010). Wesche (2010) also states that theme-based instruction is the most flexible because this model can be adjusted to any age and level of language proficiency. In addition, this model requires only one teacher who can decide on how to precisely balance content and the language components of the course (Wesche, 2010). Based on the literature, theme-based instruction might be the most relevant CBI model for the EFL context. Theme-based instruction provides the focus on the language via using content, while the two other types subject language goals to the needs of the content knowledge (Brinton et al., 2003; Crandall & Tucker, 1990; Richards & Rodgers, 2014; Wesche, 2010).

Theme-based activities usually revolve around the usage of the content and may include task-based, experimental, vocabulary building, communicative and strategy-building activities (Richards

& Rodgers, 2014; Sherris, 2008). In general, activities are aimed at comprehension, construction, and negotiation of meaning. Since activities usually include both content and group work, learners are expected to be active and collaborative participants. As students progress through the course, the level of their autonomy grows (Richards & Rodgers, 2014; Sherris, 2008). A teacher's role in the theme-based model is to be the primary material developer since this model of CBI does not presuppose the existence of a separate course devoted specifically to the content (Brinton et al., 2003). Instructors should select materials, assess learners' needs, and ensure the comprehension of material by students (Richards & Rodgers, 2014). Regarding instructional materials, these play a core role in CBI programs. Materials should be authentic and may be adapted. However, this would not be the case for poems since poetry is highly dependent on the form of the text and specific language devices such as assonance, repetition, and ellipsis. In theme-based instruction, materials are selected according to their relevance to language instruction and theme (Brinton et al., 2003; Crandall & Tucker, 1990; Richards and Rodgers, 2014).

**Strengths and weaknesses of the theme-based model.** Several strengths are associated with this approach. Brinton, Snow, and Wesche (2001) note that in the theme-based model, activities and materials are not created artificially. The instructor uses authentic and slightly adapted materials that encompass language learning goals and specific content. Authentic materials allow learners to experience the real uncontrived language that, in turn, promotes overall language competence (Brinton et al., 2003; Crandall & Tucker, 1990). Additionally, theme-based CBI instruction can lower learners' affective filter if authentic, meaningful, and relatable materials are used. If materials are relevant to the learners' major or area of study, the learning process might be more engaging for students (Kaketami, 2003; Richards & Rodgers, 2014). Meaningfulness is also reported to increase the amount of effort which, in turn, positively influences intrinsic motivation (Nakamura & Csikszentmihalyi, 2014). Finally, learners can develop skills regarding both content and language. In the case of theme-based instruction, language learning is prioritized over content. However, even this

model of CBI is able to provide introductory knowledge about the subject (Brinton et al., 2003; Crandall & Tucker, 1990; Kaketami, 2003; Wesche, 2010).

Despite the strengths, the literature also indicates several possible drawbacks and criticism raised against the theme-based model of CBI. The drawbacks of theme-based CBI were explored by Kaketami (2003). Kaketami claims that Japanese students might be unfamiliar with this type of instruction. Some students might be overwhelmed by the amount of content, which can result in a high affective filter especially if the content is deemed irrelevant. The theme-based instruction which Kekatami investigated was connected to a higher cognitive load especially at the beginning of the course when learners were asked to express their ideas about content in English. Hence teachers should provide more guidance and scaffolding at the early stages while incrementally introducing language skills (Kaketami, 2003; Richards & Rodgers, 2014).

Another possible drawback is related to the workload. Richards and Rodgers (2014) state that teachers might not be willing to adapt principles of theme-based CBI as this approach puts more responsibilities on instructors than traditional approaches. CBI often requires an instructor to develop and adapt materials for the course and to acquire a certain level of familiarity with the material that is taught. These aspects might be taxing for teachers (Brinton et al., 2003; Richards & Rodgers, 2014). Kaketami (2003) notes that material development with regards to the selected themes is time-consuming and Japanese teachers might not be willing to conduct a course without an existing set of materials or syllabus. Furthermore, some language teachers might shun theme-based instruction due to their perceived low competence in the content area (Crandall & Tucker, 1990). Finally, the problem of teachers' English proficiency arises. For this type of instruction, teachers should feature high English proficiency and well-developed communication skills. However, in Japan, teachers tend to lack speaking skills (Kaketami, 2003). The drawbacks described above should be considered in the Japanese EFL context.

## The Rationale for Using Poetry

The language can be presented in various forms. A story written in plain text would put more emphasis on non-linguistic substance, that is plot or character development. However, poetry is concerned with the interplay between both story and form. Poetic texts use prosody and stylistic devices such as repetition, alliteration, and assonance to support the story on a textual level (Hanauer, 2012). Hence, poetry can be used to draw learners' attention to both stories and specific language features used by authors. Poetry can be studied in two main ways. The first includes reading analysis poetic texts, while the second engages learners in writing poetry.

**The rationale for reading, discussing, and analyzing poetry in an EFL classroom.** The positive effects of poetry reading were addressed by several authors. The main works that view literature and poetry reading as a language-learning tool were created by Bobkina and Dominguez (2014), Khatib (2011), and Kellem (2009). According to the literature, reading and analysis of literary texts and poetry feature several advantages that can serve as a rationale for using this type of material for EFL classes. Some authors address literature in general, but most of their rationale can be applied to poetry as well since poetry is a specific type of literature (Bobkina & Dominguez, 2014; Khatib et al., 2011). The reasons frequently discussed in the literature and presented below justify the implementation of literature and poetry. Khatib et al., 2011) state that works of literature feature universal themes and can be relevant across different cultures. The themes such as love, separation, grief, and joy are widespread in literary texts and poetry and can be understood by all cultures (Bobkina & Dominguez, 2014; Maley, 1989). Bobkina and Dominguez (2014) also claim that universality is a significant advantage of literature in the EFL context since universal themes raised in literary works might relate to students' emotions and experiences. This relation to the personal experience might lead to increased engagement and interest among learners (Hanauer, Khatib et al., 2011; Maley, 1989).

Another characteristic of poems is the openness to interpretation. Maley (1989) states that literary texts are by nature open to subjective associations and ideas. Poetry features even higher interpretability (Khatib, 2011; Kellem 2009). Thus, poems might allow students to interact with texts, instead of being passive recipients of a single meaning intended by an author (Hanauer, 2012; 1997; Khatib, 2011). The openness to interpretations also facilitates classroom discussions since learners are likely to feature different views about texts (Bobkina & Dominguez, 2014; Gómez; 2012). An additional advantage of using poetry is an increase in intercultural awareness. Intercultural awareness is closely related to universality. Although literature is thought to feature universal themes, the traits of specific cultures are also seen in works from different backgrounds (Bobkina & Dominguez, 2014). This dichotomy of literature being universal and culture-specific at the same time allows students to interact with a different culture on their own terms. That is, literary texts and poetry provide learners with an opportunity to explore different cultures through the prism of universal themes. Such an exploration might lead to increased awareness about different cultures and interest in learning the L2 (Bobkina & Dominguez, 2014; Khatib et al., 2011; Maley, 1989). Cultural specificity of literary texts might be especially important for learners whose interactions with different cultures are limited, which is the case in Japan (Yashima, 2009). Yashima (2009) claims that due to the lack of contact with foreign cultures and languages Japanese learners often create an imaginary L2 community. The willingness to communicate in a second language is highly related to the position that learners ascribe to themselves in this imaginary community (Yashima, 2009; Yashima, & Zenuk-Nishide, 2008). The cultural themes seen in poetry can shape such an international community and allow learners to interact with this community via texts.

The literature indicates that poetry also features an authentic non-trivial language. Bobkina and Dominguez (2014) state that by working with literary texts students are exposed to authentic language. Similarly, Kellem (2009), Khatib (2011), and Van (2009) suggest that poetry provides non-contrived input showing the different forms a language can assume. Poetry demonstrates that

language is malleable and can be experimented with to convey an author's feelings and experiences (Khatib, 2011; Smith, 2013). The authenticity of literary works is also connected with CBI and the idea of meaningfulness promoted by CBI supporters (Brinton et al., 2003; Crandall & Tucker, 1990). Authentic materials create a sense of meaningful interaction with real language that, in turn, facilitates interest (Brinton et al., 2003; Crandall & Tucker, 1990; Richards & Rodgers, 2014).

Finally, all the characteristics of poetry addressed in the literature might contribute to poetry being motivating. The universality and opportunities for intercultural interaction with texts can potentially increase learners' engagement, while texts themselves serve as authentic and meaningful pieces of poetic work. Hence, carefully conducted poetry-based instruction is capable of facilitating EFL learners' interest in language learning and provides learners with a meaningful purpose for interacting with other cultures (Bobkina & Dominguez, 2014; Khatib et al., 2011; Maley, 1989; Su, 2010). These two factors, interest and meaningfulness, are extremely important for developing intrinsic motivation (Nakamura & Csikszentmihalyi, 2014; Deci & Ryan, 2002; Ryan & Deci, 2018). The idea of poetry being motivating is seen in the works of EFL/ESL scholars. Bobkina and Dominguez (2014) claim that literary texts can motivate learners by stimulating their imagination and causing an emotional response. Kellem (2009) states that poetry that is presented in a relevant manner can be motivating for students. These claims are also supported by empirical evidence. Khatib and Daftarifard (2013) conducted a study of 77 Iranian students who were divided into two groups. The control group was taught conventionally, while the experimental group was taught using poems. The results demonstrated that the intrinsic motivation of students in the experimental group was significantly higher (Khatib & Daftarifard, 2013).

However, some authors note that poetry might be demotivating as well if the relevance of the poems selected for instruction is not considered (Akyel & Yalcin, 1990; Ghazali et al., 2009). Akyel and Yalcin (1990) state that students are likely to be demotivated if the poems are too old and lack a connection with students' lives. The drawbacks and limitations of poetry will be discussed in detail

later on in this paper. The rationale for poetry implementation stresses such characteristics of poetic texts as universality, interpretability, authenticity, and cultural richness. These qualities facilitate the construction and negotiation of meaning, interaction with different cultures, emotional response, and possibly motivation (Bobkina and Dominguez, 2014; Hanauer, 1997, 2001; Kellem, 2009; Khatib et al., 2011; Maley, 1989). Now that the rationale for the use, reading, and analysis of poetry has been established, poetry writing which is one of the main components of the course designed in this project will be addressed.

**Poetry writing.** Poetry writing is deemed to be an effective tool for raising learners' writing skills. Scholars also claim that poems can be used to improve learners' motivation and attitude towards learning a second language (Hanauer; 2012, 2015; Holmes & Moulton, 2009; Schroeder, 2010; Smith, 2013). However, empirical studies on the relationship between poetry writing and motivation, are scarce. Most of the sources are methodological and treat motivation in poetry writing as given (Holmes & Moulton, 2009; Schroeder, 2010; Smith, 2013). A study conducted by Senel (2018) reported how creative writing can positively influence students' writing skills and motivation. However, this study dealt with prose rather than poetry (Senel, 2018). Another study conducted by Hanauer and Liao (2016) reported that compared to academic writing creative writing is associated with fewer negative experiences. Despite the aforementioned studies, the effect of creative writing on learners' motivation in the EFL setting is still inconclusive. Due to the lack of empirical evidence, several characteristics of poetry writing will be discussed in relation to the concept of motivation. These characteristics include language experimentation, self-expression, and a sense of accomplishment.

Schroeder (2010) states that creative writing in general and poetry writing specifically allows learners to experiment with language. Smith (2013) argues that creative writing enables "language play" which is present in everyday language use in the form of pragmatic patterns, morphological and syntactic inventiveness, and puns. By engaging in poetic experimentation students might learn

how to appreciate the expressive potential of English and learn how to use this potential (Smith, 2013). Likewise, Hanauer (2012) claims that writing poems leads to higher attention to form and to the awareness that language is not a rigid system of rules, but rather a malleable matter that can be used for self-expression. Self-expression is another important trait of poetry writing highlighted by scholars (Hanauer, 2012, 2015; Holmes & Moulton, 2009; Schroeder, 2010; Smith, 2013). Hanauer (2012, 2015) claims that self-expression seen in creative writing helps to personalize language learning turning the writing process into the avenue for expressing feelings and ideas. This personalization raises the relevance of instruction and activities (Hanauer, 2012; Liao, 2017; Schroeder, 2010). The relevance is, in turn, connected to meaningfulness and higher autonomy which in SDT theory corresponds to the more intrinsic end of the motivational continuum (Assor et al., 2002; Deci & Ryan, 2002; Ryan & Deci, 2018 ). The importance of self-expression was also highlighted by Lee and Durksen (2018) who relate this concept to academic interest.

In addition, poetry writing is related to a sense of accomplishment (Hanauer, 2012; Schroeder, 2010; Smith, 2013). Due to the concise nature of poems, students can produce more pieces and reflect on them in terms of language usage (Smith, 2013). The production of simple poems allows students to see the result of their work and feel emotionally rewarded (Schroeder, 2010). The sense of accomplishment, in turn, might encourage learners to appreciate this medium and put more effort into writing poetry (Liao, 2017; Hanauer, 2012). Hanauer (2012) also states that writing poems empowers learners as poets and positively influences their perception of language abilities. Language experimentation, self-expression, and a sense of accomplishment are tightly related to the concept of motivation. Language experimentation might lead to an interest in unconventional usage of language, self-expression creates relevance and meaningfulness on the personal level, while the sense of accomplishment might create a positive feedback loop that would encourage more efforts (Assor et al., 2002; Csikszentmihalyi, 1988; Deci & Ryan, 2002; Ryan & Deci, 2018; Hanauer, 2012, 2015; Holmes & Moulton, 2009; Schroeder, 2010; Smith, 2013). In turn,

interest, relevance, and effort directly correspond to higher and more self-regulatory motivation (Deci & Ryan, 2002; Ryan & Deci, 2018).

### Possible Limitations and Drawbacks

The reasons for implementing poetry reading, analysis, and writing are extensively addressed in the literature. However, some scholars also raise concerns about the possible drawbacks and limitations of poetry-based instruction in the EFL/ESL setting. One of the most frequently mentioned drawbacks of poetry usage is related to vocabulary. Nation (2008b) states that most of the vocabulary items learned by students should be from the list of the most frequent words. The focus on frequent words is needed to cover the vocabulary that is most likely used in an everyday life (Nation, 2008b). However, poems tend to feature low-frequency vocabulary that is not particularly useful for learners (Khatib et al., 2011). Schroeder (2010) also argues that overusing poetry in the EFL classroom might lead to negative effects on the vocabulary development of learners. The problem of low-frequency vocabulary can be mitigated by implementing simple poems, song lyrics, and poetry-related texts that can be adapted using more frequent words (Akyel & Yalcin, 1990; Hanauer, 1997; Moi, 2003; Schroeder, 2010).

Apart from vocabulary, poetry reading is reported to be complex from the grammatic and syntactic perspectives (Akyel & Yalcin, 1990; Ghazali et al., 2009; Khatib et al., 2011). The effect of lexical, syntactic, and grammatic difficulty was reported by Liao and Roy (2017) who conducted a study of Bangladesh students who were asked to write poems. The results of the study demonstrated that students who majored in literature featured lower attitudes and willingness to write poems in English. Liao and Roy (2017) argued that the negative attitude might be explained by the exposure of this group of students to canonic poetry which is extremely complex and irrelevant to students. The possible solution to this problem is to select level-appropriate poems and balance the poems with non-poetic texts that are easier to adapt (Akyel & Yalcin, 1990; Khatib et al., 2011; Schroeder,

2010). The presentation of poems should also be supported by activities that provide scaffolding and activating background knowledge (Akyel & Yalcin, 1990; Smith, 2013).

Another problem related to poetry is negative attitudes and lack of interest in poetry reading among students (Akyel & Yalcin, 1990; Ghazali et al., 2009; Hanauer, 1997; Khatib et al., 2011). Akyel and Yalcin (1990) describe the negative experience of reading archaic classical poetry of students in their study which shaped a negative attitude towards poetry reading in general. Scholars agree that poetry is not inherently motivating and its presentation, its relevance, and learners' level should be considered in selecting poems (Akyel & Yalcin, 1990; Ghazali et al., 2009; Hanauer, 1997; Khatib et al., 2011). Hanauer (1997) argues that the goal of implementing poetry reading and writing is not conveying high culture but the interpretation and negotiation of meaning. Hence, the selected poems should be relevant to students. Hanauer (1997) and Moi (2003) propose song lyrics as a tool for creating relevance since learners are more likely to relate to popular music rather than classic poetry. Another solution is to ensure learners' choice so that students can select some poems by themselves (Hanauer, 2012, 2015; Khatib, 2011). For poetry writing the element of choice is especially important. Schroeder (2010) and Hanauer (2012) claim that an instructor might impose some restrictions on the form, rhythm, or syllabic structure since these formal restrictions are natural for poetry. However, the content and themes that learners are allowed to discuss should not be restricted (Schroeder, 2010; Hanauer, 2012).

The final limitation is related to self-expression in the Japanese context. Tobin (1995) states that Japanese students view self-expression differently from Western learners. In Japan, children attending pre-schools are not usually taught to express their emotions verbally, instead, the focus is placed on being intuitive and responsive to others' feelings (even the unvoiced ones) (Tobin, 1995). Four studies conducted by Kim and Sherman (2007) also demonstrated that participants from East Asia and East Asian Americans value self-expression less than European Americans. This difference might be explained by the varying self-identification. In Western cultures, a person is thought to be

an independent amalgam of emotions, thoughts, and beliefs. Whereas, in East Asian countries the self is largely defined by the external relationships and roles a person assumes in society (Kim & Sherman, 2007). In this context, the expression of inner beliefs or emotions might be less important for self-identification and, therefore, feature a smaller impact on language learning.

Thus, the possible drawbacks of poetry-based instruction in the Japanese EFL context include low-frequency vocabulary, lexical, and syntactic complexity, low interest among learners, and a lower importance of self-expression in the Japanese context. These drawbacks can be mitigated by the careful selection of poems, a focus on relevance and meaning, and the utilization of scaffolding activities alongside non-poetic texts. The lower importance of self-expression in writing might be dealt with via the implementation of poetic assignments that allow latitude in the selection of topics, so students are not required to write about their emotions. Therefore, according to the literature, reading, analyzing, and writing poetry extend a positive influence on learners' language skills, motivation, and attitudes towards learning English. Despite the possible drawbacks and limitations of poetry-based instruction mentioned in the literature, poetry is deemed to feature a considerable potential for English learning (Akyel & Yalcin, 1990; Ghazali et al., 2009; Hanauer, 1997; Khatib, 2011; Khatib et al., 2011; Khatib & Daftarifard, 2013; Senel, 2018; Schroeder, 2010; Smith, 2013).

### The Methodology of Teaching Poetry

Poetry can be taught in various manners and not all of them are suitable for an EFL classroom. An approach that is effective for literature majors who study poetry in their native language might be too complicated and demotivating for EFL students. Hence, different approaches for analyzing and writing poetry should be compared.

**Approaches to analyzing poetry.** Literature indicates six major approaches to literary analysis (Akyel, 1995; Amer, 2003; Bobkina & Dominguez, 2014; Gower, 1986; Kellem, 2009; Khatib, 2011; Khatib et al., 2011; Van, 2009). Some authors such as Van (2009) and Gower (1986)

refer to approaches used for analyzing literature in general, but the articles by scholars who specialize in poetry demonstrate that the same methods of analysis are used for poems Akyel, 1995; Bobkina & Dominguez, 2014; Kellem, 2009; Khatib et al., 2011). The six major approaches include New Criticism, Structuralism, the Stylistic Approach, Reader-Response, Critical Literacy, and the Language-Based Approach.

***New Criticism.*** According to this approach, the meaning is contained solely in the piece of literature, the authors' intentions, historical background, or readers' personal associations do not matter (Bobkina & Dominguez, 2014; Khatib et al., 2011; Van, 2009). Therefore, in the New Criticism approach literary texts are analyzed objectively (Bobkina & Dominguez, 2014). The study conducted by Khatib (2011) demonstrated that students negatively perceive instruction that emphasizes the objective features of poems instead of concentrating on readers' feelings and interpretations. The study featured 200 participants divided into six groups (three experimental and three control groups). The participants in the control groups participated in poetry-analyzing activities with no focus on personal interpretation, while those in the experimental groups were asked to actively interpret poems using personal experiences and ideas. According to the questionnaire (Attitude Scale) distributed after the activities, experimental groups demonstrated higher engagement and attitude towards activities and English poetry in general (Khatib, 2011). Hence, this approach would be barely effective in an EFL classroom due to the high rigidity and lack of personal involvement from learners (Khatib, 2011; Van, 2009).

***Structuralism.*** Similar to New Criticism, this approach focuses on objective analysis rather than on the aesthetics or readers' emotions. Structuralism draws learners' attention to the language and the structure of the text placing a literary piece in a general hierarchy of literature (Khatib et al., 2011; Van, 2009). Hence, learners are required to judge texts objectively from the perspective of the overall literary framework (Bobkina & Dominguez, 2014). Structuralism would not be effective in

the classroom since this approach ignores the readers' response and requires extensive academic knowledge of themes and narrative structures present in literature (Van, 2009).

***The Stylistic Approach.*** The Stylistic Approach emphasizes the attention to the form and linguistic features of the text (Akyel, 1995; Gower, 1986; Khatib et al., 2011; Van, 2009). This approach is widely used for poetry due to the poems' form-based nature and unconventional structure (Van, 2009). This approach pays considerable attention to stylistic devices such as metaphors, similes, alliterations, capitalization, and visual representation. The stylistic devices are used to interpret the meaning of a poem (Khatib et al., 2011). To demonstrate this approach Van (2009) refers to an example of the poem "The Red Wheelbarrow" written by William Carlos Williams. In this poem, each stanza resembles a small wheelbarrow. Moreover, capital letters in the title hint that even a wheelbarrow that is usually treated as a mundane object can be meaningful and inspiring (Van, 2009). Such an analysis might be effective especially if compared to texts from other registers (academic essay, newspaper article, commercial) (Van, 2009). However, basing the course on stylistics alone does not seem viable, since this approach lacks focus on readers' emotions and requires high language competence (Gower, 1986; Khatib et al., 2011; Van, 2009).

***Reader-Response.*** This approach encourages students to view a text through the prism of their feelings, experiences, and opinions (Amer, 2003; Kellem, 2009; Khatib et al., 2011; Van, 2009). Amer (2003) states that in Reader-Response objectively correct interpretations do not exist. The multiplicity of interpretations creates opportunities for fostering personal relevance and critical thinking (Amer, 2003). Kellem (2009) also states that this approach involves the construction of meaning via top-down processing and activation of readers' schemata. This approach is deemed to be an effective language-learning tool due to the focus on meaning, the freedom of interpretation, and opportunities for creating relevance (Amer, 2003; Khatib et al., 2011; Van, 2009). However, this approach features some limitations. Texts should be selected carefully so that students can focus on

interpretation rather than searching for unfamiliar words in a dictionary. Another problem might be that in some cultures learners might be reluctant to share their feelings and emotions (Van, 2009).

***Critical Literacy.*** Critical Literacy is an interdisciplinary approach that incorporates sociology and critical theories into literary analysis. This approach examines how texts are connected with social power, class, identity, and the problems of discrimination and disenfranchising (Bobkina & Dominguez, 2014; Khatib et al., 2011; Van, 2009). Critical literacy develops critical awareness among learners who are asked to analyze the role of language in establishing social norms and power relations (Bobkina & Dominguez, 2014). This approach would be effective for language teaching if supported with non-poetic texts or other approaches such as Reader-Response or Language-Based Instruction (Van, 2009).

***Language-Based.*** The Language-Based approach was created specifically to teach literature with attention to language (Bobkina & Dominguez, 2014). This approach focuses on EFL learners and as a result, features a wide array of activities traditionally associated with the language rather than literary instruction. For instance, replacing, guessing, rewriting, and jigsaw activities are all associated with the Language-Based approach (Van, 2009). Similar to Reader-Response, the Language-Based approach emphasizes the multiplicity of interpretations, personal literary experience, and interaction with literary works (Bobkina & Dominguez, 2014). Van (2009) argues that this approach facilitates the study of literature by providing the necessary language support. In this aspect, this approach seems to be extremely close to the principles of CBI in which students receive language support to comprehend content (Brinton et al., 2003; Richards & Rodgers, 2014; Snow et al., 1989; Wesche, 2010).

Among the six approaches to teaching poetry, Reader-Response and Language-Based approaches seem the most suitable for the EFL classroom since these two approaches support learners' expression, interaction, and openness to interpretation (Van, 2009). The Stylistic approach and Critical Literacy might also be effective if used with other approaches that are more focused on

the language component of the instruction. New Criticism and Structuralism are reported to be less effective in the EFL/ESL context since these approaches view literature objectively, do not encourage students' interpretations, and require extensive academic and linguistic knowledge (Bobkina & Dominguez, 2014; Khatib et al., 2011; Van, 2009).

**The methodology of poetry-writing.** Various scholars have demonstrated that poetry writing, an activity that might seem complicated and obscure, can be effectively used for English learning. However, to implement poetry writing successfully, an instructor should consider the students' knowledge of vocabulary, their level, and their familiarity with poetry in general. The vocabulary and level of students should be considered because poetry writing tasks might include the usage of expressive vocabulary and sentence patterns that students might not be familiar with. The general familiarity with the poetry is also important for students who possess little knowledge about prosody, rhyme, and expressive devices might need additional introductory classes. Indeed, if learners are suddenly asked to write a poem without proper guidance the result might be confusion and perplexity. Even if students are familiar with poetry, the confusion might be caused by the fact that poetry is an extremely wide concept (Griswold, 2006). The poem titled "l(a" by Cummings and Dante's "Inferno" bear few similarities. The Cummings' poem is concise, complex both textually and visually, and relies heavily on unconventional punctuation to invoke a feeling. Dante's "Inferno" is long and monumental, follows rhythmic conventions, and tells a story rather than invokes a feeling. Despite the great difference between these poems, both pieces represent poetry.

Furthermore, the poetic domain might as well include rock song lyrics, free verse, and slam performances (performative poetic contests), genres that were not initially associated with poetry (Bobkina, & Dominguez, 2014; Moi, 2003). Hence, an instructor should decide what types of poetry will serve as a basis for writing and create a clear framework. Hanauer (1997) and Moi (2003) propose songs' lyrics as an apt teaching tool for reading and listening due to their relevance and availability. However, writing lyrics is barely viable because literature does not feature a clear

framework for lyrics writing. Moreover, writing lyrics requires a musical component which would not be useful in a language class.

One of the possible frameworks might be developed based on Hanauer's (2012) approach. Hanauer promotes the focus on three steps based on autobiographical poetry writing: (a) generating positive motivation for self-exploration, (b) the process of autobiographical exploration, and (c) poetic expression of autobiographical memory. In this system, poetry writing is the last step preceded by the activities whose aim is to engage students, activate their background knowledge, and scaffold their understanding of the writing process (Hanauer, 2012). However, Hanauer does not provide the specific steps of writing poems, focusing on scaffolding instead. Hence, the framework based on the autobiographical approach might be more suitable for students who are more experienced with poetry. Another framework might be based on so-called *pattern poetry* (Holmes & Moulton, 2009). Compared to the previous framework, this one directs more attention towards the form. In this framework, students receive a poetic pattern that is easy to follow. For example, an adjective poem (Appendix J) features a clear structure that, if addressed properly by a teacher, should unambiguously guide students during the writing.

The usage of pattern poems is related to two effects. Pattern poems provide students who are not experienced with writing poetry with a clear structure that might lower their anxiety. Additionally, due to the form-based nature, pattern poems are suitable for less experienced teachers (Holmes & Moulton, 2009; Schroeder, 2010). However, pattern poems are associated with creative restrictions posed by the poems' structure. Since students already face restrictions on the form, introducing additional restrictions on themes might not be viable for this approach and be perceived to be too controlling. As students gain experience instructional methods might be expanded beyond pattern poems. For instance, learners might be asked to write haiku that, despite syllabic restrictions, provide more creative freedom (Hudson, 2013). Other more difficult iterations of pattern poems might include alliteration and metaphor poems or acrostics (Schroeder, 2010). Thus, pattern poetry is

viewed as a viable and engaging tool for language learning (Holmes & Moulton, 2009; Schroeder, 2010). The framework used by Hanauer (2012) might also prove to be effective for learners who are more confident in their writing abilities.

**Assessment of students' poems.** The literature indicates a clear rationale for writing poetry in the EFL classroom and possible methodological frameworks that can be used for organizing such writing. However, according to the literature, educators raise concerns about the assessment of the poems written by students and sometimes even shun assessing poetry altogether (Dymoke, 2001; Griswold, 2006; LeNoir, 2002; Myhill & Wilson, 2013; Schroeder, 2010). One issue that is traced in the literature deals with the high levels of subjectivity. Direct assessment of students' writing is subjective in itself since such assessment requires a rater to judge written pieces (Coombe et al., 2007). As for poetry, this type of writing entails even more subjectivity. Scholars state that teachers might be unwilling to include poetry writing assessment components in their courses due to the belief that poetry is too personal and subjective (Dymoke, 2001; LeNoir, 2002; Myhill, & Wilson, 2013; Schroeder, 2010). According to Dymoke (2001), teachers tend to justify the lack of assessment by stating that poetry cannot be wrong since poems can be interpreted differently depending on the reader. Nevertheless, to some extent, the problem of interpretation is present in all types of writing (Schroeder, 2010). Moreover, poems written by students may include themes and experiences that are personally important for writers or to which writers are especially sensitive. Therefore, teachers tend to perceive the assessment of students' poetry as intrusive and potentially discouraging (Myhill, & Wilson, 2013). The issues related to poetry assessment often lead to the teachers adopting the "anything goes" approach. In this case, the poetry is written but not assessed and, as a result, is used as a minor and insignificant part of a language course (Dymoke, 2001; Schroeder, 2010).

Despite the reluctance of educators to assess poetry writing, the assessment should be conducted nonetheless. Assessment creates a positive washback effect so the importance of writing tasks is communicated to students via grades (Coombe et al., 2007). Moreover, feedback allows

students to track their progress which might positively influence a sense of accomplishment (Coombe et al., 2007; Schroeder, 2010). For an effective and reliable assessment, a set of criteria should be established (Coombe et al., 2007). Griswold (2006, p.70) writes that the lack of articulated criteria undermines assessment since teachers use "sixth sense" to mark students' poems. Criteria might be used for holistic marking in which learners' work is assessed as a single piece, or for analytic marking in which the work is assessed via a rubric. Both types of marking use criteria, but in analytic marking those criteria are more pronounced (Coombe et al., 2007). The specific set of criteria depends on the framework. For instance, the fixed structure of pattern poems allows for the usage of more analytical marking that measures whether students followed the pattern, used expressive words, and managed to clearly convey the idea (Schroeder, 2010). Hanauer's (2012) framework, conversely, gravitates towards holistic assessment.

The criteria for poetry assessment may include structural components, mechanics, word choice, or content. The structure of the poem reflects whether or not a student followed the assigned poetic pattern. This component is quite straightforward since pattern poems follow clear structural rules that can be provided in the guidelines (Griswold, 2006; Holmes & Moulton, 2009; Iida, 2008). The second criterion, mechanics, measures the spelling of words and punctuation in poems (Griswold, 2006). The third criterion, word choice, indicates the usage of expressive language by the students. This element is vaguer than the structural one, so teachers need to carefully convey their expectations regarding word choice (Griswold, 2006; Hanauer, 2012; Schroeder, 2010). The criterion that deals with content measures the cohesiveness of a poem and the author's ability to clearly express ideas. Similarly to the word choice criterion, this component requires more attention from the teachers who should explain how to achieve cohesiveness and clarity (Griswold, 2006; Hanauer, 2012; Schroeder, 2010).

Due to the creative nature of poetry, the assessment should be flexible and responsive to the specific purpose of the course. Structure, content, mechanics, and word choice are the most basic and

frequently mentioned criteria and, if needed, those criteria can be changed (Griswold, 2006; LeNoir, 2002; Iida, 2008; Schroeder, 2010). Other possible criteria indicated in the literature might include the author's voice, imagery, flow, rhythm, and the usage of stylistic devices such as metaphors or alliterations (Griswold, 2006; Hanauer, 2015; LeNoir, 2002; Iida, 2008; Schroeder, 2010). Thus, poems can be assessed with a set of criteria to organize this assessment. However, the grades for students' poems should not comprise a high percentage of the final course grade. If the grade percentage is too high, students might develop extrinsic motivation causing a negative washback effect. As was demonstrated earlier, extrinsic motivation stifles creativity and leads to conformity rather than experimentation (Csikszentmihalyi, 1988, 2014; Hennesey, 2000; Nakamura & Csikszentmihalyi, 2014, Nakamura et al. 2019).

**Methodology for Teaching the Four Skills**

The understanding of major methods for teaching reading, listening, writing, and speaking is crucial for this course since those methods will be implemented alongside language-based poetry instruction. According to Brown and Lee (2015), all four skills are related to two types of processing: bottom-up and top-down. Bottom-up processing analyzes a multitude of small language signals such as pronunciation, lexical meaning, grammar, and syntax. A part of the message's meaning is derived from selecting, compiling, and analyzing those signals (Brown & Lee, 2015; Fatemi et al., 2014; Nation, 2008a; Nation & Newton, 2009). Conversely, top-down processing deals with the overall meaning and the holistic structure of the message. Therefore, students use their experiences, familiarity with the culture, and background knowledge while engaging in this type of processing (Brown & Lee, 2015; Fatemi et al., 2014; Nation, 2008a). Background knowledge is closely related to the concept of schemata. The schema theory claims that a message or text by itself does not represent an objective meaning. Instead, the meaning is created by an interlocutor and depends on the experience, cultural and social background, familiarity with the field, and emotions (Brown & Lee,

2015; Hamid et al., 2020; Mahmoudi, 2017; Richards & Rodgers, 2014). In reading and listening instruction, top-down and bottom-up processing assist comprehension, while in speaking and writing these types of processing are responsible for production. Activation of schemata, as well as the facilitation of both types of processing, is deemed to be extremely important for successful learning (Brown & Lee, 2015; Richards & Rodgers, 2014). Now that the general structure of processing has been discussed, the more specific concepts regarding the methodology for teaching reading and listening will be addressed.

**Reading.** Educators distinguish two main types of reading, extensive and intensive (Brown & Lee, 2015; Nation, 2008a). Intensive reading is usually performed in the class and focuses on meaning interpretation, acquiring specific reading skills, vocabulary, and strategies (Nation, 2008a). Intensive classroom reading usually includes three phases: pre-reading to activate background knowledge; while-reading to notice some rhetorical and lexical devices; post-reading to check comprehension, identify the author's purpose, or formulate a response to the text (Alyousef, 2006; Brown & Lee, 2015; Nation, 2004; Nation, 2008a). Extensive reading can be defined as reading large amounts of literature in the L2 for pleasure. This type of reading is centered around simple texts with more than 95% of known vocabulary and provides opportunities for meaning-focused input (Beglar et al., 2012; Brown & Lee, 2015; Nation, 2008a).

Scholars suggest using poetry for intensive reading since poetic texts are concise and more suitable for close inspection and analysis (Khatib et al., 2011). However, some extensive reading might be performed with song lyrics, since those generally feature more frequently used vocabulary and simple structure (Hanauer, 1997; Moi, 2003). Brown and Lee (2015), as well as Nation (2008a), provide some recommendations for effective reading instruction. These include: fostering meaningfulness, addressing both micro and macro-skills, teaching reading strategies such as skimming and scanning, and providing an incidental focus on vocabulary and pragmatics (Brown & Lee, 2015; Nation, 2004; Nation, 2008a). The final methodological issue regarding reading is

balancing readability with authenticity. Readability can be increased via careful selection or adaptation of a text, which is barely possible for poems where each word carries meaning and cannot be simply replaced (Khatib et al., 2011). However, poetry-related texts can be adapted and, as such, are more malleable for readability manipulations. For instance, texts about biographical information about an author or historical background can be changed to improve readability.

**Listening.** Similar to reading, listening is a receptive skill. However, this skill features different properties and is related to the difficulties not seen in reding. For instance, listening is characterized by redundancy, clustering, reduced forms, rate of delivery, intonation, and colloquialisms. The main difficulty that distinguishes listening from reading is the limited opportunity to refer back to the text of the message (Brown & Lee, 2015; Nation & Newton, 2009; Richards, 1983; Rubin, 1994). Nation and Newton (2009) highlight monologues and dialogues as two types of listening interactions. Dialogues can promote social relationships (interpersonal) or convey factual information (transactional). The interaction in dialogues is also adjusted according to the familiarity of interlocutors (Brown & Lee, 2015). Monologues include speeches, lectures, announcements, and broadcasts. Monologues can be planned (based on a written text) or spontaneous (Richards, 1983; Rubin, 1994). Learners in this course will engage in monologue listening via songs and poetry. The dialogue listening will be performed via interviews with authors and group discussions. As for listening strategies, those include note-taking, guessing-based background knowledge, listening to keywords, listening for the gist, and listening for specific information (Brown & Lee, 2015; Nation & Newton, 2009; Richards, 1983; Rubin, 1994).

**Writing.** Sub-skills for writing essays include overall structure (general to specific), paragraph division based on clusters of ideas, using cohesive devices and transitions (Brown & Lee, 2015; Nation, 2008a; Withrow, 1987). Learners also need to know how to write introductions, body paragraphs, and conclusions. Introductions provide a general context that narrows down to a specific problem or point which is addressed in a thesis statement (Brown & Lee, 2015; Withrow, 1987).

Body paragraphs refer back to the thesis statement and provide details that support and expand on this statement. The cohesiveness between body paragraphs is achieved via using transitions (Nation, 2008a; Withrow, 1987). Conclusion re-iterate a thesis statement and provides a brief overview of the main points (Nation, 2008a).

Apart from the general structure of writing tasks, the literature provides several insights on increasing the effectiveness of writing instruction. Nation (2008a) states that relevance is one of the key elements of successful writing activity. Nunan (1988; 1995) claims that such relevance might be created by communicating instructional goals and by involving learners in the decision-making process. Thus, the essays in this course will be based on the Reader-Response approach with learners being able to select the poems for reflective journals. Another important point is to balance a process and a product so the importance of drafts should be conveyed to learners (Brown & Lee, 2015; Nation, 2008a; Withrow, 19870). However, Brown and Lee (2015) claim that excessive focus on re-drafting should be avoided so that learners can focus on the production of a text.

Finally, the technique called quickwrite (in some sources also called free writing) might be also implemented for reflective Reader-Response journals. This writing technique focuses on the process of writing while paying less attention to form (Jacobs, 1986; Hwang, 2010). Jacobs (1986) holds that by focusing on the process, quickwrite allows learners to express themselves more effectively without paying excessive attention to spelling or grammar. Hwang (2010) has also demonstrated that quickwrite can be effectively used to improve students' writing fluency.

**Speaking.** Brown and Lee (2015) highlight two main types of speaking: monologues and dialogues. In the current project, monologues will be represented by presentations, while dialogues will be conducted in classroom discussions. The presentation skills include physical, structural, and visual organization skills (Brown & Lee, 2015; Cheung, 2008; King, 2002; Nation & Newton, 2009). Physical messages can be taught through handouts, guided production, video materials, and pantomimes. The physical skills needed for presentations may include confident and relaxed posture,

usage of expressive gestures, clear and audible voice, usage of pauses and stressing, and avoiding the fillers (Nation & Newton, 2009). The structure of the presentation is organized in a manner similar to written texts: introduction, body paragraphs, and conclusion (Cheung, 2008). An introduction usually consists of a greeting and self-introduction (if necessary), a thesis sentence, an overview of main points, and an explanation of why this information is important for the audience (King, 2002). Body organization consists of main points, supporting sentences, and transitions used to connect the ideas. Transitions in a presentation should be indicated more clearly compared to the ones in a written paper because without properly indicated transitions the audience's comprehension will be hindered (Brown & Lee, 2015; Cheung, 2008; Idrus, 2016). The conclusion includes a closing statement (re-stating a thesis sentence), a brief overview of main points, and closing comments. The final type of presentation skills is related to a visual organization. Visual skills include the proper usage of visual materials to facilitate the audience's understanding and vocabulary needed to describe those visual materials. The slide organization skills such as clear visuals, usage of keywords, and brevity are also important. Presentation skills will be taught throughout the course and will be employed by learners in presentations based on the Reader-Response approach to poetry (Bobkina & Dominguez, 2014; Khatib et al., 2011; Van, 2009).

As for discussion, this type of communication is mostly aimed at proving a point rather than telling a long structured story (Brown & Lee, 2015). Therefore, skills necessary for conducting discussion are more related to interaction and include turn-taking, asking for clarification, interrupting, expressing disagreement, and supporting opinion (Brown & Lee, 2015; Nation & Newton, 2009; Green et al., 1997). These skills should be taught in a meaningful context in order to be relevant to learners. Additionally, both accuracy and fluency-focused activities should be employed depending on students' needs (Brown & Lee, 2015). Accuracy-focused activities might include pronunciation training, the usage of contractions, and specific speech patterns. Fluency-focused activities might include role-plays, the 4/3/2 speech technique, or show-and-tell activities.

**Poetry as a tool for improving language skills.** Now that the methodology for teaching the four skills was investigated, the potential and methodology of poetry-based language instruction will be described. Khatib, et al. (2011) state that poetry can be effectively implemented for teaching reading, writing, speaking, and listening. Poetry focuses on both form and meaning, so this medium can be used to direct learners' attention towards specific language features. Hence, poetic texts are suitable for intensive reading (Kellem, 2009; Khatib et al., 2011; Moi; 2003). The activities used for intensive poetry reading might include ordering, completing, extrapolation, comparison, and paraphrasing (Khatib et al., 2011). For instance, students might be given a task to compare two poems on the same topic or to complete a missing line in the poem. Similarly, Hanauer (2001) investigated the effect of poetry close reading and analysis on ESL students. According to this study, poetry analysis can be effectively used for improving reading skills through the elaboration of textual meaning done through close analysis (Hanauer, 2001).

Additionally, Moi (2003) states that the lyrics of rock songs (which are described as a sub-genre of poetry) can be used as a meaningful framework for vocabulary activities. As for listening, this skill can be taught via listening to the audio versions of poems and songs (Khatib et al., 2011; Moi, 2003). In the case of song lyrics, listening activities based on the songs selected by students are reported to be engaging and motivating (Hanauer, 1997; Moi, 2003). Smith (2013) also states that poetry can be effectively implemented in the Japanese context for pronunciation training since rhythm and rhyme can improve learners' prosody, intonation, and pronunciation skills. Thus, the literature indicates that poetry provides opportunities for effectively targeting reading and listening skills.

Poetry also allows instructors to target speaking and writing skills. Learner interpretations of poems can be used for organizing discussions. If a poem features several characters, learners might be asked to analyze those characters or express an opinion about them (Khatib et al., 2011). Students might also be presented with the unfinished poem, asked to guess how the story ends, and act their

version out (Bobkina and Dominguez, 2014). As for writing, teachers might assign learners to select a poem and write a reflection essay about the themes of the poem. Learners can also be asked to relate a poem to their personal experience in compare and contrast essays or analyze the stylistic devices used in a poetic text (Hanauer, 199, 2001; Khatib et al., 2011). The writing of poetry itself is reported to be an effective activity as well (Hanauer, 2012, 2015; Schroeder, 2010; Smith, 2013). Thus, poetry is a relevant tool for teaching all four skills.

**Context**

According to Doyon (2001), the system of *gakureki shakai*, a society based on educational credentials, is deeply rooted in the Japanese social structure. In other words, entering a university is essential to a person's future career and social status so students are forced to endure stressful exam preparation for university entrance examinations. High-stakes tests often play a pivotal role in Japanese society (Allen, 2016; Berwick & Ross, 1989; Kikuchi, 2006). The tests themselves assess and emphasize accuracy, and feature mostly passive skills such as reading, translation, multiple-choice questions, and grammar exercises (Doyon, 2001; Hiramatsu, 2005; Kikuchi, 2006). To successfully pass these exams, students often resort to rote-learning and grammar exercises so the exam-preparation period in Japan is justifiably referred to as *shiken jigoku*, an examination hell. During this period learners feature mostly extrinsic motivation due to the pressure to achieve high scores (Allen, 2016; Berwick & Ross, 1989). According to Self-Determination Theory, the boost of extrinsic motivation caused by high-stakes exams is replaced with amotivation as soon as the exams are over and the pressure disappears (Ryan & Weinstein, 2009).

Additionally, Japanese students tend to view English spoken by natives as a perfect ideal to strive for. However, this belief leads to the English varieties spoken by non-natives being perceived as less authentic and undesirable (Osterman, 2014; Yano, 2011). According to the study conducted by Osterman (2014), students' willingness to communicate with a native speaker was high, whereas

talking with fellow students in English was described as awkward and unnecessary. The reason for such distinction was low confidence in pronunciation and the perceived inability to convey the meaning (Osterman, 2014). Therefore, Japanese learners are discouraged to communicate due to the belief that the Japanese variety of English is inferior (Osterman, 2014; Yano, 2011). This belief is further reinforced by the negative perception of mistakes. The focus on accuracy during exam preparation leads to mistakes being treated as dangerous and extremely undesirable. As a result, Japanese students might employ withdrawal from communication as a mistake-avoidance strategy (Harumi, 2001, 2011, 2015; Kikuchi, 2009; Osterman, 2014; Ueki, 2013). Thus, numerous learners from Japan seemingly wish to achieve native-like proficiency without making mistakes, which is an unrealistic and unattainable goal.

Another variable that exacerbates this situation is the education system at schools. Japan's Ministry of Education, Culture, Sports, Science, and Technology (MEXT) aims to raise communicative competence and critical thinking skills among learners of secondary as well as primary levels (Japanese Ministry of Education, Culture, Sports, Science, and Technology, 2011, 2014a, 2014b). Various attempts have been made to improve speaking skills via Communicative Language Teaching (CLT). These attempts include developing school curriculums, creating textbooks, introducing training programs for educators, and hiring native speakers as assistant language teachers. However, Despite the MEXT's efforts, CLT teaching in Japan still seems to be ineffective (Browne & Wada, 1998; Sakamoto, 2012; Samimy & Kobayashi, 2004; Sakui, 2004). The literature indicates that four factors prevent Japanese EFL teachers from successfully teaching English communicatively: (a) limited communicative proficiency, (b) unwillingness to adapt to new teaching styles, (c) lack of methodological knowledge, and, more importantly, (d) the necessity of preparing students for entrance exams and tests (Browne & Wada, 1998; Hiramatsu, 2005; Samimy & Kobayashi, 2004).

CLT requires meaningful input and L2 as a language of instruction, whereas Japanese language educators are not confident in their ability to convey instruction in English (Browne & Wada, 1998; Richards & Rodgers, 2014). The lack of oral proficiency entails the unwillingness to use CLT principles. Thus, Japanese educators are prone to teach communication focusing on form and accuracy, rather than providing meaningful input (Samimy & Kobayashi, 2004; Osterman, 2014). This data is corroborated by the survey conducted by Kikuchi and Browne (2009) among recent high school graduates in which students stated that their classes were not aimed at achieving communicative purposes. Regarding the lack of methodological knowledge, Browne and Wada (1998) conducted a survey among 228 high school teachers and found that 63% of them were majoring in English Literature and, as a result, lacked practical teaching skills. These teachers are reported to experience difficulties with creating and adapting material, identifying goals, and managing language learning activities (Browne & Wada 1998).

The final factor relates back to university exams. Sakui (2004) reports that due to the importance of the university entrance exams, EFL school teachers in Japan are forced to implement two distinct methodologies: one is based on CLT and mandated by the MEXT, and the other is accuracy-focused and is aimed at the successful passing of exams (Sakui, 2004). In these circumstances, oral communication is often perceived as a secondary activity while studying for tests is the main focus of the lessons. As a result, learners acquire skills connected with grammar, reading, and vocabulary, but lack communicative competence (Nishino & Watanabe, 2008; Sakui, 2004). A combination of these factors results in the unsuccessful implementation of CLT principles in schools that, in turn, leads to low communicative proficiency of Japanese students. Eventually, the low proficiency coupled with a negative attitude towards mistakes leads to withdrawal and an unwillingness to communicate (Osterman, 2014). Thus, Japanese learners have four main characteristics: (a) lack active skills such as speaking and writing, (b) are extrinsically motivated to pass the high-stakes tests, (c) negatively perceive Japanese variety of English, and (d) are

characterized by a negative attitude towards mistakes (Harumi, 2001, 2011, 2015; Kikuchi, 2009; Osterman, 2014; Sakai & Kikuchi, 2009; Ueki, 2013).

Poetry is an apt tool to deal with these problems. Writing can be targeted via poetry composition and reflective essays while speaking might be improved via discussions. The Reader-Response approach provides the framework for discussions that focuses on personal opinions, relation to readers' experiences, and construction of meaning (Amer, 2003; Kellem, 2009; Khatib et al., 2011; Van, 2009). Poetry writing and reading would also be helpful to shift learners' motivation towards a more autonomous and intrinsic end of the SDT spectrum. The literature indicates that carefully selected poems and lyrics display potential for fostering meaningfulness and interest, which are two factors that are extremely important for developing intrinsic motivation. Moreover, poetry writing is connected with a sense of accomplishment that is deemed to positively influence learners' motivation (Bobkina and Dominguez, 2014; Deci & Ryan, 2002; Ryan & Deci, 2018; Hanauer, 2012, 2015; Holmes & Moulton, 2009; Khatib et al., 2011; Maley, 1989; Nakamura & Csikszentmihalyi, 2014; Schroeder, 2010; Su, 2010). A negative perception of mistakes might be addressed via poetry as well. Creative writing raises awareness that language is not a rigid set of grammar rules and can be used as an avenue for self-expression. Additionally, poetry writing facilitates language experimentation emphasizing the value of mistakes in a creative process (Griswold, 2006; Hanauer, 2012, 2015; Schroeder, 2010; Smith, 2013). Finally, the intercultural nature of poetry can mitigate low attitudes towards the non-native varieties of English. Poetry raises awareness of other cultures and might persuade learners that non-native speakers' poems are as beautiful and valuable as those written by natives (Bobkina & Dominguez, 2014; Hanauer, 2012, 2015, Schroeder, 2010; Smith, 2013).

## Conclusion

The literature indicates that poetry-based language teaching utilizes the relation between poetry, attitude, and motivation and might extend a positive effect on students. The sections of this literature review focused on underlying concepts, course structure, poetry implementation in the EFL setting, the methodology for teaching language skills, and the context of the project. Initially, the key concepts that inform the rationale for using poems were introduced in sections on motivation/attitudes and creativity. The motivation framework employed in this project draws heavily from the Self-Determination Theory that replaces the extrinsic/intrinsic motivational dichotomy with a motivational continuum. This continuum is arranged according to the degree of self-regulation with intrinsic motivation being the most autonomous and self-regulatory (Deci & Ryan, 2002; Ryan & Deci, 2018).

The next important factor related to poetry is creativity. The concept of creativity and flow is extensively addressed in the works of Csikszentmihalyi (1988, 2014), Nakamura (Nakamura & Csikszentmihalyi, 2014, Nakamura et al. 2019), and Hennesey (2000). According to these sources, intrinsic motivation, as opposed to extrinsic, facilitates the creative process via meaningfulness, interest, and continuous effort (Csikszentmihalyi, 1988, 2014; Hennesey, 2000; Nakamura & Csikszentmihalyi, 2014, Nakamura et al., 2019). The section on Content-Based Instruction revealed that authentic content is capable of adding meaningfulness and relevance to instruction (Brinton et al., 2003; Brown & Lee, 2015; Crandall & Tucker, 1990; Kaketami, 2003; Snow et al., 1989). The theme-based model of CBI was described as the most suitable for the EFL setting (Brinton et al., 2003; Crandall & Tucker, 1990; Kaketami, 2003). The section concluded with a discussion of possible drawbacks and limitations of CBI in the Japanese context (Meehan, 2010; Kaketami, 2003).

The literature indicates that poetry reading provides an authentic language that can be used for fostering language skills, engagement, and intercultural awareness (Bobkina & Dominguez, 2014; Khatib, 2011; Khatib et al., 2011; Khatib & Daftarifard, 2013; Maley, 1989). As for poetry writing,

this activity is reported to facilitate language experimentation, self-expression, and a sense of accomplishment. All these factors are deemed to increase learners' motivation. However, due to the lack of empirical research on poetry writing in the EFL context, the link between writing poems and motivation remains unclear (Hanauer, 2012; Schroeder, 2010; Smith, 2013). Sources also demonstrated concerns of poetry being too complex and uninteresting for students (Akyel & Yalcin, 1990; Ghazali et al., 2009; Khatib et al., 2011). Although this complexity might arise from the implementation of archaic and irrelevant texts that, naturally, would not be engaging for students (Akyel & Yalcin, 1990; Liao & Roy, 2017). The methodological frameworks for poetry reading were analyzed and two approaches, Readers-Response, and Language-Based, seem to be the most promising in the EFL setting (Akyel, 1995; Bobkina & Dominguez, 2014; Gower, 1986; Khatib et al., 2011; Van, 2009). The poetry writing frameworks for EFL learners found in the literature include pattern-based and autobiographical poems. These frameworks are recommended by authors due to their low complexity and opportunities for assessment (Griswold, 2006; Hanauer, 2012; Holmes & Moulton, 2013; Hudson, 2013; LeNoir, 2002; Myhill, & Wilson, 2013; Schroeder, 2010; Smith, 2013). The methodology for teaching four language skills and the role of poetry as a teaching tool was addressed as well (Brown & Lee, 2015; Hanauer, 1997; Moi, 2003; Nation, 2008a, 2008b; Nation & Newton, 2009). The final section investigated English language instruction in the Japanese context. The literature indicates that Japanese students lack productive skills, tend to feature low or extrinsic motivation, and negatively perceive mistakes (Allen, 2016; Harumi, 2001, 2011, 2015; Kikuchi, 2006, 2009; Sakai & Kikuchi, 2009; Osterman, 2014; Ueki, 2013). Due to creative freedom, language experimentation, and self-expression potential poetry might be an apt solution for these problems. To conclude, the literature sources provided an extensive rationale and methodological foundation for poetry implementation in the EFL classroom.

## Statement of the Problem

Japan faces increasing importance of English and a need to prepare students for real-life English communication (Neeley, 2012). Attempts to promote English learning can be seen in MEXT guidelines, which strive to shift the focus from grammar-translation and test-taking to a more communicative approach (Japanese Ministry of Education, Culture, Sports, Science, and Technology, 2011, 2014a, 2014b). Despite these efforts, English education in Japan still remains a pressing problem. Japanese students rank lower than Chinese, Korean, Taiwanese, and Vietnamese ones on TOEIC scores (ETS TOEIC, 2019). In 2018 Japanese test-takers featured a total mean score of 520, while examinees from China, Korea, Taiwan, and Vietnam featured total mean scores of 578, 673, 554, and 533 respectively. As for speaking and writing, the productive proficiency of Japanese TOEFL iBT test takers is reported to be extremely low with a mean score of 18 out of 30 for the writing section, and 17 out of 30 for the speaking one (ETS TOEIC, 2018). This data demonstrates that despite the extensive instruction and MEXT's efforts, English learners from Japan are still struggling with acquiring language skills.

The literature indicates several reasons for the low proficiency of Japanese students. One reason is that learners lack opportunities to use language in a meaningful manner (Martin, 2004; Sakai & Kikuchi, 2009; Yashima, 2002, 2009). Japanese students might be unwilling to learn and use English since the situations in which this language can be used and the scope of usage are severely limited (Martin, 2004). Despite English not being used extensively, English skills are extensively tested. Allen (2016) states that Japanese students experience serious negative washback. That is, high-stakes assessments, such as university entrance exams, shape the EFL curriculum at schools and force educators to teach to the test (Allen, 2016; Sakui, 2004). As a result, learners are extrinsically motivated to pass the tests, but when the exams are over, the motivation level dwindles (Berwick & Ross, 1989). Ryan and Weinstein (2009) note that high-stakes tests promote higher extrinsic motivation during the preparation stage, but negatively affect the more intrinsic end of the

motivational spectrum. As a result of tests, Japanese university students feature low levels of intrinsic motivation (Kikuchi, 2005, 2013; Osterman, 2014; Sakai & Kikuchi, 2009). The situation is exacerbated by the fact that high-stakes tests in Japan mostly feature receptive or translation skills (Kikuchi, 2006). Thus, Japanese learners who devote a significant portion of their efforts to test preparation are less likely to develop their productive language skills.

Finally, the educational environment and focus on the accuracy necessary for the high-stakes tests lead to a strong aversion towards mistakes among Japanese students (Sakai & Kikuchi, 2009). This perception of mistakes might serve as one more obstacle towards gaining productive English skills. According to the literature, a poetry-based course might be an apt tool to address learners' lack of motivation and low productive proficiency (Griswold, 2006; Hanauer, 2012; Liao & Roy, 2017; Schroeder, 2010; Smith, 2013). Poetic texts provide an authentic, uncontrived language that positively influences both proficiency and motivation (Khatib, et al., 2011; Holmes & Moulton, 2009; Bobkina & Dominguez, 2014). The language found in poetry can be used as a basis for listening, reading, and speaking activities (Khatib, et al., 2011; Holmes & Moulton, 2009; Bobkina & Dominguez, 2014). Writing poetry promotes productive writing skills and is also reported to increase a positive attitude since poems facilitate emotional engagement, self-expression, a sense of accomplishment, and language experimentation (Griswold, 2006; Hanauer, 2012; Liao & Roy, 2017; Schroeder, 2010; Smith, 2013). Finally, poems allow the highlighting of prosodic and rhythmic elements of language which might be especially advantageous for Japanese students as the Japanese language features a syllabic structure that is different from English (Martin, 2004; Smith, 2013).

## Purpose of the Teaching and Learning Project

This teaching and learning project aims to develop a well-rounded course that includes both poetry reading and writing elements. Although poetry is regarded to be effective supplementary material for teaching pronunciation and prosody, a relatively small number of courses where poetry

serves as the basis for language instruction exists. For instance, Schroeder (2010) and Hanauer (2012) described a set of principles and activities for writing poetry but did not address the reading and analysis components. Conversely, Van (2009), Amer (2003), and Akyel (1995) addressed the reading and analysis of poetry but did not focus on the writing component. Hence, this project strives to amalgamate these two perspectives and develop a course that implements both poetry analysis and writing as mutually complementing elements. Additionally, the course will be adjusted to the motivational needs of Japanese university students by promoting self-expression, a sense of accomplishment, and language experimentation (Griswold, 2006; Hanauer, 2012; Liao & Roy, 2017; Schroeder, 2010; Smith, 2013). Thus, the current teaching and learning project might be implemented by educators in Japanese universities to improve students' English skills and attitudes towards learning English.

## Significance of the Teaching and Learning Project

According to the literature, poetry-based instruction might be beneficial for both students and English instructors. The course that will be developed in this project might enable proficiency gains alongside motivational support via language experimentation, a sense of accomplishment, and self-expression. The focus on the exploration of emotions and experiences allows learners to search for their own reasons to write creatively and, as a result of such writing, to study English. As for the four language skills, all of them can be taught using poetry. Despite poetry being generally thought to provide a greater emphasis on reading and writing, speaking skills might be targeted by implementing discussions and prosody-related activities. Listening skills can be taught via songs, performative poetry, and interviews with authors. Thus, the current project will tackle both motivation and proficiency.

The course would also be beneficial for English instructors for bringing poetry and creative writing into the language classroom. The literature indicates that many teachers are reluctant to

introduce poetry and especially poem writing due to its perceived complexity and subjectivity (Akyel & Yalcin, 1990; Dymoke, 2001; Ghazali et al., 2009; Griswold, 2006; Khatib et al., 2011; Myhill, & Wilson, 2013). However, the poetry writing in this course will be based on pattern poems that can be written by virtually anyone and require minimum literary knowledge. The pattern structure also allows developing clear assessment rubrics to mitigate subjectivity. Hence, even teachers who are unfamiliar with poetry can implement this course as a basis for introducing a creative writing component into a language program.

## Curriculum Goals and Objectives

In this course, the goals and objectives consist of two parts: skills and attitude (Appendix K). Goals related to skills deal with the actions or procedures that learners can do with a language. Attitude is a set of evaluative perceptions about learning in general and language learning in specific. The skill section features goals and objectives related to vocabulary building, discussion, writing, and presentation skills. The emphasis on language skills is placed on the discussion, writing, and presentation skills, while the vocabulary skills are less prioritized. This decision is dictated by the fact that poetry features low-frequency vocabulary (Nation, 2009). Therefore, the instructor needs to provide students with tools to search vocabulary for the poems rather than intensively teach every student in the class the same set of words. One more reason for limited vocabulary coverage is that the English poems used in the class are authentic and non-contrived as authenticity is one of the main postulates of CBI (Brinton et al., 2003; Snow et al., 1989). The vocabulary is dependent upon the authentic poems that are used in the class, and these poems cannot be changed or modified to meet the vocabulary goals. Vocabulary will also vary from one iteration of the course to another since students will be allowed to select some poems from the list and introduce the poems of their choice

in the classroom. Hence, instead of prioritizing specific vocabulary for poems, this project introduces vocabulary activities via the background texts.

Similar to vocabulary, discussion, writing, and presentation skills are taught through poetry. However, unlike vocabulary, these skills are not tied to specific poems. That is, even if the students decide to remove a poem from the list, the activities connecting to these skills will remain intact. Moreover, skills related to discussions, writing, and presentation are productive ones and are suitable for Japanese students who experience a lack of productive skills (Kikuchi, 2006; Sakai & Kikuchi, 2009; Osterman, 2014). Therefore, these skills should be addressed. The goal of improving discussion skills includes five objectives. These objectives deal with:

1. Articulating, stating, and supporting an opinion;
2. Turn-taking and asking for turn;
3. Negotiation of meaning, agreeing and disagreeing;
4. Asking for clarification and elaborating;
5. Providing oral feedback to peers during feedback sessions;
6. Improving intonation, prosody, and stress.

These objectives were selected based on the works of Brown and Lee (2015) and Nation (2009) that report the micro-skills to be important for improving a general skill of discussion.

The goal focused on writing is attained through the objectives that deal with two types of writing skills: the skills needed for creative writing and the ones needed for academic writing (Brown & Lee, 2015; Holmes & Moulton, 2009; Nation, 2008; Schroeder, 2010; Smith, 2013; Withrow, 1987). Objectives pertaining to academic skills include:

1. Paragraph division and general structure;
2. Writing introduction, body, and conclusion paragraphs;
3. Providing supporting details;
4. Transitions.

These objectives mostly deal with the structure of writing and focus on creating coherent and well-supported pieces of work. The skills for creative writing include:

1. Conceptualizing poems' content;
2. Utilizing expressive language;
3. Familiarizing with the poems' rhythmic and syntactic patterns.

These objectives are more flexible and deal not only with structure but also with the conceptualization process and using expressive language.

Presentation skills are similar to both writing and speaking skills. Naturally, presentations involve speaking, but the structure is more rigid rather than that of discussion or a conversation (Brown & Lee, 2015; Cheung, 2008; Nation & Newton, 2009). Hence, one objective for the presentation composition is modified from writing objectives. Presentation objectives include:

1. Structuring presentations and using transitions;
2. Developing control over posture, gestures, eye contact, and voice;
3. Organizing visual materials in a clear and structured manner.

It is important to note that objectives for writing and presentations also include skills for self- and peer evaluation. These skills are not directly related to writing or speaking themselves but are introduced to facilitate a better understanding of grading criteria among students (Hu, 2005; Kamimura, 2006; Liu & Chai, 2009).

The second part of goals and objectives deals with attitude. Attitude was separated from the skills since attitude is related more to the domain of evaluation and perception as opposed to skills that reflect learned abilities. One of the main goals of the course is to maintain and increase learners' attitudes towards learning English. This goal will be addressed through creative writing. Writing poetry is closely connected to the challenge and the sense of achievement that contributes to the development of a positive attitude and intrinsic motivation (Holmes & Moulton, 2009; Bobkina & Dominguez, 2014; Schroeder, 2010; Smith, 2013). Poetry also provides creative freedom and

facilitates language experimentation and self-expression that might positively impact attitude (Bobkina & Dominguez, 2014). However, the perceived complexity of poems and the unfamiliarity of students with poetry writing should be accounted for (Liao & Roy, 2017). Thus, the clear framework based on pattern poetry, scaffolding activities, guidelines, and group writing sessions will support the students' progress and manage the affective filter.

The goals and objectives for this course are highly interdependent. For instance, the discussion activities that are aimed at stating an opinion or improving intonation are connected to presentation skills. The writing skills are used as a basis for learning the structure of the presentation. Peer feedback in the form of group discussions promotes writing and presentation skills while providing discussion practice. Creative writing enriches students' vocabulary while creating a sense of achievement and raising motivation. To conclude, the goals and objectives demonstrate the roadmap for the development of this project that addresses both language skills and attitude-related needs.

## Methodology

Graves (2000) states that gathering information on learners' abilities, attitudes, and preferences before the course helps to articulate the course's purpose and shape its structure. Thus, the need analysis is an indispensable part of the process of course creation. The course that this Teaching and Learning Project aims to develop centers around the usage of poetry reading and writing, so the information related to poetry was the main focus of this needs assessment.

To address the goals and objectives of this TLP the following questions were posed in this needs analysis:

1. How familiar are the Japanese university students and English teachers with poetry reading and writing?
2. What are the attitudes of Japanese university students towards poetry as a tool for learning English?

3. What are the perceived drawbacks of poetry as a teaching tool according to English teachers?
4. What methods can be used to mitigate those drawbacks?
5. What are the teachers' and students' beliefs regarding the concepts of accomplishment and self-expression present in poetry?

In order to gain a full understanding of poetry usage for EFL learning, the data from university students, English language teachers, and educators who extensively use poetry was collected. The methodology of this needs assessment included both quantitative and qualitative instruments (surveys and interviews) that focus on the attitudes towards poetry, as well as perceived negative and positive effects that poetry usage might extend on an EFL course. The quantitative instruments included students' questionnaire, while quantitative ones included interviews with students, teachers, and expert educators who use poetry in their classes. The following sections will address participants, instrumentation, types of collected data, data analysis techniques, and ethical considerations.

**Participant Selection**

For this needs assessment, three groups of participants were selected. The groups included students, teachers, and poetry experts. The students from a university in the suburbs of Tokyo were selected for the needs analysis. Two criteria were introduced for student-participants to ensure the relevance of participants for this project: area of study and language proficiency. The first criterion was the area of study. This criterion was introduced since the course designed in this project is based on the principles of Content-Based Instruction. One of the principles of the CBI is that the content material should be relevant to students' educational backgrounds and should align with their area of study (Brinton et al., 2003). The second criterion was the focus on intermediate-level students since poetry is associated with a certain level of linguistic complexity. Since low-level students might not feature enough proficiency to deal with poems a course designed in this project might not be relevant

to beginners. Hence, the students who belong to the Faculty of Letters and have an intermediate level of proficiency (or above) were selected as participants.

Teachers from a university in the suburbs of Tokyo were selected as participants to obtain data about possible strengths and drawbacks of poetry implementation. The selection was based on two main criteria: participants' EFL teaching experience and the level of classes taught by participants. The first criteria narrowed down the focus of this needs assessment to EFL teachers to provide the data relevant to this project. The second criteria focused on participants that teach classes with a requirement of TOEIC 430 or more to ensure that teachers have experience with intermediate-level students.

Finally, experts on teaching poetry in the EFL context were selected as participants to obtain insights regarding using poetry for teaching English. Experts were selected from various institutions with the selection being based on two criteria: experience with implementing poetry for EFL/ESL purposes and publications regarding poetry usage in the EFL/ESL contexts. Three-year experience in using poetry for EFL/ESL classes was required to obtain data that would focus on both language and poetry. The publications were required to ensure the academic expertise of participants in this group.

## Data Collection

**Participants.** To collect accurate data that would fully represent the perspectives of those involved in the course, the current needs assessment used three groups of participants: students, teachers, and educators who use poetry.

***Students.*** The course developed in this project uses poetry to achieve language learning goals. The specificity of the course poses two selection requirements that needed to be addressed before the data collection. First, Content-based Instruction needed to align with the students' area of study. This type of instruction is more effective when the content is relevant to students' educational

context (Brinton et al., 2003). In other words, poetry used in this course would barely be relevant to students who study engineering but might be more meaningful for those who learn literature. Second, the participants' English proficiency levels needed to align with the course difficulty. Poetry involves language subverting and unorthodox usage of syntax that might be too difficult for low-level students (Akyel & Yalcin, 1990; Ghazali et al., 2009; Khatib et al., 2011; Pinar & Jover, 2012). Therefore, poetry instruction is more suitable for intermediate-level students, who will be the primary focus of the needs analysis.

Considering these two limitations, students from the Faculty of Letters at a university located in the suburbs of Tokyo were selected as participants of this need analysis. The selection of the students from this particular university was informed by several reasons. Currently, this university features 1,747 students enrolled in the Faculty of Letters. In addition, the university utilizes a placement test (TOEIC) that enables sorting groups of students according to their level of English. Hence, the participants were recruited from among the students enrolled in the Faculty of Letters at this particular university according to the level of English. The age of the participants exceeded 18 years old, so consent for data collection could be obtained from them. Fifty students with a TOEIC score of 430 or more were asked to participate in this survey. The number of 50 students was decided upon to create a margin since some students might have opted out of the study and decide not to participate in the interviews after completing the questionnaire.

***Teachers and experts.*** Teachers and experts on poetry teaching were two other groups of participants. Teachers who are faculty members of the university's language center and who teach classes which require a TOEIC score of 430 or more were asked to participate in the interviews. Teachers from this university's language center were chosen because the course focuses specifically on university students. In addition, the decision to choose from this group of teachers was based on the assumption that these teachers would be more aware of the needs of this university's students. Hence, the interviews with students and teachers were expected to demonstrate some overlapping

themes. Six teachers were asked about their attitudes towards poetry and the perceived negative and positive sides of using poetry in the EFL context.

The expert educators who had published works related to the EFL/ESL usage of poetry and had been using poetry for their English classes for at least 3 years were interviewed as well. The participants from this group included three educators from various institutions. The reasons for the selection of the participants were the combination of language-teaching experience and an experience with poetry using poetry or literature. The rationale for the selection of experts is presented below.

**Figure 2**

*Experts and rationale for selection*

| | Experts' pseudonym | | |
|---|---|---|---|
| | Iden | Newman | Turner |
| Reasons for being selected | Professor Iden teaches Western literature (specifically, poetry) at a Japanese university. This expert has extensive experience in both formal literature teaching and teaching English to Japanese students. Professor Iden has also published several articles on the connection between English teaching and poetry and a book on the usage of song lyrics for English learning. | Professor Newman teaches English classes at a university in Tokyo. He has used music, literature, hymns, and poetry for prosody and fluency training. This expert has held an English songwriting seminar for university students. Professor Newman published several articles on the usage of poetry for EFL purposes with a focus on phonetics and prosody. | Professor Turner teaches English classes and has taught creative writing at a Japanese university. This expert specializes in different types of creative writing including poetry. Professor Turner has written several articles on the benefits and implementation of creative writing and poetry writing in an EFL classroom. |

The low number of participants is due to the stricter selection criteria as participants in this group were required to have both publications and teaching experience related to poetry. The

educators who use poetry were asked about possible obstacles that can arise when teaching English through poetry. Educators were also asked about how these obstacles can be mitigated.

**Instrumentation.** The data collection was performed with four instruments: student questionnaire, student interviews, teacher interviews, and interviews with educators who use poems for English teaching. In this section, each instrument as well as the administering procedures will be explained.

***Student questionnaire.*** The questionnaires are used to collect data on the students' familiarity with poetry and their attitudes towards writing poems. The quantitative questionnaire was selected since this instrument can be used to quickly collect data from large numbers of participants (Creswell, 2009). Hence, the investigator expected to be able to receive generalizable data on the attitudes towards poetry. The assistant director of the university's language center was contacted and asked to recommend the English classes which would have been appropriate for this needs analysis. The English classes for the students of the Faculty of Letters which require a TOEIC score of more than 430 were prioritized for the data collection. Then, the teachers of these classes were contacted via email. They were asked for permission to distribute the QR codes and links to the questionnaire among the students who belong to the Faculty of Letters. The students were asked to answer the questionnaire in class, which required approximately 10 minutes. Both English and Japanese versions were available for ease of use. The questionnaire starts with the informed consent form which familiarized students with the survey and asked for participation in the study (Appendix F). If students refused to participate, they were able to work on their assignments. Meanwhile, the students who were from other faculties were not asked to participate in this study and, instead, were asked to work on their assignments.

The questionnaire is an adapted version of the survey created by Liao and Roy (2017) (See Appendices A and B). Some questions were rearranged, one item about poetry was excluded due to its low relevance in the Japanese context. This item read "Poetry is important at social occasions such

as funerals and weddings" was excluded) (Liao & Roy, 2017, p.71). New questions that deal with poetry reading and writing were added. The questionnaire includes four sections. The first section features six multiple-choice questions that collect data on students' previous experience with poetry reading and writing. The second section contains five 5-point Likert scale questions that focus on students' attitudes towards poetry in general. The questions in this section draw on the different concepts related to poetry highlighted in the literature. These include perceived lexical complexity, relation to prosody, emotional expressiveness, and universality (Akyel & Yalcin, 1990; Ghazali et al., 2009; Hanauer, 2012; Liao & Roy, 2017; Smith, 2013).

Sections three and four specifically target reading and writing poetry respectively. The section that addresses reading poetry consists of seven 5-point Likert scale questions. This section resembles section two and features the concepts of lexical complexity, prosody, expressiveness, and universality. However, whereas section two focused on attitudes towards poetry in general regardless of language, this section specifically targets attitudes towards poetry reading in English. Section four introduces a new concept of language experimentation that is related to poetry writing (Bobkina & Dominguez, 2014; Schroeder, 2010). The items in this section include seven 5-point Likert scale questions and two questions that require a short answer. The questions focus on attitudes towards poetry writing, perceived difficulty and the usefulness of writing poems. Participants were be asked to state whether or not they were willing to learn poetry in English and to explain their opinions. Finally, the questionnaire asked the respondents to participate in voluntary interviews. The questionnaire allowed measuring students' familiarity with poetry and attitudes towards writing poems. This data was used to adjust the difficulty of the course and define to what extent an introduction to the general concept of poetry is needed.

***Student interviews.*** The student interviews aimed to expand on the data obtained in the questionnaire. The interviews asked students to state and explain their attitudes towards poetry reading and writing. Hence, interviews provided more detailed information on students' views of

poetry. At the end of the questionnaire, students were asked to participate in an interview. Participation was voluntary and if students expressed their consent for the interviews, they were asked to provide their e-mail address and name so the interview could be arranged at the time convenient for the participants. Due to the high number of COVID-19 cases at the moment, all the interviews were conducted online through the Zoom application. The interview questions were available in both English and Japanese so the participants were able to select their preferred language (Appendix C). Before the interviews, students were asked to sign the informed consent form (Appendix G). The interviews were recorded and transcribed to conduct coding procedures later on.

The interviews contained 17 questions that were separated into two sections: the first section was about reading poetry, while the second one dealt with creative writing. The first section collected the data on attitudes towards poetry reading and the perceived usefulness of poetry for learning English. This section also focused on the perceived differences between poetry and song lyrics for English learning. The literature in the field indicates that some students might perceive poetry as being too difficult or not interesting (Akyel & Yalcin, 1990; Ghazali et al., 2009; Liao & Roy, 2017). Whereas song lyrics might provide a more accessible and relevant alternative to poetry (Moi, 2003). Hence, the questions that measure differences in students' attitudes towards poetry and song lyrics were used. The answers to these questions informed the difficulty of the poems as well as the balance between poetic texts and lyrics used in the course. The second section was related to creative writing. The questions in this section were based on the concepts of self-expression and the sense of accomplishment. Self-expression and the sense of accomplishment are reported to positively influence students' motivation (Bobkina & Dominguez, 2014; Hanauer, 2012; Smith, 2013; Schroeder, 2010). Both of these can be facilitated via poetry writing (Hanauer, 2012; Smith, 2013; Schroeder, 2010). The questions that dealt with these two concepts aimed to measure students' opportunities for self-expression and accomplishment in the classroom. In addition, this section

featured questions on attitudes towards writing poetry, reasons for such attitudes, and views on the usefulness of poetry writing for English classes.

***Teacher interviews.*** The data collected from this group of participants was more diverse and dependent on each teacher individually. The usage of the questionnaires was not justifiable as the questions for the teachers required more open-ended answers and involve clarifications (Creswell, 2009). Hence, semi-structured interviews were used as a primary instrument of data collection for this group of participants. To obtain information on the teachers who were relevant for this needs analysis, the assistant director of the university's language center was consulted. Then, in accordance with the assistant director's recommendation, language center English teachers were contacted via email and asked to participate in online interviews via Zoom. Before starting an interview, participants were asked to provide their consent for the data collection (Appendix H). All the interviews were conducted online, and the responses were recorded and later transcribed. Each interview consisted of 17 questions that asked teachers about their views on poetry usage in the EFL context (Appendix D). The initial questions were based on concepts of self-expression and sense of achievement discussed earlier (Bobkina & Dominguez, 2014; Hanauer, 2012; Smith, 2013; Schroeder, 2010). The teachers were asked about the perceived importance of self-expression and a sense of accomplishment (Bobkina & Dominguez, 2014; Hanauer, 2012; Smith, 2013; Schroeder, 2010). The teachers who deemed these concepts to be important were also asked to describe the activities that can be used to foster self-expression and accomplishment among students.

The next section of the interview dealt with poetry reading and writing. Teachers were asked to answer questions about their familiarity with poetry and the perceived usefulness and drawbacks of writing and reading poems for EFL learners. Apart from that, more detailed questions about the drawbacks were asked. These questions were based on three main problems related to teaching poetry: (a) lack of students' motivation, (b) difficult vocabulary, and (c) assessment difficulties (Akyel & Yalcin, 1990; Dymoke, 2001; Ghazali et al., 2009; Griswold, 2006; Khatib et al., 2011;

Liao & Roy, 2017; Myhill, & Wilson, 2013; Nation, 2008; Xerri, 2013). These problems are frequently mentioned in the literature as the main obstacles that prevent teachers from implementing poetry in the classroom.

***Interviews with educators who use poetry for their English classes.*** The data collection method for this group of participants was semi-structured interviews. The quantitative methods were not justifiable due to the need for clarifications, detailed explanations, and elaboration from participants. The low number of participants (only 3) also prevented quantitative methods from being used (Creswell, 2009). The participants were contacted via email and asked to join an online interview on Zoom. Before starting the interview, participants were asked to provide their consent for the data collection. All the responses were recorded and later transcribed. The interview consisted of 16 questions (Appendix E). Initially, educators were asked to share their rationale and methodology for using poetry. Respondents elaborated on the drawbacks of both reading and writing poetry and explain how these drawbacks can be mitigated. The drawbacks were expected to include difficult vocabulary, lack of interest, and assessment difficulties (Akyel & Yalcin, 1990; Ghazali et al., 2009; Griswold, 2006; Liao & Roy, 2017; Myhill, & Wilson, 2013; Nation, 2008). Since the participants in this group were more likely to be knowledgeable of drawbacks, general questions were asked. Then, depending on the response, the three most frequent problems were addressed. Additionally, the educators were asked to provide their opinion on the connection of poetry writing with self-expression, sense of accomplishment, and motivation (Bobkina & Dominguez, 2014; Hanauer, 2012; Smith, 2013; Schroeder, 2010). Overall, this instrument featured the most open-ended responses since the approaches towards using poems in the classroom varied greatly depending on educators' preferences and beliefs about poetry.

**Data Analysis**

The data analysis consisted of two main methods: the descriptive statistical analysis for the questionnaire and coding for the interviews. Descriptive statistical analysis employed means and standard deviation to identify trends in students' attitudes, familiarity with poetry, and perceived usefulness. For the analysis of interviews, coding was used. The coding was performed in two steps. Initially, the concepts and keywords frequently mentioned in the literature were highlighted in the responses (Creswell, 2009). Two concepts related to motivation included self-expression and a sense of accomplishment (Hanauer, 2012; Smith, 2013; Schroeder, 2010). The keywords related to possible drawbacks of poetry-based instruction included lexical difficulty, low interest, and assessment difficulties (Akyel & Yalcin, 1990; Ghazali et al., 2009; Griswold, 2006; Liao & Roy, 2017; Myhill, & Wilson, 2013; Nation, 2008). The second step of coding was based on the concepts and keywords that had been frequently mentioned in the responses but were not stressed in the literature (Creswell, 2009). Such a decision was made in order to account for the answers that were not anticipated by the researcher. The two-step coding process helped to explore both pre-existing themes from the literature and the emerging ones.

**Ethical Considerations**

Participants were asked to sign the online copies of the informed consent form (Appendices F, G, H, I) before any data is collected. The informed consent form included the objective of the study, the intention of use, an explanation of data collection methods, the principles of participant selection, anticipated risks, benefits, information protection, the level of participation, and contact information of the researcher. All participants received a copy of the informed consent. The data was only be used for research purposes and participants' names were not be disclosed. The research did

not feature any information that can be used for the identification of participants (student numbers, names, class numbers, places of work, and etc.).

There was no physical, psychological, or social risk to the participants. The questionnaire and interviews did not request any sensitive or personal information. Participation in the study was voluntary and respondents could choose not to participate or withdraw from the study at any given moment. The participants who chose to opt out did not face any negative consequences. All data were stored on a portable, password-protected USB storage device that was kept in a locked desk in a secure place. The data on the USB device was only accessed via a computer with no connection to the Internet. All data will be destroyed on or prior to December 1, 2025. The results of this needs analysis were used as a research component of the master's thesis, a requirement for graduation. Also, the results are potentially published in academic journals, graduation bulletins, or presented at international conferences.

## Conclusion

To conclude, this needs assessment collected data from three groups of participants to ensure reliability and validity through triangulation. These groups included students who attend a university in the suburbs of Tokyo and who belong to the Faculty of Letters at that university, English teachers who were faculty of the university's language center, and educators from other institutions who extensively use poetry for teaching English. The methodology of this needs assessment included both quantitative and qualitative instruments: surveys and interviews. The quantitative instruments included a student questionnaire, while quantitative ones included interviews with students, teachers, and educators. The questionnaire was distributed during class time via QR code and was filled out online. The interviews were arranged through email and conducted online via Zoom. These instruments focused on the familiarity with poetry, attitudes towards writing and reading poetry, perceived negative and positive effects that poetry usage might extend on an EFL course. The data

collected from the questionnaire was analyzed with the usage of descriptive statistics. The interviews were transcribed and coded in a two-step process based on the concepts from the literature and frequent keywords seen in the responses. The data obtained from participants during the needs analysis was anonymized, stored in a safe place, and used only for this Teaching and Learning Project.

## Limitations

The needs assessment for this project is related to one main limitation. The factor that might affect results is the low sample size of the educators who use poetry. This group consists of three participants. The small number of participants is due to the narrow selection criteria that require both experiences of poetry usage for teaching English and publications related to both English and poetry. The population that features such a small number might lead to reliability risks since three respondents are insufficient to generalize the data (Creswell, 2009). However, this limitation is partly negated by the exploratory nature of the data collected from this group. Unlike students' quantitative questionnaires, the educators' interviews will focus on qualitative data. Educators will be asked to provide methodological recommendations regarding poetry usage in a language classroom. In this case, the detailed recommendations are more important than the generalizability of the data.

## Delimitations

The main delimitation of this project is a specific focus on the students affiliated with the Faculty of Letters at a university in the suburbs of Tokyo. According to the literature, content-based instruction in general and a poetry-based course in specific will only be engaging and interesting if the content is relevant for students (Holmes & Moulton, 2009; Bobkina & Dominguez, 2014; Schroeder, 2010; Smith, 2013). The students who study literature or arts are more likely to relate to poetry than those who study engineering or physics due to this medium being close to the former

group's academic background. Hence, the selection was restricted to the students that belong to the Faculty of Letters.

## Results

The data sets that were obtained in this needs assessment are divided according to groups of participants. The results obtained from experts focus on possible advantages and drawbacks of poetry usage, educational implementations, recommended activities, and assessment of poems written by students. Data for this group was the most diverse since the interviews with experts featured the minimal guidance. The results collected from teachers included familiarity with poetry, EFL skills that can be targeted using poetry, drawbacks and advantages of poetry-based instruction, and attitudes towards assessment of poems written by students. The results obtained from the students include familiarity with poetry and song lyrics, beliefs about language learning, attitudes towards poetry and song lyrics, and possible drawbacks of a poetry-based instruction. The interviews with students expanded on these topics and collected more detailed information via guided open-ended questions.

### Experts

The information obtained from the interviews with experts on poetry usage has demonstrated several general trends. Two experts, Professor Turner and Professor Newman, suggested that the emotional impact of poetry might raise students' engagement levels. Professor Turner elaborated that emotional message is a key component that distinguishes literary texts from other types of written discourse. According to Professor Turner, poetic texts are designed to impress and evoke an emotional response from readers and this feature might interest learners.

All three experts expressed an opinion that the high difficulty and irrelevancy of poems used in a course are the key factors that can lead to decreased motivation. Professor Turner stated that

teachers need to select enjoyable and level-appropriate poems so students are not overwhelmed and discouraged by poems' complexity. Professor Iden noted that using poems will not be effective if a teacher displays a genuine interest in poetry but fails to convey the relevance of poems to students. Professor Iden has also stated that instead of simply presenting a poem, a teacher should clearly demonstrate how the said poem uses or subverts language in a creative manner. Both Professor Newman and Professor Iden mentioned song lyrics as an accessible and relevant tool for introducing students to poetry. Similar points were present in the literature where difficulty and relevance are named as the major factors that can prevent poetry from being motivating (Akyel & Yalcin, 1990; Ghazali et al., 2009; Khatib et al., 2011; Pinar & Jover, 2012). Hence, students' levels and backgrounds should be considered before selecting poems for this course.

One more important remark was made by Professor Newman, who noted that enforcing a singular interpretation of a poem might also be detrimental for students' motivation. Bobkina and Dominguez (2014), as well as Khatib (2011), have also emphasized the value of the construction of meaning and interpretation. Construction of meaning and openness to interpretation enables readers to connect with poetry on a personal level so the exclusion of opportunities for students to interpret poems might decrease the perceived relevance and will be avoided in this course.

One more common theme present in experts' answers was the effectiveness of haikus in the Japanese teaching context. Haikus were credited as a readily-available and potentially more relatable to Japanese learners. Professor Turner and Professor Iden stated that haiku poetry provides a simple syllabic form that students are probably familiar with while focusing attention on precise and visualized word usage. However, Professor Turner suggested that expanding student's knowledge beyond haiku and into English poetry would be desirable since haikus do not feature rhyme.

Experts also credited poetry as a way to cultivate varied and elaborate language. Professor Turner stated that learning poetry helps students to obtain more complex and varied vocabulary. Likewise, Professor Iden suggested using poetry to increase students' awareness of rhetoric and

deliberate language usage. Professor Iden noted that poetry encourages learners to search for specific words and to be more attentive to language. In the literature, a similar argument for the usage of literary works was made by Bobkina and Dominguez (2014). They suggested that literature is a valuable resource since literature texts feature non-trivial and inventive language (Bobkina & Dominguez, 2014). Similarly, Kellem (2009), Khatib (2011), and Van (2009) noted that poetry provides non-contrived input showing the different forms a language can assume. Hence, in the course, the focus will be placed not only on meaning but also on the form, vocabulary, and linguistic characteristics of poems.

Another important aspect of poetry that was mentioned by both Professor Turner and Professor Newman was prosodic features. Professor Turner mentioned that due to the moraic structure of the Japanese language, Japanese learners might struggle with English pronunciation. In this case, rhymes and rhythms present in poetry might be helpful for teaching prosody and stress patterns present in English. Professor Turner and Professor Newman also connected prosodic elements with poetic forms, saying that restrictions provided by poetic forms (as opposed to free verse) encourage students to pay attention to the rhythm and flow of a poem. Professor Newman also added that Jazz chants, rhyming chants specifically created for language learners, might be an effective way to develop students' prosodic skills. Another point was made by Professor Newman who noted that rhyming activities can be used to demonstrate differences between pronunciation and spelling of words. The possibility of teaching prosody for second language learners via poetry was mentioned in the literature (Smith, 2013). However, the prosodic aspect of poetry was not as salient in the sources as aspects related to vocabulary and meaning. Some activities related to prosody and stress will be included in this course, although they will not be one of the core activities.

Finally, the experts presented different opinions on whether or not poems written by students should be assessed. Professor Turner claimed that the inter-rater reliability of creative writing's assessment might be on the same level as assessing academic essays. Professor Turner suggested

using a set of transparent criteria one of which might be the form. According to the expert, if those criteria are clearly communicated to students, assessment of students' poems would not be an issue. Professor Newman expressed a similar view of clear criteria being an important factor in poetry assessment. Professor Newman also added that some intangible creativeness associated with poetry cannot be accounted for and put into criteria. Intangible aspects should not bear great influence on grades, but if students' poems display some special creativeness and inventiveness, a teacher might address them via individual feedback. Professor Newman concluded by suggesting portfolios as an effective tool for assessing creative writing in general and poetry in specific.

Quite opposite opinion was provided by Professor Iden expressed concerns that assessing creative writing and especially poetry might be problematic for teachers due to the subjective nature of poetry. According to Professor Iden, poetry assessment might feel like an intrusion into students' personal space. Professor Iden also emphasized that writing poetry might be overwhelming and confusing to low-level learners who have not demonstrated a vested interest in poetry. Finally, Professor Iden added that writing poems without a rationale or criteria would not be effective.

One final remark was made by Professor Iden who expressed his concerns regarding a cross-curriculum conflict related to poetry writing. He stated that classes that deal with poetry writing might be confusing for students who have enrolled in courses that focus on poetry from a more formal and academic perspective. The reason for such confusion is differences in notions of poetry between language-learning courses where students are asked to write poems to express themselves or achieve language-learning goals and formal/academic courses where more attention is placed upon in-depth analysis. Hence, students might receive conflicting messages regarding poetry. A similar problem (but from a slightly different perspective) was mentioned in a paper by Liao and Roy (2017). According to the study, students who majored in literature featured lower attitudes and willingness to write poems in English. Liao and Roy (2017) theorized that the low attitude might be explained by the exposure of this group of students to formal poetry which features a complex

structure. According to Liao and Roy (2017), students might have felt discouraged to write poems in English because their notion of poetry was based on traditional and formal poems. Cross-curriculum conflict might be a serious issue but such conflict cannot be accounted for in this current project since the course created here is not related to a specific university and, as a result, is not placed in a specific curriculum.

### Teachers

Four language teachers from the university in the suburbs of Tokyo were interviewed for this data collection. A number of general trends were discovered in the teachers' responses. One major trend is that poetry might be motivating for learners. One reason for poetry being motivating is that poetic texts promote self-expression via openness to interpretation. Portman stated that interpretation of poetry provides an avenue for students to express themselves and talk about their feelings without fear of judgment. A similar point was made by Taylor who suggested using poetry to encourage students to share their personal opinions and to interpret texts based on their ideas. Another reason for poetry being motivated was proposed by James. She stated that universality present in poems ensures relatability since poetry touches upon common issues that might be understood by many learners. Additionally, James added that poetry might motivate students by helping them to apply language in an imaginative manner.

The ideas expressed by teachers coincide with the points from the literature. For instance, universality, ability to elicit an emotional response, and self-expression via openness to interpretation are brought up in the literature as features of poetic texts that can engage learners (Bobkina and Dominguez, 2014; Hanauer, 1997, 2001; Kellem, 2009; Khatib et al., 2011; Maley, 1989). Hence, in the course, the focus will be placed on poems that can be understood universally and feature high interpretability.

Teachers have also expressed their concerns and shared ideas as to when poetry might be demotivating. The most salient demotivating factors discussed by teachers were high abstractness, linguistic complexity, and length. Dormer, Taylor, and James noted that learning poetry might be confusing and frustrating if poetic texts used in a course are complex or feature a great amount of unknown vocabulary. Portman suggested that apart from linguistic complexity, the level of abstractness should also be considered since learners might negatively react to poems that are overly cryptic or abstract. Taylor and Portman also added that length might be an issue since long poems might overwhelm students. Apart from these factors, one more idea was proposed by James who claimed that imposing a single interpretation or one particular conception of what constitutes "right" poetry might be damaging to students. Imposing a singular interpretation might also prevent self-expression and result in students' withdrawal. Complexity and length were featured in the literature as factors that might decrease students' interest in poetry (Akyel & Yalcin, 1990; Ghazali et al., 2009).

However, one proposed by Dormer differed from the literature. Dormer suggested that poems that contain old words and pronunciations might be used to make students aware of how English evolved over time. Dormer noted that this aspect of poetry might be useful for text studies classes. As for the language classes, implementing old poems might be connected more to damage rather than to advantage. Akyel and Yalcin (1990) state that old poems tend to be less relevant to language learners and, as a result, less motivating. The course that is being developed in this project places great importance on language learning so the poems in the course should not feature old language, be overly complex or abstract.

Next, teachers provided polarized opinions on whether poems written by students should be assessed. Taylor expressed her support for the assessment of students' poems. She said that introducing clear criteria and form-related restrictions might provide a framework for an assessment. Taylor also added that students would thrive on such constraints that provide a challenge, sort of a

creative puzzle. Conversely, James said that assessment of poetry is possible with clear and transparent rubrics, but then she added that she would not assess poems written by students. Her reasons were similar to the ones of Professor Iden. She stated that poetry is too subjective to be assessed and grading poems might inhibit language experimentation due to the fear of judgment. She also added that there is no single notion of poetry and assessment largely depends on a person. Dormer also expressed his concern regarding the poetry assessment. He claimed that creativity does not necessarily overlap with language ability. As a result, assessment of poems in a language course might be outside of language-learning goals. He stated that he would use poetry writing more as a tool to facilitate interest without evaluating learners' ability to write poetry. Portman stated that a decision to assess poems written by students depends on where a poetry-based course is situated in a curriculum. If such a course belongs to a Faculty of Letters, an assessment of students' poems would be reasonable.

Finally, teachers were asked to provide ideas of possible activities or types of poems that might resonate with students. Portman said that haikus might be useful in the Japanese context since students are likely to be familiar with haiku syllabic structure and themes. Dormer said that lyrics of popular songs might also be effective with students, mentioning that such lyrics should not be outdated. Hence, song lyrics and haiku poems were re-established as potentially compelling elements that should be introduced in this course. Taylor proposed creating blackout poems with students might be a simple and at the same time engaging activity. To create a blackout poem students are asked to find a page of a text and then blackout all the words that students think are unnecessary. The remaining words can be rearranged to form a poem. James suggested using Dr. Seuss's works and poems featured in children's books due to their simplicity and expressiveness. Simple poems for children and teenagers as well as blackout poems might also be implemented in this course at the early stage to familiarize learners with different types of poetry.

**Student Questionnaires**

A total of 70 responses were collected from students via a questionnaire. Students' questionnaires demonstrated that respondents, in general, were not extremely familiar with poetry: on a Likert scale from 1 to 5 where 1 is not familiar at all and 5 is very familiar, the mean of responses was 1.9. Responses also indicated that participants tend to seldom read poetry in both Japanese (2.0) and English (1.6). The frequency of poetry writing in both Japanese and English was even lower with respective means being 1.4 and 1.2. This data shows that students' familiarity with poetry reading is low and familiarity with poetry writing is even lower.

**Table 1**
*Familiarity with poetry*

| | Mean | Standard Deviation |
|---|---|---|
| How familiar are you with poetry? | 1.942 | 0.720 |
| How frequently do you read poetry in your mother tongue (first language)? | 2.042 | 0.923 |
| How frequently do you read poetry in English? | 1.657 | 0.866 |
| How frequently do you write poetry in your mother tongue (first language)? | 1.414 | 0.691 |
| How frequently do you write poetry in English? | 1.214 | 0.446 |

Questions about general interest and attitude towards poetry revealed that students believe that poetry features cultural universality (3.3) and can be understood by anyone regardless of a learner's cultural background. Rhythmic patterns (3.5) were also cited as an important aspect of poetry. However, the most salient trend in students' responses was that poetry is a tool for expressing emotions and experiences (4.2). As for the item about the general drawbacks of poetry, the question that dealt with the perceived meaninglessness and low interest towards poetry scored

relatively low (1.8). However, another possible drawback that deals with poetry's complexity was more salient (3.5).

**Table 2**

*General interest and attitudes towards poetry*

| | Mean | Standard Deviation |
|---|---|---|
| Poetry is important for expressing feelings, emotions, and experiences. | 4.228 | 0.837 |
| There is no meaning in learning poetry. | 1.842 | 0.791 |
| I believe that poetry must have rhythms. | 3.542 | 0.958 |
| Poetry can be understood by anyone regardless of cultural background. | 3.342 | 0.946 |
| I believe that poems are hard to understand. | 3.5 | 0.959 |

Questions about poetry reading demonstrated that expressive language found in poems (4.4) and their perceived usefulness for learning English (4.2) were the main factors that can potentially interest students in a poetry-based course. Other factors included gaining awareness about other cultures (3.9), perceived usefulness for improvement of pronunciation (3.8), and interest (3.5). Among the possible discouraging aspects of poetry reading difficult vocabulary (2.7) was, again, more salient than the low interest and perceived meaninglessness (1.9).

**Table 3**
*Attitudes toward poetry reading*

| | Mean | Standard Deviation |
|---|---|---|
| Reading poems allows us to appreciate expressive language. | 4.442 | 0.673 |
| I believe that reading poetry in English is boring. | 1.942 | 0.814 |
| Reading poetry in English raises awareness about other cultures. | 3.971 | 1.006 |
| Reading poetry aloud helps to improve English pronunciation and prosody. | 3.828 | 1.021 |
| I am discouraged to read poems in English due to their difficult vocabulary. | 2.771 | 1.023 |
| I am interested in reading poetry in English. | 3.571 | 1.149 |
| Reading poetry might be useful for learning English. | 4.228 | 0.705 |

Questions regarding poetry writing showed that language experimentation (3.8) was one of the most salient positive aspects of poetry writing. Other possible reasons for engaging in poetry writing included perceived importance (3.2) and interest (3). Possible drawbacks of writing poetry included a perception that only native speakers can write poetry well (2.3) and perceived impossibility/difficulty of poetry (1.9). However, the mean of perceived inborn ability to write poetry (2.7) was higher than both of these possible drawbacks.

**Table 3**
*Attitudes toward poetry writing*

| | Mean | Standard Deviation |
|---|---|---|
| I believe that people are born with the ability to write poetry. | 2.742 | 1.045 |
| I believe that learning to write poetry is impossible. | 1.942 | 0.759 |
| Poetry writing provides opportunities to experiment with language. | 3.814 | 0.952 |
| Knowing how to write poetry is important to me. | 3.242 | 0.999 |
| I am interested in writing poetry in English. | 3 | 1.191 |
| You must be a native English speaker to write poetry in English well. | 2.371 | 1.241 |
| I am willing to learn how to write poetry in English. | 3.357 | 1.049 |

At the end of the questionnaire, open-ended questions about reasons for being willing and not willing to write poetry were asked. Among the responses, the topic of self-expression was brought up in more than 30%  of answers and was cited as the main reason for being interested in poetry. Other major reasons included linguistic specialness (17%) and connection between poetry and improvement of language skills (17%). As for possible obstacles, 12% of responses cited difficulty as the main reason for not being willing to engage in poetry writing. One more reason for unwillingness to interact with poems was low interest in poetry itself (9%). Hence, the difficulty of poems was considered to be the main obstacle in terms of writing poems in English.

### Student Interviews

Four students contacted the researcher and expressed willingness to participate in the interviews. All the interviews were conducted by Zoom, recorded, and transcribed. Interview questions expanded on the questions presented in the Student Questionnaire and a few trends were

discovered. First, three students said that they are a little bit familiar with reading poetry, while one student was more familiar with reading poems. All four students stated that they are not familiar with writing poetry. All students claimed that they are familiar with song lyrics in both English and Japanese.

Next, all students stated that song lyrics are easier than poetry. Students positively responded to an idea of starting a course with song lyrics and then moving to poems. However, one student mentioned that some songs have slang which might hinder comprehension. Three students also mentioned that they have read and written haiku and tanka poetry in school. Those students expressed a sentiment that haiku might be relatable for Japanese students. One student did not have any experience in writing haiku poems because this student attended school in the United States.

Students also stated that self-expression is an important aspect of language learning. Three students mentioned that they felt that English classes at school lacked a self-expression component but there are more opportunities to express themselves in a university. When asked about poetry and self-expression, three students expressed similar opinions relating discussion about poetry and poetry writing to self-expression, while one student was not sure whether poetry is related to self-expression. All four students stated that they would like to try a poetry-based course despite having few contacts with poetry in the past.

As for drawbacks of poetry reading, all students mentioned length and complex vocabulary as possible obstacles to reading and discussing poetry. Two students also stated that archaic words should be avoided. Lack of interest was not mentioned by any interviewee. Poetry writing was mostly associated with a lack of knowledge and experience. Three students expressed a similar opinion that teaching poetry writing should begin with the basics. One student also mentioned that the process of selecting the right words might be too difficult for learners who feature limited vocabulary.

## Discussion

Data collected from experts, teachers, and students indicated several trends. The most important factor related to poetry in responses was the expressive ability of poetic reading and especially writing. Students' interest in self-expression was apparent in Likert-scale questions as well as in follow-up open-ended questions about poetry writing and interviews. Among experts, a similar idea was proposed by Professor Newman who suggested that semantic malleability of poems might enable students to come up with their own interpretations, which is, in essence, a part of self-expression. The importance of interpretation was also indicated in teachers' interviews. Taylor and James suggested poetry as a resource for fostering opinion sharing that is associated with interpretation. Portman noted that he is interested in creating a non-judgmental space using poetry where students can openly express their ideas and feelings. Hence, the data regarding self-expression and interpretation overlap with the themes present in the literature. The role of poetry in fostering self-expression was cited as a rationale for poetry-based instruction by various authors (Bobkina and Dominguez, 2014; Khatib et al., 2011; Hanauer, 2012; Schroeder, 2010; Smith, 2013). Poems might enable students to talk about their ideas and feeling using English which might serve as a springboard for further development of language skills (Khatib et al., 2011).

Another core theme present in responses of all groups of participants is the difficulty and irrelevance of poetic texts as possible demotivating factors. All three experts cited the linguistic complexity of poems as a possible obstacle for implementing poetic texts in a language classroom. Both Professor Iden and Professor Turner claimed that rather than simply praising poetry in front of students, teachers should clearly demonstrate how those poems use or subvert language. Such a demonstration was cited as a means of raising the relevance. Teachers' responses indicated the same trend with all four teachers agreeing that linguistically complex, long, archaic, and obscure poems

might overwhelm students and create an idea of poetry being an elitist medium that is hard to understand.

Responses obtained from students referred to difficulty as the main demotivating factor. In Likert scale questions, difficulty-related items repeatedly scored higher than interest-related ones which means that students are likely to be demotivated by the complexity of texts rather than low interest in poetry. Furthermore, open-ended questions demonstrated the same trend with difficulty being a more salient obstacle than the lack of interest. In interviews, all four participants cited difficulty as the most salient obstacle towards poetry reading and writing. Archaic language and length were also mentioned as possible demotivators. The difficulty issue might be exacerbated by the fact that students displayed low familiarity with poetry in general. Similar concerns were raised in the literature where difficulty and relevance are named as the major factors that can prevent poetry from being motivating (Akyel & Yalcin, 1990; Ghazali et al., 2009; Khatib et al., 2011; Pinar & Jover, 2012). Hence, these two potential drawbacks should be mitigated by careful selection of level-appropriate and relevant poems. One more possible way of maintaining relevancy is to allow students to find poems on their own poems and bring those texts to the classroom. Finally, potential low familiarity with poems among students means that this course should place an emphasis on the introduction of poetry to lower learners' affective filter and demonstrate how various poetic forms differ from each other.

One more theme that emerged during interviews was assessment. The question of whether poems written by students should be assessed divided respondents into two distinct groups. Among experts, Professor Newman and Professor Turner claimed that the assessment of students' poems is feasible and reasonable. As for teachers, Taylor expressed her belief that restrictions in the form will be beneficial for the development of creativity and language abilities. Portman claimed that if a poetry-based course is a part of a syllabus for the Faculty of Letters, assessment is reasonable. However, he was not sure whether poems in a language class with students from different faculties

should be assessed. Those teachers who supported the assessment of students' poems also expressed the need for establishing clear and transparent assessment criteria.

On the other side of the spectrum, Professor Iden expressed his concerns regarding the assessment of poetry. He claimed that passing a judgment about students' poems is problematic due to their subjective nature. Similar ideas were proposed by James and Dormer who stated that assessment of poetry entails subjectivity and might inhibit students' engagement. Dormer also noted that assessment of creativity might be out of the scope of a language course's goals. The answers provided by Professor Iden, James, and Dormer coincide with some ideas mentioned in the literature. In their articles, Dymoke (2001) and LeNoir (2002) expressed concerns that teachers might be unwilling to include poetry writing assessment components in their courses due to the belief that poetry is too personal and subjective. Similar to respondents who supported assessment, Griswold (2006) suggested that a clear set of criteria should be developed and communicated to students. Hence, in the course pattern poems will be used to unify the form of poems produced by students and to develop a set of assessment criteria based on specific patterns. A set of clear criteria should not focus on assessing creativity, and students' language skills should be prioritized over their poetic abilities.

Finally, interviews with teachers and experts were instrumental in obtaining a range of materials that can be implemented in a poetry-based course. Professor Newman and Professor Iden as well as Dormer suggested using song lyrics that feature less complexity compared to poems and might be relevant to students. In the literature, songs were also mentioned as a tool for creating relevance since learners are more likely to relate to popular music rather than classic poetry (Hanauer, 1997; Moi, 2003). Professor Iden and Professor Turner as well as Portman mentioned that haiku poetry might be an effective tool in the Japanese context since students from Japan are likely to be familiar with this type of poetry. In the literature, writing haiku was addressed by Hudson (2013) who stated that strong imagery and concise form create a reasonable creative challenge that can help

to develop students' language abilities, However, Hudson also noted that precise syllable count is not the most important characteristic of haiku and teachers should rather pay attention to visual imagery, minimalism, and the feeling of immediacy. Thus, based on experts' responses and the literature, haiku poems will be included in the course as a relatable stepping stone for introduction into poetry.

## Course Criteria

Based on the literature review and the needs analysis, the list of nine criteria for the course was composed. All these criteria will ensure that the course is focused and adheres to the goals stated earlier.

1. The course will be based on unadapted poetic texts

This course will be based on the principles of Content-based Instruction with poetic texts serving as a core component of the course. The literature indicates that unadapted texts provide authentic non-contrived language and discourse patterns that are likely to increase learners' interest in the material (Brinton et al., 2003; Richards & Rodgers, 2014; Snow et al., 1989; Wesche, 2010). The unadapted poetic texts can be also used for familiarizing students with prosody and rhythmic patterns and for pronunciation training (Smith, 2013). Thus, poetic texts, as well as lyrics used in the course, will not be simplified.

2. Approaches for analyzing poetry

The reader-response approach is suitable for this course since this approach does not require deep knowledge of textual analysis theory. This approach also focuses on students' interpretations and construction of meaning, thus being an effective means for reaching communicative competence (via discussions and reflective papers) (Amer, 2003; Kellem, 2009; Khatib et al., 2011; Van, 2009). The language-based approach focuses on language-related goals rather than poetry, providing learners with activities such as replacement, guessing, jigsaw, and rewriting that are usually

associated with an EFL/ESL instruction (Kellem, 2009; Van, 2009). Stylistics, conversely, pay more attention to characteristics of poetry rather than learning a second language. Such characteristics might include expressive language, stylistic devices, prosody, and rhyme (Akyel, 1995; Gower, 1986; Khatib et al., 2011; Van, 2009). The combination of three approaches should be implemented to strike a balance between language-related and poetry-related goals. Stylistics will be represented by the activities that concentrate on stylistic devices such as metaphor, simile, alliteration, assonance, hyperbole, and repetition. The reader response approach will be implemented via interpretative discussions and a reader response journal in a form of quickwrites. Finally, the language-based approach will be represented by language focus activities such as paragraph writing, presentations, and vocabulary building.

3. The course should start from analyzing Japanese poetry then will move on to using song lyrics and then will gradually move to poetry.

First students will be asked to write haiku since this type of poetry features the structure familiar to Japanese students and values conciseness (Hudson, 2013). Since haiku can convey complex feelings in a form of a short poem, this characteristic would be beneficial for learners who might be intimidated by the difficult vocabulary and length of western poetry. Haiku poetry might also be more relatable for Japanese students since they are likely to already know what haiku is (Hudson, 2013). The theme of using haiku for Japanese students also appears in the interviews with experts and teachers. Experts Iden and Turner as well as a teacher named Portman cited haiku poetry as a relevant learning tool for Japanese students. Interviews with students also demonstrated that haikus might be familiar to Japanese learners. Moreover, two participants mentioned that they have experience in writing haiku and tanka poems in school.

Apart from haiku poems, song lyrics were also indicated to be a viable material for learning English. Hanauer (1997), Hullah (2018), and Moi (2003) propose song lyrics as a tool for creating relevance since learners are more likely to relate to popular music rather than poetry. Song lyrics also

feature more frequent vocabulary and are easily customizable to learners' needs (Hullah, 2018; Moi, 2003). All three experts stated that song lyrics might be helpful in familiarizing students with poetry. One of the teachers, Dormer, agreed with this idea stating that song lyrics are less difficult compared to poems and might be more appropriate at the early stages of a course. According to Professor Newman, lyrics with songs' audio can also be used for prosodic activities so students can train pronunciation and speech flow. All interviewed students have also noted that English lyrics seem to be less complicated and intimidating compared to English poetry.

Hence, the introduction of haiku and song lyrics at the beginning of the course will serve as a foundation for exploring poetry. In the second half of the course, learners will be able to use knowledge of songs' rhythmic patterns and expressive language when dealing with more complicated poetic texts (Smith, 2013).

4. Students will be allowed to analyze the song lyrics/poems of their choice.

Towards the midterm (for song lyrics) and the end of the course (for poems), students will be asked to choose a poetic text and prepare a presentation on that text. Such an implementation of students' choice is needed to ensure relatability of the task to students (Nunan, 1988, 1995). Nunan (1988, 1995) holds that students' choice supports autonomy and engagement. However, an article by Assor et al. (2002) demonstrates that students appreciate the clear rationale behind an activity. Hence, in a course, the importance of choice for the final project needs to be communicated to students. Prior to the selection of texts, scaffolding will be done so students know where to look for texts and can decide what texts are level-appropriate. Students might be given a list of loose criteria to ensure that selected poems are level-appropriate but in principle, the selection will be done by learners.

5. The texts used in the course should be relevant and should not feature archaic language.

A study by Liao and Roy (2017) has demonstrated that students who were exposed to classic poems were reluctant to write poems in English themselves due to their perception of poetry as a

rigid and highly structured medium. Ghazali et al. (2009) has also indicated that if the difficulty and relevance of the poems are not taken into consideration, students are likely to negatively perceive such instruction. Data obtained from the needs analysis supports this claim. All three groups, experts, teachers, and students stated that poetry might be intimidating and overwhelming due to the linguistic complexity and irrelevance. Hence, the poems in the course should feature universal themes and relevant language in order to be relatable to learners. The goal of implementing poetry reading and writing in this course is not conveying high culture but the interpretation and negotiation of meaning (Hanauer, 1997).

6. The poetry written by students should be assessed

Literature indicates that instructors might be reluctant to assess students' poems due to the high subjectivity of poetry and sensitivity issues (Griswold, 2006). Data analysis indicated that one expert, Professor Iden, and two teachers, Dormer and James, expressed concerns related to subjectivity. James also stated that assessing poetry might inhibit students' expressiveness. However, two other experts, Turner and Newman, as well one teacher, Taylor, stated that assessment is feasible and reasonable if conducted based on a set of clear criteria. Newman also suggested portfolio assessment as an effective tool for assessing creative writing. In this type of assessment, students can create a corpus of works and submit the best poems for assessment. Since poetry writing is one of the core components of this course, poems written by students will be assessed. Assessment of a task communicates its importance for the course and directs students' attention (Coombe et al., 2007). However, to be reliable, the assessment should be based on measurable criteria such as stylistic devices, structure, and expressive language (Griswold, 2006; Hanauer, 2015; LeNoir, 2002; Iida, 2008; Schroeder, 2010). Portfolio assessment will also be used so students can submit the most suitable and exemplary works.

Peer assessment and self-assessment will also be introduced. Peer assessment and self-assessment help learners to acquire a better awareness of assessment criteria that is, in turn, likely to

result in more effective writing (Hu, 2005; Kamimura, 2006; Liu & Chai, 2009). However, some studies indicate that peer assessment on writing might be less influential than an instructor's feedback since revisions proposed by an instructor are more likely to be retained (Miao, 2006; Ruegg, 2015). Hence, self-assessment and peer-assessment should be followed by an instructor's assessment.

7. Self-expression will be considered as an important aspect of both poetry reading and poetry-writing.

In the literature, self-expression was cited as one of the core rationales for including poetry in a language-learning curriculum. Unlike other types of written discourse, literary texts are created to convey emotions or to evoke certain impressions in readers (Bobkina & Dominguez, 2014; Khatib et al., 2011; Hanauer, 2012; Schroeder, 2010; Smith, 2013). This aspect of poetry enables self-expression that, in turn, can potentially increase learners' engagement (Bobkina & Dominguez, 2014; Hanauer, 2012). Data obtained from teachers and students indicates that self-expression is extremely important. Two teachers, Taylor and Portman, connected self-expression with positive language-learning outcomes and elevated interest. Another teacher, James noted that the interpretability of poems might encourage sharing of opinions which is a form of self-expression. In the students' questionnaire, items related to self-expression repeatedly scored higher than other possible rationales for using poetry. Interviews with students also revealed that self-expression is considered a valuable aspect that is tightly connected with productive skills. Hence, multiple opportunities for self-expression should be presented in this course. From a poetic perspective, self-expression will be ensured via the absence of topic restrictions for poems written by students. From a language-learning perspective, self-expression will be implemented via quickwrite activities that focus on fluency and expression rather than accuracy

8. The restriction on a form will be present, but the restriction on themes of poems written by students should be minimal and present only in a few tasks.

The restriction of form serves two purposes, clarification and ease of grading. Schroeder (2010) notes that if students are simply asked to write a poem, the result will be nothing but confusion and frustration. The structure present by pattern poems in earlier stages of the course will help students to navigate their creative writing (Holmes & Moulton 2009, Smith, 2013). The formal restrictions will also be beneficial from an assessment perspective since poems that follow the same structure improve the reliability of grading (Griswold, 2006; LeNoir, 2002). Needs analysis supports this idea. Two experts, Turner and Iden, as well as one teacher, Taylor, stated that restrictions on form provide a useful framework and direct learners. These restrictions might be loosened after students have gained confidence in poetry writing. For instance, towards the end of the course, students might be asked to create a poem that is less restricted in terms of form. Despite the restrictions on form, the restrictions on themes will be present only in few tasks at the beginning of this course. Poetry will be employed in the course as a device for self-expression which means that selection of themes should not be imposed by an instructor. The selection of themes then will ensure students' choice (Nunan, 1988, 1995). Hence, formal restrictions will be present throughout the course while the restriction on themes of poems will be implemented at the beginning.

9. Quickwrite activities will be introduced as routine homework.

Quickwrite is a technique that asks learners to write as many words as possible in a short period of time without paying attention to possible mistakes and making corrections. Quickwrite is reported to help students to surpass writer's block and to increase their writing fluency (Brown & Lee, 2015; Jacobs, 1986; Nation, 2008a). This technique is also credited for providing students with a chance to express themselves which can be extremely important for Japanese students who are reported to have had few opportunities for self-expression in English amidst a test-dominated education environment (Allen, 2016). To ensure that quickwrite activities support self-expression, an instructor should impose a minimal restriction on topics or themes that students can select (Brown & Lee, 2015; Nation, 2008a).

The criteria presented above focus on the relevance of poetic texts, self-expression, and amalgamation of learning language skills with learning stylistic devices. The course based on these criteria will feature different types of poetic texts such as haiku poems, song lyrics, and poems to ensure the smooth introduction of poetry into the curriculum. The course will include both poetry reading and poetry writing. Therefore, these criteria will create the groundwork for the course.

## Course Design

### Course Description

This course is designed for intermediate and upper-intermediate level university students (a TOEIC score of more than 430 is required). This course implements a Theme-based type of Content-based Instruction to integrate poetry and stylistic devices into language learning. The following section outlines goals and objectives (Appendix K), syllabus structure (Appendix L), and assessment (Appendix J).

### Goals and Objectives

In this course, the goals and objectives consist of two parts: skills and attitude (Appendix K). Goals related to skills deal with the actions or procedures that learners can do with a language. Attitude is a set of evaluative perceptions about learning in general and language learning in specific. The skill section features goals and objectives related to vocabulary building, discussion, writing, and presentation skills. The emphasis among language skills is placed on the discussion, writing, and presentation skills, while the vocabulary skills are less prioritized. This decision is dictated by the fact that poetry features low-frequency vocabulary (Nation, 2009). Therefore, the instructor needs to provide students with tools to search vocabulary for the poems rather than intensively teach every student in the class the same set of

words. One more reason for limited vocabulary coverage is that the English poems used in the class are authentic and non-contrived as authenticity is one of the main postulates of CBI (Brinton et al., 2003; Snow et al., 1989). The vocabulary is dependent upon the authentic poems that are used in the class, and these poems cannot be changed or modified to meet the vocabulary goals. Vocabulary will also vary from one iteration of the course to another since students will be allowed to select some poems from the list and introduce the poems of their choice in the classroom. Hence, instead of prioritizing specific vocabulary for poems, this project introduces vocabulary activities via the background texts.

Similar to vocabulary, discussion, writing, and presentation skills are taught through poetry. However, unlike vocabulary, these skills are not tied to specific poems. That is, even if the students decide to remove a poem from the list, the activities connecting to these skills will remain intact. Moreover, skills related to discussions, writing, and presentation are productive ones and are suitable for Japanese students who experience a lack of productive skills (Kikuchi, 2006; Sakai & Kikuchi, 2009; Osterman, 2014). Therefore, these skills should be addressed. The goal of improving discussion skills includes five objectives. These objectives deal with:

1. Articulating, stating, and supporting an opinion;
2. Turn-taking and asking for turn;
3. Negotiation of meaning, agreeing and disagreeing;
4. Asking for clarification and elaborating;
5. Providing oral feedback to peers during feedback sessions;
6. Improving intonation, prosody, and stress.

These objectives were selected based on the works of Brown and Lee (2015) and Nation (2009) that report the micro-skills to be important for improving a general skill of discussion.

The goal focused on writing is attained through the objectives that deal with two types of writing skills: the skills needed for creative writing and the ones needed for academic writing (Brown & Lee, 2015; Holmes & Moulton, 2009; Nation, 2008; Schroeder, 2010; Smith, 2013; Withrow, 1987). Objectives pertaining to academic skills include:

1. Paragraph division and general structure;
2. Writing introduction, body, and conclusion paragraphs;
3. Providing supporting details;
4. Transitions.

These objectives mostly deal with the structure of writing and focus on creating coherent and well-supported pieces of work. The skills for creative writing include:

1. Conceptualizing poems' content;
2. Utilizing expressive language;
3. Familiarizing with the poems' rhythmic and syntactic patterns.

These objectives are more flexible and deal not only with structure but also with the conceptualization process and using expressive language.

Presentation skills are similar to both writing and speaking skills. Naturally, presentations involve speaking, but the structure is more rigid rather than that of discussion or a conversation (Brown & Lee, 2015; Cheung, 2008; Nation & Newton, 2009). Hence, one objective for the presentation composition is modified from writing objectives. Presentation objectives include:

1. Structuring presentations and using transitions;
2. Developing control over posture, gestures, eye contact, and voice;
3. Organizing visual materials in a clear and structured manner.

It is important to note that objectives for writing and presentations also include skills for self- and peer evaluation. These skills are not directly related to writing or speaking themselves but are introduced to facilitate a better understanding of grading criteria among students (Hu, 2005; Kamimura, 2006; Liu & Chai, 2009).

The second part of goals and objectives deals with attitude. Attitude was separated from the skills since attitude is related more to the domain of evaluation and perception as opposed to skills that reflect learned abilities. One of the main goals of the course is to maintain and increase learners' attitudes towards learning English. This goal will be addressed through creative writing. Writing poetry is closely connected to the challenge and the sense of achievement that contributes to the development of a positive attitude and intrinsic motivation (Holmes & Moulton, 2009; Bobkina & Dominguez, 2014; Schroeder, 2010; Smith, 2013). Poetry also provides creative freedom and facilitates language experimentation and self-expression that might positively impact attitude (Bobkina & Dominguez, 2014). However, the perceived complexity of poems and the unfamiliarity of students with poetry writing should be accounted for (Liao & Roy, 2017). Thus, the clear framework based on pattern poetry, scaffolding activities, guidelines, and group writing sessions will support the students' progress and manage their affective filter.

The goals and objectives for this course are highly interdependent. For instance, the discussion activities that are aimed at stating an opinion or improving intonation are connected to presentation skills. The writing skills are used as a basis for learning the structure of the presentation. Peer feedback in the form of group discussions promotes writing and presentation skills while providing discussion practice. Creative writing enriches students' vocabulary while creating a sense of achievement and raising motivation. To conclude, the goals and objectives

demonstrate the roadmap for the development of this project that addresses both language skills and attitude-related needs.

### Syllabus Organization

This 15-week course is divided into 30 lessons, 2 lessons per week. The structure of the course is based on the stylistic devices since the course is based on the CBI approach and in this approach sequencing often depends on the content that is taught in a course (Brinton et al., 2003; Snow et al., 1989). The course features two parts. The first part concentrates on haiku poems and song lyrics, while the second part focuses mostly on poetry. Two parts of the course feature the same set of stylistic devices so students can revisit, revise, and deepen their understanding of content. Activities related to stylistic devices in the second part of the course are more complex and build upon previously learned material. For example, classes 10, 11, and 12 from the first part of the course and classes 22, 23, and 24 from the second part of the course feature both consonance and assonance. However, consonance which is easier to spot is emphasized in the first part of the course whereas assonance is addressed in the second part.

Classes are organized according to stylistic devices with creative writing tasks being connected to the devices. Creative writing tasks serve a two-fold purpose. First, these tasks enable learners to express themselves, and second, creative writing allows students to produce stylistic devices learned in the course. The decision to split the course into two parts was made based on the literature and the data from the needs assessment that cited the difficulty of poems as the most salient potential drawback of poetry usage (Akyel & Yalcin, 1990; Ghazali et al., 2009; Hanauer, 1997; Khatib, 2011; Khatib et al., 2011). Hence, the first part scaffolds the

understanding of stylistic devices via song lyrics and haiku poems that are likely to be more immediately relevant and less complex compared to poems.

As for the language focus, the first part of the course focuses mostly on writing skills, while the second part covers speaking skills in the form of presentation. The teaching writing skills first enables an instructor to effectively scaffold for the presentation skills as well since the structure of presentations is similar to the one of written paragraphs (Brown & Lee, 2015; Cheung, 2008; King, 2002; Nation & Newton, 2009). Writing skills include general paragraph structure, outlining, body paragraph organization with transitions, as well as the structure of introduction and conclusion. Those skills are strengthened using peer feedback activities and assessed via discussion papers. Another aspect of writing is the focus on fluency which is provided using quickwrite activities in form of Reader's Response Journal. Students are required to make weekly entries in their journals about the songs or poems they have read. Instead of emphasizing the writing structure, this task asks students to write as much as possible without stopping or paying attention to mistakes. In this task, students are required to write for 10 minutes and then count the number of words to track their progress. A target number of words will be introduced by an instructor based on an initial in-class quickwrite activity. This target number will increase throughout the course to ensure the progress in students' writing fluency and volume.

Presentation skills that are taught in the second part of the course include revision of writing paragraphs and transitions, hook creation, visual organization, and speech delivery skills. Presentation skills are also indirectly supported by activities on stress and prosody introduced earlier in the course. Presentation skills, as well as content knowledge, are assessed via final

presentations. Students will be able to practice those presentations in groups and receive peer feedback before presenting in front of a class.

Discussion skills and listening skills are taught throughout the course and are not tied to a particular part. Discussion skills include turn-taking, providing opinions, agreeing, disagreeing, asking for clarification, and elaboration. Those skills are directly taught in the first part of the course via targeted activities. Those skills are directly practiced via poetry discussion. Discussions about the poems assigned for each class and poems of students' choice allow students to practice the discussion skills learned in class. The usage of discussion skills is monitored via discussion cards. Another aspect of speaking which is fluency is targeted via 4-3-2 and 2-3-4 speeches. After the initial introduction and training, students are asked to prepare 4-3-2 speeches about the topics of their choice. Then students are asked to present those speeches in pairs three times making the speeches shorter with each round. Unlike 4-3-2 speeches, 2-3-4 speeches do not require extensive preparation so students are required to come up with speeches on the spot. Students are given preparation time in class to present 2-3-4 speeches in pairs trying to make speeches longer with each iteration. Hence, 4-3-2 speeches are based on preparation and target the skill of differentiation between main idea and details, while 2-3-4 speeches do not require extensive preparation and help learners to speak in volume. During 4-3-2 and 2-3-4 speeches discussion skills are not monitored since those speeches are not in a discussion format and focus on fluency.

Listening skills are targeted via listening tasks that content-wise deal with poetry or stylistic devices. Students are asked pre-listening questions to activate schemata and spark engagement. Then, during- and post-listening questions are asked to check comprehension. For

some listening tasks, follow-up activities are introduced to expand on the content of listening via discussion or poetry-writing.

Another important part of language-related activities is learning strategies. Strategies such as dictionary and thesaurus usage are introduced early in the course to provide students with tools for understanding poems. Introduction to dictionary and thesaurus usage might help to mitigate the difficulty of poetic texts and scaffold for future activities such as poetry writing. Later on, students are also familiarized with Internet resources for finding and researching song lyrics and poems. Such resources might help students to find their own poetic texts for the final presentation. Thus, this course strives to synthesize language, content, and self-expression to develop students' language skills.

**Assessment**

This course features several types of assessment. The first part of the course is assessed via discussion paper, while the second part of the course is assessed using individual presentations. Rubrics were created for both papers and presentations to ensure reliable and valid assessment (Appendix J). Discussion papers focus mostly on paragraph structure, detailedness, usage of transitions, and vocabulary usage. Presentations evaluate students' knowledge of speech structure, ability to deliver speeches effectively, usage of transitions, and visual organization of presentations.

Other types of assessment include class participation, irregular assignments, and two types of regular assignments (poetry writing and Reader Response Journal). Class participation focuses on active participation and language skills and is assessed mostly via observations and the usage of discussion cards (Appendix J). Assignments are related to language skills and are assessed individually. Poetry writing is assessed via portfolio for which students are required to

select and submit 4 poems from the ones they have written in the course. Poetry writing is assessed using rubrics that focus on the adherence to the pattern, stylistic devices, expressive language, and spelling (Appendix J). Reader Response Journal aims to improve students' writing fluency through quickwrites assigned as homework. The content of the journals is not assessed and grade is given based on the fact of submission. Reader Response Journal is checked two times, after class 15 and class 30 (Appendix J).

### Educational Implications

This Teaching and Learning Project was designed for Japanese university students. Hence, several educational implications should be considered. This course focuses on Japanese students through the usage of haiku poems and if the course is adapted for another learning context, the haiku component should be replaced with another type of poetry. Next, the course was designed for a class of approximately 20 students. However, if the number of students exceeds 20, the course can be adjusted. Most of the activities in the course feature group work which means that those activities can be performed even by a larger number of students. However, an instructor who adapts the course is recommended to replace individual presentations at the end of the course with group presentations. Also, activities that involve creating mind maps on a whiteboard should be replaced with group activities since asking more than 20 students to use a whiteboard one-by-one would not be feasible.

Additionally, this course utilizes the Internet as a learning tool. For example, some activities require students to search for pictures on the Internet. Thus, students are asked to bring their laptops or smartphones to classes (all activities can be performed using either a laptop or a smartphone). However, Internet usage in this course is not a key element and is rather supplementary. The aspects of activities that deal with looking for pictures online can be

replaced with verbal descriptions or drawings. This particular aspect of the course might be an issue if the course is being implemented at an institution with a strong policy against using devices in class. Apart from the institutional aspect, depending on the context, not all learners might have access to laptops or smartphones. Thus, if this course is implemented in a different context, the activities that require the usage of smartphones and laptops should be changed.

Another possible issue might arise if this course is implemented in an institution that focuses predominantly on language skills or test preparation. In this case, the emphasis should be shifted from a poetry-related component such as stylistic devices to language skills presented in the course. However, some poetry-related activities might be still implemented in a language-focused curriculum. For instance, prosody and stress activities can be effectively taught via poems and song lyrics. Another possible solution is to modify this course and create a bank of activities based on the lesson plans and materials. In this case, teachers will be able to use simple activities such as metaphor and simile-creation for engaging students while focusing on the development of language skills required by an institution.

In a curriculum that targets test preparation, the essay-writing component would become central. Main activities for a test-driven setting would include outlining, summarization, writing body paragraphs based on outlines, writing introductions and conclusions. More focus would be also placed on activities regarding transitions present in this course. Writing skills can be further expanded and enhanced with specific stylistic devices seen in essays such as extended metaphors and similes. Additionally, dictionary and thesaurus usage can be taught to incentivize learners to use more diverse and engaging language. Listening and reading skills can also be targeted but in this case, a greater emphasis should be put on different types of comprehension questions.

If this project is implemented in the high school setting an instructor is advised to focus on song lyrics and basic stylistic devices. The language focus would also be placed on prosodic activities, presentation skills, and essay structure. Prosodic activities such as an alliteration activity, tongue twisters, syllable counting, and stress-marking intensively target speaking skills and pronunciation. Hence, these activities might be suitable for high-school students to improve their pronunciation and prosody. Another component of the course that can be smoothly implemented in a high-school classroom is 4-3-2 and 2-3-4 speeches that aim at fluency development. Presentation skills might be taught but in an abridged manner since high-school students are not required to feature a level of presentation skills covered in this course. In the high-school setting, presentation skills are recommended to be reduced to the most basic ones such as presentation structure, transitions, and speech delivery. As for essay writing skills, those can be simplified for high-school students and converted into paragraph writing. The general structure would stay the same but the amount of text might be reduced.

Conversely, if this course is taught to advanced students who are familiar with poetry, simple activities at the beginning might be substituted with more free-form and complicated ones. For example, I am/We are poems and adjective poems can be substituted with blackout poetry, collaborative poetry based on surrealism practices, or poems that subvert language structure or create neologisms. Blackout poems utilize non-poetic texts such as newspapers articles, fiction and non-fiction literature, or commercials. Learners are asked to blackout a text of a passage leaving only a few words that form a poem (Ladenheim, 2014). This type of poetry raises learners' awareness of syntax and enables active interpretation of texts as well as language experimentation.

Collaborative poetry also called exquisite corpse poetry is a practice in which writers collaborate to create a poem but they cannot see what others have written unless a poem is finished. Alternatively, other writers can be allowed to see the last sentence or a phrase of a poem created by a previous author. Despite the differences in implementation, the core idea still centers around uncertainty and spontaneous experimentation. Additionally, poems that subvert language or create neologisms can be used with more advanced learners. Examples of such poems might be Jabberwocky by Lewis Carroll or Laughing Spell by Velimir Khlebnikov. These poems create new words while following language rules. For instance, Laughing Spell uses neologisms such as “laughfest” and “laughishly” based on the word “laugh” (Weststeijn, 1998). This type of poetry might increase students’ awareness of morphemes and word building.

Finally, this course requires teachers to have a basic understanding of stylistic devices and poetic patterns. Such an understanding might be gained in a short period of time since the course does not delve deeply into poetic analysis or complex stylistics. All the devices described in the course do not require formal training to understand and can be researched on the Internet.

## Conclusion

This Teaching and Learning Project developed a poetry-based EFL course for university students. The course developed in this project is aimed at increasing language skills via poetry instruction. According to the literature, poetry might positively influence students’ language learning via self-expression, language experimentation, and a sense of accomplishment (Assor et al., 2002; Csikszentmihalyi, 1988; Deci & Ryan, 2002; Ryan & Deci, 2018; Hanauer, 2012, 2015; Holmes & Moulton, 2009; Schroeder, 2010; Smith, 2013). All these three components were integrated into this course via poetry reading, discussion, and writing. This course might be especially effective in the Japanese context which features a test-oriented learning environment,

lack of self-expression in high-school English classes, and low proficiency in terms of productive skills (Allen, 2016; Berwick & Ross, 1989; Kikuchi, 2006). Hence, the amalgamation of self-expression and productive skills present in this course might be a suitable tool for bolstering Japanese learners' language proficiency.

Based on the insights from the literature, the needs analysis was conducted. The analysis was conducted among university students, teachers, and poetry experts using both quantitative (students) and qualitative (students, teachers, experts) instruments. The findings indicated that despite students' low familiarity with poetry, students deeply value self-expression and are willing to try poetic instruction. Interviews with teachers and experts also indicated that poetry might be a suitable tool for teaching English. As the result, the set of criteria was developed and a 15-week (30 classes) poetry-based course was designed based on these criteria.

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## Appendix A

## Student Questionnaire (English version)

Dear students,

Please participate in this short survey. The survey will help to understand your interests and attitude towards English and poetry. This survey is completely anonymous and answers will not be graded or shared with other people. The survey will take 10 minutes to complete.

Thank you for your participation!

Please read the Informed consent and explanatory forms and indicate whether you want to take part in this survey.

Are you willing to take part in this survey?

- ☐ Yes, I am willing to take part in this survey
- ☐ No, I am not willing to take part in this survey

**Familiarity with poetry**

1. What is your faculty?

   _____

2. What year are you in?

- ☐ First
- ☐ Second
- ☐ Third
- ☐ Fourth
- ☐ Fifth

3. How familiar are you with poetry?

- ☐ Not at all

- ☐ A little familiar
- ☐ Moderately familiar
- ☐ Very familiar
- ☐ Extremely familiar

4. How frequently do you read poetry in your mother tongue (first language)?

- ☐ Never
- ☐ Seldom
- ☐ Sometimes
- ☐ Often
- ☐ Always

5. How frequently do you read poetry in English?

- ☐ Never
- ☐ Seldom
- ☐ Sometimes
- ☐ Often
- ☐ Always

6. How frequently do you write poetry in your mother tongue (first language)?

- ☐ Never
- ☐ Seldom
- ☐ Sometimes
- ☐ Often
- ☐ Always

7. How frequently do you write poetry in English?

- ☐ Never
- ☐ Seldom

- ☐ Sometimes
- ☐ Often
- ☐ Always

**Beliefs and attitudes towards poetry in general**

In the following sections, the number of statements is presented. Please, rate each statement on the scale from 1 to 5 where 1 is strongly disagree, 2 is disagree, 3 is neutral, 4 is agree, and 5 is strongly agree. There are no correct answers to these statements. Rather, these statements are used to indicate your opinion.

| | 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|
| 8. Poetry is important for expressing feelings, emotions, and experiences. | | | | | |
| 9. I believe that poems are hard to understand. | | | | | |
| 10. There is no meaning in learning poetry. | | | | | |
| 11. I believe that poetry must have rhythms. | | | | | |
| 12. Poetry can be understood by anyone regardless of the cultural background. | | | | | |

**Beliefs and attitudes towards reading poetry**

Please, rate each statement on the scale from 1 to 5 where 1 is strongly disagree, 2 is disagree, 3 is neutral, 4 is agree, and 5 is strongly agree.

| | 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|
| 13. Reading poems allows us to appreciate expressive language. | | | | | |
| 14. I believe that reading poetry in English is boring. | | | | | |
| 15. Reading poetry in English raises awareness about other cultures. | | | | | |
| 16. Reading poetry aloud helps to improve English pronunciation and prosody. | | | | | |

| | | | | | |
|---|---|---|---|---|---|
| 17. I am discouraged to read poems in English due to their difficult vocabulary. | | | | | |
| 18. I am interested in reading poetry in English. | | | | | |
| 19. Reading poetry might be useful for learning English. | | | | | |

**Beliefs and attitudes towards writing poetry**

Please, rate each statement on the scale from 1 to 5 where 1 is strongly disagree, 2 is disagree, 3 is neutral, 4 is agree, and 5 is strongly agree.

| | | | | | |
|---|---|---|---|---|---|
| 20. I believe that people are born with the ability to write poetry. | 1 | 2 | 3 | 4 | 5 |
| 21. I believe that learning to write poetry is impossible. | | | | | |
| 22. Poetry writing provides opportunities to experiment with language. | | | | | |
| 23. Knowing how to write poetry is important to me. | | | | | |
| 24. I am interested in writing poetry in English. | | | | | |
| 25. You must be a native English speaker to write poetry in English well. | | | | | |
| 26. I am willing to learn how to write poetry in English. | | | | | |

27. If you are willing to learn how to write poetry in English, explain why.

_____

_____

_____

_____

_____

28. If you are not willing to learn how to write poetry in English, explain why.

_____

_____

_____

_____

_____

29. Would you be willing to take part in an interview? (this is voluntary)

- ☐ Yes
- ☐ No

30. If yes, please provide your name and email so that the interview can be arranged later on.

Name:_____ Email:_____

Thank you for completing the questionnaire!

## Appendix B

## Student Questionnaire (Japanese version)

学生のみなさん、 このアンケートに参加していただいてもよろしいでしょうか。このアンケートの目標はポエムへの態度およびモチベーションレベルを計ることです。このアンケートは匿名になっています。または参加することは成績に反映しません。10 分掛かります。質問がある場合は、調査員にメールでお問い合わせください。

Please read the Informed consent form and indicate whether you want to take part in this survey (refer to Appendix IV for informed consent forms)

このアンケートに参加することに賛成ですか ？

☐ はい

☐ いいえ

**ポエムの知識**

1.学部を教えてください。

_____

2. 学年を教えてください。

☐ 一年生

☐ 二年生

☐ 三年生

☐ 四年生

☐ 五年生

3. ポエムについての知識がどのくらいありますか？ ？

- ☐ 全然ありません
- ☐ 少しあります
- ☐ ある程度であります
- ☐ かなりあります
- ☐ 非常にあります

4. 日本語（母国語) でどれくらいの頻度でポエムを読みますか ？

- ☐ 全然読んでいません
- ☐ 滅多に読んでいません
- ☐ 時々読んでいます
- ☐ よく読んでいます
- ☐ いつも読んでいます

5. 英語でどれくらいの頻度でポエムを読みますか？

- ☐ 全然読んでいません
- ☐ 滅多に読んでいません
- ☐ 時々読んでいます
- ☐ よく読んでいます
- ☐ いつでも読んでいます

6. 日本語（母国語) でどれくらいの頻度でポエムを書きますか？

- ☐ 全然書いていません
- ☐ 滅多に書いていません
- ☐ 時々書いています

☐ よく書いています

☐ いつも書いています

7. 英語でどれくらいの頻度でポエムを書きますか？

☐ 全然書いていません

☐ 滅多に書いていません

☐ 時々書いています

☐ よく書いています

☐ いつも書いています

**ポエムへの態度と意見**

以下は一連のアンケート項目です。 これらの項目に対する正しい回答ありません。これらの質問の目標は回答者の意見を計ることです。次の選択肢を使用してください：1 =全然同意しない、2 =同意しない、3 =どちらでもない、4 =同意する、5 =強く同意する

| | 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|
| 8. ポエムは気持ちと感情を表すたために大事だと思います。 | | | | | |
| 9. ポエムを理解するのが難しいと思います。 | | | | | |
| 10. ポエムについて勉強することは無意味だと思います。 | | | | | |
| 11. リズムがポエムの欠かさない部分だと思います。 | | | | | |
| 12. 文化を問わず誰でもポエムを理解できると思います。 | | | | | |

**ポエムを読むことへの態度と意見**

次の選択肢を使用してください：1 =全然同意しない、2 =同意しない、3 =どちらでもな

い、4 =同意する、5 =強く同意する

| | 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|
| 13. ポエムを読むことを通じて表現力豊かになると思います。 | | | | | |
| 14. 英語でポエムを読むことはつまらないと思います。 | | | | | |
| 15. 英語でポエムを読むことが異文化についての意識を高めると思います。 | | | | | |
| 16. 英語でポエムを読むことが発音と韻律（イントネーション)を上達させると思います。 | | | | | |
| 17. 英語のポエムの単語が難しすぎるので英語でポエムを読みたくない。 | | | | | |
| 18. 英語でポエムを読むことに興味があります。 | | | | | |
| 19. 英語でポエムを読むことが英語を学ぶために役立つと思います。 | | | | | |

**ポエムを書くことへの態度と意見**

次の選択肢を使用してください：1 =全然同意しない、2 =同意しない、3 =どちらでもない、4 =同意する、5 =強く同意する

| | | | | | |
|---|---|---|---|---|---|
| 20. ポエムを書く能力が生まれつきだと思います。 | 1 | 2 | 3 | 4 | 5 |
| 21 勉強をするだけでポエムを書く能力を身に着けることは不可能だと思います。 | | | | | |
| 22. ポエムを書くことを通じて言語のセンスを高めると思います。 | | | | | |
| 23. ポエムの書き方がわかるのは自分にとって大切だと思います。 | | | | | |
| 24. 英語でポエムを書くことに興味がある。 | | | | | |
| 25. 英語でポエムを上手に書くことがネイティブしかできないと思います。 | | | | | |
| 26. 英語でポエムを書くことを学びたいと思います。 | | | | | |

27. もし学びたかったら、理由を教えてください。

_____

_____

_____

_____

_____

28. もし学びたくなかったら、理由を教えてください。

_____

_____

_____

_____

_____

29. インタビューに参加していただけますか？（これは強制ではありません）

☐ はい

☐ いいえ

30. はいの場合は、後で都合のよいときにインタビューを設定できるように、名前とメールアドレスを入力してください。

名前:_____　　メールアドレス：_____

ご参加いただいてありがとうございました！

お問い合わせ

質問がある場合は、調査員にメールでお問い合わせください

メール： e19m3253@soka-u.jp

Gutkovskii Aleksandr

## Appendix C

## Students' interview questions

**Reading poetry**

1. What do you think about reading poetry in English? How difficult is reading poetry? (Akyel & Yalcin, 1990)

英語でポエムを読むことについてどう思いますか？どれぐらい難しいと思いますか？

2. What are the positive and negative aspects of reading poetry? (Khatib et al., 2011)

ポエムを読むことの良い点と悪い点を教えてください。

3. Can reading poetry be used for learning English? Why/Why not? (Khatib et al., 2011)

ポエムを読むことが英語を学ぶために役に立つと思いますか？そのようにおもう理由は何ですか？

4. What do you think about reading song lyrics in English? How difficult is reading lyrics? (Moi, 2003)

英語で曲の歌詞を読むことについてどう思いますか？どれぐらい難しいと思いますか？

5. Have you read or learned any song lyrics in English? (Moi, 2003)

英語で曲の歌詞を読むことがりますか？または英語で曲の歌詞を覚えることがりますか？

6. Can reading song lyrics be used for learning English? Why/Why not? (Moi, 2003)

曲の歌詞を読むことが英語を学ぶために役に立つと思いますか？そのようにおもう理由は何ですか？

7. Which one, song lyrics or poetry, would you prefer to use in a classroom to learn English? (Moi, 2003)

授業で英語を学ぶためポエムか曲の歌詞か、どちらのほうが役に立つと思いますか？

8. Would you welcome if teachers use poetry or song lyrics to teach English? (Khatib et al., 2011)

授業で英語を学ぶためポエムまたは曲の歌詞を使うことに魅力がありますか？

**Writing creatively**

9. Is an opportunity to express yourself in the classroom important? (Hanauer, 2012)

英語の授業の時に、自己表現することは大事ですか？

10. Do you think that you have opportunities for self-expression during English classes? (Hanauer, 2012)

英語の授業の時に、自己表現する機会がたくさんありますか？

11. Is having a sense of accomplishment when you perform activities or work on assignments important? (Schroeder, 2010)

英語の授業中での達成感を得ることは大事ですか？

12. How often do you feel a sense of accomplishment when you finish activities or assignments for your English classes? (Schroeder, 2010)

英語の授業での達成感を得る機会がたくさんありますか？

13. What do you think about creative writing? How is it different from other types of writing such as essays or research papers? Do you have opportunities to write creatively in your English classes? (Hanauer, 2012)

作品（創作文芸）を書くことについてどう思いますか？作品がリサーチペーパーとどう違いますか？英語の授業で作品を書く機会がたくさんありますか？

14. What do you think about writing poetry? How difficult is writing a poem? (Liao & Roy, 2017)

ポエムを書くことについてどう思いますか？どれぐらい難しいと思いますか？

15. Would you like to learn how to write simple poems? Why/why not? (Liao & Roy, 2017)

簡単なポエムを書くことを学ぶことに興味がありますか？

16. What are the negative and positive aspects of writing poetry? (Liao & Roy, 2017)

ポエムを書くことの良い点と悪い点を教えてください。

17. Would you welcome poetry writing in the English classroom? (Liao & Roy, 2017)

英語の授業でポエムを書くことに魅力がありますか？

## Appendix D

## Teachers' interview questions

**Motivation, self-expression, and the sense of accomplishment**

1. Do you believe that to learn English students should be motivated? (Bobkina & Dominguez, 2014)
2. In your classes, what do you do to motivate students? (Bobkina & Dominguez, 2014)
3. Do students need opportunities to express their feeling and emotions in the English classroom? Why/ why not? If yes, how can teachers promote the self-expression of students? (Hanauer, 2012)
4. Is the sense of accomplishment important for EFL learners? (Schroeder, 2010)
5. Do you foster a sense of accomplishment among your students? If yes, what activities that you use lead to a greater sense of accomplishment? (Schroeder, 2010)

**Views on poetry usage in the EFL context**

6. Do you read poetry? If yes, how often? (Liao & Roy, 2017)
7. Do you write poetry? If yes, how often? (Liao & Roy, 2017)
8. Have you ever used poetry in your classes? If yes, in what manner? (Smith, 2013)
9. What language skills can be targeted with the usage of poetry? (Smith, 2013)
10. Is reading poetry feasible in the EFL classroom? (Smith, 2013)
11. What are the possible drawbacks and positive aspects of reading poetry in the classroom? (Khatib et al., 2011)
12. Is writing poetry feasible in the EFL classroom? (Liao & Roy, 2017)
13. What are the possible drawbacks and positive aspects of writing poetry in the classroom? (Liao & Roy, 2017)
14. Do you think that reading and writing poetry might be difficult for students in terms of

vocabulary? (Akyel & Yalcin, 1990)

15. If a poetry writing component is included in the course, should this component be assessed? If yes, how? (Dymoke, 2001)
16. Would the usage of poetry in the classroom be motivating for students? (Khatib et al., 2011)
17. What can prevent poetry from being motivating? (Khatib et al., 2011)

## Appendix E

### Interviews questions for educators who use poetry

1. Do you read poetry? If yes, how often? Do you write poetry? (Liao & Roy, 2017)
2. What is your rationale for using poetry in the English classroom? (Bobkina & Dominguez, 2014)
3. Do you implement poetry reading in your classes? (Bobkina & Dominguez, 2014)
4. What are the possible drawbacks of reading poetry for English classes? How these drawbacks can be dealt with? (Khatib et al., 2011)
5. Do you implement poetry writing in your classes? (Hanauer, 2012)
6. What are the possible drawbacks of writing poetry for English classes? How these drawbacks can be dealt with? (Liao & Roy, 2017)
7. What language skills can be targeted with the usage of poetry? (Smith, 2013)
8. What poetry-based activities do you use in your classes? (Smith, 2013)
9. Do you assess poems written by students? (Dymoke, 2001)
10. If yes, how do you assess the poems? How do students react to the assessment? (Dymoke, 2001)
11. Does poetry writing promote the improvement of students' motivation towards learning English? (Bobkina & Dominguez, 2014)
12. If yes, what aspects of poetry writing are responsible for the improvement of motivation? (Bobkina & Dominguez, 2014)
13. What can prevent poetry from being motivating? (Khatib et al., 2011)
14. Did you have students who were not initially interested in poetry? How did their attitude change throughout the course? (Bobkina & Dominguez, 2014)
15. Does poetry writing provide students with opportunities for self-expression? If yes, in what

manner? (Hanauer, 2012)

16. Does poetry writing provide students with a sense of accomplishment? If yes, in what manner? (Schroeder, 2010)

## Appendix F

## Informed Consent for Research Participation

## Students' Questionnaire

**Title of the TLP**: Poetry-based EFL Course for Japanese University Students
**Principal Investigator**: Gutkovskii Aleksandr
**Advisor**: Stroupe Richmond

**1. The objective of the needs assessment:**
This needs assessment aims to evaluate the rationale for the inclusion of the theme-based poetry component (writing and reading) in the EFL university classes. This questionnaire will identify students' attitudes towards poetry via an online questionnaire. Students will also be given an opportunity to participate in the interview about the attitude towards poetry and possible interactions with poetry in the past. The interviews are conducted on a voluntary basis.

**2. Procedures:**
The Soka University teachers who teach English classes for students with a TOEIC score of more than 430 will be contacted. They will be asked for permission to distribute the QR codes and links to the questionnaire among the students who belong to the Faculty of Letters. Meanwhile, the students who do not belong to the Faculty of Letters or are not willing to participate will be given an opportunity to work on their assignments.

**3. Releasing of results:**
Research results will be included in possible publications in national or international peer-reviewed academic publications and presentations at national or international conferences or symposia. No identifying information of any participant will be apparent in any publication/conference presentation.

**4. Data collection method:**
The participants will be asked to fill out an online questionnaire. This questionnaire will take about 10 minutes to complete. The questionnaire includes 30 questions. Items include multiple-choice questions, short answer questions, and Likert-scale questions. At the end of the questionnaire form, students will be asked to participate in the interview.

**5. Selection of participants:**
Current Soka University Students who belong to the Faculty of Letters are asked to participate in the needs assessment. The questionnaire is distributed among students with a level of TOEIC of more than 430 (based on the placement tests). This needs assessment focuses on the students of the Faculty of Letters because the course that will be developed as a result of the current project is relevant to the field of study of the participants. TOEIC score of 430+ is required because the course that will be developed focuses on intermediate-level students.

**6. Anticipated risks:**
The survey instrument nor the interview questions require any personal or sensitive responses. Therefore, there is no potential physical, psychological or social risk to the participants. In addition, the participants will be free to withdraw from the research at any time.

**7. Benefits of the research to the participants:**
Opportunities for current students to provide their opinion on the poetry and its usage in the EFL classroom.

**8. Protecting personal information:**
- All information collected in this needs assessment will be kept strictly confidential and anonymous.
- Data collected through this needs assessment will only be accessed by the principal investigator Gutkovskii Aleksandr and academic advisor Richmond Stroupe.
- Data will be anonymized in an un-linkable manner prior to any analysis.
- All the data will be stored on the external file-storage device without access to the Internet in a locked and secure location accessible only by the researcher.
- All electronic data will be erased from any storage device, and all paper records of data will be shredded on or before February 1, 2031.

**9. Participation in the research:**
- Participation in this needs assessment is voluntary.
- You will not be disadvantaged by choosing not to participate in the needs assessment. The decision to or not to participate in this needs assessment will not affect your course grade.
- You will be able to withdraw from the research anytime without being disadvantaged.
- You will be able to receive a copy of this informed consent form.

**10. Contact information:**
Gutkovskii Aleksandr, e-mail: e19m3253@soka-u.jp
Stroupe Richmond, e-mail: richmond@soka.ac.jp
Soka University,
1-236 Tangi-machi, Hachioji, Tokyo, Japan, 192-8577
Tel. +81-042-698-1995

I have read the explanation written by the investigator. I sufficiently understood the objectives of the needs assessment, research design, procedures, and methods of protecting personal information. By signing below, I agree to participate in this research.

*Required
Do you wish to continue with this questionnaire?
Mark only one.
- ○ Yes Skip to the question #1.
- ○ No Skip to “End of the Questionnaire.”

## Appendix G

## Informed Consent for Research Participation

## Students' Semi-Structured Interview

**Title of the TLP**: Poetry-based EFL Course for Japanese University Students
**Principal Investigator**: Gutkovskii Aleksandr (ILE: TESOL)
**Advisor**: Stroupe Richmond

**1. The objective of the needs assessment:**
This needs assessment aims to evaluate the rationale for the inclusion of the theme-based poetry component (writing and reading) in the EFL university classes. This interview will identify students' attitudes towards poetry and song lyrics. The interviews are conducted on a voluntary basis via Zoom application.

**2. Procedures:**
Participants are recruited via the last item on the students' questionnaire that asks for a voluntary participation in the interview. The interviews are conducted online and will take approximately 15-25 minutes. The interviews will be recorded and transcribed.

**3. Releasing of results:**
Research results will be included in possible publications in national or international peer-reviewed academic publications and presentations at national or international conferences or symposia. No identifying information of any participant will be apparent in any publication/conference presentation.

**4. Data collection method:**
The participants are asked to participate in the Zoom interview. The invitation for the interview is included at the end of the questionnaire. The interview consists of 17 questions that aim to collect data on the attitudes and familiarity with poetry reading and creative writing. The interviews will be recorded and transcribed.

**5. Selection of participants:**
- Current Soka University Students who belong to the Faculty of Letters.
- Only students who agree to participate in the students' questionnaire will be asked to participate in the interview.

**6. Anticipated risks:**
The survey instrument nor the interview questions require any personal or sensitive responses. Therefore, there is no potential physical, psychological or social risk to the participants. In addition, the participants will be free to withdraw from the research at any time.

**7. Benefits of the research to the participants:**
Opportunities for current students to provide their opinion on poetry and its usage in the EFL classroom.

8. **Protecting personal information:**
   - All information collected in this needs assessment will be kept strictly confidential and anonymous.
   - Data collected through this needs assessment will only be accessed by the principal investigator Gutkovskii Aleksandr and academic advisor Richmond Stroupe.
   - Data will be anonymized in an un-linkable manner prior to any analysis.
   - All the data will be stored on the external file-storage device without access to the Internet in a locked and secure location accessible only by the researcher.
   - All electronic data will be erased from any storage device, and all paper records of data will be shredded on or before February 1, 2031.

9. **Participation in the research:**
   - Participation in this needs assessment is voluntary.
   - You will not be disadvantaged by choosing not to participate in the needs assessment. The decision to or not to participate in this needs assessment will not affect your course grade.
   - You will be able to withdraw from the research anytime without being disadvantaged.
   - You will be able to receive a copy of this informed consent form.

10. **Contact information:**

Gutkovskii Aleksandr, e-mail: e19m3253@soka-u.jp
Stroupe Richmond, e-mail: richmond@soka.ac.jp
Soka University,
1-236 Tangi-machi, Hachioji, Tokyo, Japan, 192-8577
Tel. +81-042-698-1995

I have read the explanation written by the investigator. I sufficiently understood the objectives of this needs assessment, research design, procedures, and methods of protecting personal information. By signing below, I agree to participate in this research.

**Participant signature:** _____ **Date:** _____

**Investigator signature:** _____ **Date:** _____

## Appendix H

## Informed Consent for Research Participation

## Teachers' Semi-Structured Interview

**Title of the TLP**: Poetry-based EFL Course for Japanese University Students
**Principal Investigator**: Gutkovskii Aleksandr (ILE: TESOL)
**Advisor**: Stroupe Richmond

**1. The objective of the needs assessment:**
This needs assessment aims to evaluate the rationale for the inclusion of the theme-based poetry component (writing and reading) in the EFL university classes. This interview will identify teachers' attitudes towards poetry usage for EFL classes. The interviews are conducted on a voluntary basis via Zoom application.

**2. Procedures:**
Soka University English teachers who teach classes of students with TOEC 430 or more will be contacted via email. The interviews are conducted online and will take approximately 25-35 minutes. The interviews will be recorded and transcribed.

**3. Releasing of results:**
Research results will be included in possible publications in national or international peer-reviewed academic publications and presentations at national or international conferences or symposia. No identifying information of any participant will be apparent in any publication/conference presentation.

**4. Data collection method:**
The participants will be asked to participate in the Zoom interview. The invitations for the interview will be administered via email. The interview consists of 17 questions that collect data on attitudes towards poetry implementation in the EFL classroom. The interviews will be recorded and transcribed.

**5. Selection of participants:**
Current Soka University WLC teachers who teach English medium courses with the requirement of TOEIC score of more than 430. The TOEIC requirement is needed to focus on the participants who teach intermediate-level students (the course is developed for intermediate-level students).

**6. Anticipated risks:**
The survey instrument nor the interview questions require any personal or sensitive responses. Therefore, there is no potential physical, psychological or social risk to the participants. In addition, the participants will be free to withdraw from the research at any time.

**7. Benefits of the research to the participants:**
Opportunities for current teachers to provide their opinion on poetry and its usage in the EFL classroom. Participants will also be able to share their knowledge of poetry usage for EFL classes.

**8. Protecting personal information:**

- All information collected in this needs assessment will be kept strictly confidential and anonymous.
- Data collected through this needs assessment will only be accessed by the principal investigator Gutkovskii Aleksandr and academic advisor Richmond Stroupe.
- Data will be anonymized in an un-linkable manner prior to any analysis.
- All the data will be stored on the external file-storage device without access to the Internet in a locked and secure location accessible only by the researcher.
- All electronic data will be erased from any storage device, and all paper records of data will be shredded on or before February 1, 2031.

**9. Participation in the research:**

- Participation in this needs assessment is voluntary.
- You will not be disadvantaged by choosing not to participate in the needs assessment.
- You will be able to withdraw from the research anytime without being disadvantaged.
- You will be able to receive a copy of this informed consent form.

**10. Contact information:**

Gutkovskii Aleksandr, e-mail: e19m3253@soka-u.jp
Stroupe Richmond, e-mail: richmond@soka.ac.jp
Soka University,
1-236 Tangi-machi, Hachioji, Tokyo, Japan, 192-8577
Tel. +81-042-698-1995

I have read the explanation written by the investigator. I sufficiently understood the objectives of this needs assessment, research design, procedures, and methods of protecting personal information. By signing below, I agree to participate in this research.

**Participant signature:** _____ **Date:** _____

**Investigator signature:** _____ **Date:** _____

# Appendix I

## Informed Consent for Research Participation

## Semi-Structured Interview with educators who use poetry

**Title of the TLP**: Poetry-based EFL Course for Japanese University Students
**Principal Investigator**: Gutkovskii Aleksandr (ILE: TESOL)
**Advisor**: Stroupe Richmond

**1. The objective of the** needs assessment**:**
This needs assessment aims to evaluate the rationale for the inclusion of the theme-based poetry component (writing and reading) in the EFL university classes. The semi-structured interviews are used to identify experts' opinions on poetry usage in the EFL setting as well as possible advantages and disadvantages of poetry usage. The interviews are conducted on a voluntary basis via Zoom application.

**2. Procedures:**
The participants will be contacted via email and asked to participate in the interviews. The interviews are conducted online.

**3. Releasing of results:**
Research results will be included in possible publications in national or international peer-reviewed academic publications and presentations at national or international conferences or symposia. No identifying information of any participant will be apparent in any publication/conference presentation.

**4. Data collection method:**
The participants will be asked to participate in the Zoom interview. The invitations for the interview will be administered via email. The interview collects data on poetry implementation in the EFL classroom, the possible negative and positive sides of this implementation. The interviews will be recorded and transcribed.

**5. Selection of participants:**
Teachers who have taught English courses with the usage of poetry for at least 3 years or feature at least 2 poetry-related publications are asked to participate in the interviews. The participants are selected due to their familiarity with the poetry as a tool for English instruction. The participants will be contacted via email.

**6. Anticipated risks:**
The survey instrument nor the interview questions require any personal or sensitive responses. Therefore, there is no potential physical, psychological or social risk to the participants. In addition, the participants will be free to withdraw from the research at any time.

**7. Benefits of the research to the participants:**
Teachers who use poetry in their EFL classes will be able to share their knowledge on the poetry application.

**8. Protecting personal information:**

- All information collected in this needs assessment will be kept strictly confidential and anonymous.
- Data collected through this needs assessment will only be accessed by the principal investigator Gutkovskii Aleksandr and academic advisor Richmond Stroupe.
- Data will be anonymized in an un-linkable manner prior to any analysis.
- All the data will be stored on the external file-storage device without access to the Internet in a locked and secure location accessible only by the researcher.
- All electronic data will be erased from any storage device, and all paper records of data will be shredded on or before February 1, 2031.

**9. Participation in the research:**

- Participation in this needs assessment is voluntary.
- You will not be disadvantaged by choosing not to participate in the research
- You will be able to withdraw from the research anytime without being disadvantaged.
- You will be able to receive a copy of this informed consent form.

**10. Contact information:**

Gutkovskii Aleksandr, e-mail: e19m3253@soka-u.jp
Stroupe Richmond, e-mail: richmond@soka.ac.jp
Soka University,
1-236 Tangi-machi, Hachioji, Tokyo, Japan, 192-8577
Tel. +81-042-698-1995

I have read the explanation written by the investigator. I sufficiently understood the objectives of the needs assessment, research design, procedures, and methods of protecting personal information. By signing below, I agree to participate in this research.

**Participant signature:** _____ **Date:** _____

**Investigator signature:** _____ **Date:** _____

## Appendix J

## Assessment

### Assessment plan

| Type and goals of assessment | Form of assessment | Total course grade percentage |
|---|---|---|
| Initial needs (attitude and learning style) | Attitude questionnaire | |
| Writing fluency | Reader's Response Journals | 15 % |
| Language learning, content (writing skills, essay structure) | Midterm discussion paper | 20 % |
| Course goals including listening skills, discussion skills, writing skills, and retention of stylistic devices. | Assignments | 20 % |
| Active participation, volunteering in class | Class participation | 10 % |
| Presenting and speaking skills and retention of stylistic devices | Final presentation | 25 % |
| Retention of stylistic devices, creative writing | Poetry portfolio | 15 % |
| Course evaluation | Final attitude questionnaire/course evaluation | |

Ongoing needs assessment is also conducted throughout the course via observation of in-class discussions that are held every week

### Assessment types

1. Initial assessment learning style and attitude (needs assessment, formative)
2. Midterm discussion papers (language learning assessment, content, formative)
3. Final presentations (language learning assessment, content, formative, summative)
4. Feedback and observation during in-class discussions and activities (language learning, needs assessment, informal)
5. Reader's Response Journal (writing fluency, formative)
6. Assignments (language learning assessment, content, formative)
7. Poetry portfolio (creative writing, content, summative)

8. Final attitude questionnaire/course evaluation (summative, evaluation)

### 1. Initial assessment of attitude

This assessment is conducted after the first class in the form of a questionnaire and serves as a tool to identify students' learning styles and attitudes toward learning English and poetry. Students are asked to fill out this questionnaire at home using google forms. Questions in this questionnaire are designed to measure students' levels of attitude towards English learning and poetry.

Link to the questionnaire: https://forms.gle/Gm64nY1FkUejvGPHA

### 2. Discussion papers

This assignment measures the retention of writing skills and stylistic devices. The assignment has a standard 5 paragraph essay structure and requires 2 preliminary drafts and 1 final draft to be submitted. The criteria for this assignment are in the rubric below.

| Criteria | Excellent (4 pt) | Average (3 pt) | Good (2 pt) | Unsatisfactory (1 pt) |
|---|---|---|---|---|
| Vocabulary and spelling | Precise and consistent spelling, usage of vocabulary from the class sessions is consistent. | Some spelling mistakes, the usage of vocabulary from the class sessions is rare. | Frequent spelling mistakes, the usage of vocabulary from the class sessions is absent. | Extremely frequent spelling mistakes, the usage of vocabulary from the class sessions is absent. |
| Content and argumentation | The poem is discussed in detail, the author's position is clearly stated and supported by arguments. | The poem is discussed, but the details are lacking. The author's position is supported by arguments, but these arguments lack clarity. | The author's position is unclear, argumentation is unclear and lacking. | The author's position is not stated at all, the arguments are absent or completely non-relevant to the discussed poem. |
| Length and stylistic devices | More than 400 words, one or more stylistic device is covered. | 350 – 400 words, one or more stylistic device is covered. | 300 – 350 words, no stylistic devices are covered. | Less than 300 words, no stylistic devices are covered. |
| Structure | The main idea is clearly stated. The paper is divided into paragraphs, the division is always appropriate. Introduction, body, and conclusion are clear and follow rules. Transitions are used thoroughly. | The main idea is somewhat clear. The division into paragraphs is generally appropriate. Introduction, body, and conclusion are generally clear. Transitions are used sporadically. | The main idea is unclear. The division into paragraphs is sometimes appropriate. Introduction, body, and conclusion are present but rather unclear. Transitions are lacking. | The main idea is absent. The division into paragraphs is absent or inappropriate. Introduction, body, and conclusion are absent. Transitions are absent or incomprehensible. |

Grading (pt): 14-16=A, 11-13 = B, 8-10 = C, 4-7 = D, not submitted= N/A

3. Rubrics for presentations

Presentations will measure students' ability to combine writing skills with speaking skills. This assignment also measures the overall retention of stylistic devices and students' abilities to

independently find stylistic devices and analyze those devices using poems and lyrics. The criteria for this assignment are in the rubric below.

| Criteria | Excellent (4 pt) | Average (3 pt) | Good (2 pt) | Unsatisfactory (1 pt) |
|---|---|---|---|---|
| Transitions | A presenter consistently uses transitions throughout the presentation. | A presenter uses less than 2 transitions. | A presenter uses transitions only once during the presentation. | A presenter does not use any transitions during the presentation. |
| Physical message | Consistent eye contact and usage of gestures. Audible and clear delivery. The presenters refer to the script rarely. | Incidental eye contact and usage of gestures. Mostly clear delivery. The presenters refer to the script half of the time. | Rare eye contact and usage of gestures. Delivery is mostly unclear. Presenters refer to the script most of the time. | Eye contact and usage of gestures are almost absent. Delivery is unclear. Presenters read the script throughout the whole presentation. |
| Structure | The main ideas are clearly stated and supported by arguments. The introduction, main part, and conclusion are demonstrated. | The main ideas are stated and supported by some arguments. The introduction, main part, and conclusion are present, but not demonstrated clearly. | The main ideas are unclear, the supportive arguments are unclear or inappropriate. | The division into paragraphs is absent or inappropriate. |
| PowerPoint skills | Slides feature only essential information. Text and visuals are organized clearly. | Slides feature information on the topic. Text and visuals are organized clearly most of the time. | Slides feature excessive/sometimes irrelevant information. The organization of text and visuals are generally unclear. | Slides are a copy of the script or use mostly irrelevant information. Text and visuals are unclear most of the time. |
| Content | Selected poems fully represent the chosen stylistic device. | Selected poems generally represent the chosen stylistic device. | Representation of the chosen stylistic device is seen only in one poem. | Representation of the chosen stylistic device is absent. |

Grading (pt): 14-16=A, 11-13 = B, 8-10 = C, 4-7 = D, not submitted= N/A

4. Class participation

This type of assessment helps an instructor monitor students' retention and usage of language skills during classes. This assessment happens mostly during discussions and activities during which a teacher can observe students' usage of English and retention of content. Discussion cards are used for this assessment. Each time students learn a new discussion skill, a new discussion card gets added to a deck. Before a discussion starts students place discussion cards on the table facing up. During discussions, students are required to use discussion skills, and each time they use a skill they flip a corresponding discussion card. This technique allows a teacher to monitor the usage of discussion skills and to indicate which discussion skills need to be emphasized by a teacher.

5. Readers' Response Journal

This type of assessment of conducted in the form of weekly quickwrites assigned as homework. Students are asked to write as much as they can in a limited amount of time without stopping, correcting mistakes, or checking a dictionary. Students receive points for submitting a required amount of entries. The content of journal entries will not be assessed since the focus is placed on the development of students' writing fluency. This Journal will assess changes in students' writing fluency. The total number of entries required for submission is 14. Journal entries will be checked two times – after class 15 (7 entries are required) and after class 30 (14 entries are required).

6. Poetry portfolio

Poems written by students will be assessed in the form of a portfolio. At the end of the course, students are required to select 4 poems written in the course as assignments and submit those poems during the last class. Assessment of poems will be based on the following rubrics. Each poem is assessed individually and then the average score is calculated.

| Criteria | Excellent (4 pt) | Average (3 pt) | Good (2 pt) | Unsatisfactory (1 pt) |
|---|---|---|---|---|
| Pattern | A poem follows the pattern presented in the guidelines. The pattern is present throughout the poem. | A poem generally follows the pattern presented in the guidelines. The diversions from the pattern are present but not critical. | Diversions from the pattern are frequent and those diversions disrupt the flow of a poem. | A poem does not follow the established pattern at all. |
| Stylistic devices (for poems that focus on the stylistic devices) | Stylistics devices discussed in the guidelines are present throughout the poem. | Minor mistakes in stylistic devices are made but those mistakes do not disrupt the flow of a poem. | Severe lack of stylistic devices or frequent mistakes in the usage of stylistic devices are present. | No stylistic devices are present. |
| Spelling | A poem does not feature any spelling mistakes. | Minor spelling mistakes are present but those mistakes do not hinder the overall comprehension. | Spelling mistakes are frequent and hinder the comprehension of a poem. | Spelling mistakes are extremely frequent and severely hinder the comprehension of a poem. |
| Expressive language | Expressive language is used throughout a poem. A poem does not feature basic adjectives such as “good”, “bad”, “nice, or “great”. | Expressive language lacking. A poem features some basic adjectives such as “good”, “bad”, “nice, or “great”. | Expressive language is used rarely. A poem features many basic adjectives such as “good”, “bad”, “nice, or “great”. | Expressive language is not used at all. A poem is mostly comprised of basic adjectives such as “good”, “bad”, “nice, or “great”. |

## 7. Assignments

This category of assessment includes assignments related to language skills. Assignments in this category are not routine and do not include Reader Response Journal entries and poetry writing which were discussed above. Assignments help a teacher to monitor students’ progress and the development of students’ language skills.

The list of assignments in this category is as follows:

-dictionary worksheet (class 3)

-writing body paragraphs (class 8)

-writing introduction paragraphs (class 9)

-writing conclusion (class 12)

-listening to an interview and answering questions (class 16)

-writing a draft of a hook for a presentation (class 18)

-preparing a short speech about a topic of choice (class 23)

-writing body paragraphs for speech script (class 27)

8. Final attitude questionnaire/course evaluation

Students are asked to fill out this questionnaire at home using google forms. The questionnaire is the summative assessment used to track students' progress in terms of attitude. The questionnaire is also used as a course evaluation tool that may help the instructor to improve the course in the future.

Link to the questionnaire: https://forms.gle/rpvqYSPdniTBTbmA6

## Appendix K

## Goals and Objectives

**Skills**

A. By the end of the course, learners will be able to acquire and use new vocabulary items.

Learners will be able to:

A.1 distinguish expressive language via poetry;

A.2 employ expressive language during creative writing;

A.3 learn new vocabulary via vocabulary-building activities based on background texts;

A.4 use thesaurus and web resources to search for vocabulary for creative writing.

B. By the end of the course, learners will develop communicative ability in the academic setting and acquire discussion skills.

Learners will be able to:

B.1 articulate their opinion on the poems;

B.2 take turns during discussions;

B.3 negotiate the meaning of poems and background texts during the discussions and express agreement and disagreement;

B.4 learn how to ask for clarification and elaborate;

B.5 learn how to provide feedback for peers during the discussions;

B.6 gain skills related to intonation, prosody, and stress.

C. By the end of the course, learners will be able to improve their essay and creative writing skills.

Learners will be able to:

C.1 to divide a text into paragraphs via reflection papers and in-class activities;

C.2 write introduction paragraphs with thesis statements via reflection papers and in-class activities;

C.3 to write body paragraphs and use transitions via reflection papers, in-class activities, and assignments;

C.4 to write conclusions via reflection papers and in-class activities;

C.5 familiarize themselves with rubrics to identify and correct mistakes in writing assignments;

C.6 work in small groups to provide each other feedback on reflection papers and presentations according to rubrics;

C.7 to create simple poems in small groups and individually according to rhythmic and syntactic patterns;

C.8 to utilize expressive language in poems;

C.9 to conceptualize the content of poems.

D. By the end of the course, learners will be able to improve their presentation skills. Learners will be able to:

D.1 acquire physical presentational skills related to posture, gestures, eye contact, and voice via in-class activities and presentations;

D.2 acquire skills on the presentation's structure via in-class activities and presentations (revised writing structure);

D.3 employ clear organization of visual materials via in-class activities and presentations;

D.4 familiarize themselves with rubrics to improve presentation skills;

D.5 work in small groups to provide each other feedback on presentations according to rubrics.

E. By the end of the course, learners will be able to recognize and use stylistic devices seen in poetry:

E.1 Learners will be able to recognize and use simile

E.2 Learners will be able to recognize and use metaphors

E.3 Learners will be able to recognize and use alliteration and assonance

E.4 Learners will be able to recognize and use hyperbole

E.5 Learners will be able to recognize and use repetition

**Attitude**

F. By the end of the course, learners will improve their attitude towards learning the English language.

Learners will:

F.1 demonstrate the positive change in the attitude via self-expression in creative writing;

F.2 gain confidence for providing each other with written and oral feedback during the group work;

F.3 be able to perceive mistakes as teachable moments rather than failures with the help of peer feedback and discussions;

F.4 understand that reading and analyzing poetry can be enjoyable and beneficial for language learning;

F.5 be aware of how creative writing can help to build vocabulary in a motivating manner;

F.6 be aware that non-native writers' poems might be as expressive and thoughtful as the ones written by native authors.

## Appendix L

## Course Syllabus

| Week | Class | Stylistic devices and poems | Tasks | Assignments | Poetry focus | Language focus |
|---|---|---|---|---|---|---|
| 1 | 1 | Course Introduction<br><br>I am/We are poems | -Getting-to-know-you activity<br>-Poetry poster/mindmap<br>-Writing an I am/We are poem | -Attitudes Questionnaire<br>-Reading haiku | -Can identify a poetic text<br>-Express themselves via a poem | -Can tell simple info about themselves<br>-Can ask simple questions about each other |
| | 2 | Meter and syllabic structure | -**Discussion activity**: Selected haiku poems<br>**-Writing Activity**: Reader's response quickwrite introduction<br>-Prosody syllables activity | -Reading haiku poems<br>-Reader Response Journal entry | -Can reflect on selected poems<br>-Become aware of the syllabic structure | -Become aware of prosodic differences between Japanese and English<br>-Improve their writing fluency via quickwrite |
| 2 | 3 | Meter and syllabic structure | -**Language study:** Dictionary usage<br>-**Poetry writing:** Haiku in English | -Reading and listening to song lyrics<br>-Dictionary usage worksheets<br>-Finish a haiku poem | -Express themselves via a poem | -Introduction to dictionaries<br>-Can provide an opinion |
| | Part 1. Song lyrics | | | | | |
| | 4 | Adjectives and comparisons with simile | -Introduction of song lyrics<br>-**Discussion activity:** Basic discussion rules and turn-taking<br>-**Language study:** Thesaurus usage | -Reading/listening adjective lyrics<br>-Reader Response Journal entry<br>-4-3-2 speeches about a favorite music genre, artist, or song | -Can understand the differences between poems and songs | -Can take turns and ask group members to speak up<br>-Introduction to a thesaurus |

| | | | | | | |
|---|---|---|---|---|---|---|
| 3 | 5 | Adjectives and comparisons with simile | -**Poetry writing:** Simile-creating activity<br>-**Writing activity:** Elements of a paragraph | -Reading/listening simile lyrics | -Can substitute simple adjectives with non-core adjectives using a thesaurus | -Can recognize a paragraph<br>-Can divide a text into paragraphs |
| | 6 | Adjectives and comparisons with simile | -**Writing Activity**: Discussion papers outline<br>- **Poetry writing**: Adjective poem<br>-**Listening activity:** TED | -Reading and listening to song lyrics<br>-Adjective poem<br>-Reader Response Journal entry | -Express themselves via a poem | -Can write an outline for an essay<br>-Can improve their listening skills |
| 4 | 7 | Metaphors | -**Poetry writing:** Metaphor introduction, metaphor vs simile<br>-**Discussion activity:** Discussing opinions<br>-**Writing Activity:** writing body paragraphs | -Reading and listening to song lyrics<br>-Body for discussion papers paragraphs based on the outline<br>-Preparing 4-3-2 speeches | -Can provide a peer feedback | -Can discuss opinions, can agree and disagree<br>- Can structure body paragraphs |
| | 8 | Metaphors | -**Writing activity**: Peer review of body paragraphs<br>-**Writing Activity:** Introduction paragraphs<br>-4-3-2 speeches | -Reading and listening to song lyrics<br>-Reader Response Journal entry<br>-Introduction paragraphs for discussion papers | -Can draw distinctions between various metaphors | -Can write introduction paragraphs<br>-Can recognize and compose thesis statements with controlling ideas<br>-Can provide peer feedback to each other using phrases for expressing agreement/disagreement and providing opinions |

| | | | | | | |
|---|---|---|---|---|---|---|
| 5 | 9 | Metaphors | -**Writing Activity:** Transitions<br>-**Poetry writing:** types of metaphors<br>-**Poetry writing**: Metaphor poem | -Reading and listening to song lyrics<br>-Writing a metaphor poem | -Can draw distinctions between various metaphors<br>-Express themselves via a poem | -Can use transitions |
| | 10 | Consonance and assonance | -**Poetry writing:** Introduction to Consonance<br>-**Discussion activity**: Elaborating -2-3-4 speeches | -Reading and listening to song lyrics<br>-Reader Response Journal entry. | -Can identify Consonance | -Can ask for clarification and elaborate |
| 6 | 11 | Consonance and assonance | -**Poetry writing:** Consonance activity<br>-**Writing activity**: Conclusion paragraphs | -Reading and listening to song lyrics<br>-Conclusion for discussion papers<br>-Preparing 4-3-2 speeches | -Can create consonance | -Can write conclusion paragraphs |
| | 12 | Consonance and assonance | -**Writing activity**: Peer review of introduction and conclusion<br>-**Listening activity**<br>-**Poetry writing**: Cinquain with consonance<br>-4-3-2 speeches | -Reading and listening to song lyrics<br>-Writing a Cinquain poem with alliteration<br>-Reader Response Journal entry<br>-Discussion paper the first draft | -Express themselves via a poem<br>-Practice using consonance in a poem | -Can improve listening skills<br>-Can provide peer feedback to each other using phrases for expressing agreement/disagreement and providing opinions |
| 7 | 13 | Hyperbole | -**Poetry writing:** Introduction to hyperbole<br>-**Writing activity:** Peer review of discussion paper draft 1 | -Reading and listening to song lyrics.<br>-Revising discussion paper draft 1. | -Can recognize and use hyperbole | -Can provide peer feedback to each other using phrases for expressing agreement/disagreement |

| | | | | | | |
|---|---|---|---|---|---|---|
| | | | | -Preparation for the next class discussion activity (skill synthesis). | | and providing opinions |
| | 14 | Hyperbole | -**Discussion activity:** Skill synthesis<br>-**Poetry writing:** Hyperbole creating Activity | -Reading and listening to song lyrics.<br>-Writing the second draft of a discussion paper.<br>-Reader Response Journal entry (7 entries collected in the next class, prepare for in-class discussion). | -Can create and use hyperbole | -Can provide an opinion, agree/disagree, and elaborate |
| 8 | 15 | Stress and prosody | - **Poetry writing:** Stress and prosody activity<br>-**Discussion activity:** In-class report on Reader's Journal<br>-**Listening activity** | -Reading and listening to song lyrics.<br>-Writing the final draft of a discussion paper.<br>-Watching an interview with a poet and answering questions. | | -Can recognize and use stress and prosody<br>-Can practice speaking<br>-Can improve their listening skills |
| | Part 2. Poetry | | | | | |
| | 16 | Simile | -Poetry introduction<br>**Presentation activity:** Presentation structure.<br>-2-3-4 speeches | -Reading poems<br>-Reader Response Journal entry | -Can recognize and use simile | -Can understand presentation structure |

| | | | | | | |
|---|---|---|---|---|---|---|
| 9 | 17 | Simile | - **Presentation activity:** Hook creation<br>- **Poetry writing:** Simile activity | -Reading poems.<br>-Select the stylistic device that will be used for the final presentation<br>- Preparing 4-3-2 speeches<br>-Write a draft of a hook for the final presentation | -Can recognize and use simile | -Can create engaging hooks for presentations |
| 9 | 18 | Simile | -**Language study:** Thesaurus usage for expressive vocabulary<br>- **Poetry writing**: Diamante poem<br>-4-3-2 speeches | -Reading poems<br>-Reader Response Journal entry<br>-Writing a Diamante poem | -Express themselves via a poem | -Can use a thesaurus to research expressive vocabulary<br>-Can use a thesaurus to search for synonyms and antonyms |
| 10 | 19 | Metaphor | -**Presentation activity:** Visual organization of a presentation<br>-**Poetry writing:** visual metaphors | -Reading poems | -Can recognize and use visual metaphors | -Can recognize aspects of visual organization<br>-Can create visually appealing presentation slides/visuals |
| 10 | 20 | Metaphor | -**Poetry writing:** personification<br>-Find a poem activity<br>-2-3-4 speeches | -Reading poems<br>-Reader Response Journal entry | -Can recognize and use personifications | -Can use online resources for research on poems |
| 11 | 21 | Metaphor | -**Poetry writing:** extended metaphors<br>-**Poetry writing:** Metaphor poem | -Reading poems<br>-Writing a metaphor poem<br>-Preparing 4-3-2 speeches | -Can recognize extended metaphors.<br>-Express themselves via a poem | -Can improve speaking skills via metaphor discussion |

| | | | | | | |
|---|---|---|---|---|---|---|
| 11 | 22 | Consonance and assonance | -**Presentation activity:** speech delivery skills<br>-**Poetry writing:** Assonance activity<br>-4-3-2 speeches | -Reading poems<br>-Reader Response Journal entry<br>-Short speeches about the topic of choice. | -Can recognize and create assonance | -Can gain awareness of speech delivery skills |
| 12 | 23 | Consonance and assonance | -**Presentation activity:** Pauses and pacing.<br>-Pauses and pacing practice via short speeches. | -Reading poems<br>- Practicing pauses and pacing using hooks for final presentations | -Can recognize and create assonance | -Can use pauses and pacing for presenting |
| 12 | 24 | Consonance and assonance | -**Presentation activity:** Gestures and eye contact.<br>-**Poetry writing**: Acrostic with consonance /assonance<br>- 2-3-4 speeches | -Reading poems<br>-Reader Response Journal entry<br>-Writing an acrostic with consonance/assonance | -Express themselves via a poem | -Can use gestures, pauses, and eye contact in speeches |
| 13 | 25 | Hyperbole | - **Listening activity**<br>- **Poetry writing**: hyperbole and understatement | -Reading poems<br>-Writing speech body paragraphs for peer review (due in class 27)<br>-Prepare presentation hooks for peer review | -Can use and create understatements | -Can improve listening skills<br>-Can practice transitions in discussion |
| 13 | 26 | Revision | - Presenting of hooks in pairs and peer review of hooks.<br>- Revision of stylistic devices<br>- Guidelines for final presentations | -Reading poems<br>- Reader Response Journal entry | -Can identify various stylistic devices in songs and poems | -Can practice presenting hooks for the final presentation.<br>-Can provide and receive peer feedback on hooks. |

| | | | | | | |
|---|---|---|---|---|---|---|
| 14 | 27 | Revision | -Revision of stylistic devices (continued)<br>-Peer review of body paragraphs and conclusion of a script. | -Revising body paragraphs and conclusion based on peer feedback<br>-Practicing the whole presentation with slides | -Can identify various stylistic devices in songs and poems | -Can provide and receive peer feedback on body paragraphs and conclusions for the final presentation.<br>-Can revise body paragraphs and conclusions based on peer feedback. |
| 14 | 28 | Presentation | - Final presentation group practice | -Prepare for the presentation practice<br>-Reader Response Journal entry (14 entries collected in the next class) | | -Can practice presentations in groups. |
| 15 | 29 | Presentation | -Final presentation outcome | -Prepare a final presentation<br>-Poems portfolio | | Can present in front of classmates. |
| 15 | 30 | Presentation | -Final presentation outcome<br>-Finalizing the course | | | Can present in front of classmates. |

## Appendix M

## Lesson Plans

**Lesson Plan 1:**

| | | |
|---|---|---|
| Title of the Class: | Getting-to-know-you and introduction | |
| Week / Class Number | 1/1 | |
| Goal of the Class: | 1. Students will be able to provide simple information about each other.<br>2. Students will discuss simple poems.<br>3. Students will be able to express themselves via a poem. | |
| Materials: | 1. Poems<br>2. Attitude questionnaire<br>3. We Are poem guidelines | |
| Equipment: | 1. Movable desks and chairs<br>2. Whiteboard and markers<br>3. Timer<br>4. Smartphones/laptops for students | |
| Procedures: | Step 1: Introduction of the teacher (T) and the course<br>1. T introduces themselves.<br>2. T states that the course will be dealing with poems and writes the word "poetry" on the whiteboard.<br>3. Students (Ss) are asked to put a mindmap of words and ideas that they associate with poetry on the whiteboard. T leaves the class for 5 minutes so Ss do not feel pressured.<br>4. T briefly familiarizes students with the course. The course is based on song lyrics and poetry. Ss will learn about stylistic devices seen in poetry and will learn to express themselves in English.<br>5. T assigns Ss into pairs.<br>6. Ss discuss the information presented by T and are encouraged to come up with questions.<br>7. Ss ask questions about the course. | 20 mins. |
| | Step 2: Introduction of the Ss and an ice-breaker activity. | 15 mins. |

1. T asks Ss to come up with an adjective or a short phrase that describes them and starts with the same letter as their first name. Ss can use this site for a reference: http://adjectivesstarting.com/category/list-of-adjectives/
2. T asks Ss to say their phrases/adjectives followed by their first names. For example, "Attentive Alex" or "All you can eat Alex".
3. The first S starts and the next S repeats the first S's adjective and name, adding their own.
4. The third S repeats the adjectives and the names of the first two students and adds their own (and so on…)

Step 3: Guided discussion of poems — 15 mins.

1. T assigns Ss in groups of three.
2. T demonstrates Ss three poems: *l(a* by E. E. Cummings and *Our Backs* by Rupi Kaur, and *A Garden Gnome* by Quarterlifepoetry. T writes the names of the poems on the whiteboard.
3. Ss read the poems.
4. T asks Ss guided questions: "How are these poems different?" "Which one do you prefer the most and why?" "What words spring to your mind when you read these poems?".
5. Ss discuss these questions in groups.
6. T asks groups to put 2-3 words associated with each poem on the whiteboard.
7. T shares key points about these poems that will help Ss to analyze poetry in the future.
   -Form of a poem
   -Sound of a poem
   -Meaning of a poem

Step 4: Writing a We are poem — 30 mins.

1. T briefly describes portfolio assessment and criteria.
2. T presents the poem pattern and presents guidelines.

3. T draws a mind map for We Are on the whiteboard and asks Ss to volunteer to fill out the mind map. The poem is about the class.
4. T and Ss create a poem about the class.
5. T assigns Ss in groups of three.
6. Ss discuss the guidelines and fill out the mind maps for We are poems.
7. Ss write the poems while T monitors and provides assistance.
8. Groups share the poems with each other.
9. T says that poems written in this course will be assessed via portfolio assessment.
10. T briefly introduces initial criteria for We Are poems:
    -Adherence to the pattern
    -Correct spelling
11. T asks Ss to save We Are poems for their portfolios.

Step 5: Guidelines for the assignment. 10 mins.

1. Attitudes questionnaire
2. Reading poems.

Assessment:

1. Observation during Ss discussions. Checking discussion skills and language usage.
2. Evaluation of attitudes towards learning English via questionnaire.

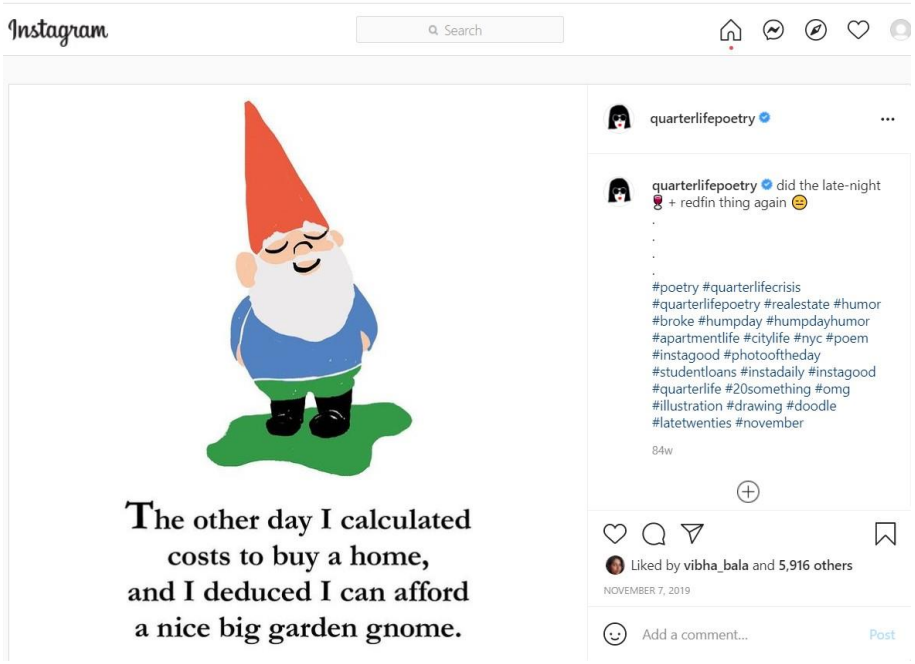
Homework / Follow-up:

1. Attitude questionnaire - https://forms.gle/Gm64nY1FkUejvGPHA
2. Poetry reading – Haiku poems

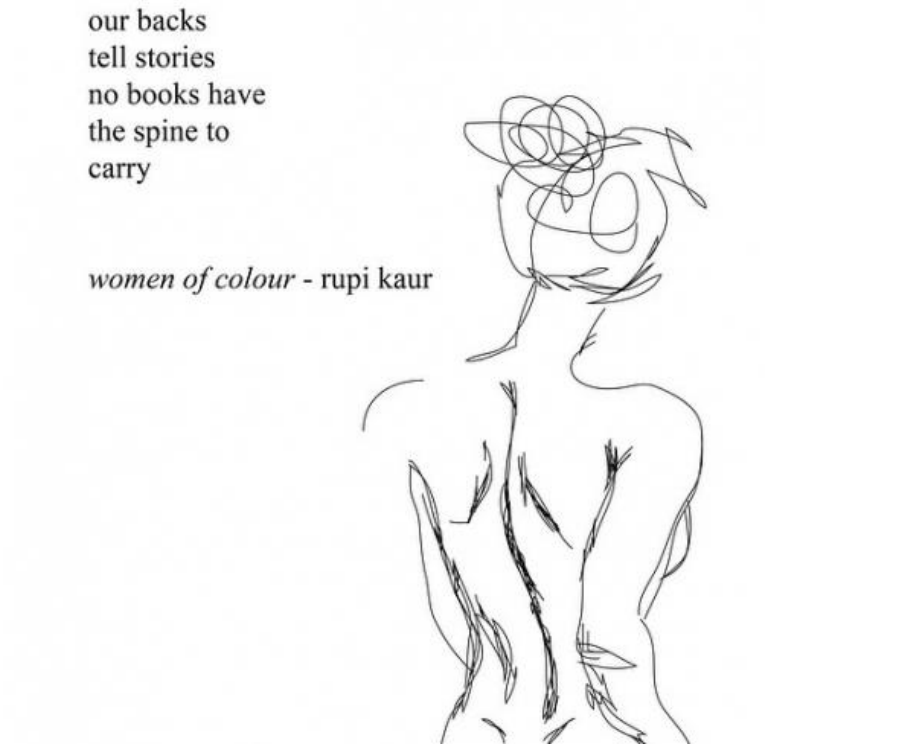
**Materials:**

1. **Poems**

*A Garden Gnome* by Quarterlifepoetry




*Our Backs* by Rupi Kaur



*l(a* by E. E. Cummings

l(a

le
af
fa

ll
s)
one
l

iness

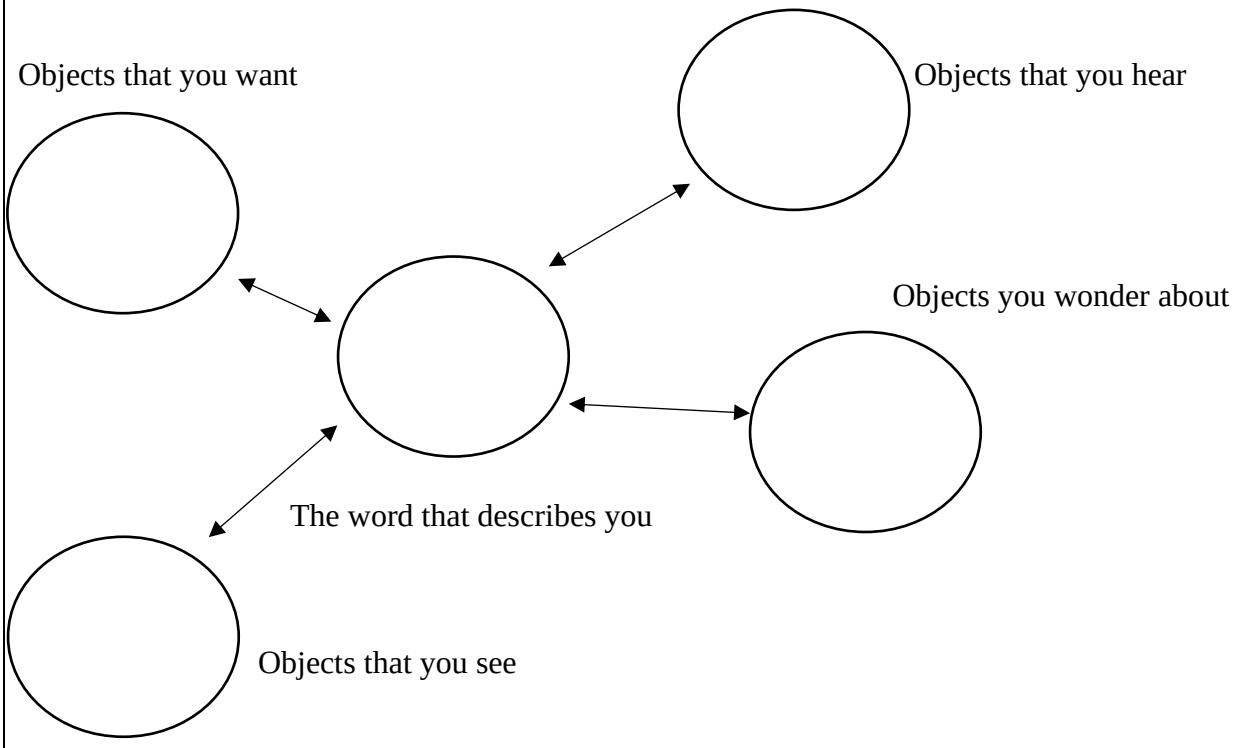
l(a leaf falls)oneliness

2. **We Are poems guidelines**

***Poetry-Based EFL course***

***Week 1***

Let's write a We Are poem.



To write an I Am poem fill in the scheme above, then use the mind map to create a poem. Try to find a word that describes you the best and tie other parts to this word. Then, follow a pattern below using the word from the mind map.

Pattern

We are [the word that describes you]

We wonder [something you are curious about]

We hear [an imagined or real sound]

We see [an imagined or real sight]

We want [a desired object or action]

We are the first line of the poem repeated].

Adapted from: Holmes and Moulton, 2009.

**3. Attitude questionnaire**

Dear students, please fill the questionnaire below. This questionnaire will measure your attitude towards English, language learning, and poetry.

Links:

https://forms.gle/Gm64nY1FkUejvGPHA

**Lesson Plan 2:**

| | | | |
|---|---|---|---|
| Title of the Class: | Haiku poems | | |
| Week / Class Number | 1/2 | | |
| Goals of the Class: | 1. Students will discuss simple haiku poems.<br>2. Students will learn how to distinguish and count syllables<br>3. Students will familiarize themselves with free writing | | |
| Materials: | 1. Poems<br>2. Syllable counting activity<br>3. Reader Response Journal<br>4. Reader Response Journal graph | | |
| Equipment: | 1. Movable desks and chairs<br>2. Whiteboard and markers<br>3. Timer<br>4. Smartphones/laptops for students | | |
| Procedures: | Step 1: | Roll call, beginning remarks.<br>1. T asks questions about haiku:<br>-Have you studied haiku before?<br>-Do you have a favorite haiku? If yes, what is it?<br>-What are haikus written about? | 10 mins. |
| | Step 2: | Comprehension check for assigned haiku poems<br>1. T splits Ss into pairs and asks what words in poems were unclear or complicated.<br>2. Ss discuss and explain unclear words to each other.<br>3. Ss share the difficult words from haiku poems.<br>4. T asks Ss to volunteer to clarify difficult words.<br>5. If no Ss volunteer T clarifies by themselves. | 10 mins. |
| | Step 3: | Haiku poems<br>1. T asks guided questions: “What springs to your mind when you read these poems? (discuss 1-2 haikus)” “Are assigned haiku poems are different from the ones you have read before. If yes, how?” “What common elements are present in haiku poems?” | 15 mins. |

2. T splits Ss into pairs.
3. Ss discuss the questions.
4. T elicits answers from Ss who share their ideas with the whole class.
5. T shares key elements in haiku poems
   -Distinct visual/audial imagery
   -A focus on the moment
6. T directs Ss attention that many haiku poems do not follow the 5-7-5 structure (a segue into syllable counting activity).

Step 4: Syllable counting activity — 10 mins.

1. T explains the word "syllable" and gives a basic rule for distinguishing syllables.
2. T presents the word "colorful" and asks Ss how many syllables are in this word.
3. T elicits answers and shares the correct answer.
4. T assigns Ss in pairs to practice counting syllables.
5. T says that the next word is going to be a bit harder. T presents the word "explode" and asks Ss how many syllables are in this word.
6. T elicits answers and shares the correct answer.
7. T asks: "Does the way we count syllables depend on the spelling of a word or the sound of a word?".
8. T elicits answers and shares the correct answer.
9. T assigns Ss in pairs to practice counting syllables.
10. T reiterates key steps for counting syllables.

Step 5: Syllables in Haiku — 15

1. T asks Ss to compare 4 haikus from the assigned ones, two with a 5-7-5 pattern and another two that do not follow this pattern.
2. T splits Ss into pairs. T asks Ss: "How are these haikus different in terms of syllables?" "Which one(s) follows the traditional pattern?"

3. Ss compare haikus and identify ones with the 5-7-5 pattern.
4. T asks students why English haikus tend to have fewer syllables.
5. T elaborates that this happens because of differences between English and Japanese (expand upon this activity in the next class).

Step 6: Introduction of Reader Response Journal 25 mins.

1. T introduces Reader Response Journal and refers to the discussion at the beginning of the class
2. T emphasizes the key points
   - write without stopping for 10 minutes
   -do not pay attention to grammar or spelling
   -do not correct any mistakes while writing
   -each time count words you have written -keep a track of your progress
3. T splits Ss into pairs so Ss can explain guidelines to each other and come up with questions.
4. Ss share their questions and T provides necessary clarifications.
5. T asks Ss to write their first entry.
6. Ss write and count the number of words.
7. T sets an initial target based on the average number of words.
8. T encourages Ss to try and reach a target number of words when they write at home.

Step 7: Guidelines for the assignment 10 mins.

1. Haiku poems. T asks Ss to pick 3-4 poems from the list below or from the websites below.
2. T demonstrates the website and sends the links via Google classroom.
3. Reader Response Journal entry

Assessment:

1. Observation during Ss discussions. Checking discussion skills and language usage.
2. Informal assessment of syllable counting activity.

| | |
|---|---|
| Homework / Follow-up: | 1. Poetry reading<br>2. Reader Response Journal entry |

**Materials:**

1. **Poems**

*Frog Haiku* by Matsuo Basho

Version 1
An old silent pond...
A frog jumps into the pond,
splash! Silence again.

Version 2
The old pond
A frog jumped in,
Kerplunk!

*Crow* by Matsuo Basho
On a withered branch
A crow is perched
An autumn evening

*Summer poems* by Kobayashi Issa
The baby sparrows,
Make way, make way.
The horse is going to pass along.
In the twilight rain
these brilliant-hued hibiscus -
A lovely sunset.

*Nightfall* by Jack Kerouac
Nightfall,
boy smashing dandelions
with a stick.

**2. Syllable counting activity**

***Poetry-Based EFL course***

***Week 1***

A syllable is a part of a word that contains a sound and acts as a single unit. Counting syllables in English might seem tricky but in fact, counting syllables is not that difficult.

Being with counting vowel sounds ( **a, o, e, u…)** and divide parts of a word based on these sounds. Tip: try to say a word and clap at each vowel sound to count the syllables.

Let's look at the word below. How many syllables are in this word?

| **COLORFUL** |
|---|

https://japaneseclass.jp/trends/about/Colorful

This word has three syllables

| **CO/LOR/FUL** |
|---|

**Pairwork**

1. Count syllables in each other's names. For example, Alex has 2 syllables. Practice with a partner!
2. Practice counting syllables using the words below.

| | | | |
|---|---|---|---|
| VERY | SUNTAN | EDIT | BACKPACK |
| FOREST | BASKET | INSIST | EXPECT |
| PUNISH | PUBLIC | GLADLY | KARAOKE |

Now let's try a more difficult word. How many syllables are in this word?

| **EXPLODE** |
|---|

https://realtimevfx.com/t/unreal4-explode-fx/8439/2

This word has only two syllables.

| **EX/PLODE** |
|---|

**How come?**

When we count syllables sound of a word is more important than spelling. For example, in the word "*explode*" the last letter "e" is silent. We do not pronounce this sound when we say the word. Another example is words with two vowels in a row that form a single vowel sound such as "*room*" or "*teache*r".

**Pairwork**

Practice counting syllables using the words below.

| | | |
|---|---|---|
| MILE | CREEK | THOUGHT |
| DOOR | FINE | KNEE |
| COME | MAKE | BROADCAST |
| TEACHER | HOPE | BLEAK |

**Final remarks**

To count syllables in a word you should:

1. Pay attention to sound rather than spelling;
2. Count the vowels in a word
   -Do not count silent letters
   -Two vowels that sound like a single vowel are counted as one syllable
3. The number of vowel sounds is the same as the number of syllables.

**3. Reader Response Journal**

***Poetry-Based EFL course***

***Week 1***

Reader Response Journal is an assignment that will help you express and articulate your ideas about the poems you read. This journal will also help you to gain writing fluency and write faster. Each week you are required to put an entry in this journal. After writing an entry, count a number of words and compare this number with the target set by an instructor. The journals will be checked two times throughout the semester.

**Due dates:**

1. First check – **class 15**
2. Second check – **class 30**

Submit the journals on Google Classroom before the due dates.

**What to write about:**

In Reader Response Journal, you are asked to write your ideas, feelings, or memories related to the poem that you have selected. The whole entry does not have to be about a poem itself. Instead, try to concentrate on how you experience the poem and on the thoughts you have after reading the poem.

If you are not sure what to write about here are some questions for reference that can help you:

1. What ideas or words spring to mind when you read/listen to the poem?
2. How does the poem make you feel?
3. What do you like about the poem?
4. What is unclear or difficult in the poem?
5. Have you ever experienced something similar to what is described in the poem?
6. Describe your personal experience that is similar to the one described in the poem.

**Procedures:**

1. Write your Name, Student ID, and date at the top right corner.
2. Select one poem/song lyrics. You can use a poem/lyrics covered in class or any poem/lyrics that you like (we will discuss how to search for poems later in this course).
3. Write the name of a poem that you selected.
4. Set a timer for 10 minutes, relax, and write as much as you can.
5. Do not stop writing.
6. Do not worry about spelling, punctuation, or grammar.
7. Do not correct mistakes while writing.
8. After the timer rings, stop writing ad count the number of words and put the number at the bottom of the page.
9. Each week keep a record of how many words you write using the graph below.
10. Compare your progress with the target number of words and contact an instructor if you struggle to reach the target.

**5. Reader Response Journal graph**

***Poetry-Based EFL course***

***Week 1***

Use this graph to count words in your Reader Response Journal. Write your name, date, number of the journal entry, and topic of the journal in corresponding cells. Additionally, color a cell next to the number of words so you can track your progress.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Name | | | | | | | |
| Student number | | | | | | | |
| | | | | | | | |
| | | | | | | | |
| Words/10 Minutes | | | | | | | |
| 300 | | | | | | | |
| 280 | | | | | | | |
| 260 | | | | | | | |
| 240 | | | | | | | |
| 220 | | | | | | | |
| 200 | | | | | | | |
| 180 | | | | | | | |
| 160 | | | | | | | |
| 140 | | | | | | | |
| 120 | | | | | | | |
| 100 | | | | | | | |
| # entry | | | | | | | |
| Date | | | | | | | |
| Topic | | | | | | | |
| | | | | | | | |

**Lesson Plan 3:**

| | | | |
|---|---|---|---|
| Title of the Class: | Haiku poems | | |
| Week / Class Number | 2/3 | | |
| Goals of the Class: | 1. Students will discuss simple haiku poems.<br>2. Students will write haiku poems.<br>3. Students will learn how to look for examples and collocations in dictionaries. | | |
| Materials: | 1. Poems<br>2. Haiku Writing Worksheet<br>3. Dictionary Usage Worksheet | | |
| Equipment: | 1. Movable desks and chairs<br>2. Whiteboard and markers<br>3. Timer<br>4. Smartphones/laptops for students | | |
| Procedures: | Step 1: | Roll call, beginning remarks | 5 mins. |
| | Step 2: | Comprehension check and discussion of haiku poems<br>1. T splits Ss into pairs and asks what words in poems were unclear or complicated.<br>2. Ss discuss and explain unclear words to each other.<br>3. T asks guided questions: “Out of the haikus you have read for the class, which one did you like the most? Why?” “What springs to your mind when you read these poems? (discuss 1-2 haikus)” “Are haikus written by Japanese and non-Japanese authors different? If yes, how?”<br>4. T splits Ss into pairs.<br>5. Ss discuss the questions.<br>6. T elicits answers from Ss who share their ideas with the whole class. | 15 mins. |
| | Step 3: | Imagery in haiku<br>1. T reiterates the importance of visual imagery and sound in haiku poetry | 15 mins. |

| | | |
|---|---|---|
| | 2. T splits Ss into pairs and asks them to select one haiku from the assigned ones.<br>3. T asks Ss to use their phones and search pictures that illustrate the selected poem (2 pictures per pair).<br>4. Pairs share their pictures and explain why they think pictures are suitable for the selected haiku.<br>5. T asks to Ss discuss what sound would be suitable for the pictures.<br>6. T asks Ss to volunteer to show their pictures and/or tell about a sound. | |
| Step 4: | Writing a haiku poem<br>1. T introduces the activity.<br>2. Ss decide on the central imagery of their haikus.<br>3. T splits Ss into pairs and asks them to find pictures online that they will use as a visual basis for their haikus (2 different pictures in each pair).<br>4. Ss describe pictures to each other and brainstorm words related to the pictures.<br>5. Ss separate words into different parts of speech.<br>6. Ss use the main imagery phrase and related words to compose their haikus.<br>7. T asks Ss to read haikus to each other two times. During the second time, students who listen are asked to count syllables.<br>8. If students do not have time to finish their poems in class, they can continue writing haikus as homework. | 20 mins. |
| Step 5: | T briefly demonstrates how to create a slide with a text and a selected picture.<br>Ss will use this format to frame their haikus later. | 5 mins. |
| Step 6: | Dictionary usage<br>1. T asks Ss if they use dictionaries. If yes, what kind of dictionaries do they use?<br>2. T asks Ss what functions of dictionaries Ss are familiar with (parts of speech, collocations, examples, word families, etc.) | 20 mins |

3. T demonstrates two dictionaries (Cambridge and Macmillan).
4. T writes the following words on the whiteboard:
   solution
   influence
   awareness
   party
   attack
5. T asks Ss to name parts of speech next to words.
6. T asks Ss to check the dictionary and find out what words can be both nouns and verbs.
7. T explains what collocations are and provides examples of collocations from the handouts.
8. T asks Ss to search dictionaries for examples and collocations for the words on the board.
9. Ss add information to these words, for example, “a government offered a **solution** for the food crisis”.
10. T reiterates the importance of looking for examples and collocations
11. T asks Ss to fill out Dictionary Usage Worksheet for homework and submit the sheet before the next class.

T can ask students to add one word at a time to make sure as many Ss as possible participate.

Step 7: Guidelines for the assignment — 10 mins.

1. Reading and listening to song lyrics
2. Finishing a haiku poem
3. Dictionary usage worksheet

Assessment:

1. Observation during Ss discussions. Checking discussion skills and language usage.
2. Informal assessment during Steps 3 and 4
3. Portfolio assessment of haiku poems (Ss have a choice of not including haikus in their midterm portfolio).

Homework / Follow-up:

1. Reading and listening to song lyrics
2. Dictionary usage worksheets.
3. Finish a haiku poem

**Materials:**

1. **Poems**

*Coolness* by Yosa Buson
Coolness-
the sound of the bell
as it leaves the bell.

*Blow of an ax* by Yosa Buson
Blow of an ax,
pine scent,
the winter woods.

*Meteor shower* by Michael Dylan Welch
meteor shower
a gentle wave
wets our sandals

*A Poppy Blooms* by Katsushika Hokusai
I write, erase, rewrite
Erase again, and then
A poppy blooms.

*Mosquito* by Kobayashi Issa
Mosquito at my ear—
does he think
I'm deaf?

**Websites with haikus**

Japanese haikus with English translation: https://www.masterpiece-of-japanese-culture.com/literatures-and-poems/haiku/matsuo-basho/haiku-poems-autumn-matsuo-basho

Jack Kerouac's haikus: https://livinghaikuanthology.com/index-of-poets/livinglegacies/2650-jack-kerouac.html

**2. Haiku writing worksheet**

***Poetry-Based EFL course***

***Week 2***

Now that we have covered the main principles of haiku poems, lets' try to write one.

1. Decide on central imagery in your haiku.

   Visual imagery: _____ (for example, cranes in a winter field)

   Sound (optional): _____

2. Find a picture that illustrates the visual imagery.

https://www.asi.org.ru/report/2014/02/21/muravevskij-park-v-amurskoj-oblasti/

3. List words related to the picture. Try to come up with different parts of speech.

| Nouns | Adjectives | Verbs | Adverbs |
|---|---|---|---|
| | | | |
| | | | |
| | | | |

4. Count the number of syllables in the words that you have listed.
5. Start composing your haiku using the words above (you can add new words as well).

_____

_____

_____

_____

_____

_____

6. Read your haiku to you partner two times. When reading for the second time, ask your partner to count syllables.

**3. Dictionary usage worksheet**

***Poetry-Based EFL course***

***Week 2***

**Dictionary usage**

Dictionaries help us to find meanings of words, research parts of speech and find collocations.

**Collocation** is the combination of words formed when two or more words are often used together in a way that sounds correct.

For example:

Do

-do the dishes

-do the homework

-do a favor

Money

-extra money

-dirty money

-owe money

Use a Learner's Dictionary to complete the tasks below.

1. How many collocations can you make using the words below? Search these words in a Learner's Dictionary and find common collocations.

| Head | Paper | School | Work |
|---|---|---|---|
| Headache | Paperwork | School bus | Workload |
| | | | |
| | | | |
| | | | |

2. Which one is the odd one out in each row? Why? Use a Learner's Dictionary to find the answer.

a) elm daffodil pine beech
b) cod sardine hake fern
c) mole sparrow wren robin
d) spade hammer crouton pliers
e) steak beak freak geek

Adapted from: British Council, Dictionary Skills for Secondary Students
https://www.teachingenglish.org.uk/article/dictionary-skills-secondary-students
Cambridge Dictionary, collocation
https://dictionary.cambridge.org/dictionary/english/collocation

**Lesson Plan 4:**

| | | | |
|---|---|---|---|
| Title of the Class: | Song lyrics | | |
| Week / Class Number | 2/4 | | |
| Goals of the Class: | 1. Students will be aware of the differences between poems and song lyrics.<br>2. Students will be able to do turn-taking and polite interruption during a discussion.<br>3. Students will learn how to look for examples and collocations in dictionaries. | | |
| Materials: | 1. Discussion skills worksheets: turn-taking, encouraging, and interrupting<br>2. Thesaurus usage | | |
| Equipment: | 1. Movable desks and chairs<br>2. Whiteboard and markers<br>3. Timer<br>4. Smartphones/laptops for students | | |
| Procedures: | Step 1: | Roll call, beginning remarks | 5 mins. |
| | Step 2: | Introduction of song lyrics<br>1. T says that song lyrics will also be used in the course<br>2. T draws two intersecting circles on the whiteboard. One says “poetry”, another “songs”.<br>3. T asks Ss to write their ideas in the circles.<br>4. T asks Ss to write on a whiteboard one-by-one.<br>5. Ss fill the circles stating how song lyrics are differing from poems.<br>6. When the circles are full T asks Ss guided questions: “What, poetry or songs, are you more familiar with?” “What is similar between poem and songs?” “What is different?”<br>7. T emphasizes key points:<br>-Rhymes and rhythms are more salient in song lyrics;<br>-Song lyrics often feature a similar structure (depending on genre); | 20 mins. |

| | | |
|---|---|---|
| | -Song lyrics, similar to poems, use expressive language and stylistic devices. | |
| Step 3: | Scaffolding for discussion of songs and music<br>1. T asks Ss "What is a genre of music?" "What genres of music you know?"<br>2. T elicits answers<br>3. T divides Ss into pairs.<br>4. T asks Ss to make a list of different genres of music.<br>5. T asks pairs to select one student. Selected students will put the music genres on a whiteboard one-by-one, one genre at a time.<br>6. Ss make a list of music genres on the board. | 10 mins. |
| Step 4: | T introduces the next step of the activity: a discussion about students' favorite music genres.<br>1. T splits Ss into pairs and asks them to discuss their favorite music genres, artists, or songs.<br>2. After the first round of discussion is over, T puts two columns on a whiteboard:<br>column 1 - good/effective discussion practices<br>column 2 – things to avoid during a discussion<br>3. T asks Ss to volunteer to list good and bad discussion practices.<br>4. T focuses Ss' attention on "turn-taking" and "encouraging others to speak up".<br>5. T presents Ss with a turn-taking worksheets. Ss are asked to find impolite interrupting phrases.<br>6. S share answers.<br>7. T directs Ss' attention to the encouraging words, and gestures for turn-taking.<br>8. T presents discussion questions: "What is more important in a song: lyrics or music?" "Can AI create a good song? Why/Why not?" | 25 mins.<br><br>If no Ss volunteer, T assigns Ss<br><br>If no turn-taking or encouraging was mentioned, T puts them on the list. |

9. T presents discussion skills cards.
10. T states that the discussion cards will be used throughout the course and new cards will be added after Ss learn new skills.
11. T asks Ss to place cards looking up and flip a card after a corresponding skill is used.
12. Ss discuss in pairs trying to apply turn-taking and encouraging skills using the cards.
13. Overview of turn-taking and encouraging.

Step 5: Thesaurus usage activity — 20 mins.

1. T introduces a poem to Ss.
2. "I woke up.
   It was a **nice** day.
   I was **happy.**"
3. T asks Ss if the poem looks interesting. T asks students to come up with more expressive words using the thesaurus.
4. T demonstrates how to search synonyms in a thesaurus.
5. T splits Ss into pairs and asks to find synonyms to words "nice" and "happy.
6. Ss share synonyms
7. T gives Ss more words: "interesting", "big", "small", "bad", "fine", "thin".
8. Pairs look up synonyms for these words.
9. T draws a continuum on the board: from less expressive to more expressive words
10. T asks Ss to place synonyms that they found on the continuum. T provides closing remarks and mentions that expressive words will be used in poems later on.

Step 6: Homework guidelines — 10 mins

1. Reading and listening to song lyrics
2. Introduction of 4-3-2 speeches
   -Prepare and write a 4-minute speech about a favorite music genre, artist, or song.

-Describe a genre, an artist, or a song and explain why you like them. Try to use specific examples. For artists, you can include their backgrounds.
-In the next class students will present their speeches three times making their speeches shorter each time.

3. Reader Response Journal entry

Assessment:

1. Observation during Ss discussions. Checking turn-taking skills and language usage.
2. Informal observation using discussion cards.

Homework / Follow-up:

1. Reading and listening to song lyrics.
2. 4-3-2 speeches about a favorite music genre, artist, or song (choose one).
3. Reader Response Journal entry

**Materials:**

1. **Song Lyrics**

*A Change is Gonna Come* by Sam Cooke

[Verse 1]
I was born by the river
In a little tent
Oh, and just like the river, I've been runnin'
Ever since

[Chorus]
It's been a long
A long time comin', but I know
A change gon' come
Oh, yes it will

[Verse 2]
It's been too hard livin'
But I'm afraid to die
'Cause I don't know what's up there
Beyond the sky

[Chorus]
It's been a long
A long time comin', but I know
A change gon' come
Oh, yes it will

[Verse 3]
I go to the movie
And I go downtown
Somebody keep tellin' me "don't hang around"
[Chorus]
It's been a long
A long time comin', but I know
A change gon' come
Oh, yes it will

[Verse 4]
Then I go to my brother
And I say, "Brother, help me please"
But he winds up

*Firework* by Katy Perry

[Verse 1]
Do you ever feel like a plastic bag
Drifting through the wind, wanting to start again?
Do you ever feel, feel so paper-thin
Like a house of cards, one blow from caving in?
Do you ever feel already buried deep?
Six feet under screams, but no one seems to hear a thing
Do you know that there's still a chance for you?
'Cause there's a spark in you

[Pre-Chorus]
You just gotta ignite the light
And let it shine
Just own the night
Like the Fourth of July

[Chorus]
'Cause baby, you're a firework
Come on show 'em what you're worth
Make 'em go, "Aah, aah, aah"
As you shoot across the sky
Baby, you're a firework
Come on, let your colors burst
Make 'em go, "Aah, aah, aah"
You're gonna leave them all in awe, awe, awe

[Verse 2]
You don't have to feel like a waste of space
You're original, cannot be replaced
If you only knew what the future holds
After a hurricane comes a rainbow
Maybe a reason why all the doors are closed
So you could open one that leads you to the perfect road

Knockin' me
Back down on my knees
Lor', there been time that I thought
I couldn't last for long
But now I think I'm able to
Carry on

[Chorus]
It's been a long
A long time comin', but I know
A change gon' come
Oh, yes it will

Like a lightning bolt, your heart will glow
And when it's time, you'll know

[Pre-Chorus]
You just gotta ignite the light
And let it shine
Just own the night
Like the Fourth of July

[Chorus]
'Cause baby, you're a firework
Come on, show 'em what you're worth
Make 'em go, "Aah, aah, aah"
As you shoot across the sky
Baby, you're a firework
Come on, let your colors burst
Make 'em go, "Aah, aah, aah"
You're gonna leave them all in awe, awe, awe
[Bridge]
Boom, boom, boom
Even brighter than the moon, moon, moon
It's always been inside of you, you, you
And now it's time to let it through

[Chorus]
'Cause baby, you're a firework
Come on, show 'em what you're worth
Make 'em go, "Aah, aah, aah"
As you shoot across the sky
Baby, you're a firework
Come on, let your colors burst
Make 'em go, "Aah, aah, aah"
You're gonna leave them all in awe, awe, awe

**2. Discussion skills Worksheet: turn-taking, encouraging, and interrupting.**

***Poetry-Based EFL course***

***Week 2***

Look at the phrases for interrupting below and cross out the impolite ones.

| **Interrupting** |
|---|
| Excuse me… |
| Wrong! ... |
| Do you mind if I cut in for a moment? … |
| Sorry for interrupting… |
| Wait a minute!… |
| Can I add something here? |
| What was that? … |
| Will you shut up for a minute, please? … |

Here are some phrases to encourage your partner to speak more.

| **Encouraging** |
| --- |
| What do you think? |
| How about you? |
| Could you tell me more about it? |
| What is your take on …? |
| Please go ahead |
| Can you give me your thoughts on…? |

https://www.pexels.com/ja-jp/photo/2422280/

**3. Discussion cards**

***Poetry-Based EFL course***
***Week 2***

Use the cards below to check the usage of discussion skills. If you have used one of the skills below flip the card that has a skill on it.

| | | |
|---|---|---|
| Encouraged another person to speak | Took a turn using a gesture | Took a turn using a phrase |
| Took a turn after a silence | Indicated an end of my turn using an intonation | Indicated an end of my turn using a gesture |

Adapted from: British Council, Speaking skills: Interrupting
https://premierskillsenglish.britishcouncil.org/sites/default/files/learning/4681/downloads/lessonplanpack-interrupting.pdf
How to teach turn-taking
https://www.usingenglish.com/teachers/articles/how-to-teach-turn-taking.html

**4. Thesaurus adjectives**

https://www.slideshare.net/Maryam_Banten/emphatic-adjectives-32262214

**Lesson Plan 5:**

Title of the Class: Song lyrics

Week / Class Number: 3/5

Goals of the Class:
1. Students will improve their fluency via 4-3-2 speeches
2. Students will gain awareness of simile
3. Students will learn to create similia
4. Students will learn structural elements of a paragraph

Materials:
1. Song lyrics.
2. Simile creating worksheet
3. Paragraph structure handout

Equipment:
1. Movable desks and chairs
2. Whiteboard and markers
3. Timer
4. Smartphones/laptops for students

Procedures:

Step 1: Roll call, beginning remarks — 5 mins.

Step 2: 4-3-2 speeches — 15 mins.
1. T assigns Ss into pairs.
2. Ss recite their speeches about their favorite music genres, artists, or songs. Each S talks for 4 minutes.
3. Pairs switch.
4. Each S talks for 3 minutes.
5. Pairs switch.
6. Each S talks for 2 minutes.

Step 3: Discussion of song lyrics — 15 mins.
1. T assigns Ss into pairs and asks to discuss the following questions: “Out of the song lyrics/poems you have read for the class, which one did you like the most? Why?”, “Which one was the most difficult? Why?”
2. Ss discuss in pairs and change partners 3 times. Ss use the discussion cards.
3. Ss share their opinions.

Step 4: Introduction of simile and simile creation — 20 mins.
1. T introduces simile using *Simile Haiku*

2. T demonstrates Ss pictures and asks about the words that might be related to the pictures.
3. Ss discuss in pairs.
4. Ss write their words on the whiteboard one-by one.
5. T asks Ss to use the words that they have written to make comparisons. For example, “Strong as a bull”, “Light as a feather”.
6. Ss make comparisons in pairs.
7. T asks Ss to look for pictures to add a second word to a simile. For example, “Moon is round like a wheel of cheese”
8. Ss look for pictures in pairs and create similia.
9. T monitors and helps if Ss struggle.
10. Ss change pairs and change similes.
11. T concludes by reiterating the steps for simile creation.

Step 5: Paragraph structure activity — 25 mins.

1. T demonstrates an example of an unfocused paragraph in the paragraph structure handout and asks Ss “Look at the paragraph below. What is the author’s point? Is it easy to understand? Why/ why not?”
2. Ss share their opinions.
3. T asks Ss to read an example of a well-written paragraph and asks: “Is this paragraph clearer than the previous one?”, “What is the author’s point?”, “Is it easy to understand?”
4. T says that the first paragraph is so hard to read because of the lack of focus. T introduces the paragraph structure and example.
5. T assigns Ss into pairs and asks them to practice paragraph structure using handouts.
6. After practicing, Ss share their answers.

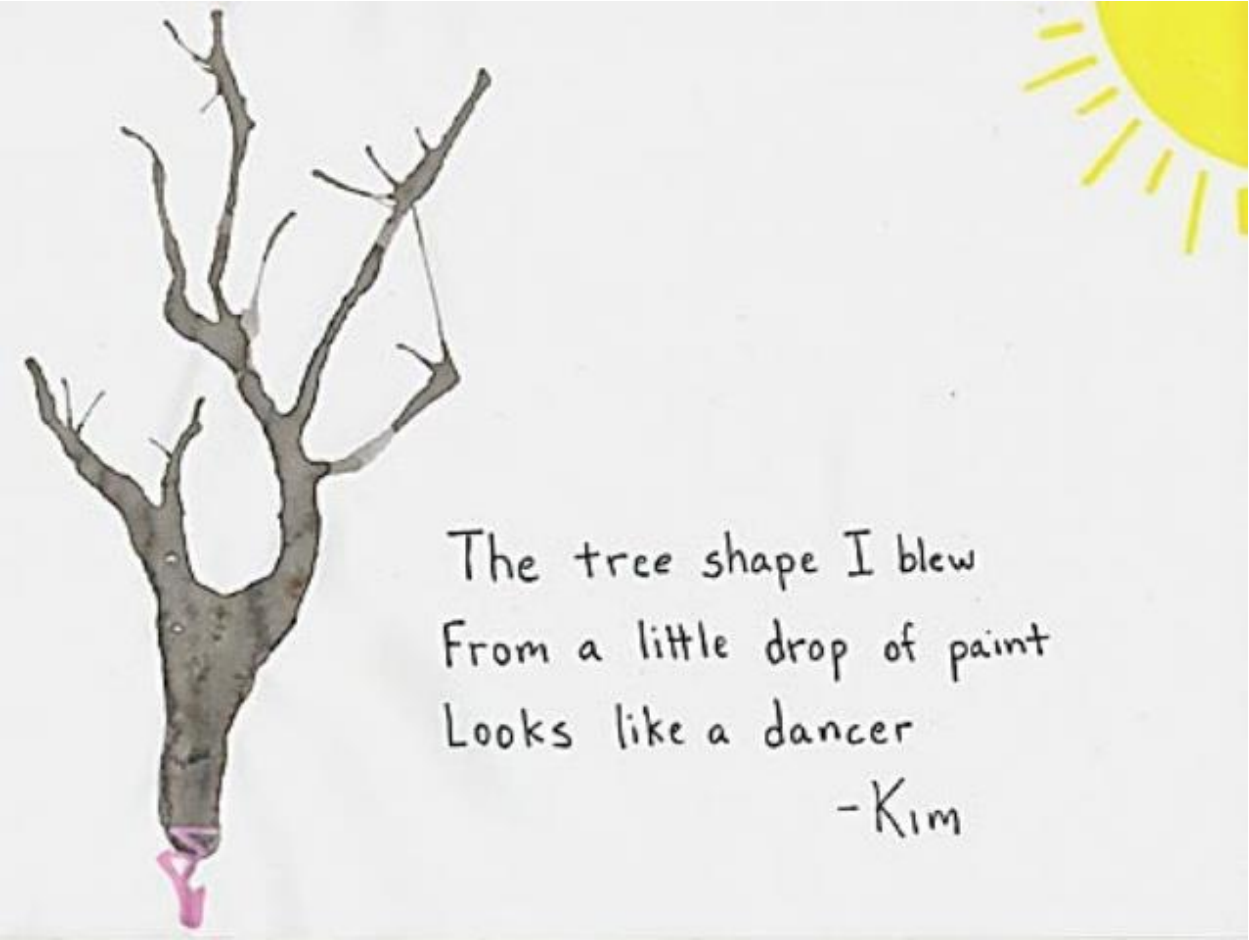
Step 6: Homework guidelines and closing remarks — 10 mins

1. Reading and listening to song lyrics

| | |
|---|---|
| Assessment: | 1. Observation during Ss discussions. Checking turn-taking skills and language usage.<br>2. Informal assessment of 4-3-2 speeches and simile creating activities |
| Homework / Follow-up: | 1. Reading and listening to song lyrics |

**Materials:**

1. **Song lyrics**
   *Haiku Simile*




http://www.livesinprogress.net/2018/05/cultivate-creative-thinking-skills.html

*Her Eyes* by Bo Burnham

Her eyes were like fire.
They weren't red or anything.
Not particularly warm, either.
They didn't glow or "appear to glow,"
whatever that means.

But they had that same strange blend
of
familiar and miraculous---
and they were always nice to look at

*Just Like Fire* by P!nk (excerpt)

I know that I am runnin' out of time
I want it all, mmm, mmm
And I'm wishin' they'd stop tryin' to
turn me off
I want it on, mmm, mmm
And I'm walkin' on a wire, tryin' to go
higher
Feels like I'm surrounded by clowns
and liars
Even when I give it all away

after a long day of doing things.

I want it all, mmm, mmm

[Pre-Chorus]
We came here to run it, run it, run it
We came here to run it, run it, run it

[Chorus]
Just like fire, burnin' up the way
If I could light the world up for just one day
Watch this madness, colorful charade
No one can be just like me any way
Just like magic, I'll be flyin' free
I'mma disappear when they come for me
I kick that ceiling, what you gonna say?
No one can be just like me anyway
Just like fire.

**2. Simile creating worksheet**

***Poetry-Based EFL course***

***Week 3***

Try to come up with adjectives that describe these pictures the best.

https://en.wikipedia.org/wiki/Charging_Bull

https://www.haber7.com/dunya/haber/3053789-japonyada-yogun-kar-yagisi-felaketi-onlarca-olu-var

https://www.indiamart.com/vishaldairy-delhi/other-products.html

https://ru.wikipedia.org/wiki/%D0%9F%D0%B5%D1%80%D0%BE

Now, find pictures that can be compared with the ones presented above. Then, make a simile using two pictures. For example, “Moon is round like a wheel of cheese”

https://www.nasa.gov/sites/default/files/thumbnails/image/edu_lunar_eclipses_and_solar_eclipses.png

https://www.indiamart.com/vishaldairy-delhi/other-products.html

**3. Paragraph structure**

***Poetry-Based EFL course***

***Week 3***

Look at the paragraph below. What is the author's point? Is it easy to understand? Why/ why not?

*It rained so much in 1816. The weather in Europe was extremely wet because it rained in Switzerland almost every day from April to September. If I was Mary Shelley I might decide to write a novel as well.. After all, it was the only thing you could do without TV or games. She said that she "passed the summer of 1816 in the environs of Geneva...we occasionally amused ourselves with some German stories of ghosts... These tales excited in us a playful desire of imitation" So, people were stuck inside their homes and had nothing to do. Mary Shelley decided to write a novel since the weather was so bad. I can totally see her point, you know? I guess I would also write a book if I was bored and locked inside.*

Compare the paragraph above with this paragraph:

*Although most people think piranhas to be extremely dangerous, they are, for the most part, rather harmless. These fish rarely attack large prey; piranhas eat smaller fish and sea plants. When confronted with humans, piranhas' first reaction is to escape, not attack. And this kind of behavior makes sense. Statistics demonstrate that far more piranhas are eaten by people than people are eaten by piranhas. If piranhas are well-fed, they won't even approach humans. Hence, piranhas are not really dangerous to humans.*

Is this paragraph clearer than the previous one? What is the author's point? Is it easy to understand?

Paragraphs feature the following elements.

| | |
|---|---|
| **Topic sentence** | Main idea + controlling idea |
| **Supporting details** | Specific details that illustrate or support a topic sentence. The details might include facts, elaborations, reasons, or statistics. |
| **Conclusion or a bridge sentence** | Conclusion – a restatement of the thesis statement based on the previously introduced details.<br>Bridge sentence – a sentence that serves as a segue for the next paragraph. |

**Example**:

Piranhas are thought to be extremely dangerous but these fish are rather harmless. These fish rarely attack large prey; piranhas eat smaller fish and sea plants. When confronted with humans, piranhas' first reaction is to escape, not attack. And this kind of behavior makes sense. Statistics demonstrate that far more piranhas are eaten by people than people are eaten by piranhas. If piranhas are well-fed, they won't even approach humans. Hence, piranhas are not really dangerous to humans.

**Practice**

Put sentences in paragraphs below in order.

**Paragraph A**

(1) Elements of a toxic culture at a workplace included aggressive management, a failure to recognize worker's mental problems, and bullying. (2) New research has revealed that toxic workplaces can be dangerous to worker's mental health. (3) The researchers discovered that if employees feel sad at work, poorly treated, or burnt out, their productivity will decrease and motivation will suffer. (4) The researchers investigated the detrimental effect of "toxic" workplaces on health. (5) Researchers identified that full-time workers who work for companies that do not care about employees' mental health are three times more likely to develop the symptoms of depression.

**Paragraph B**

(1) The company briefly stopped the production of its vehicles to let models walk down a temporary catwalk that was built on a factory floor. (2) Recently, the 74-year-old carmaker launched its own fashion brand at its factory in Maranello, northern Italy. (3) Ferrari is one of the most well-known names in the car industry. (4) Ferrari hopes that the decision to introduce its own clothing brand will greatly increase the company's profits. (5) Its sports cars are a symbol of wealth but now the company tries to advance into the business of fashion.

Adapted from:
Bad paragraph example
https://slulibrary.saintleo.edu/c.php?g=367733&p=2485890
Breaking News English
https://breakingnewsenglish.com/index.html

**Lesson Plan 6:**

| | | |
|---|---|---|
| Title of the Class: | Song lyrics | |
| Week / Class Number | 3/6 | |
| Goals of the Class: | 1. Students will be able to structure an outline<br>2. Students will improve their listening skills via listening and answering comprehension questions<br>3. Students will express themselves via an adjective poem | |
| Materials: | 1. Song lyrics.<br>2. Guess what I'm thinking game.<br>3. Outlining worksheet.<br>4. Listening activity worksheet.<br>**5.** Adjective poem guidelines. | |
| Equipment: | 1. Movable desks and chairs<br>2. Whiteboard and markers<br>3. Timer<br>4. Smartphones/laptops for students | |
| Procedures: | Step 1: Roll call, beginning remarks | 5 mins. |
| | Step 2: Discussion of song lyrics<br>1. T assigns Ss into pairs and asks to discuss the following questions: "Out of the song lyrics/poems you have read for the class, which one did you like the most? Why?", "What ideas do these song lyrics evoke?", "What simile the assigned song lyrics have? Give a specific example"<br>2. Ss discuss in pairs and change partners 3 times. Ss use the discussion cards.<br>3. Ss share their opinions.<br>4. T helps to find similia that were not recognized by Ss. | 15 mins. |
| | Step 3: Writing: outlining activity<br>1. T starts with a "Guess what I'm thinking" game.<br>2. T explains the rules and plays with students (topic – animals)<br>3. T draws a mindmap on a whiteboard to illustrate general and specific ideas.<br>4. T says that the winning strategy is to go from general to specific. | 25 mins. |

5. T assigns Ss to pairs.
6. Ss play a game 2 times
7. T introduces outlining and connects it with the game.
8. T introduces the outlining worksheet.
9. T demonstrates how the outlining works using the example from the game.
10. Ss practice outlining in pairs.
11. Ss share their answers, T gives feedback.

Step 4: Listening activity — 20 mins.

1. T presents Ss with the shapes “Kiki and Bouba” asks Ss to select names for the shapes.
2. T assigns Ss in pairs.
3. Introduces while-watching question
4. Ss listen in pairs for the first time and try to answer the question.
5. T introduces the post-watching questions.
6. Ss try to answer and listen for the second time.
7. T elicits answers.
8. Ss refer to a transcript to check their answers.
9. Ss share their answers and T gives feedback.

Step 5: Writing an adjective poem — 15 mins.

1. T briefly reviews parts of speech and emphatic adjectives from thesaurus usage activity.
2. T demonstrates an example of an adjective poem.
3. T assigns Ss in pairs and asks them to brainstorm topic words for a poem.
4. After deciding on a topic word, Ss brainstorm other words for a poem.
5. T monitors and assists.
6. Ss share finished poems with classmates.
7. T adds “expressive vocabulary” criteria for poems.

8. T explains the criteria and encourages Ss to use a thesaurus to search for expressive words.

Step 6: Homework guidelines 10 mins.

1. Reading and listening to song lyrics.
2. Adjective poem
3. Reader Response Journal entry
4. Select a poem for discussion paper

Assessment:

1. Observation during outline activity.
2. Informal assessment during listening activity.
3. Portfolio assessment of adjective poems.

Homework / Follow-up:

1. Reading and listening to song lyrics.
2. Adjective poem
3. Reader Response Journal entry
4. Select a poem for discussion paper

**Materials:**

1. **Song lyrics**

*New York, I Love You* by LCD Soundsystem (excerpt)

New York, I love you, but you're bringing me down
New York, I love you, but you're bringing me down
Like a rat in a cage, pulling minimum wage
New York, I love you, but you're bringing me down

[Verse 2]
New York, you're safer and you're wasting my time
Our records all show you were filthy but fine
But they shuttered your stores when you opened the doors
To the cops who were bored once they'd run out of crime

[Verse 3]
New York, you're perfect, oh, please don't change a thing
Your mild billionaire mayor's now convinced he's a king
And so the boring collect, I mean all disrespect
In the neighborhood bars I'd once dreamt I would drink

[Verse 4]
New York, I love you, but you're freaking me out
There's a ton of the twist, but we're fresh out of shout
Like a death in the hall that you hear

*Red* by Taylor Swift

Loving him is like
Driving a new Maserati down a dead-end street
Faster than the wind, passionate as sin
Ending so suddenly
Loving him is like tryin' to change your mind
Once you're already flying through the free fall
Like the colors in autumn, so bright
Just before they lose it all

[Chorus]
Losing him was blue like I'd never known
Missing him was dark gray, all alone
Forgetting him was like
Tryin' to know somebody you never met
But loving him was red

[Post-Chorus]
(Red, red)
(Red, red)
Loving him was red
(Red, red)
(Red, red)

[Verse 2]
Touching him was like
Realizing all you ever wanted was right there in front of you
Memorizing him was as
Easy as knowing all the words to your old favorite song
Fighting with him was like
Trying to solve a crossword and realizing there's no right answer
Regretting him was like
Wishing you never found out that love could be that strong

through your wall
New York, I love you, but you're freaking
me out

*All Shook Up* by Elvis Presley

[Verse 1]
Uh, well, a-bless my soul
What's wrong with me?
I'm itching like a man on a fuzzy tree
My friends say I'm actin' wild as a bug
I'm in love
I'm all shook up
Mm ooh, yeah, yeah

[Verse 2]
Well, my hands are shaky and my knees are weak
I can't seem to stand on my own two feet
Who do you thank when you have such luck?
I'm in love
I'm all shook up
Mm ooh, yeah, yeah

[Bridge]
Well, please don't ask me what's on my mind
I'm a little mixed up, but I feel fine
When I'm near the girl that I love best
My heart beats so it scares me to death

[Verse 3]
When she touched my hand, what a chill I got
Her lips are like a volcano that's hot
I'm proud to say that she's my buttercup
I'm in love
I'm all shook up
Mm ooh, yeah, yeah

[Bridge]
My tongue gets tied when I try to speak
My insides shake like a leaf on a tree
There's only one cure for this body of mine
That's to have that girl that I love so fine

[Verse 3]
She touched my hand, what a chill I got
Her lips are like a volcano that's hot
I'm proud to say that she's my buttercup
I'm in love
I'm all shook up
Mm ooh, yeah, yeah
Mm ooh, yeah, yeah
I'm all shook up

**2. Guess what I'm thinking game**

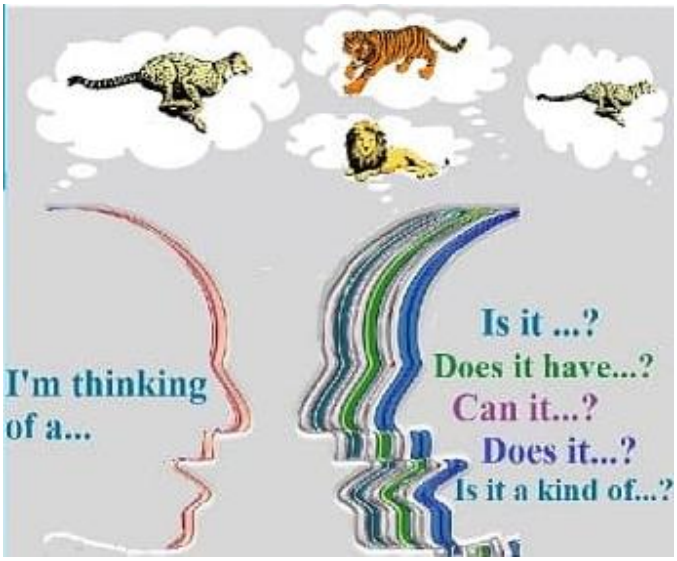
***Poetry-Based EFL course***

***Week 3***

The game has two players. Player 1 thinks of a specific food, animal, musical instrument, or any other object. Player 2 tries to guess the object by asking questions.

**Here are the steps:**

1. Player 1 thinks of a word.
2. Player 1 starts the game by saying "I'm thinking of [a category]"
3. Player 2 asks yes/no questions about the word.
4. Player 1 can only respond "yes" or "no" to these questions.
5. Player 2 wins if the word is guessed after 15 tries.




https://www.englishhints.com/question-game.html

**Example:**

Player 1: I think of an animal

Player 2: Is it bigger than a cow?

Player 1: No

Player 2: Is it a mammal?

Player 1: Yes

Player 2: Can it be a pet?

Player 1: Yes

Player 2: Is it a cat?

Player 1: No

Player 2: Is it a dog?

Player 1: Yes

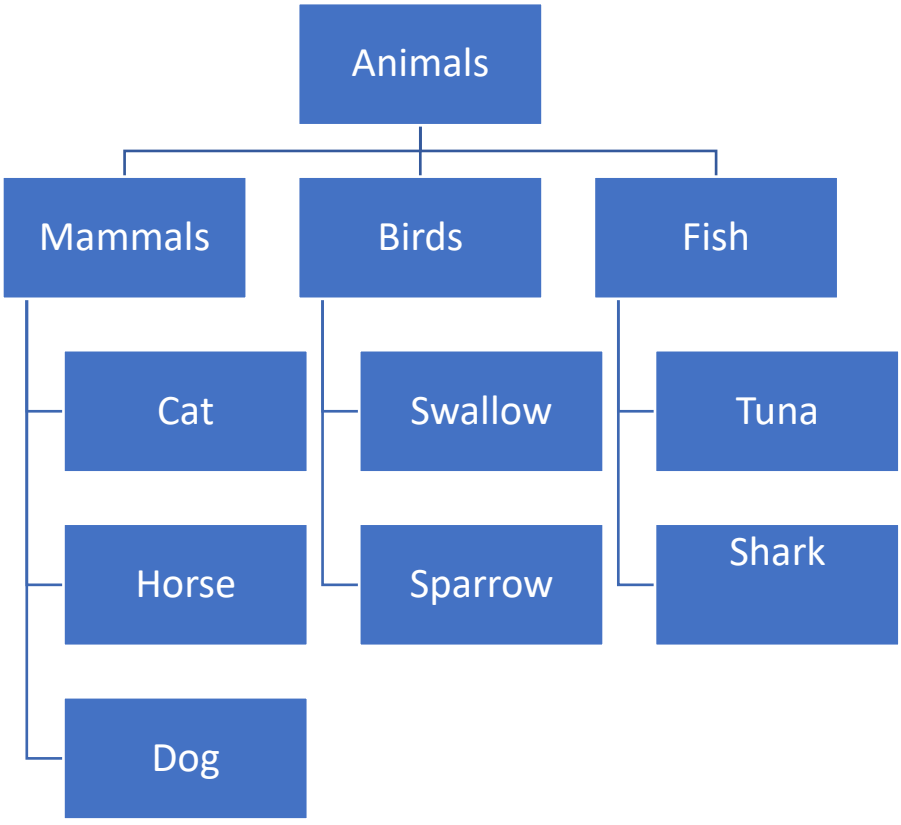
**3. Outlining worksheet**

***Poetry-Based EFL course***

***Week 3***

Before you start writing your body paragraphs you need to have a clear idea of what details you will use and how these details support the main idea. One way to organize details is to use an outline. Outlining helps to structure a paragraph and to organize ideas for writing.

Let's use an example from the game we have just played:



The outline above presents the general topic “animals” first, then provides different categories of animals such as “mammals”, “birds”, and “fish”. Finally, the specific types of animals are placed into each category.

Use the text from the previous lesson to practice outlining.

*Although most people think piranhas to be extremely dangerous, they are, for the most part, rather harmless. These fish rarely attack large prey; piranhas eat smaller fish and sea plants. When confronted with humans, piranhas’ first reaction is to escape, not attack. And this kind of behavior makes sense. Statistics demonstrate that far more piranhas are eaten by people than people are eaten by piranhas. If piranhas are well-fed, they won’t even approach humans. Hence, piranhas are not really dangerous to humans.*

1. Main Idea: _____
    - Supporting detail 1 _____
    - Supporting detail 2 _____
    - Supporting detail 3 _____

**4. Listening activity worksheet**

***Poetry-Based EFL course***

***Week 3***

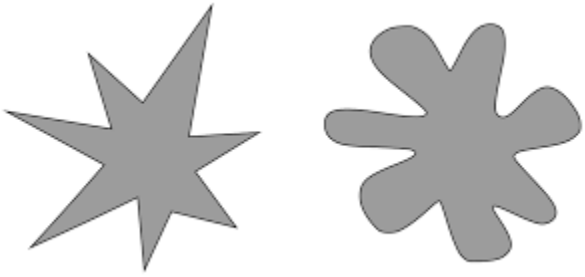
Access this video about metaphors.

James Geary: metaphorically speaking

https://www.youtube.com/watch?v=2cU56SWXHFw&ab_channel=TED

**Before you watch try to answer a question:**

Which shape is Bouba and which one is Kiki?



https://en.wikipedia.org/wiki/Bouba/kiki_effect

**Watch the video until 5:40**

**When you watch try to answer this question:**

What are the three steps in creating and identifying metaphors?

**After you watch try to answer these questions:**

1. What does Shakespeare compare Juliet to?
2. What is synesthesia?
3. How do we identify Bouba and Kiki?
4. According to a speaker, why do metaphors matter?

**Read the transcript and try to find answers:**

Metaphor lives a secret life all around us. We utter about six metaphors a minute. Metaphorical thinking is essential to how we understand ourselves and others, how we communicate, learn, discover and invent. But the metaphor is a way of thought before it is a way with words. Now, to assist me in explaining this, I've enlisted the help of one of our greatest philosophers, the reigning king of the metaphorians, a man whose contributions to the field are so great that he himself has become a metaphor. I am, of course, referring to none other than Elvis Presley. (Laughter)

Now, "All Shook Up" is a great love song. It's also a great example of how whenever we deal with anything abstract -- ideas, emotions, feelings, concepts, thoughts -- we inevitably resort to metaphor. In "All Shook Up," a touch is not a touch, but a chill. Lips are not lips, but volcanoes. She is not she, but a buttercup. And love is not love, but being all shook up. In this, Elvis is following Aristotle's classic definition of metaphor as the process of giving the thing a name that belongs to something else. This is the mathematics of metaphor. And fortunately it's very simple. X equals Y. (Laughter) This formula works wherever metaphor is present. Elvis uses it, but so does Shakespeare in this famous line from "Romeo and Juliet:" Juliet is the sun. Now, here, Shakespeare gives the thing, Juliet, a name that belongs to something else, the sun. But whenever we give a thing a name that belongs to something else, we give it a whole network of analogies too. We mix and match what we know about the metaphor's source, in this case the sun, with what we know about its target, Juliet. And metaphor gives us a much more vivid understanding of Juliet than if Shakespeare had literally described what she looks like.

So, how do we make and understand metaphors? This might look familiar. The first step is pattern recognition. Look at this image. What do you see? Three wayward Pac-Men, and three pointy brackets are actually present. What we see, however, are two overlapping triangles. Metaphor is not just the detection of patterns; it is the creation of patterns. Second step, conceptual synesthesia. Now, synesthesia is the experience of a stimulus in once sense organ in another sense organ as well, such as colored hearing. People with colored hearing actually see colors when they hear the sounds of words or letters. We all have synesthetic abilities. This is the Bouba/Kiki test. What you have to do is identify which of these shapes is called Bouba, and which is called Kiki. (Laughter) If you are like 98 percent of other people, you will identify the round, amoeboid shape as Bouba, and the sharp, spiky one as Kiki. Can we do a quick show of hands? Does that correspond? Okay, I think 99.9 would about cover it. Why do we do that? Because we instinctively find, or create, a pattern between the round shape and the round sound of Bouba, and the spiky shape and the spiky sound of Kiki. And many of the metaphors we use everyday are synesthetic. Silence is sweet. Neckties are loud. Sexually attractive people are hot. Sexually unattractive people leave us cold. Metaphor creates a kind of conceptual synesthesia, in which we understand one concept in the context of another.

Third step is cognitive dissonance. This is the Stroop test. What you need to do here is identify as quickly as possible the color of the ink in which these words are printed. You can take the test now. If you're like most people, you will experience a moment of cognitive dissonance when the name of the color is printed in a differently colored ink. The test shows that we cannot ignore the literal meaning of words even when the literal meaning gives the wrong answer. Stroop tests have been done with metaphor as well. The participants had to identify, as quickly as possible, the literally false sentences. They took longer to reject metaphors as false than they did to reject literally false sentences. Why? Because we cannot ignore the metaphorical meaning of words either. One of the sentences was, "Some jobs are jails." Now, unless you're a prison guard, the sentence "Some jobs are jails" is literally false. Sadly, it's metaphorically true. And the metaphorical truth interferes with our ability to identify it as literally false. Metaphor matters because it's around us every day, all the time. Metaphor matters because it creates expectations.

Audio retrieved from: https://www.youtube.com/watch?v=2cU56SWXHFw&ab_channel=TED

**5. Adjective poem guidelines**

***Poetry-Based EFL course***

***Week 3***

To write an Adjective poem you just need to describe something. Select any topic word that you want to describe and write a poem about this word. Follow these steps:

Line 1: Put the topic word (a noun);

Line 2: Put the noun, a verb, and an adjective;

Line 3: Put the noun, the verb, and two adjectives;

Line 4: Put the verb and three adjectives;

Line 5: Put four adjectives;

Line 6: A word related to the topic word.

A word in the sixth line should be related to the first line (snow/January, fog/morning, father/family, water/river).

See the example below:

| | |
|---|---|
| Snow | [Noun] |
| Snow is cold | [Noun → verb→adjective 1] |

| | |
|---|---|
| Snow is cold, wet<br><br>Is cold, wet, glittering<br><br>Cold, wet, glittering, stinging<br><br>January | [Noun → verb→adjective 1, adjective 2]<br><br>[Verb→ adjective 1, adjective 2, adjective 3]<br><br>[Adjective 1, adjective 2, adjective 3, adjective 4]<br><br>[Related word ] |

https://peacockpoetryblog.files.wordpress.com/2019/01/img_5299.jpg?w=1024

**Lesson Plan 7:**

| | |
|---|---|
| Title of the Class: | Song lyrics |
| Week / Class Number | 3/7 |
| Goals of the Class: | 1. Students will be able to provide supporting details in their writing.<br>2. Students will learn how to provide opinions, agree and disagree.<br>3. Students will be able to differentiate simile and metaphor.<br>4. Students will be able to create metaphors. |
| Materials: | 1. Song lyrics.<br>2. Discussion paper guidelines.<br>3. Discussion activity: providing opinions, agreeing and disagreeing.<br>4. Metaphor creating handout. |
| Equipment: | 1. Movable desks and chairs<br>2. Whiteboard and markers<br>3. Timer<br>4. Smartphones/laptops for students |
| Procedures: | Step 1: Roll call, beginning remarks — 5 mins.<br>Step 2: Discussion of song lyrics — 10 mins.<br>1. T assigns Ss into pairs and asks to discuss the following questions: "What poem/song lyrics did you select for your discussion paper? Why?", "What ideas does this poem evoke?", "What words or phrases have drawn your attention? Why?"<br>2. Ss discuss in pairs and change partners 3 times. Ss use the discussion cards.<br>3. Ss share their opinions.<br><br>Step 3: Writing: body paragraphs and thesis statement — 30 mins.<br>1. T reviews outlining with Ss<br>2. T asks questions about the paragraph structure.<br>3. T gives a thesis statement "Smoking should be banned in public places"<br>4. T assigns Ss into pairs. |

5. T asks Ss to brainstorm points that can be used to support this statement.
6. Ss from different groups put their points on a whiteboard group-by-group.
7. T assigns Ss in groups and asks Ss to select 3 points. Ss further develop points turning them into supporting details.
8. T presents the guidelines for discussion papers.
9. Ss discuss guidelines in pairs. Ss share questions about the guidelines.
10. T asks Ss to answer first two questions from the guidelines based on their selected poems.
11. T asks Ss to write a short thesis statement using their selected poems. The answers will serve as topic sentences.
12. Ss answer the questions.
13. T asks Ss to select one additional question from the list in the guidelines and respond to this question.
14. Ss select questions and respond.
15. T asks Ss to write a thesis statement based on the responses.
16. Ss write a short thesis statement based on their answers (topic sentences).
17. T observes and provides assistance.
18. T asks Ss to write body paragraphs based on their outlines as homework.

Step 4: Discussion activity: providing opinions, agreeing and disagreeing — 20 mins.

1. T asks Ss how can we provide an opinion? How can we agree and disagree?
2. Ss share their opinions.
3. T introduces discussion activity handouts to Ss. T elaborates on the importance of learning how to share one's opinion and agree/disagree.
4. T assigns Ss into pairs and asks Ss to practice providing opinions and agreeing/disagreeing using handouts.
5. T monitors and provides assistance.

Step 5: Metaphor creating activity — 20 mins.

1. T introduces the metaphor creation handout.
2. T reviews simile and introduces metaphors.
3. Ss discuss simile in pairs.
4. T asks students to find differences between metaphor and simile using a handout.
5. Ss discuss differences in pairs.
6. T elicits answers.
7. T compares metaphors with simile mentioning that metaphor is an indirect comparison whereas simile is a direct one. T demonstrates how to turn a simile into a metaphor.
8. T illustrates key points about metaphors.
9. T assigns Ss into pairs and asks them to create simple metaphors using handouts.
10. Ss use handouts, search for pictures on the Internet, and create metaphors using handouts and pictures.

Step 6: Homework guidelines — 5 mins

1. Reading and listening to song lyrics.
2. Write body paragraphs based on the outline.
3. Prepare 4-3-2 speeches about a topic of choice.

Assessment:

1. Informal assessment during discussion activity.
2. Observation during the writing activity.
3. Informal assessment of metaphors created by students.

Homework / Follow-up:

1. Reading and listening to song lyrics.
2. Write body paragraphs based on the outline.
3. Prepare 4-3-2 speeches about a topic of choice

**Materials:**

1. **Song Lyrics**

*Heaven* by Talking Heads

[Verse 1]
Everyone is trying
To get into the bar
The name of the bar
The bar is called Heaven
The band in Heaven
They play my favorite song
Play it once again
Play it all night long

[Chorus]
Heaven
Heaven is a place
A place where nothing
Nothing ever happens
Heaven
Heaven is a place
A place where nothing
Nothing ever happens

[Verse 2]
There is a party
Everyone is there
Everyone will leave
At exactly the same time
It's hard to imagine
That nothing at all
Could be so exciting
Could be so much fun
[Chorus]
Heaven
Heaven is a place
A place where nothing
Nothing ever happens
Heaven
Heaven is a place
A place where nothing
Nothing ever happens

[Verse 3]
When this kiss is over

Wonderwall by Oasis

[Verse 1]
Today is gonna be the day that they're gonna throw it back to you
By now, you shoulda somehow realised what you gotta do
I don't believe that anybody feels the way I do about you now

[Verse 2]
Backbeat, the word is on the street that the fire in your heart is out
I'm sure you've heard it all before, but you never really had a doubt
I don't believe that anybody feels the way I do about you now

[Pre-Chorus]
And all the roads we have to walk are winding
And all the lights that lead us there are blinding
There are many things that I would like to say to you
But I don't know how

[Chorus]
Because maybe
You're gonna be the one that saves me
And after all
You're my wonderwall

[Verse 3]
Today was gonna be the day, but they'll never throw it back to you
By now, you should've somehow realised what you're not to do
I don't believe that anybody feels the way I do about you now

[Pre-Chorus]
And all the roads that lead you there were winding

It will start again
It will not be any different
It will be exactly the same
It's hard to imagine
That nothing at all
Could be so exciting
Could be this much fun

[Chorus]
Heaven
Heaven is a place
A place where nothing
Nothing ever happens
Heaven
Heaven is a place
A place where nothing
Nothing ever happens
And all the lights that light the way are blinding
There are many things that I would like to say to you
But I don't know how

[Chorus]
I said maybe
You're gonna be the one that saves me
And after all
You're my wonderwall
I said maybe (I said maybe)
You're gonna be the one that saves me
And after all
You're my wonderwall

*Washing Machine Heart* by Mitski

Toss your dirty shoes in my washing machine heart
Baby, bang it up inside
I'm not wearing my usual lipstick
I thought maybe we would kiss tonight
Baby, will you kiss me already, and
Toss your dirty shoes in my washing machine heart
Baby, bang it up inside

[Verse 2]
Baby, though I've closed my eyes
I know who you pretend I am
I know who you pretend I am

[Chorus]
But do mi ti
Why not me?
Why not me?
Do mi ti
Why not me?
Why not me?
Do mi ti
Why not me?

**2. Discussion paper guidelines**

***Poetry-Based EFL course***

***Week 4***

**Discussion papers**

Discussion papers are designed to formalize and shape the results of your in-class discussions about the selected poem/lyrics. Please, focus on the analysis of the poem rather than on summarizing the poem's story. In your analysis, you are encouraged to state your personal opinion on the poem. However, the opinion should be explained and elaborated in detail. If the poem was interesting, explain why, and describe the insights that you gained from the poem. If you disliked the poem, explain your opinion in detail. While discussing the poem, be sure to cover the stylistic device(s) used in the poem.

**In your paper, discuss these two assigned questions (body paragraphs 1 and 2):**

1. What is the main idea of the poem and what is the poem about?
2. What similes or metaphors can be seen in the poem and how do these devices affect feelings of a reader?

**In addition to the questions above, choose and discuss one of the following questions (body paragraph 3):**

1. What do you imagine when reading the poem?
2. Is the poem sad, happy, inspiring, emotional, calm?
3. How do you feel after reading the poem?

4. What is confusing about the poem?
5. How the language used in the poem supports the main idea?

**The important points:**

- Write the name of the poem at the beginning of your paper;
- Papers must be typed;
- Divide your paper into introduction, body paragraph(s), and conclusion;
- The paper should have 3 body paragraphs that focus on the three questions (2 assigned questions and 1 questions selected by a student);
- Special formatting is not required, but the papers should be divided into paragraphs and readable;
- Papers should contain <u>at least</u> 400 words;
- Mention at least one stylistic device present in the selected poem
- Pay attention to spelling and try to use the vocabulary covered in the class.

**3. Discussion activity: providing opinions, agreeing and disagreeing**

***Poetry-Based EFL course***

***Week 4***

**Providing an Opinion**

**credit cards vs. cash**

| **Introducing an opinion-->** | **Idea -->** | **Reason** |
|---|---|---|
| I think | credit cards are good | **because** cash might get stolen. |
| I'm sure that | | |
| From my point of view | | |
| In my opinion | | |

**Agreeing and disagreeing**

| **Agreeing** | **Disagreeing** |
|---|---|
| I agree | I disagree |
| I feel the same | I'm not so sure about it |
| You're absolutely right | I don't think so |
| I think so too | No way! (informal and strong) |
| Exactly! (informal) | |
| That sounds good | |

**Give your opinion** (Try to use the sentence structure from the example above!)

What is the best form of money to take on your trip? Why? **Credit cards vs. cash**

What is the best type of pet? **Cats vs dogs**

What is better? **Android vs iPhone**

**4. Metaphor creating handout**

***Poetry-Based EFL course***

***Week 7***

**Simile vs metaphor**

Look at the pictures from Lesson 5. Do you remember the similes that you created?

List your similia for these pictures below.

https://en.wikipedia.org/wiki/Charging_Bull

_____

_____

_____

https://www.indiamart.com/vishaldairy-delhi/other-products.html

Now, let's look at the difference between simile and metaphor.

| **Simile** | **Metaphor** |
|---|---|
| All the world is like a stage | All the world is a stage. |
| This man is aggressive like a bull. | This man is a bull. |
| The moon is round like a wheel of cheese. | The moon is a wheel of cheese. |
| My sister is sly like a fox. | My sister is a fox. |

Based on the examples above, can you tell the difference between simile and metaphor?

Answer: If simile is a direct comparison, metaphor is an indirect comparison. Standard metaphors follow the same pattern: X is Y. To turn a simile into a metaphor exclude the word “like” and any adjective that precedes it.

| **Simile** | **Metaphor** |
|---|---|
| This man is aggressive like a bull. | This man is a bull. |

**Key points of a metaphor:**

1. Is an indirect comparison;
2. Compares things that are not similar in a literal meaning. For example, the metaphor “the moon is a wheel of cheese” does not make sense if we understand the phrase literally;
3. Comparison is based on a symbolic similarity (shape, feeling, association). For example, the moon is round like a wheel of cheese and that is why the metaphor “the moon is a wheel of cheese” makes sense if we understand it symbolically.

**Metaphor creation**

Try to create your own metaphors.

1. Look at the following words and try to find ideas these words can be compared to.

| **Original word** | **Idea** |
|---|---|
| -Friendship | |
| -Peace | |
| -Anger | |
| -Silence | |

2. Look for the pictures on the internet that illustrate the idea the best.

3. Discuss pictures you want to use.

4. Make metaphors for the original words using ideas and pictures.

**Lesson Plan 8:**

Title of the Class: Song lyrics

Week / Class Number: 4/8

Goals of the Class:
1. Students will be able to provide peer feedback.
2. Students will understand the structure of introduction paragraphs.
3. Students will be able to write introduction paragraphs

Materials:
1. Song lyrics.
2. Rubrics for discussion papers
3. Introduction handouts
4. Resources for finding songs and poems

Equipment:
1. Movable desks and chairs
2. Whiteboard and markers
3. Timer
4. Smartphones/laptops for students

Procedures:

Step 1: Roll call, beginning remarks — 5 mins.

Step 2: 4-3-2 speeches — 20 mins.
1. T assigns Ss into pairs.
2. Ss talk about their chosen topics
3. Each S talks for 4 minutes.
4. Pairs switch.
5. Each S talks for 3 minutes.
6. Pairs switch.
7. Each S talks for 2 minutes.

Step 3: Writing: peer review of body paragraphs — 30 mins.
1. T presents rubrics for discussion papers.
2. T mentions that these rubrics will be used for the final version of the discussion paper that is due for the midterm.
3. T assigns Ss into pairs and asks to review each other's body paragraphs using the following points from the rubric:
   -Paragraph division
   -Main idea
   -Supporting details
4. Ss review their body paragraphs according to rubrics.
5. T monitors and provides assistance.

6. T asks Ss to summarize their feedback and share the feedback with peers. T asks Ss to use phrases for providing opinions from the previous lesson.
7. Ss give the reviewed body paragraphs back to each other.

Step 4: Writing: introduction paragraphs — 25 mins.

1. T uses the example of a thesis statement from the previous lesson: “Smoking should be banned in public places”.
2. T demonstrates the key points for writing an introduction:
   -Providing enough background information
   -Background information is structured from general to specific
   -Thesis statement
   -Controlling ideas
3. T assigns Ss in pairs and asks them to write background information and controlling ideas for the thesis statement of their discussion papers.
4. Ss write introduction paragraphs.
5. T monitors and provides assistance.
6. Ss share their paragraphs, T provides feedback and concluding remarks.
7. T assigns to finish writing introduction paragraphs for discussion papers.

Step 6: Homework guidelines — 10 mins

1. Reading and listening to song lyrics
2. Reader Response Journal entry
3. Introduction paragraphs for discussion papers.

Assessment:

1. Observation during Ss 4-3-2 speeches.
2. Informal assessment during peer review.
3. Informal assessment of introduction paragraph writing.

Homework / Follow-up:

1. Reading and listening to song lyrics
2. Reader Response Journal entry.
3. Introduction paragraphs for discussion papers.

**Materials:**

1. **Song lyrics**

*The Water* by Johnny Flynn and Laura Marling

[Verse 1]
All that I have is a river
The river is always my home
Lord, take me away, for I just cannot stay
Or I'll sink in my skin and my bones

[Chorus]
The water sustains me without even trying
The water can't drown me, I'm done
With my dying...

[Verse 2]
Please help me build a small boat
One that'll ride on the flow
Where the river runs deep and the larger fish creep
I'm glad of what keeps me afloat

[Chorus]
The water sustains me without even trying
The water can't drown me, I'm done
With my dying...

[Verse 3]
Now deeper the water I sail
And faster the current I'm in
That each night brings the stars and the song in my heart
Is a tune for the journeyman's tale

[Chorus]
The water sustains me without even trying
The water can't drown me, I'm done
With my dying...

[Bridge]

*Ain't it Fun* by Paramore

[Verse 1]
I don't mind
Lettin' you down easy, but just give it time
If it don't hurt now, well just wait, just wait a while
You're not the big fish in the pond no more
You are what they're feedin' on

[Pre-Chorus 1]
So what are you gonna do
When the world don't orbit around you (ooh-ooh-ooh-ah-ah-ah)
So what are you gonna do
When the world don't orbit around you

[Chorus]
Ain't it fun
Livin' in the real world
Ain't it good
Bein' all alone

[Verse 2]
Where you're from
You might be the one who's runnin' things
Well you could ring anybody's bell and get what you want
You see it's easy to ignore trouble
When you're livin' in a bubble

[Pre-Chorus 2]
So what are you gonna do
When the world don't orbit around you (ooh-ooh-mm-ah-ah-ah)
So what are you gonna do
When nobody wants to fool with you
Ohohoh, ohohoh

Now the land that I knew is a dream
And the line on the distance grows faint
So wide is my river, the horizon a sliver
The artist has run out of paint

[Verse 4]
Where the blue of the sea meets the sky
And the big yellow sun leads me home
I'm everywhere now; the way is a vow
To the wind of each breath by and by

[Chorus]
The water sustains me without even trying
The water can't drown me, I'm done
With my dying...

[Chorus]
Ain't it fun
Livin' in the real world
Ain't it good
Bein' all alone

[Extended Chorus]
Ain't it good to be on your own
Ain't it fun, you can't count on no one
Ain't it good to be on your own
Ain't it fun, you can't count on no one
Ain't it fun
Livin' in the real world

*Empty Boat* by Caetano Veloso

From the stern to the bow
Oh, my boat is empty
Yes, my heart is empty
From the hole to the how

From the rudder to the sail
Oh, my boat is empty
Yes, my hand is empty
From the wrist to the nail

From the ocean to the bay
Oh, the sand is clean
Oh, my mind is clean
From the night to the day

From the stern to the bow
Oh, my boat is empty
Oh, my head is empty
From the nape to the brow

From the east to the west
Oh, the stream is long
Yes, my dream is wrong
From the birth to the death

**2. Rubrics for discussion papers**

| Criteria | Excellent (4 pt) | Average (3 pt) | Good (2 pt) | Unsatisfactory (1 pt) |
|---|---|---|---|---|
| Length and stylistic devices | More than 400 words, one or more stylistic device is covered. | 350 – 400 words, one or more stylistic device is covered. | 300 – 350 words, no stylistic devices are covered. | Less than 300 words, no stylistic devices are covered. |
| Structure | The main idea is clearly stated. The paper is divided into paragraphs, the division is always appropriate. Introduction, body, and conclusion are clear and follow rules. Transitions are used thoroughly. | The main idea is somewhat clear. The division into paragraphs is generally appropriate. Introduction, body, and conclusion are generally clear. Transitions are used sporadically. | The main idea is unclear. The division into paragraphs is sometimes appropriate. Introduction, body, and conclusion are present but rather unclear. Transitions are lacking. | The main idea is absent. The division into paragraphs is absent or inappropriate. Introduction, body, and conclusion are absent. Transitions are absent or incomprehensible. |
| Content and argumentation | The poem is discussed in detail, the author's position is clearly stated and supported by arguments. | The poem is discussed, but the details are lacking. The author's position is supported by arguments, but these arguments lack clarity. | The author's position is unclear, argumentation is unclear and lacking. | The author's position is not stated at all, the arguments are absent or completely non-relevant to the discussed poem. |
| Vocabulary and spelling | Precise and consistent spelling, usage of vocabulary from the class sessions is consistent. | Some spelling mistakes, the usage of vocabulary from the class sessions is rare. | Frequent spelling mistakes, the usage of vocabulary from the class sessions is absent. | Extremely frequent spelling mistakes, the usage of vocabulary from the class sessions is absent. |

Grading (pt): 14-16=A, 11-13 = B, 8-10 = C, 4-7 = D, not submitted= N/A

**For your written peer review, focus on the following points:**

-Paragraph division (structure)

-Main idea (structure)

-Supporting details (content and argumentation)

**Use the following structure to provide oral feedback to your classmates:**

| **Introducing an opinion-->** | **Idea -->** | **Reason** |
|---|---|---|
| I think | You should provide more details | **because** your point is a little bit unclear. |
| I'm sure that | | |
| From my point of view | | |
| In my opinion | | |

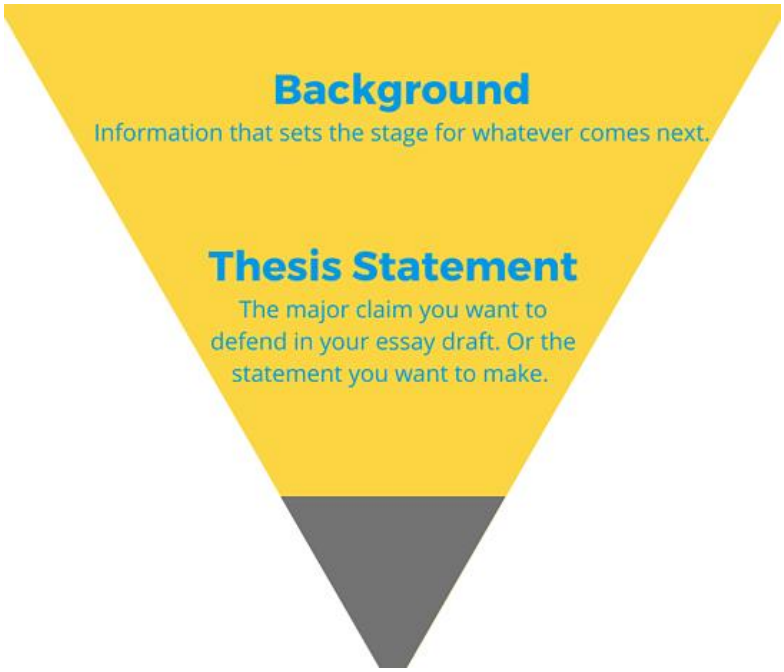
**3. Introduction handouts**

***Poetry-Based EFL course***

***Week 4***

**Structure of an introduction paragraph**

An introduction paragraph starts with general background information. Then, an introduction paragraph becomes increasingly specific and leads to a **thesis statement**. A **thesis statement** includes the **main idea** and one or several **controlling ideas**.




https://www.essayjack.com/blog/writinganintroductionquickly

**Important points:**

1. Introduction should not be too long.
2. Introduction should go from general information to specific information.

Let's try to write an introduction paragraph based on the following thesis statement: "Smoking should be banned from public spaces".

Steps:

1. Add controlling ideas to the thesis statement (what are specific reasons to ban smoking?).
2. Provide enough background information so a reader can understand your thesis statement. Structure information from general to specific.

**4. Resources for finding songs and poems**

***Poetry-Based EFL course***

***Week 4***

**Lyrics/poems finders**

http://genius.com/ - Lyrics for songs with analysis

https://www.lyrics.com/ - Lyrics for songs

https://www.poetryfoundation.org/ - American and British poetry

https://poets.org/ - World and American poetry

http://www.loc.gov/poetry/180/ - American poetry

http://modernpoetryintranslation.com/ - Translated modern poetry

https://www.poemhunter.com/ - Translated world poetry, American and British poetry

**Lesson Plan 9:**

| | | | |
|---|---|---|---|
| Title of the Class: | Song lyrics | | |
| Week / Class Number | 5/9 | | |
| Goals of the Class: | 1. Students will be able to use transitions for sequencing, adding new information, and providing examples.<br>2. Students will be able to differentiate between metaphor types.<br>3. Students will express themselves via creating metaphors and writing a metaphor poem. | | |
| Materials: | 1. Song lyrics.<br>2. Transitions handout.<br>3. Types of metaphor activity.<br>4. Metaphor poem guidelines. | | |
| Equipment: | 1. Movable desks and chairs<br>2. Whiteboard and markers<br>3. Timer<br>4. Smartphones/laptops for students | | |
| Procedures: | Step 1: | Roll call, beginning remarks | 5 mins. |
| | Step 2: | Discussion of song lyrics<br>1. T assigns Ss into pairs and asks to discuss the following questions: “Out of the song lyrics/poems you have read for the class, which one did you like the most? Why?”, “What do you imagine when reading the song lyrics for this class (choose 1)?”, “What stylistic devices the assigned song lyrics have? Give a specific example”, “How do these stylistic devices affect the feelings of the reader?’.<br>2. T encourages Ss to discuss songs that Ss found by themselves. T encourages Ss to use phrases for providing opinion.<br>3. Ss discuss in pairs and change partners 3 times. Ss use the discussion cards.<br>4. Ss share their opinions. | 15 mins. |
| | Step 3: | Writing activity: transitions.<br>1. T tells about transitions and demonstrates 2 transitions of each type on a whiteboard. | 20 mins. |

2. T puts different transitions on a whiteboard using paper and magnets.
3. T assigns Ss to two teams.
4. Teams take turns trying to categorize transitions into three groups.
5. T assigns Ss in pairs
6. T asks Ss to read a text from a handout and try to find and categorize as many transitions as possible.
7. T asks Ss to revise their body paragraphs including transitions learned previously.
8. T says that transitions can be used in discussions as well. Transitions will be added to discussion cards.

Step 4: Types of metaphors activity — 20 mins.

1. T reviews standard metaphor
2. T asks Ss to make simple standard metaphors.
3. T introduces implied metaphors and mentions that these metaphors are less direct than the standard ones.
4. T assigns Ss into pairs.
5. T asks Ss to look up animal-related words and make implied metaphors.
6. T monitors and assists.
7. Ss share their metaphors.

Step 5: Poetry writing: metaphor poem — 25 mins.

1. T presents guidelines for a metaphor poem.
2. T assigns students into pairs and asks them to come up with the main topic.
3. Ss discuss the main topic.
4. Ss share their topics.
5. Ss write a metaphor poem according to a pattern.
6. T monitors and provides assistance.
7. T assigns a metaphor poem as homework.

Step 6: Homework guidelines — 5 mins

1. Reading and listening to song lyrics.
2. Writing a metaphor poem.

| | |
|---|---|
| Assessment: | 1. Informal assessment of transitions activity.<br>2. Observation during the metaphor creating activity.<br>3. Portfolio assessment of metaphor poems. |
| Homework / Follow-up: | 1. Reading and listening to song lyrics.<br>2. Writing a metaphor poem.<br>3. Preparing a 4-3-2 speech about a topic of choice. |

**Materials:**

1. **Song lyrics**

*Road to Nowhere* by Talking Heads

[Intro]
Well, we know where we're going
But we don't know where we've been
And we know what we're knowing
But we can't say what we've seen
And we're not little children
And we know what we want
And the future is certain
Give us time to work it out
Yeah

[Verse 1]
We're on a road to nowhere
Come on inside
Taking that ride to nowhere
We'll take that ride
I'm feeling okay this morning
And you know
We're on the road to paradise
Here we go, here we go

[Verse 2]
We're on a ride to nowhere
Come on inside
Taking that ride to nowhere
We'll take that ride
Maybe you wonder where you are
I don't care
Here is where time is on our side
Take you there, take you there
[Chorus]
We're on a road to nowhere
We're on a road to nowhere
We're on a road to nowhere

[Bridge]
There's a city in my mind
Come along and take that ride
And it's all right, baby, it's all right
And it's very far away

*Happier* by Marshmello & Bastille

[Intro: Bastille]
Lately, I've been, I've been thinking
I want you to be happier, I want you to be happier

[Verse 1: Bastille]
When the morning comes
When we see what we've become
In the cold light of day, we're a flame in the wind
Not the fire that we've begun
Every argument, every word we can't take back
'Cause with all that has happened
I think that we both know the way that this story ends

[Chorus: Bastille]
Then only for a minute
I want to change my mind
'Cause this just don't feel right to me
I wanna raise your spirits
I want to see you smile but
Know that means I'll have to leave

[Post-Chorus: Bastille]
Know that means I'll have to leave
Lately, I've been, I've been thinking
I want you to be happier, I want you to be happier

[Verse 2: Bastille]
When the evening falls
And I'm left there with my thoughts
And the image of you being with someone else
Well, it's eating me up inside
But we ran our course, we pretended we're okay
Now if we jump together, at least we can swim
Far away from the wreck we made

[Chorus: Bastille]
Then only for a minute
I want to change my mind
'Cause this just don't feel right to me

But it’s growing day by day
And it’s all right, baby, it’s all right
Would you like to come along
You can help me sing the song
And it’s all right, baby, it’s all right
They can tell you what to do
But they’ll make a fool of you
And it’s all right, baby, it’s all right

I wanna raise your spirits
I want to see you smile but
Know that means I’ll have to leave

[Post-Chorus: Bastille]
Know that means I’ll have to leave
Lately, I’ve been, I’ve been thinking
I want you to be happier, I want you to be happier

[Bridge: Bastille]
So I’ll go, I’ll go
I will go, go, go
So I’ll go, I’ll go
I will go, go, go
Lately, I’ve been, I’ve been thinking
I want you to be happier, I want you to be happier
Even though I might not like this
I think that you’ll be happier, I want you to be happier

[Chorus: Bastille]
Then only for a minute (Only for a minute)
I want to change my mind
‘Cause this just don’t feel right to me (Right to me)
I wanna raise your spirits (Wanna raise your spirits)
I want to see you smile but
Know that means I’ll have to leave

*Heart of Glass* by Blondie

[Verse 1]
Once I had a love and it was a gas
Soon turned out had a heart of glass
Seemed like the real thing, only to find
Mucho mistrust, love's gone behind

[Verse 2]
Once I had a love and it was divine
Soon found out I was losing my mind
It seemed like the real thing but I was so blind
Mucho mistrust, love's gone behind

[Chorus 1]
In between, what I find is pleasing and I'm feeling fine
Love is so confusing, there's no peace of mind

If I fear I'm losing you, it's just no good
You teasing like you do.

[Verse 1]
Once I had a love and it was a gas
Soon turned out had a heart of glass
Seemed like the real thing, only to find
Mucho mistrust, love's gone behind
[Chorus 2]
Lost inside, adorable illusion and I cannot hide
I'm the one you're using, please don't push me aside
We could've made it cruising, yeah

[Verse 3]
Once I had a love and it was a gas
Soon turned out, it was a pain in the ass
Seemed like the real thing only to find
Mucho mistrust, love's gone behind

**2. Transitions handout**

***Poetry-Based EFL course***

***Week 5***

When you write an essay you should be sure that your ideas flow and your sentences are connected to each other. One way to ensure such a connection is to use transitions. Transitions play an important role in the writing process because they help you to structure your writing. There are several types of transitions.

1. Sequence

   This type of transition helps readers to understand the order of your ideas or supporting details.

| | |
|---|---|
| First/firstly | Next |
| Subsequently | Finally |
| Second/secondly | Last but not least |

2. Addition

   This type of transition is used to add new information and elaborate.

| | |
|---|---|
| Additionally | Apart from |
| Furthermore | Further |
| Also | Besides |
| Moreover | Likewise |

3. Examples

   This type of transition is used to provide specific examples or illustrate a previously mentioned point.

| | |
|---|---|
| For instance | To illustrate |
| For example | To demonstrate |
| Specifically | Such as |

**Let's try to find transitions in the following paragraph.**

Find transitions and put them in corresponding groups using the table below.

Several habits such as eating junk food or drinking too much coffee can be harmful or unhealthy. However, smoking is one of the worst ones. There are three reasons for smoking to be considered the worst habit to have. First, cigarette smoke and tar have a negative influence on health. Specifically, research has demonstrated that people who smoke are most likely to develop lung cancer and other lung diseases. Apart from harming themselves, smokers can also harm others. Inhaling cigarette smoke is dangerous for everyone who surrounds a smoker. For example, if someone smokes in a public place other people might feel nauseous or experience physical discomfort. Moreover, if a pregnant woman smokes her baby's brain and lungs might get severely damaged. Finally, smoking produces a lot of trash such as cigarette butts. If those butts are not disposed of properly they might damage the environment and make streets look like dirty.

| Sequence | Addition | Examples |
| --- | --- | --- |
| | | |

**3. Types of metaphors activity**

***Poetry-Based EFL course***

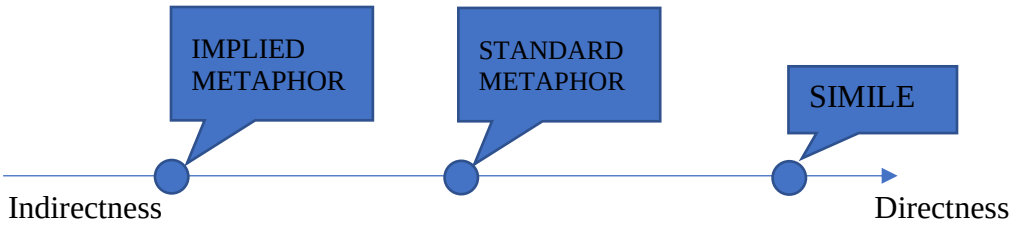
***Week 5***

In the previous class, we discussed one type of metaphor: X is Y. For example, "the whole world is a stage".

Now, let's look at other types of metaphors.

1. **Implied metaphors**

Implied metaphors are more indirect than standard ones. Each implied metaphor has a standard metaphor hidden inside but this standard metaphor is not explicitly stated.




Here are some examples of implied metaphors:

1. A father barked at a kid (father is compared to a dog).
2. Toss your dirty shoes in my washing machine heart (heart is compared to a washing machine).
3. Tina galloped to a store to get a new iPhone (Tina is compared to a horse).
4. Love can have sharp thorns (love is compared to a rose).
5. Racism infects society (racism is compared to a disease).

**4. Metaphor poem guidelines**

To write a Metaphor poem choose the main topic (for example, family, learning, relatives). Then, follow these steps:

- Line 1: create a metaphor for the main topic;
- Line 2: elaborate on the first metaphor;
- Line 3: create a second metaphor for the same topic;
- Line 4: elaborate the second metaphor;
- repeat these steps to write a poem.

See the example below:

| | |
|---|---|
| [Main topic] is [metaphor 1] | Poetry is a buzz in your ear |
| [Elaboration on metaphor 1] | That you can't get rid of. |
| [Main topic] is [metaphor 2] | Poetry is a gold mine; |
| [elaboration on metaphor 1] | You sweat over each word. |
| [Main topic] is [metaphor 3] | Poetry is a summer rain |
| [elaboration on metaphor 3] | That is followed by a rainbow. |

**Lesson Plan 10:**

| | | |
|---|---|---|
| Title of the Class: | Song lyrics | |
| Week / Class Number | 5/10 | |
| Goals of the Class: | 1. Students will understand how consonance is formed and consonance's role.<br>2. Students will create simple consonance.<br>3. Students will learn how to express a lack of understanding and ask for clarification.<br>4. Students will learn how to elaborate. | |
| Materials: | 1. Song lyrics.<br>2. Consonance handout.<br>3. Asking for clarification handout. | |
| Equipment: | 1. Movable desks and chairs<br>2. Whiteboard and markers<br>3. Timer<br>4. Smartphones/laptops for students | |
| Procedures: | Step 1: Roll call, beginning remarks | 5 mins. |
| | Step 2: 2-3-4 speeches | 15 mins. |
| | 1. T introduces 2-3-4 speeches.<br>-2-3-4 speeches are a reversed version of 4-3-2 speeches. 2-3-4 speeches are more spontaneous and require less preparation.<br>-First, you will have 2 minutes to prepare a 2-minute speech.<br>-Briefly introduce your opinion and expand on it using examples.<br>-After that, you will speak with a partner for 2 minutes.<br>-After partners change tell the same speech with a new partner for 3 minutes.<br>-Finally, speak for 4 minutes with a third partner.<br>2. T introduces the topic: "Describe the characteristics of a best friend"<br>3. T assigns Ss into pairs.<br>4. Ss talk about their chosen topics<br>5. Each S talks for 2 minutes.<br>6. Pairs switch.<br>7. Each S talks for 3 minutes. | |

8. Pairs switch.
9. Each S talks for 4 minutes.

Step 3: Introduction of alliteration — 25 mins.

1. T introduces alliteration using a handout.
   T says that alliteration can be often found in brand names and advertisement slogans
2. T provides examples of alliteration.
3. T plays an excerpt from a song with alliteration (lyrics are in the handout).
4. T assigns Ss into pairs and asks them to find consonance.
5. Ss share their answers.
6. T asks Ss to take their name and combine it with either an adjective or a noun that starts with the same letter. For example, “alligator Alex” or “amusing Alex”
7. Ss work in pairs.
8. T monitors and provides assistance.
9. T reiterates key points
   -To find an alliteration you should know how to pronounce a word
   - Alliteration creates a sense of flow and repetition

Step 4: Discussion activity: asking for clarification — 20 mins.

1. T asks Ss “What do you do when you do not understand our opponent during a discussion?”
2. Ss share
3. T introduces phrases for expressing a lack of understanding and asking for clarification.
4. T demonstrates how these two groups of phrases different from each other.
5. T assigns Ss into pairs.
6. T asks Ss to put phrases from the handout in two groups.
7. Ss share answers.
8. T gives feedback and elaborates.
9. T states that lack of understanding can also be expressed without words.

10. T provides an example of using “hmm” and body language.
11. T says that these non-verbal signals should be followed by an explicit phrase to indicate a lack of understanding or to ask for clarification.

Discussion activity: elaborating — 20 mins.

1. T presents phrases used for elaboration.
2. T assigns Ss into pairs.
3. T asks Ss to read texts for the handouts and ask for clarification/elaborate.
4. Ss perform the activity.
5. T monitors and provides assistance.
6. Ss change roles and perform the activity one more time.
7. T reiterates phrases used for elaboration.
8. T encourages Ss to use these phrases during discussions.

Step 6: Homework guidelines — 5 mins.

1. Reading and listening to song lyrics.
2. Reader Response Journal entry.

Assessment:

1. Observation during consonance activity.
2. Observation during 2-3-4 speeches.
3. Informal assessment during discussion activities.

Homework / Follow-up:

1. Reading and listening to song lyrics.
2. Reader Response Journal entry.

**Materials:**

1. **Song lyrics**

*This is the day* by The The

[Verse 1]
Well you didn't wake up this morning
'Cause you didn't go to bed
You were watching the whites of your eyes turn red
The calendar on your wall
Is ticking the days off
You've been reading some old letters
You smile and think how much you've changed
All the money in the world
Couldn't buy back those days

[Chorus]
You pull back the curtains
And the sun burns into your eyes
You watch a plane flying
Across the clear blue sky
This is the day
Your life will surely change
This is the day
When things fall into place

[Verse 2]
You could've done anything
If you'd wanted
And all your friends and family
Think that you're lucky
But the side of you they'll never see
Is when you're left alone with the memories
That hold your life together like
Glue

[Chorus]
You pull back your curtains
And the sun burns into your eyes
You watch a plane flying
Across the clear blue sky
This is the day
Your life will surely change

*Crush* by Tessa Violet

[Verse 1]
I can't focus on what needs to get done
I'm on notice hoping that you don't run, ah
You think I'm tepid but I'm misdiagnosed
'Cause I'm a stalker, I've seen all of your posts, ah-ah

[Bridge]
And I'm just tryna play it cool now
But that's not what I wanna do now
And I'm not tryna be with you now, you now

[Verse 2]
You make it difficult to not overthink
And when I'm with you I turn all shades of pink, ah
I wanna touch you but don't wanna be weird
It's such a rush, I'm thinking wish you were here, ah-ah

[Pre-Chorus]
And I'm just tryna play it cool now
But that's not what I wanna do now
And I'm not tryna be with you now, you now

[Chorus]
But I could be your crush, like, throw you for a rush, like
Hopin' you'd text me so I could tell you
I been thinking 'bout your touch like
Touch, touch, touch, touch, touch
I could be your crush, crush, crush, crush, crush

This is the day
When things fall into place

I got a fascination with your presentation
Makin' me feel like you're on my island
You're my permanent vacation
Touch, touch, touch, touch, touch
I could be your crush, crush, crush, crush, crush
Sorry

[Verse 3]
I fill my calendar with stuff I can do
Maybe if I'm busy it could keep me from you
And I'm pretendin' you ain't been on my mind
But I took an interest in the things that you like, ah-ah

[Pre-Chorus]
And I'm just tryna play it cool now
But that's not what I wanna do now
And I'm not tryna be with you now, you now

[Chorus]
But I could be your crush, like, throw you for a rush, like
Hopin' you'd text me so I could tell you
I been thinkin' 'bout your touch like
Touch, touch, touch, touch, touch
I could be your crush, crush, crush, crush, crush
I got a fascination with your presentation
Makin' me feel like you're on my island
You're my permanent vacation
Touch, touch, touch, touch, touch
I could be your crush, crush, crush, crush, crush
[Bridge]
And yeah, it's true that I'm a little bit intense, right
But can you blame me when you

keep me on the fence, like?
And I've been waitin', hopin' that you'd wanna text like
Text like
It's what I was born to do
And yeah, it's true that I'm a little bit intense, right
But can you blame me when you keep me on the fence, like?
And I've been waitin', hopin' that you'd wanna text like (Hey!)
Text like
Ugh

[Pre-Chorus]
And I'm just tryna play it cool now
But that's not what I wanna do now
And I'm not tryna be with you now, you now

[Chorus]
But I could be your crush, like, throw you for a rush, like
Hopin' you'd text me so I could tell you
I been thinkin' 'bout your touch like
Touch, touch, touch, touch, touch
I could be your crush, crush, crush, crush, crush
I got a fascination with your presentation
Makin' me feel like you're on my island
You're my permanent vacation

**2. Alliteration handout**

***Poetry-Based EFL course***

***Week 5***

Alliteration is a repetition of the same consonant sound at the beginning of words(sounds like s, r ,t, p…). Alliteration is often used in songs and poetry to create a feeling of rhythm and flow.

https://www.greetingcardpoet.com/all-about-alliteration-definition-examples-poems/

**Look at examples of consonance below:**

1. Coca-Cola.
2. Krispy Kreme.
3. Donald Duck.
4. Nick's nephew needed some new notebooks.
5. While walking wearily I wondered where Wally was.

Here is an example from a song for today's class.

*Crush* by Tessa Violet

But I could be your crush, like, throw you for a rush, like

Hopin' you'd text me so I could tell you

I been thinking about your touch like

Touch, touch, touch, touch, touch

I could be your crush, crush, crush, crush, crush

**Try to find alliteration in the song below:**

*This is the Day* by The The

Well you didn't wake up this morning

'Cause you didn't go to bed

You were watching the whites of your eyes turn red

The calendar on your wall

Is ticking the days off

You've been reading some old letters

You smile and think how much you've changed

All the money in the world

Couldn't buy back those days

Adapter from: Alliteration examples.

https://examples.yourdictionary.com/alliteration-examples.html

**3. Asking for a clarification handout**

***Poetry-Based EFL course***

***Week 5***

During a discussion, you might find yourself in a situation when you do not understand your partner. In this situation, you need to show a lack of understanding and ask a partner to clarify.

There are two types of phrases you can use:

1. Ones that express a lack of understanding (Sorry, I don't understand?)
2. Ones that ask for clarification (Would you give some examples?)

**Here are some words and phrases you can use if you do not understand your opponent.**

-Excuse me, I don't quite understand

-Could you repeat, please?

-Sorry, I didn't get your point.

-Could you give more details?

-Could you say that again, please?

-Sorry, what did you say?

-Could you be more specific?

-I don't quite see what you mean.

-What do you mean by…?

-Would you elaborate on this?

**Now, try to put these phrases in two categories below.**

| Showing a lack of understanding | Asking for clarification |
|---|---|
| I'm not sure what exactly you mean. | Could you say that in a different way? |
| | |
| | |
| | |
| | |

Adapted from: Asking for clarification / Showing Lack of understanding

https://en.islcollective.com/english-esl-worksheets/skill/speaking/asking-clarification/showing-lack-understanding/93097

**4. Elaborating**

***Poetry-Based EFL course***

***Week 5***

**Elaborating**

If during a discussion your partner asks you for clarification you should provide more details or explain your point. The process of providing more details and explaining is called elaboration. Here are some phrases that can be used for elaboration:

| |
|---|
| For example… |
| I meant… |
| In other words… |
| Let me explain that… |
| To say this differently… |
| |

**Practice**

Now, let's practice asking for clarification and elaborating.

Student 1 – read the announcement below **but skip all the parts in parenthesis**

Student 2 – ask for clarifications

Student 1 – elaborate

https://firealarm.id/wp-content/uploads/2020/06/jual-panel-fire-alarm-hooseki8-1.jpg

**Fire Drill Procedures**

When you hear the sound of an alarm…

1. Leave your classroom (Leave as soon as possible, use both doors to leave a classroom).
2. Leave anything (do not take time to gather your belongings such as books or notes).
3. Check your classmates (be sure that your classmates are not missing).
4. Go outside (Go outside and do not use elevators. Gather in a designated area for evacuation).

https://www.delish.com/uk/cooking/recipes/g34270484/easy-chicken-recipes/?slide=11

**How to cook yakisoba noodles**

1. Cut vegetables (cut cabbage and carrot into small pieces).
2. Fry meat and vegetables (fry pork meat and vegetables on high heat).
3. Add noodles and some water (switch to low heat and add noodles with 40 ml of water).
4. Add yakisoba sauce (turn off the heat and add yakisoba sauce while mixing noodles).

**Lesson Plan 11:**

| | | | |
|---|---|---|---|
| Title of the Class: | Song lyrics | | |
| Week / Class Number | 6/11 | | |
| Goals of the Class: | 1. Students will be able to practice consonant blends and L/R sounds of English via tongue twisters.<br>2. Students will create their own tongue twisters with alliteration.<br>3. Students will be able to write conclusions. | | |
| Materials: | 1. Song lyrics.<br>2. Tongue twisters with alliteration handout.<br>3. Conclusion handout. | | |
| Equipment: | 1. Movable desks and chairs<br>2. Whiteboard and markers<br>3. Timer<br>4. Smartphones/laptops for students | | |
| Procedures: | Step 1: | Roll call, beginning remarks | 5 mins. |
| | Step 2: | Discussion of song lyrics<br>1. T assigns Ss into pairs and asks to discuss the following questions: “Tell about a song that you listened to/read lyrics of recently. Did you like it Why?”, “?”, “What stylistic devices did you notice? How do these devices amplify the song’s impact?”, “What words spring to your mind when you hear this song? Try to describe your feelings.”<br>2. T encourages Ss to discuss songs that Ss found by themselves. T encourages Ss to use phrases for providing an opinion.<br>3. Ss discuss in pairs and change partners 3 times. Ss use the discussion cards.<br>4. Ss share their opinions. | 15 mins. |
| | Step 3: | Alliteration activity: tongue twisters<br>1. T writes the word “tongue twister” on a whiteboard and shows a picture from the handout.<br>2. T asks Ss to guess what this word means. | 30 mins. |

3. T explains the meaning of the word and asks Ss what Japanese tongue twisters they know.
4. T assigns Ss into pairs and asks them to share Japanese tongue twisters.
5. Ss try to say tongue twisters.
6. T introduces tongue twisters with alliterations.
7. T asks Ss what stylistic device is present in those tongue twisters.
8. Ss share answers.
9. T shares that tongue twisters feature alliterations. T mentions that the word "tongue twister" itself is an alliteration. T elaborates on the difference between consonance and alliteration. Consonance is a repetition of any consonants, while alliteration is the repetition of initial consonants.
10. T asks Ss to practice tongue twisters from the handouts.
11. Ss read tongue twisters slowly.
12. T focuses Ss attention on pronunciation patterns of different sounds (s/sh, r/l).
13. Ss practice tongue twisters in pairs trying to read faster and faster.
14. T assigns Ss into groups of 4.
15. T asks Ss to create tongue twisters according the guidelines in the handout.
16. T emphasizes that different letters might represent same sounds (clean/kitchen).
17. T monitors and provides assistance.
18. Groups share their tongue twisters.
19. Ss practice tongue twisters made by other groups.
20. T concludes by reiterating the differences in sounds.

Step 4: Writing activity: conclusion 30 mins.

1. T briefly reviews key points for introduction and body paragraphs.
2. T presents the conclusion handout.
3. T assigns Ss into pairs.

4. T asks Ss to read the parts of the handout about structure and important points.
5. T encourages Ss to ask questions.
6. Ss ask questions and T elaborates.
7. T reviews types of transitions covered in previous classes.
8. T and Ss play “flyswatter” game.
9. Puts cards with types transitions on a whiteboard.
10. T assigns Ss into two teams.
11. T demonstrates different transitions and Ss run to the whiteboard to slap the card with an appropriate category. Whoever touches the right card, gets a point.
12. Ss count points and define a winner team.
13. T introduces transitions for conclusion.
14. T asks Ss to write conclusions for discussion papers based on the previously written introductions.
15. T encourages Ss to use transitions for conclusions.
16. T monitors and provides assistance.
17. T gives feedback.
18. T assigns Ss to finish writing conclusions for discussion papers.

Step 6: Homework guidelines: 5 mins

1. Reading and listening to song lyrics.
2. Writing conclusion paragraphs for discussion papers.
3. Preparing 4-3-2 speeches about the song lyrics that students recently listened to/read.

Assessment:

1. Observation during Ss discussions. Checking turn-taking skills and language usage.
2. Informal assessment of tongue twister activity.
3. Informal assessment of conclusion writing.

Homework / Follow-up:

1. Reading and listening to song lyrics.
2. Writing conclusion paragraphs for discussion papers.
3. 4-3-2 speeches about the song lyrics that students recently listened to/read.

**Materials:**

1. **Song lyrics**

*The Times They Are A-Changin'* by Bob Dylan

Come gather 'round people, wherever you roam
And admit that the waters around you have grown
And accept it that soon you'll be drenched to the bone
If your time to you is worth saving
Then you better start swimmin' or you'll sink like a stone
For the times, they are a-changin'

Come writers and critics who prophesize with your pen
And keep your eyes wide, the chance won't come again
And don't speak too soon, for the wheel's still in spin
And there's no tellin' who that it's namin'
For the loser now will be later to win
For the times, they are a-changin'

Come senators, congressmen, please heed the call
Don't stand in the doorway, don't block up the hall
For he that gets hurt will be he who has stalled
The battle outside ragin'
Will soon shake your windows and rattle your walls
For the times, they are a-changin'

Come mothers and fathers throughout the land
And don't criticize what you can't understand
Your sons and your daughters are beyond your command
Your old road is rapidly aging
Please get out of the new one if you can't lend your hand
For the times, they are a-changin'
The line, it is drawn, the curse, it is cast
The slow one now will later be fast

*These days* by Nico

[Verse 1]
I've been out walking
I don't do too much talking these days
These days
These days I seem to think a lot
About the things that I forgot to do
And all the times I had
The chance to

[Verse 2]
I stopped my rambling
I don't do too much gambling these days
These days
These days I seem to think about
How all the changes came about my ways
And I wonder if I'd see another
Highway

[Verse 3]
I had a lover
I don't think I risk another these days
These days
And if I seem to be afraid
To live the life that I have made in song
It's just that I've been losing
So long

[Verse 4]
I'd stopped my dreaming
I won't do too much scheming these days
These days
These days I sit on cornerstones
And count the time in quarter tones to 10
Please don't confront me with my failures
I had not forgotten them

As the present now will later be past
The order is rapidly fading
And the first one now will later be last
For the times, they are a-changin'

*Viva La Vida* by Coldplay

[Verse 1: Chris Martin]
I used to rule the world
Seas would rise when I gave the word
Now in the morning, I sleep alone
Sweep the streets I used to own

[Verse 2: Chris Martin]
I used to roll the dice
Feel the fear in my enemy's eyes
Listen as the crowd would sing
Now the old King is dead, long live the King
One minute I held the key
Next the walls were closed on me
And I discovered that my castles stand
Upon pillars of salt and pillars of sand

[Chorus: Chris Martin]
I hear Jerusalem bells are ringing
Roman Cavalry choirs are singing
Be my mirror, my sword, and shield
My missionaries in a foreign field
For some reason I can't explain
Once you'd gone, there was never
Never an honest word
And that was when I ruled the world
[Verse 3: Chris Martin]
It was the wicked and wild wind
Blew down the doors to let me in
Shattered windows and the sound of drums
People couldn't believe what I'd become
Revolutionaries wait
For my head on a silver plate
Just a puppet on a lonely string
Aw, who would ever want to be king?

[Chorus: Chris Martin]

I hear Jerusalem bells are ringing
Roman Cavalry choirs are singing
Be my mirror, my sword, and shield
My missionaries in a foreign field
For some reason I can't explain
I know Saint Peter won't call my name
Never an honest word
But that was when I ruled the world

**2. Tongue twisters with alliteration handout**

***Poetry-Based EFL course***

***Week 6***

**A tongue twister** is a phrase that is difficult to pronounce quickly and correctly.

Figuratively, these phrases "twist" your tongue.

https://www.thoughtco.com/pronunciation-english-1691686

**Practice**

Look at the following tongue twisters.

1. She sells seashells by the seashore.
2. Which wristwatches are Swiss wristwatches?
3. They think that this Thursday is the 30th.
4. Red lorry, yellow lorry.
5. Rolling red wagons.

Try to read them in pairs paying attention to the sound differences. Whoever can quickly read a tongue twister three times without stumbling, wins!

**Tongue twister creation**

Let's try to create our own tongue twisters with alliterations.

1. Use your first name or any other name you want. The name should start with a consonant (sounds like r, s, t…). Answers to each question below should start from the same or similar sound as the name.
   ➔ Pass to the next person
2. What does this person do?
   ➔ Pass to the next person
3. Where does he/she do it?
   ➔ Pass to the next person
4. When or how does he/she do it?

Examples:

Tayo threw trash from a tower at ten o'clock.

Ken cleans the kitchen carefully.

Adapted from: https://www.teachingenglish.org.uk/article/tongue-twister-game

**3. Conclusion handout**

***Poetry-Based EFL course***

***Week 6***

A conclusion is the last part of an essay. In conclusion, you summarize the arguments and statements made in a paper.

Unlike an introduction that goes from general to specific, a conclusion goes from specific to general.

←Introduction

←Body paragraphs

←Conclusion

Structure of a conclusion:

1. Restate your thesis statement.
2. Restate the key points from your body paragraphs. Make sure that your key points support a thesis statement.

Here are key points to write an effective conclusion:

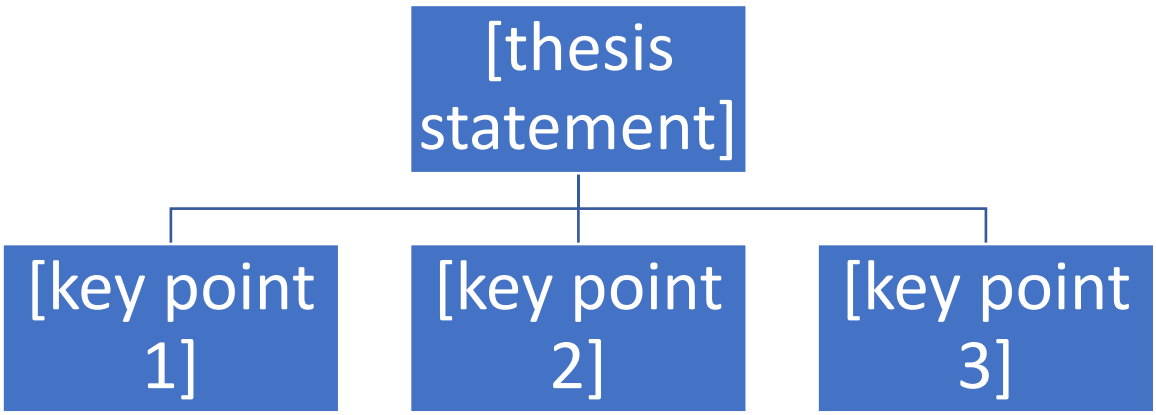
1. Indicate a conclusion with an appropriate transition.
2. Avoid describing the previous key points in detail. In the conclusion everything should be concise.
3. Look at your introduction to find a thesis statement.

4. Do not simply copy your thesis statement. Present the same idea using different words.
5. Do not introduce any new information in the conclusion.

**Transitions for indicating the conclusion**

| | |
|---|---|
| In conclusion | Therefore |
| To summarize | Thus |
| For these reasons | Finally |

Try to briefly summarize your essay using thesis statement and the key points.




Finally, write a conclusion for your discussion paper. Be sure to use appropriate transitions.

Adapted from: https://www.time4writing.com/writing-resources/writing-a-good-conclusion-paragraph/

**Lesson Plan 12:**

Title of the Class: Song lyrics

Week / Class Number: 6/12

Goals of the Class:
1. Students will be able to provide a peer feedback for introduction and conclusion paragraphs.
2. Students will improve their listening skills.
3. Students will gain initial knowledge of assonance.
4. Students will express themselves via a poem.

Materials:
1. Song lyrics.
2. Peer review of introduction and conclusion handout.
3. Listening activity.
4. Cinquain with alliteration guidelines.

Equipment:
1. Movable desks and chairs
2. Whiteboard and markers
3. Timer
4. Smartphones/laptops for students

Procedures:

Step 1: Roll call, beginning remarks — 5 mins.

Step 2: 4-3-2 speeches — 15 mins.
1. T assigns Ss into pairs.
2. Ss talk about the songs or poems they recently read or listened to.
3. Each S talks for 4 minutes.
4. Pairs switch.
5. Each S talks for 3 minutes.
6. Pairs switch.
7. Each S talks for 2 minutes.

Step 3: Writing activity: Peer review of introduction and conclusion — 20 mins.
1. T assigns Ss into pairs.
2. T reviews structure and important points for introduction and conclusion.
3. T asks Ss and elicits answers.
4. T asks Ss to review conclusions for their discussion papers
5. Ss revise their peers' paragraphs.
6. T monitors and provides assistance.
7. Ss exchange feedback using phrases for providing opinions.

Step 4: Listening activity. 20 mins.

10. T introduces the activity.
11. T assigns Ss in pairs.
12. T asks Ss questions from the handout.
13. T introduces while-watching questions.
14. Ss listen in pairs for the first time and try to answer the questions.
15. T elicits answers from Ss.
16. Ss try to listen for the second time and answer the questions.
17. T elicits answers.
18. Ss refer to a transcript to check their answers.
19. Ss share their answers and T gives feedback.
20. T reiterates key points.
    -Pattern creates an expectation
    -Patterns are often used in poetry. Rhyme, alliteration, and assonance are examples of such patterns.
21. T states that assonance will be discussed in detail in the second half of the course.

Step 5: Poetry writing: Cinquain with alliteration 20 mins.

1. T presents a Cinquain poem.
2. T assigns Ss into pairs.
3. T asks Ss to come up with topic words for a poem.
4. Ss brainstorm topic words.
5. T asks Ss to find pictures on the internet that illustrate their topic words.
6. Ss look for pictures.
7. Ss share their topic words and pictures.
8. T asks Ss to find adjectives and -ing words related to their topics.
9. T emphasizes that a poem should feature an alliteration in a second or a third line.
10. Ss brainstorm adjectives and -ing words
11. T monitors and provides assistance.
12. Ss finish their poems using a 4-word closing phrase.
13. Ss share their poems.
14. T assigns a Cinquain poem as homework.

Step 6: Homework guidelines 10 mins

1. Reading and listening to song lyrics.
2. Writing a Cinquain poem with alliteration.
3. Reader Response Journal entry.
4. Discussion paper, the first draft.

Assessment:

1. Observation during 4-3-2 speeches.
2. Informal assessment during peer-review activity.
3. Informal assessment during listening activity.
4. Portfolio assessment of Cinquain poems.

Homework / Follow-up:

1. Reading and listening to song lyrics.
2. Writing a Cinquain poem with alliteration.
3. Reader Response Journal entry.
4. Discussion paper the first draft.

**Materials:**

1. **Song lyrics**

*The Suburbs* by Arcade Fire

[Verse 1]
In the suburbs, I
I learned to drive
And you told me we'd never survive
Grab your mother's keys, we're leaving
You always seemed so sure
That one day we'd be fighting in a suburban war
Your part of town against mine
I saw you standing on the opposite shore
But by the time the first bombs fell
We were already bored
We were already, already bored

[Chorus]
Sometimes I can't believe it
I'm moving past the feeling
Sometimes I can't believe it
I'm moving past the feeling again

[Verse 2]
The kids want to be so hard
But in my dreams, we're still screaming
And running through the yard
And all of the walls that they built in the seventies finally fall
And all of the houses they built in the seventies finally fall
Meant nothing at all
Meant nothing at all, it meant nothing
[Chorus]
Sometimes I can't believe it
I'm moving past the feeling
Sometimes I can't believe it
I'm moving past the feeling and into the night

[Verse 3]
So can you understand
That I want a daughter while I'm still young?

*Mack the Knife* by Louis Armstrong

Oh, the shark has pretty teeth, dear
And he shows them, a-pearly white
Just a jackknife has Macheath, dear
And he keeps it out of sight

When the shark bites with his teeth, dear
Scarlet billows start to spread
Fancy gloves though wears Macheath, dear
So there’s not a trace, mmm, of red

On the sidewalk, Sunday mornin', baby
Lies a body, oozin' life
Someone sneakin' 'round the corner
Is the someone Mack the Knife?

From a tugboat by the river, baby
A cement bag's drooppin' down
Yeah the cement's just for the weight, dear
Bet you Mack, he's back in town

Lookie here, Louie Miller, disappeared, dear
After drawing out his cash
And MacHeath spends like a sailor
Did our boy do somethin' rash?

Suky Tawdry, Jenny Diver
Lotte Lenya, sweet Lucy Brown
Yes, the line forms on the right, dears
Now that Mackheath's back in town

I want to hold her hand
And show her some beauty before this damage is done
But if it's too much to ask, if it's too much to ask
Then send me a son
Under the overpass
In the parking lot, we're still waiting, it's already passed
So move your feet from hot pavement and into the grass
'Cause it's already passed
It's already, already passed

[Chorus]
Sometimes I can't believe it
I'm moving past the feeling
Sometimes I can't believe it
I'm moving past the feeling again

*This Must Be The Place* by Talking Heads

[Verse 1]
Home is where I want to be
Pick me up and turn me 'round
I feel numb, born with a weak heart
I guess I must be having fun
The less we say about it, the better
We'll make it up as we go along
Feet on the ground, head in the sky
It's okay, I know nothing's wrong, nothing

[Chorus 1]
Hi-yeah, I got plenty of time
Hi-yeah, you got light in your eyes
And you're standing here beside me
I love the passing of time
Never for money, always for love
Cover up and say goodnight, say goodnight

[Verse 2]
Home is where I want to be
But I guess I'm already there

*Fireworks* by Animal Collective

[Verse]
Now it's day I've been trying
To get that taste off my tongue
I was dreaming of just you
Now our cereal, it is warm

Attractive day in the rubble
Of the night from before
Now I can't walk in a vacuum
I feel ugly, I feel my pores

It's the trees of this day
That I do battle with for the light
Then I start to feel tragic
People greet me I'm polite:

[Chorus]
What's the day? What's you doing?
How's your mood? How's that song?
Man, it passes right by me
It's behind me, now it's gone

I come home, she lifted up her wings
I guess that this must be the place
I can't tell one from another
Did I find you or you find me?
There was a time before we were born
If someone asks, this is where I'll be, where I'll be
[Chorus 2]
Hi-yeah, we drift in and out
Hi-yeah, sing into my mouth
Out of all those kinds of people
You got a face with a view
I'm just an animal looking for a home and
Share the same space for a minute or two
And you love me 'til my heart stops
Love me 'til I'm dead
Eyes that light up, eyes look through you
Cover up the blank spots, hit me on the head, I go
Ooh...
And I can't lift you up, my mind is tired
It's family beaches I desire
A sacred night, we'll watch the fireworks
The frightened babies poo
They've got two...Flashing eyes and they're colored why
They make me feel
That I'm only all I see sometimes

**2. Peer review of introduction and conclusion handout**

***Poetry-Based EFL course***

***Week 6***

Let's review other students' introductions and conclusions for their discussion papers. Check if your peers' introduction and conclusion follow the structure and feature important points.

**Structure**

Introduction:

1. An introduction paragraph starts with general background information.
2. Then, an introduction paragraph becomes increasingly specific and leads to a **thesis statement**.
3. A **thesis statement** includes the **main idea** and one or several **controlling ideas**.

Conclusion:

1. First, restates a thesis statement.
2. Then, the conclusion restates the key points from body paragraphs. Key points should support a thesis statement.

**Important points**

Introduction:

1. Should not be too long.
2. Should go from general information to specific information.

Conclusion:

1. Indicate a conclusion with an appropriate transition.
2. Key points should be concise.
3. Do not simply copy your thesis statement. Present the same idea using different words.
4. Do not introduce any new information in a conclusion.

**Write your feedback below:**

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

3**. Listening activity**

***Poetry-Based EFL course***

***Week 6***

We are going to watch a video about poetic patterns.

**Questions to answer before you watch:**

1. What kinds of visual repetition or repetitive patterns can we see in the world?
2. Is rhythm of a drum similar to poetic language? If yes, how?

Now, watch the video:

The pleasure of poetic pattern - David Silverstein

https://www.youtube.com/watch?v=URuMb15CWJs&ab_channel=TED-Ed

**Questions to answer while you are watching:**

1. What natural patterns are mentioned in the video?
2. What is assonance?
3. What is the difference between consonance and assonance?
4. What does a rhyme create?
5. Tongue twisters are an example of what stylistic device?

**Read the transcript and try to find answers:**

Just for a moment, focus on your breath in slowly, out slowly, in slowly out. The same pattern repeats within every one of us. And consider your pulse: the beat is built into the very fabric of our being. Simply put, we are creatures of rhythm and repetition. It's central to our experience, rhythm and repetition, rhythm and repetition, on an in an on an out. And we delight in those aspects every day, in the rhythm of a song, the beat of the drum, the nod of your head, or in the repetition of soup cans, the rows of an orchard, the artistry of petals, pattern can be pleasure.

In language, rhythm and repetition are often used as the building blocks for poetry. There's the rhythm of language created by syllables and their emphasis, such as "So long as men can breathe or eyes can see". And there's the repetition of language at multiple levels, the repetition of letters, "So long lives this and this gives life to thee", of sounds breve see the end of words. With so many uses, repetition is one of the poet's most malleable and reliable tools. It can lift or low the listener, amplify or diminish the line, unify or diversify ideas. In fact, even rhythm itself, a repeated pattern of stressed syllables is a form of repetition.

Yet for all its varied uses, too much repetition can backfire. Imagine writing the same sentence on the blackboard 20 times again and again and again and again. Or imagine a young child clamoring for her mother's attention. Mom, mom, Mommy, Mom, mom. Not exactly what we might call poetry. So what is poetic repetition? And why does it work? Possibly most familiar is rhyme, the repetition of like sounds in word endings. As with Shakespeare's example, we often encounter rhyme at the ends of lines. Repetition in this way creates an expectation, we begin to listen for the repetition of those similar sounds. When we hear them

the found pattern is pleasurable. like finding Waldo in the visual chaos, we hear the echo in the oral chatter. Yet rhyme need not surface solely at the lines' end. And notice the strong "i" sound in "So long lives this and this gives life to thee".

This repetition of vowel sounds is called assonance and can also be heard in Eminem's lose yourself. Notice how the "e" and "o" sounds repeat both within and at the end of each line. "Oh, there goes gravity. Oh, there goes rabbit, he choked. He's so mad, but he won't give up that easy. No, he won't have it. He knows his whole back's to these ropes". The alternating assonance creates its own rhythm and invites us to try our own voices in echoing it. Similarly, consonance is the repetition of like consonant sounds, such as the "l" and "th". in "So long lives this and this gives life to thee". In fact, this type of specific consonance, which occurs at the beginning of words may be familiar to you already. It's called consonance, or front rhyme.

Great examples include tongue twisters, "Betty bought some butter, but the butter was bitter, so Betty bought some better butter to make the bitter butter better". Here, the pleasure in pattern is apparent as we trip over the consonants, both within words and at their start. Yet tongue twisters also reflect the need for variation in poetic repetition. While challenging to say they're seen by some as lesser imitations of poetry, or gimmicky because they hammer so heavily on the same sounds closer to that blackboard style of repetition. Ultimately, this is the poet's balancing act, learning when to repeat and when to riff, when to satisfy expectations and when to fork them. And in that balance, it may be enough to remember we all live in a world of wild variation and carry with us our own breath and beat our own repetition. Wherever we go.

Adapted from: https://www.youtube.com/watch?v=URuMb15CWJs&ab_channel=TED-Ed

**4. Cinquain poem guidelines**

***Poetry-Based EFL course***

***Week 6***

**Cinquain poems**

Cinquain poems consist of five lines. To write a cinquain poem:

- Line 1: write a topic word (a noun);
- Line 2: place two adjectives that describe the topic word;
- Line 3: place three -ing verbs related to a topic in;
- Line 4: put a four-word phrase that relates to the topic word;
- Line 5: put synonym or a word that is closely related to the topic word in the first line.

Include alliteration in a second or third line.

See the examples below:

| | |
|---|---|
| River | [Topic word] |
| Shallow, fast | [Adjective1, adjective 2] |
| Rippling, running, rushing | [-Ing verb 1, -ing verb 2, -ing verb 3] |
| From the mountain's heart | [Four-word phrase] |
| Asakawa | [Related word] |

https://www.city.hachioji.tokyo.jp/citypromotion/gallery/summer/p020995.html

**Lesson Plan 13:**

| | | | |
|---|---|---|---|
| Title of the Class: | Song lyrics | | |
| Week / Class Number | 7/13 | | |
| Goals of the Class: | 1. Students will be able to give each other feedback on a draft of a discussion paper using a rubric.<br>2. Students will understand what hyperbole is and how it is used rhetorically. | | |
| Materials: | 1. Song lyrics.<br>2. Rubrics for discussion papers.<br>3. Hyperbole handout. | | |
| Equipment: | 1. Movable desks and chairs<br>2. Whiteboard and markers<br>3. Timer<br>4. Smartphones/laptops for students | | |
| Procedures: | Step 1: | Roll call, beginning remarks | 5 mins. |
| | Step 2: | Discussion of song lyrics<br>1. T assigns Ss into pairs and asks to discuss the following questions: "Tell about a song that you listened to/read lyrics of recently. Did you like it Why?", "?", "What stylistic devices did you notice? How do these devices amplify the song's impact?", "What words spring to your mind when you hear this song? Try to describe your feelings."<br>2. T encourages Ss to discuss songs that Ss found by themselves. T encourages Ss to use phrases for providing opinion.<br>3. Ss discuss in pairs and change partners 3 times. Ss use the discussion cards.<br>4. Ss share their opinions. | 20 mins. |
| | Step 3: | Writing activity: Peer review of discussion paper draft 1<br>1. T reviews structure of a discussion paper.<br>2. T asks Ss questions about introduction, body paragraphs, and conclusion.<br>3. Ss share their answers.<br>4. T reviews rubrics for discussion paper. | 35 mins. |

5. T assigns Ss into pairs.
6. T asks Ss to provide peer feedback to each other's discussion papers using rubrics.
7. Ss review papers.
8. T monitors and provides assistance.
9. S share feedback with each other.
10. T reiterates the key points
    -Length of a paper
    -Introduction, body paragraphs, conclusion
    -Structure of paragraphs
    -Thesis statement and supporting details

Step 4: Introduction of hyperbole 20 mins.

1. T introduces the word "hyperbole"
2. T demonstrates the examples of hyperbole using handouts with excerpts from assigned poems.
3. T assigns Ss into pairs.
4. T asks Ss to read excerpts from poems with highlighted hyperboles.
5. T asks Ss to infer what hyperbole means.
6. Ss discuss in pairs.
7. Ss share their guesses.
8. T demonstrates an answer and elaborates. T mentions that hyperbole is used not only in poems and songs but also in commercials and political speeches.
9. T asks Ss about the purpose of hyperbole.
10. Ss compare statements with and without hyperboles.
11. Ss discuss in pairs.
12. Ss share their guesses.
13. T elaborates that hyperbole is often used for emotional impact.
14. Ss change partners.
15. T asks Ss to read a poem form the handout and try to find as many instances of hyperbole as possible.
16. Ss discuss the poem and make notes.
17. Ss share answers.
18. T provides answers points out all the instances of hyperbole in the poem.

19. T asks Ss to watch a video excerpt from President Obama's speech. T asks Ss to find examples of hyperbole.
20. Ss watch in pairs several times trying to find examples of hyperbole.
21. T provides answers.
22. T concludes by reiterating key points about hyperbole
    -Exaggeration that should not be understood literally
    -Is used for emotional impact

Step 6: Homework guidelines 10 mins

1. Reading and listening to song lyrics.
2. Revising discussion paper draft 1.
3. Preparation for the next class discussion activity (skill synthesis).
   -T gives discussion statements for the next class' activity: "Anybody has a natural ability to perceive and create music", "In a song, the text is less important than sound", "In the future, AI will learn how to create songs".
   -T asks Ss to prepare for discussing those statements.

Assessment:

1. Observation during Ss discussions. Checking turn-taking skills and language usage.
2. Informal assessment peer review.

Homework / Follow-up:

1. Reading and listening to song lyrics.
2. Revising discussion paper draft 1.
3. Preparation for the next class' discussion activity (skill synthesis).

**Materials:**

1. **Song lyrics**

*After Hours* by Velvet Underground

[Verse 1]
If you close the door,
The night could last forever
Leave the sunshine out
And say hello to never
All the people are dancing
And they're having such fun
I wish it could happen to me
But if you close the door
I'd never have to see the day again

[Verse 2]
If you close the door,
The night could last forever
Leave the wineglass out
And drink a toast to never
Oh, someday I know
Someone will look into my eyes
And say hello, you're my very special one
But if you close the door
I'd never have to see the day again

[Bridge]
Dark party bars, shiny Cadillac cars
And the people on subways and trains
Looking gray in the rain
As they stand disarrayed
Oh, but people look well in the dark

[Verse 3]
And If you close the door,
The night could last forever
Leave the sunshine out
And say hello to never
All the people are dancing
And they're having such fun

*Stay* by Zedd and Alessia Cara

[Verse 1]
Waiting for the time to pass you by
Hope the winds of change will change your mind
I could give a thousand reasons why
And I know you, and you've got to

[Pre-Chorus 1]
Make it on your own, but we don't have to grow up
We can stay forever young
Living on my sofa, drinking rum and cola
Underneath the rising sun
I could give a thousand reasons why
But you're going, and you know that

[Chorus]
All you have to do is stay a minute
Just take your time
The clock is ticking, so stay
All you have to do is wait a second
Your hands on mine
The clock is ticking, so stay

[Post-Chorus]
All you have to do is
All you have to do is stay
[Verse 2]
Won't admit what I already know
I've never been the best at letting go
I don't wanna spend the night alone
Guess I need you, and I need to

[Pre-Chorus 2]
Make it on my own, but I don't wanna grow up
We can stay forever young
Living on my sofa, drinking rum and cola
Underneath the rising sun
I could give a million reasons why
But I'm going, and you know that

I wish it could happen to me
'Cause if you close the door
I'd never have to see the day again

[Outro]
I'd never have to see the day again, once more
I'd never have to see the day again

[Chorus]
All you have to do is stay a minute
Just take your time
The clock is ticking, so stay
All you have to do is wait a second
Your hands on mine
The clock is ticking, so stay
All you have to do is wait a second
Your hands on mine
The clock is ticking, so stay
All you have to do is stay

*Best Day of my Life* by American Authors
[Verse 1]
I had a dream so big and loud
I jumped so high, I touched the clouds
I stretched my hands out to the sky
We danced with monsters through the night

[Pre-Chorus]
I'm never gonna look back, whoa
I'm never gonna give it up, no
Please don't wake me now

[Chorus]
This is gonna be the best day of my life
My life
This is gonna be the best day of my life
My life

[Verse 2]
I howled at the moon with friends
And then the sun came crashing in
But all the possibilities
No limits, just epiphanies

[Pre-Chorus]
I'm never gonna look back, whoa
I'm never gonna give it up, no
Just don't wake me now

[Chorus]
This is gonna be the best day of my life

My My life
This is gonna be the best day of my life
My My life

[Bridge]
I hear it calling outside my window
I feel it in my soul (soul)
The stars were burning so bright
The sun was out 'til midnight
I say we lose control (control)

[Chorus]
This is gonna be the best day of my life
My  life
This is gonna be the best day of my life
My  life

**2. Rubrics for discussion papers**

| Criteria | Excellent (4 pt) | Average (3 pt) | Good (2 pt) | Unsatisfactory (1 pt) |
|---|---|---|---|---|
| Length and stylistic devices | More than 400 words, one or more stylistic device is covered. | 350 – 400 words, one or more stylistic device is covered. | 300 – 350 words, no stylistic devices are covered. | Less than 300 words, no stylistic devices are covered. |
| Structure | The main idea is clearly stated. The paper is divided into paragraphs, the division is always appropriate. Introduction, body, and conclusion are clear and follow rules. Transitions are used thoroughly. | The main idea is somewhat clear. The division into paragraphs is generally appropriate. Introduction, body, and conclusion are generally clear. Transitions are used sporadically. | The main idea is unclear. The division into paragraphs is sometimes appropriate. Introduction, body, and conclusion are present but rather unclear. Transitions are lacking. | The main idea is absent. The division into paragraphs is absent or inappropriate. Introduction, body, and conclusion are absent. Transitions are absent or incomprehensible. |
| Content and argumentation | The poem is discussed in detail, the author's position is clearly stated and supported by arguments. | The poem is discussed, but the details are lacking. The author's position is supported by arguments, but these arguments lack clarity. | The author's position is unclear, argumentation is unclear and lacking. | The author's position is not stated at all, the arguments are absent or completely non-relevant to the discussed poem. |
| Vocabulary and spelling | Precise and consistent spelling, usage of vocabulary from the class sessions is consistent. | Some spelling mistakes, the usage of vocabulary from the class sessions is rare. | Frequent spelling mistakes, the usage of vocabulary from the class sessions is absent. | Extremely frequent spelling mistakes, the usage of vocabulary from the class sessions is absent. |

Grading (pt): 14-16=A, 11-13 = B, 8-10 = C, 4-7 = D, not submitted= N/A

**3. Hyperbole handouts**

***Poetry-Based EFL course***

***Week 7***

Today we will discuss a stylistic device called hyperbole. Look at the excerpts from lyrics assigned for today's class. They all have a hyperbole highlighted in red.

1. *After Hours by Velvet Underground*
   - If you close the door, the night could last forever.

   - Cause if you close the door I'd never have to see the day again.

2. *Stay* by Zedd and Alessia Cara
   - I could give a million reasons why.

   - We can stay forever young.

3. *Best Day of my Life* by American Authors
   - I jumped so high, I touched the clouds.

   - I stretched my hands out to the sky.

Based on the examples above, what do you think hyperbole is?

**Answer:** hyperbole is an exaggerated statement that should not be understood literally.

Hyperbole is often used in song lyrics, poems, speeches, and commercials.

What do you think is the purpose of hyperbole?

Let's compare the following statements:

1. My brother is very tall **VS** my brother is so tall he can reach the sky.
2. This car is very fast **VS** this car can go with the speed of light.
3. Our mints are really strong **VS** mints so strong they come in a metal box (Altoids).

**Answer:** the purpose of hyperbole is to create a powerful impact. Such impact can be used to convey emotion (in song lyrics or poems), to sell a product (in commercials), or to persuade (in speeches).

**Practice**

1. Try to find as many instances of hyperbole as you can in the poem below.

*A Pizza the Size of the Sun* by Jack Prelutsky
I'm making a pizza the size of the sun,
a pizza that's sure to weigh more than a ton,
a pizza too massive to pick up and toss,
a pizza resplendent with oceans of sauce.

I'm topping my pizza with mountains of cheese,
with acres of peppers, pimentos, and peas,
with mushrooms, tomatoes, and sausage galore,
with every last olive they had at the store.
My pizza is sure to be one of a kind,
my pizza will leave other pizzas behind,
my pizza will be a delectable treat,
that all who love pizza are welcome to eat.

The oven is hot, I believe it will take
a year and a half for my pizza to bake.
I can hardly wait til my pizza is done,
my wonderful pizza the size of the sun.

_____

_____

_____

_____

_____

_____

1. Watch the video and try to find as many instances of hyperbole as you can. President Obama's speech

https://www.youtube.com/watch?v=rIFD2lx3NWI&ab_channel=rafaguava

Write the instance of hyperbole below.

_____

_____

_____

Video retrieved from:
https://www.youtube.com/watch?v=rIFD2lx3NWI&ab_channel=rafaguava

**Lesson Plan 14:**

Title of the Class: Song lyrics

Week / Class Number: 7/14

Goals of the Class:
1. Students will synthesize discussion skills in a discussion activity.
2. Ss will create hyperboles.
3. Ss will learn how to use hyperboles in a context of a commercial.

Materials:
1. Song lyrics.
2. Discussion cards.
3. Hyperbole creating activity.

Equipment:
1. Movable desks and chairs
2. Whiteboard and markers
3. Timer
4. Smartphones/laptops for students

Procedures:

Step 1: Roll call, beginning remarks — 5 mins.

Step 2: Discussion of song lyrics — 15 mins.
1. T assigns Ss into pairs and asks to discuss the following questions: “Tell about a song that you listened to/read lyrics of recently. Did you like it Why?”, “?”, “What stylistic devices did you notice? How do these devices amplify the song’s impact?”, “What words spring to your mind when you hear this song? Try to describe your feelings.”
2. T encourages Ss to discuss songs that Ss found by themselves. T encourages Ss to use phrases for providing an opinion.
3. Ss discuss in pairs and change partners 3 times. Ss use the discussion cards.
4. Ss share their opinions.

Step 3: Discussion activity: skills synthesis — 30 mins.
1. T reviews discussion skills:
-Providing opinion
-Agreeing and disagreeing
-Asking for clarification
-Elaborating

2. T distributes discussion cards with the skills written on them.
3. T and Ss revise discussion skills using discussion cards.
4. T asks Ss to give an example of skills on cards.
5. Ss share their answers.
6. T presents statements for the discussion: “Anybody has a natural ability to perceive and create music”, “In a song, the text is less important than sound”, “In future, AI will learn how to create songs”.
7. T assigns Ss into pairs and asks Ss to discuss these statements.
8. T emphasizes that students should use discussion cards with skills. T asks Ss to flip a card after using a skill.
9. Ss discuss the statements.
10. Ss change partners and discuss again.
11. T monitors the discussion via looking at cards. T looks at skills that are difficult for Ss.
12. T concludes an activity by reiterating discussion skills and addressing the skills that were difficult.

Step 4: Hyperbole creation activity 30 mins.

1. T reviews hyperbole with Ss.
2. T assigns Ss in groups.
3. T asks Ss to create sentences with hyperboles using a handout.
4. Ss create hyperboles.
5. Ss share their sentences.
6. T presents the next task, a commercial with hyperbole.
7. T asks Ss to brainstorm a name and a type of a product.
8. T asks Ss to find a picture of a product on the Internet or to draw a picture by themselves.
9. Ss brainstorm the name and find/draw a picture of a product.
10. T provides guidelines for writing a short commercial with hyperbole.
11. Ss write a short commercial.

12. T monitors and provides assistance.
13. T asks Ss to change partners.
14. Ss present commercials to each other.
15. Ss who listen try to find examples of hyperbole in commercials.

Step 6: Homework guidelines: 10 mins

1. Reading and listening to song lyrics.
2. Writing the second draft of a discussion paper.
3. Reader Response Journal entry (7 entries collected in the next class, prepare for in-class discussion).

Assessment:

1. Observation during Ss discussions. Checking turn-taking skills and language usage.
2. Informal assessment of discussion activity.
3. Informal assessment of hyperbole creation activity.

Homework / Follow-up:

1. Reading and listening to song lyrics.
2. Writing the second draft of a discussion paper.
3. Reader Response Journal entry (7 entries collected in the next class, prepare for in-class discussion).

**Materials:**

1. **Song lyrics**

*This Magic Moment* by Lou Reed

[Verse 1]
This magic moment
So different and so new
Was like any other
Until I met you

[Verse 2]
And then it happened
It took me by surprise
I knew that you felt it too
I could see it by the look in your eyes

[Pre-Chorus]
Sweeter than wine
Softer than a summer´s night
Everything I want I have
Whenever I hold you tight

[Chorus]
This magic moment
While your lips are close to mine
Will last forever
Forever till the end of time

So why won´t you dance with me? Hey baby
Why won´t you dance with me?
[Verse 1]
This magic moment
So different and so new
Was like any other
Until I met you

[Verse 2]
And then it happened
You know it took me by surprise
I knew that you felt it too
Mmm, by the look in your eyes

[Pro-Chorus]
Sweeter than wine

*This Must Be The Place* by Talking Heads

[Verse 1]
Home is where I want to be
Pick me up and turn me 'round
I feel numb, born with a weak heart
I guess I must be having fun
The less we say about it, the better
We'll make it up as we go along
Feet on the ground, head in the sky
It's okay, I know nothing's wrong, nothing

[Chorus 1]
Hi-yeah, I got plenty of time
Hi-yeah, you got light in your eyes
And you're standing here beside me
I love the passing of time
Never for money, always for love
Cover up and say goodnight, say
goodnight

[Verse 2]
Home is where I want to be
But I guess I'm already there
I come home, she lifted up her wings
I guess that this must be the place
I can't tell one from another
Did I find you or you find me?
There was a time before we were born
If someone asks, this is where I'll be,
where I'll be

[Chorus 2]
Hi-yeah, we drift in and out
Hi-yeah, sing into my mouth
Out of all those kinds of people
You got a face with a view
I'm just an animal looking for a home and
Share the same space for a minute or two
And you love me 'til my heart stops
Love me 'til I'm dead
Eyes that light up, eyes look through you

Ooo, softer than a summer´s night
Everything I want I have
Whenever I hold you tight

Cover up the blank spots, hit me on the head, I go
Ooh...

[Chorus]
This magic moment
Sweeter than wine
Softer than a summer´s night
So please, baby
So please, save the last dance for me

*500 Miles* by Proclaimers

[Verse 1]
When I wake up, well, I know I'm gonna be
I'm gonna be the man who wakes up next to you
When I go out, yeah, I know I'm gonna be
I'm gonna be the man who goes along with you
If I get drunk, well, I know I'm gonna be
I'm gonna be the man who gets drunk next to you
And if I haver, yeah, I know I'm gonna be
I'm gonna be the man who's haverin' to you

[Chorus]
But I would walk five hundred miles
And I would walk five hundred more
Just to be the man who walked a thousand miles
To fall down at your door

[Verse 2]
When I'm workin', yes, I know I'm gonna be
I'm gonna be the man who's workin' hard for you
And when the money comes in for the work I do
I'll pass almost every penny on to you
When I come home (when I come home), oh, I know I'm gonna be
I'm gonna be the man who comes back home to you
And if I grow old, well, I know I'm gonna be
I'm gonna be the man who's growin' old with you
[Chorus]
But I would walk five hundred miles
And I would walk five hundred more
Just to be the man who walked a thousand miles
To fall down at your door

[Verse 3]
When I'm lonely, well, I know I'm gonna be
I'm gonna be the man who's lonely without you
And when I'm dreamin', well, I know I'm gonna dream
I'm gonna dream about the time when I'm with you
When I go out (when I go out), well, I know I'm gonna be
I'm gonna be the man who goes along with you
And when I come home (when I come home), yes, I know I'm gonna be
I'm gonna be the man who comes back home with you
I'm gonna be the man who's comin' home with you

[Chorus]
But I would walk five hundred miles
And I would walk five hundred more
Just to be the man who walked a thousand miles
To fall down at your door

**2. Discussion cards**

| | | | |
|---|---|---|---|
| Encouraged another person to speak | Indicated an end of my turn using an intonation | Introduced an idea and supported it with reason | Indicated a lack of understanding |
| Took a turn after a silence | Took a turn using a phrase | Used a phrase for agreement | Asked for clarification |
| Took a turn using a gesture | Indicated an end of my turn using a gesture | Used a phrase for disagreement | Provided elaboration |
| Used transitions for addition | Used transitions for providing examples | | |

**3. Hyperbole creating activity.**

***Poetry-Based EFL course***

***Week 7***

1. Let's try to create hyperbole. For each phrase below write a sentence with hyperbole.

- A strong wind_____
- A beautiful view _____
- A long trip_____
- A hot day_____
- A sad movie_____
- A loud car_____

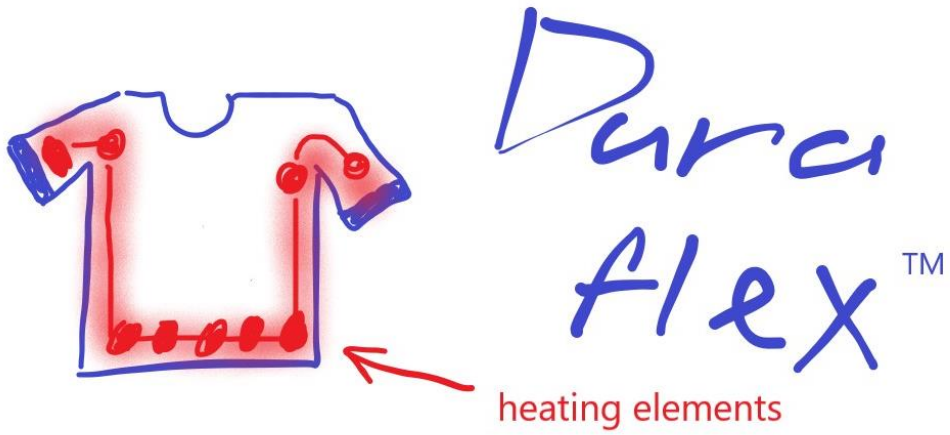
2. Now, let's try to integrate hyperbole into a text.
   Imagine that you work in a company and your boss entrusted you with developing a commercial. Your boss wants commercials to be extremely impactful and memorable so use hyperbole to create a powerful message.

   **Steps:**

   1. Choose a product that you will advertise.
   2. Find a picture of it on the internet or draw a simple picture by yourself.
   3. Write a short commercial about the product featuring hyperbole.
   4. Change partners and practice telling commercial to another person.
   5. Another person listens carefully and tries to find hyperbole.

**Example:**

Tired of having a ton of clothes in your closet? Do your shirts turn into rags after half a year? We have a solution for you! Our patented Duraflex™ T-shirts are so durable you can wear them for a hundred years and they will still look like new. More than this, our T-shirts emit heat so you can stay warm even on the coldest day. Even in Antarctica. Call us and order a set of Duraflex™ T-shirts now to get a limited discount!




Personal image

**Lesson Plan 15:**

| | | |
|---|---|---|
| Title of the Class: | Song lyrics | |
| Week / Class Number | 8/15 | |
| Goals of the Class: | 1. Students will be able to practice discussion using discussion activities and discussion cards.<br>2. Students will be aware of the syllabic nature of stress in English.<br>3. Students will be able to mark stress in words.<br>4. Students will improve their listening skills via listening activity. | |
| Materials: | 1. Song lyrics.<br>2. Stress marking handout<br>3. Listening activity | |
| Equipment: | 1. Movable desks and chairs<br>2. Whiteboard and markers<br>3. Timer<br>4. Smartphones/laptops for students | |
| Procedures: | Step 1: Roll call, beginning remarks | 5 mins. |
| | Step 2: Discussion of song lyrics<br>1. T assigns Ss into pairs and asks to discuss the following questions: “Talk about a song that you listened to/read lyrics of recently. Did you like it Why?”, “?”, “What stylistic devices did you notice? How do these devices amplify the song’s impact?”, “What words spring to your mind when you hear this song? Try to describe your feelings.”<br>2. T encourages Ss to discuss songs that Ss found by themselves. T encourages Ss to use all the discussion cards revised in the previous class.<br>3. Ss discuss in pairs and change partners 3 times. Ss use the discussion cards.<br>4. Ss share their opinions. | 15 mins. |
| | Step 3: Stress and prosody activity<br>1. T reviews syllables.<br>2. T reminds Ss that to count syllables Ss should pay attention to sound rather than letters. | 15 mins. |

3. T plays an excerpt from *Lost in a supermarket* by Clash.
4. T presents a text of the song from the handout.
5. T assigns Ss in pairs.
6. T asks Ss to mark stress in the handout.
7. T monitors and provides assistance.
8. Ss share their answers.
9. T provides feedback.
10. T moves on to the explanation of stress.
11. T says that in English stress is based on syllables.
12. T presents key points about stress:
    -stressed syllables sound slightly longer
    -try to elongate a syllable to find out whether it is stressed or not
    -Last parts of words such as **-ed** or **-ing** are not stressed
13. T asks Ss to use a song excerpt to mark stress.
14. T plays audio one time to assists Ss.
15. T monitors and provides assistance.
16. Ss share their answers.
17. T provides feedback.
18. T reiterates key points about stress.

Step 4: In-class discussion on Reader Response Journal 20 mins.

1. T introduces the discussion.
2. T asks Ss to discuss the following questions.
    - "What poems/song lyrics from the journal would you recommend to a friend? Why?
    - "What was difficult about writing a journal? Is it hard to write without stopping?"
    - "What recommendations would you give to your partner to improve writing speed?"
3. T encourages Ss to use discussion cards.
4. Ss discuss in pairs.
5. T monitors and provides assistance.
6. Ss change pairs.
7. T asks Ss to share recommendations for improving writing speed.

8. Ss share recommendations.
9. T puts recommendations on a whiteboard.
10. T adds some recommendations such as:
    - Allocate a specific time for writing
    - Put dictionary, laptop, and smartphone away
    - Allocate a specific place for writing
11. T collects 7 journal entries for grading.

Step 5: Listening activity 25 mins.

1. T introduces an activity and says that Ss will listen to the poem called *For Estefani* by Aracelis Girmay.
2. T introduces the author.
3. T assigns Ss in pairs.
4. T asks Ss pre-listening questions.
5. Ss try to guess who Estefani is and describe her.
6. Ss share their guesses.
7. T plays the video of the poem and stops at the mark 1:40.
8. T asks Ss to answer comprehension questions from the handout.
9. Ss discuss and watch the video again to confirm their answers.
10. Ss share their answers.
11. T provides feedback.
12. T asks Ss to read an excerpt from the poem and try to imagine the meaning of the word “Loisfoeribari”.
13. T emphasizes that there are no correct answers to these questions. Ss are encouraged to experiment.
14. Ss discuss in pairs, they can also draw pictures that are associated with the word.
15. Ss share their opinions.
16. T plays the rest of the video and demonstrates what Estefani meant.
17. T asks Ss to watch an interview with an author about the poem for the homework. Questions
    - “What is Aracelis Girmay’s idea of poetry? In her opinion, what do poems begin with?

- "What are the messages that Aracelis Girmay connects with the phrase "love is for everybody"?

Step 6: Homework guidelines 10 mins

1. Reading and listening to song lyrics.
2. Writing the final draft of a discussion paper.
3. Watching an interview with a poet and answering questions.

Assessment:

1. Observation during Ss discussions. Checking turn-taking skills and language usage.
2. Assessment of Reader Response Journals. Graded based on the presence of 7 entries. Journals are also used for monitoring the fluency development of Ss.
3. Informal assessment during listening activity.
4. Informal assessment of stress-marking activity.

Homework / Follow-up:

1. Reading and listening to song lyrics.
2. Writing the final draft of a discussion paper.
3. Watching an interview with a poet and answering questions.

**Materials:**

1. **Song lyrics**

*Lost in a Supermarket* by Clash

[Chorus]
I'm all lost in the supermarket
I can no longer shop happily
I came in here for the special offer
Guaranteed personality

[Verse 1]
I wasn't born, so much as I fell out
Nobody seemed to notice me
We had a hedge back home in the suburbs
Over which I never could see
I heard the people who live on the ceiling
Scream and fight, most scarily
Hearing that noise was my first ever feelin'
That's how it's been, all around me

[Chorus]
I'm all lost in the supermarket
I can no longer shop happily
I came in here for the special offer
Guaranteed personality

[Verse 2]
I'm all tuned in, I see all the programs
I save coupons from packets of tea
I've got my giant hit, discotheque album
I empty a bottle, I feel a bit free
The kids in halls and the pipes in the walls
Making noises for company
Long distance callers make long distance calls
And the silence makes me lonely

[Chorus]
I'm all lost in the supermarket
I can no longer shop happily

*Cry Me a River* by Justin Timberlake

[Verse 1: Justin Timberlake]
You were my sun
You were my earth
But you didn't know all the ways I loved you, no
So you took a chance
And made other plans
But I bet you didn't think that they would come crashing down, no

[Pre-Chorus: Justin Timberlake]
You don't have to say what you did
I already know, I found out from him
Now there's just no chance
With you and me
There'll never be
And don't it make you sad about it?

[Chorus: Justin Timberlake]
You told me you loved me
Why did you leave me all alone?
Now you tell me you need me
When you call me on the phone
Girl, I refuse
You must have me confused
With some other guy
The bridges were burned
Now it's your turn, to cry
Cry me a river
Cry me a river
Cry me a river
Cry me a river (Yeah, yeah)

[Verse 2: Justin Timberlake]
You know that they say some things are better left unsaid
It wasn't like you only talked to him and you know it
Don't act like you don't know it
And all of these things people told me
Keep messin' with my head (Messin' with my head)

I came in here for the special offer
Guaranteed personality
And it's not here
It disappeared

[Chorus]
I'm all lost in the supermarket
I can no longer shop happily
I came in here for the special offer
Guaranteed personality
I'm all lost in the supermarket
I can no longer shop happily
I came in here for the special offer
Guaranteed personality
I'm all lost in the supermarket
I can no longer shop happily
I came in here for the special offer
Guaranteed personality
I'm all lost in the supermarket
I can no longer shop happily
I came in here for the special offer
Guaranteed personality
I'm all lost

[Chorus]
I'm all lost in the supermarket
I can no longer shop happily
I came in here for the special offer
Guaranteed personality

Should've picked honesty
Then you may not have blown it

[Pre-Chorus: Justin Timberlake]
You don't have to say what you did
I already know, I found out from him
Now there's just no chance
With you and me
There'll never be
And don't it make you sad about it?

[Chorus: Justin Timberlake]
You told me you loved me
Why did you leave me all alone?
Now you tell me you need me
When you call me on the phone
Girl, I refuse
You must have me confused
With some other guy
The bridges were burned
Now it's your turn, to cry
So cry me a river
(Go on and just) Cry me a river
(Go on and just) Cry me a river
(Baby, go on and just) Cry me a river
[Post-Chorus: Timbaland & *Justin Timberlake*]
Oh! *(Oh!)* oh, the damage is done
So I guess I'll be leaving
Oh! *(Oh!)* oh, the damage is done
So I guess I'll be leaving
Oh! *(Oh!)* oh, the damage is done
So I guess I'll be leaving
Oh! *(Oh!)* oh, the damage is done
So I guess I'll be leaving

[Bridge: Justin Timberlake]
You don't have to say what you did
I already know, I found out from him
Now there's just no chance
With you and me
There'll never be
Don't it make you sad about it?

*Ain't No Sunshine* by Bill Withers

[Verse 1]
Ain't no sunshine when she's gone
It's not warm when she's away
Ain't no sunshine when she's gone
And she's always gone too long
Anytime she goes away

[Verse 2]
Wonder this time where she's gone
Wonder if she's gonna stay
Ain't no sunshine when she's gone
And this house just ain't no home
Anytime she goes away

[Verse 3]
And I know, I know, I know, I know
Hey, I ought to leave the young thing alone
But ain't no sunshine when she's gone

[Verse 4]
Ain't no sunshine when she's gone
Only darkness everyday
Ain't no sunshine when she's gone
And this house just ain't no home
Anytime she goes away

[Outro]
Anytime she goes away
Anytime she goes away
Anytime she goes away

**2. Stress marking handout**

***Poetry-Based EFL course***

***Week 8***

Today we are going to discuss stress in English but to understand how stress works we need to know how to divide words into syllables. Let's revise syllables using the song lyrics below.

Look at the lyrics below and mark syllables:

I'm all lost in the supermarket

I can no longer shop happily

I came in here for the special offer

Guaranteed personality

**Stress**

Str**e**ss is an **e**mphasis pl**a**ced on a part**i**cular s**y**llable in a w**o**rd. The emphasis is provided via higher pitch, louder volume, and longer duration.

In the sentence above stress in each word is marked in red.

To find stress in a word you can elongate a syllable that you think should be stressed.

Volume→ Voooooolume, not voluuuuume

Now, try to mark stress in this song lyrics:

I'm all lost in the supermarket

I can no longer shop happily

I came in here for the special offer

Guaranteed personality

**3. Listening activity**

***Poetry-Based EFL course***

***Week 8***

Let's watch a video of a poem called *For Estefani* by Aracelis Girmay.

**Before we watch answer the following questions:**

1. Who do you think Estefani is? How does this person look like? How old is this person? Try to imagine and describe Estefani.

Watch the video and stop at the 1:40 mark.

https://www.youtube.com/watch?v=DcIYMCC0M1w&ab_channel=TED-Ed

**Answer the following questions:**

1. Who is Estefani?
2. The author was not sure what the word "loisfoeribari" means. The author made some guesses. What her guesses were?

Watch one more time to confirm your answers.

**Read the excerpt from the poem**

*For Estefani Lora, Third Grade, Who Made Me A Card*
for Estefani Lora, PS 132, Washington Heights

Elephant on an orange line, underneath a yellow circle meaning sun.
6 green, vertical lines, with color all from the top meaning flowers.
The first time I peel back the 5 squares of scotch tape,

unfold the crooked-crease fold of art class paper,
I am in my living room.
It is June.
Inside of the card, there is one long word and then
Estefani's name.
*"Loisfoeribari*
*Estefani Lora"*
Loisfoeribari?
Loisfoeribari: The scientific, Latinate way of saying hibiscus.
Loisfoeribari: A direction, as in: Are you going
North? South? East? West? Loisfoeribari?
I try, over and over, to read the word out loud.
Loisfoeribari. LoISFOeribari.
LoiSFOEribari. LoisFOERibARI.
What is this word?
I imagine using it in sentences like,
"Man, I have to go back to the house,
I forgot my Loisfoeribari."
or
"There's nothing better than rain, hot rain,
open windows with music, & a tall glass
of Loisfoeribari."
or
"How are we getting to Pittsburgh?
Should we drive or take the Loisfoeribari?"
I have lived 4 minutes with this word not knowing
what it means.

Try to imagine the meaning of the word. Is it a name of an animal? An ancient city? An exotic dish? Make your own guesses and share your ideas (there is no correct answer for this question, just experiment!)

Listen to the whole poem to find out what Estefani meant (the answer is on the next page).

**Poem (continued)**

It is the end of the year. I consider writing my student,
Estefani Lora, a letter that goes:
"To The BRILLIANT Estefani Lora!
*Hola, querida*, I hope that you are well. I've just opened the card that you made me, and it is beautiful. I really love the way you filled the sky with birds. I believe that you are *chula*, *chulita*, and super fly! Yes, the card is beautiful. I only have one question for you. What does the word 'Loisfoeribari' mean?"
I try the word again.
Loisfoeribari.
Loisfoeribari.
Loisfoeribari.
I try the word in Spanish.
Loisfoeribari
Lo-ees-fo-eh-dee-bah-dee
Lo-ees-fo-eh-dee-bah-dee
& then, slowly, Lo is fo e ri bari
Lo is fo eribari
love is for everybody
love is for every every body love
love love everybody love
everybody love love
is love everybody
everybody is love
love love for love
for everybody
for love is everybody
love is forevery
love is forevery body
love love love for body
love body body is love
love is body every body is love is every love
for every love is love
for love everybody love love
love love for everybody
loveisforeverybody

**Lesson Plan 16:**

Title of the Class: Poems
Week / Class Number: 8/16

Goals of the Class:
1. Students will be able to improve their discussion skills via discussion activities.
2. Students will be aware of the differences between poems and song lyrics.
3. Students will be aware of the role of prosodic elements and form in poetry.
4. Students will gain an understanding of skills, structural elements of presentation, and differences between presentations and papers.

Materials:
1. Poems.
2. Guidelines for the final presentation.

Equipment:
1. Movable desks and chairs
2. Whiteboard and markers
3. Timer
4. Smartphones/laptops for students

Procedures:

Step 1: Roll call, beginning remarks — 5 mins.

Step 2: Homework check: an interview with a poet — 10 mins.
1. T assigns Ss into pairs.
2. T asks Ss to discuss the following questions about the assigned interview:
   - "What is Aracelis Girmay's idea of poetry? In her opinion, what do poems begin with?
   - "What are the messages that Aracelis Girmay connects with the phrase "love is for everybody"?
3. Ss discuss the questions and share their answers.
4. T monitors.
5. Ss share answers.
6. T provides feedback.

Step 3: 2-3-4 speeches — 15 mins.
1. T introduces the topic: "Dream destination"
2. T assigns Ss into pairs.
3. Ss talk about their chosen topics

4. Each S talks for 2 minutes.
5. Pairs switch.
6. Each S talks for 3 minutes.
7. Pairs switch.
8. Each S talks for 4 minutes.

Step 4: Introduction to poetry 30 mins.

1. T says that this half of the course will be devoted to poetry.
2. T asks Ss to draw a mindmap on a whiteboard. “Poetry” is on one side of the mind map while “song lyrics” is on the other.
3. T assigns Ss into pairs and asks them the following questions:
   - “Based on your personal experience and poems that you read for today’s class, how are poems different from song lyrics?”
   - “How are poems similar to song lyrics?”
   - “What do you think is more complicated, poetry or song lyrics?”
   - “What stylistic devices discussed before can be seen in the poems assigned for today’s class?”
4. Ss discuss and share opinions.
5. Ss fill out the mindmap on a whiteboard.
6. T says that similar to song lyrics poetry is a medium that tries to create an emotional impression. However, unlike song lyrics, not all poems can be sung. Some poems are meant to be read while others are more musical.
7. T asks Ss to look at the poems assigned for the class and decide which ones are more musical and can be converted into songs.
8. T also asks Ss to try to find reasons why some poems sound more musical than others.
9. T monitors and provides assistance.
10. Ss share their opinions.
11. T says that the musical feeling of some poems is based on rhymes and rhythms.

Not all poems feature rhymes or rhythms. Some poems can convey a message via visual form or meaning.

12. T demonstrates two poems that rely heavily on the form:
    - *It's not about the suit* by Just Joan
    - *l(a by* E. E. Cummings
13. T asks Ss how the form of these poems helps to understand their meaning and expand on it.
14. Ss discuss.
15. T monitors and provides assistance.
16. Ss share.
17. T concludes by restating key differences and similarities between poems and song lyrics.

Step 5: Presentation structure — 25 mins.

1. T introduces the project for this part of the course: A presentation about a stylistic device.
2. T asks Ss about skills that are needed for effective presentations.
3. T assigns Ss in groups.
4. Ss discuss and share.
5. T puts skills on the whiteboard.
6. T adds skills not mentioned by Ss
7. Skills needed:
   -Understanding a structure of a speech
   -Speech delivery skills
   -Clean and coherent visual materials.
8. T says that in today's class the general structure of presentations will be reviewed.
9. T reviews structural elements of papers with students.
10. T elicits answers about paragraphs and elements of each paragraph.
11. Ss share their opinions.
12. T puts Ss' answers on a whiteboard and structures those answers into a mindmap.
13. T refers to the mindmap and says that the general structure of presentations is similar to the structure of an essay (introduction with a thesis statement

and controlling ideas, body with supporting details, and conclusion with a summary).

14. Then T says that unlike papers a presentation is seen and heard only once and during a limited amount of time. Hence, the differences.
15. T focuses on details that are different in presentations:
    - An introduction should include a hook to get the attention of the audience.
    - Due to time constraints, presentations feature mostly key points and do not go in-depth about a topic.
    - Sentences should be shorter, and transitions should be extremely clear to guide the audience throughout the presentation.
16. Ss discuss those points in groups and ask T questions.
17. T provides Ss with presentation guidelines.
18. T asks Ss to read these guidelines at home and prepare questions about those guidelines for the next class.

Step 6: Homework guidelines 5 mins

1. Reading poems.
2. Reader Response Journal entry.
3. Prepare questions about final presentation guidelines.

Assessment:

1. Observation during 2-3-4 speeches.
2. Informal assessment during the discussion about the assigned interview.
3. Informal assessment of students' knowledge of paragraph structure.

Homework / Follow-up:

1. Reading poems.
2. Reader Response Journal entry.
3. Prepare questions about final presentation guidelines.

**Materials:**

1. **Poems**

*November* by Walter De La Mare (+ audio)

There is wind where the rose was,
Cold rain where sweet grass was,
And clouds like sheep
Stream o'er the steep
Grey skies where the lark was.

Naught warm where your hand was,
Naught gold where your hair was,
But phantom, forlorn,
Beneath the thorn,
Your ghost where your face was.

Cold wind where your voice was,
Tears, tears where my heart was,
And ever with me,
Child, ever with me,
Silence where hope was.

*A String of Simile* by Sophia White

Words bind me, wrapping around me like vines
And like vines they grow, and constrict, like a boa
And like a boa they hiss in my ear, the most wonderful things.

Words chain me, tethering my wrists and ankles like iron
And like iron they do not rot or wither, like Eternity,
And like Eternity, I do not know when they will end.

Words shackle me, holding me down like paralysis,
And like paralysis, they have no immediate cure - like Love,
And like Love, within them I am free and beautiful and alive.

*On the train* by Michael Rosen
When you go on the train
And the line goes past the backs of houses in a town
You can see there’s thousands and thousands
Of things going on;
Someone’s washing up

A baby's crying
Someone's shaving,
Someone said 'Rubbish, I blame the government.'
Someone tickled a dog
Someone looked out of the window
And saw this train
And saw me looking at her
And she thought,
'There's someone looking out of the window looking at me.'
But I'm only someone
Looking out of the window
Looking at someone
Looking out of the window
Looking at someone.
Then it's all gone.

*This Is Just To Say* by William Carlos Williams.

I have eaten
the plums
that were in
the icebox

and which
you were probably
saving
for breakfast

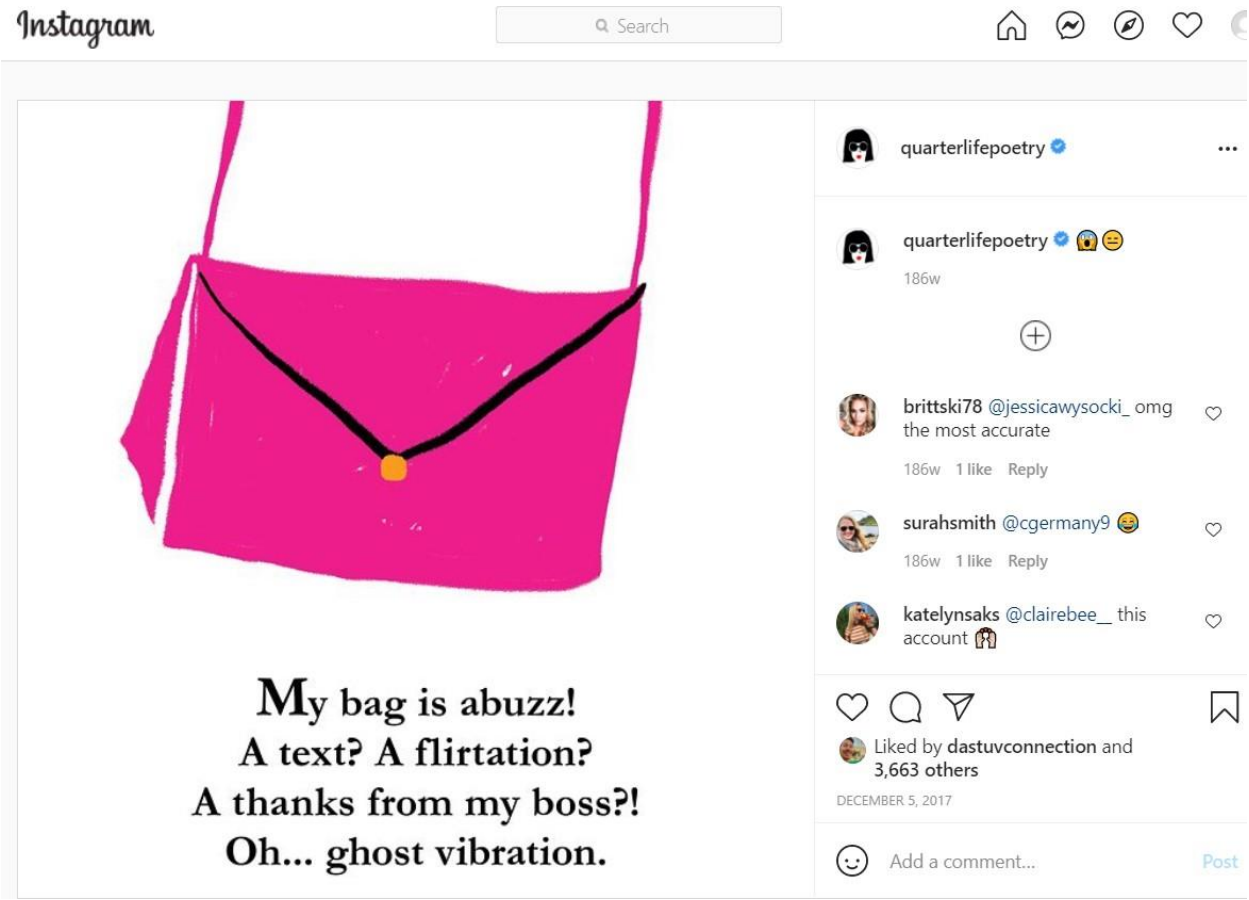
Forgive me
they were delicious
so sweet
and so cold

*It's not about the suit* by Just Joan

**IT'S NOT ABOUT THE SUIT**

| | |
|---|---|
| The | The |
| suit | suit |
| fits | fits |
| like | like |
| a glove | a glove |
| She doesn't care | She chides herself |
| that her aunt made it | for spending so much |
| out of a polyester | on a smooth nylon |
| pantleg with a | sheath with its |
| perma-crease | tummy panel, |
| in the front | built-in bra |
| She feels | She feels |
| buoyant, | weighty |
| gorgeous, | and self- |
| confident, | conscious, |
| ready to run | ready to hide |
| and do cartwheels | in the locker room, |
| through the sprinkler | far from Aqua-Robics |
| Just shy of five, she | Just shy of fifty, she |
| doesn't yet realize | doesn't remember |
| that her knees are | that her body is |
| knobby and her | perfect and her |
| homemade | stylish new |
| swimsuit | swimsuit |
| is white | doesn't |
| trashy | matter |

*A ghost vibration* by Quarterlifepoetry

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**2. Guidelines for the final presentation.**

***Poetry-Based EFL course***

***Week 8***

The final presentation is used to summarize, formalize, and evaluate your knowledge from this course. The presentations should be prepared individually. The presentation process follows the next steps:

1. Choose a stylistic device that you want to focus on;
2. Select 2 poems and 2 song lyrics that represent the stylistic device and were NOT covered in this course;
3. Provide a short description of the selected stylistic device;
4. Analyze these poems/lyrics and describe how the stylistic device is presented and how the device contributes to the poems/lyrics;
5. Create a speech and presentation slides on the selected stylistic device and practice presentation;
6. Present in front of the class.

**The important points:**

- Please, pay attention to the structure of your presentation. Be sure to include an introduction, state the stylistic device, use poems to demonstrate the selected device, explain in detail how the device is used in these poems, and include a conclusion at the end;
- Use appropriate transitions in your presentation;
- Try to NOT read the script during the presentation. Instead, practice and memorize the important points (tip: you can put essential points in the PowerPoint presentation and refer to the slides during your presentation);
- Be sure to maintain eye contact with the audience and use gestures when appropriate. Speak clearly and loudly so anybody in the class can hear you;

- Organize your PowerPoint slides clearly, include only essential information. Do NOT include excessive text or copy/paste your script. Feel free to use visuals to support your points;
- Encourage the audience to ask questions at the end of your presentation.
- To find poems you can use a stylistic device search at https://www.poetryfoundation.org/.

**Lesson Plan 17:**

Title of the Class: Poems

Week / Class Number: 9/17

Goals of the Class:
1. Students will understand the key points of a presentation hook.
2. Students will be able to create presentation hooks.
3. Students will improve their understanding of simile usage via simile activity

Materials:
1. Poems.
2. Hook creation handout.
3. Simile activity handout.

Equipment:
1. Movable desks and chairs
2. Whiteboard and markers
3. Timer
4. Smartphones/laptops for students

Procedures:

Step 1: Roll call, beginning remarks — 5 mins.

Step 2: Questions about the final presentation — 15 mins.
1. T elicits questions about final presentation guidelines.
2. Ss ask questions.
3. T provides elaborations

Step 3: Presentation activity: Hook creation — 35 mins.
1. T tells that the term “hook” itself is a metaphor.
2. T asks Ss to guess the meaning of the metaphor.
3. Ss share their ideas.
4. T explains what a hook is. T also talks about a hook’s purpose to engage the audience.
5. T demonstrates an example of a hook from the handout.
6. T assigns Ss into pairs.
7. T asks Ss to read the hook and find points that can potentially engage the audience.
8. Ss discuss and try to find the points.
9. T monitors and provides assistance.
10. Ss share.
11. T provides feedback and elaborates points that can be included in a hook:

-A rhetoric question directed to the audience.
-A surprising fact.
-A personal experience or anecdote.

12. T emphasizes that the points above are only examples so Ss can experiment and create their own ways of engaging the audience.
13. T introduces the next step of an activity which is writing a hook.
14. T says that before Ss start writing a hook a clear thesis statement is needed.
15. T says that Ss can choose from 4 thesis statements or create their own.
16. Ss discuss in pairs what thesis statement they want to use for their hook.
17. Ss share thesis statements.
18. T asks Ss to write hooks. T encourages Ss to use pictures to make their hooks more appealing.
19. Ss write hooks.
20. T monitors and provides assistance.
21. Ss change pairs and present their hooks.
22. T concludes by restating the purpose of a hook and its key points. T also reminds Ss that the thesis statements students use in their presentation should feature controlling ideas.

Step 4: Simile activity 25 mins.

1. T reviews simile with Ss. T asks:
   -What is a simile?
   -Give an example of a simile.
2. Ss share their answers.
3. T asks Ss to read an article about simile in politics.
4. Ss read an article.
5. T assigns Ss into pairs.
6. T asks Ss to find as many similes in the article as Ss can.
7. Ss search and write down similes using handouts.
8. T asks Ss to brainstorm the meaning of similes Ss do not know.
9. Ss use handouts to brainstorm similes' meaning.

10. T asks Ss to check their guesses via looking similes up on the Internet.
11. Ss look similes up.
12. T monitors and provides assistance.
13. S share their answers.
14. T provides feedback.
15. T asks Ss to answer comprehension questions.
16. Ss work in pairs to answer the questions.
17. Ss share their answers.
18. T provides feedback.
19. T concludes by saying that simile and other stylistic devices are often used outside of poems and songs.

Step 5: Homework guidelines 10 mins

1. Reading poems.
2. Select the stylistic device that will be used for the final presentation.
3. Write a draft of a hook for the final presentation.
4. Preparing a 4-3-2 speech about a topic of choice.

Assessment:

1. Informal assessment during the hook creation activity.
2. Informal assessment during the simile activity.

Homework / Follow-up:

1. Reading poems.
2. Select the stylistic device that will be used for the final presentation.
3. Write a draft of a hook for the final presentation.
4. Preparing a 4-3-2 speech about a topic of choice.

**Materials:**

1. **Poems**

*The Declaration of Intent* by Steve Turner

She said she'd
love me for eternity,
but managed to reduce
it to eight months
for good behaviour.
She said we fitted
like a hand in a glove,
but then the hot
weather came and such
accessories weren't needed.
She said the future
was ours, but the deeds
were made out in
her name.
She said I was the only one who
understood completely,
and then she left me
and said she knew
that I'd understand completely.

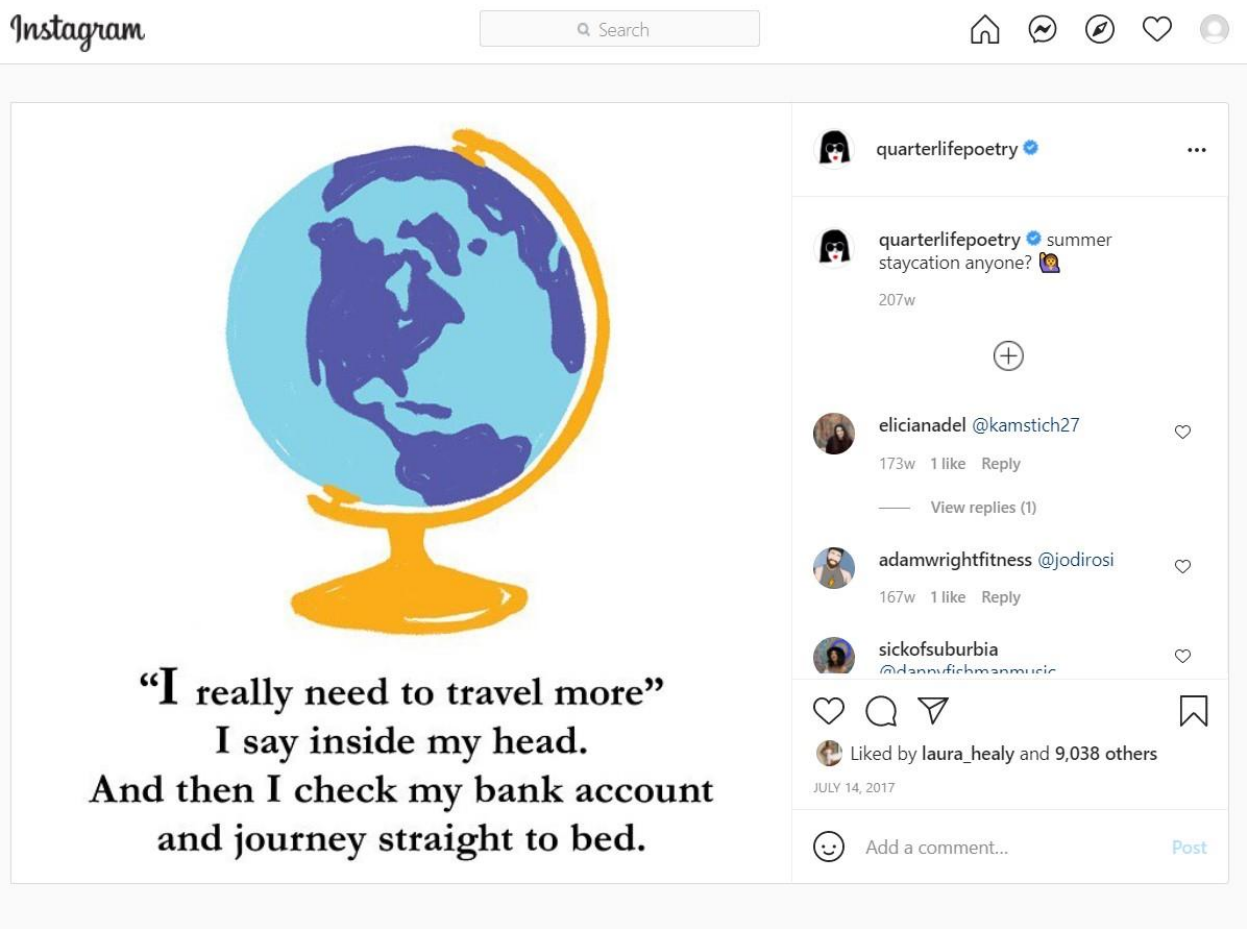
*Simile* by Scott Momaday

What did we say to each other
that now we are as the deer
who walk in single file
with heads high
with ears forward
with eyes watchful
with hooves always placed on firm ground
in whose limbs there is latent flight.

*Love Song* of J Alfred Prufrock by T.S. Elliott (excerpt)

Let us go then, you and I,
When the evening is spread out against the sky
Like a patient etherized upon a table;
Let us go, through certain half-deserted streets,
The muttering retreats
Of restless nights in one-night cheap hotels
And sawdust restaurants with oyster-shells.
Streets that follow like a tedious argument.

*Traveling* by Quarterlifepoetry

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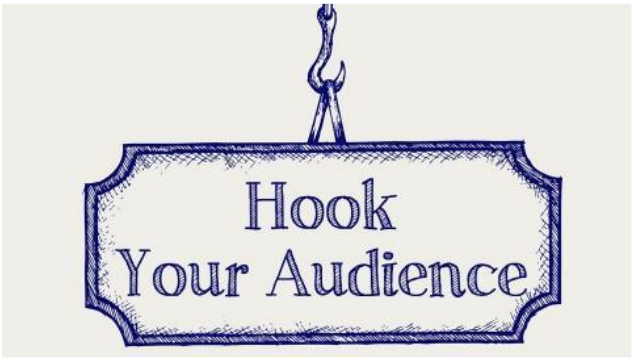
**2. Hook creation handout**

***Poetry-Based EFL course***

***Week 9***

**Hook** is an opening part of a speech that attracts attention and gets the audience interested.




https://www.coursetalk.com/providers/udemy/courses/create-a-money-making-presentation-the-secret-pitch

Hook is a metaphor –this part of a presentation is like a fishing hook that catches and holds your audience's attention.

Here is an example of a hook for a presentation about a destination in Russia:

Hey everybody, how do you feel? Tired, exhausted? Sick of staring at the computer screen and books for hours every day? Want to forget your worries and escape from the summer heat to a place of unimaginable beauty? Well, I have a deal right for you. Let me introduce one of the coldest places on planet Earth. A place where temperature can get as

low as -72 °C … Oymyakon! Here is a student before going to Oymyakon. He is completely bored and miserable. And here is the same person after going to Oymyakon. He looks like the happiest human in the world! In my presentation, I will tell you why you should visit Oymyakon. We will cover the nature, activities, local food, and transportation of Oymyakon.

BEFORE going to Oymyakon

Personal photo

AFTER going to Oymyakon

Personal photo

Read the hook and find points that are designed to engage the audience.

**Now, let's try to make our own hooks.**

Ways to make a hook:

●Start from a question directed at listeners.

Have you ever tried riding a reindeer? If no, you can try in Oymyakon!

●Start from a surprising fact.

The temperature in this town can get as low as 72°C. The town is called Oymyakon.

●Include a personal example or experience.

Once I traveled to a place where I was almost eaten by a bear. The name of the place is Oymyakon.

●Experiment! Find your own way to attract the attention of the audience.

Before start writing a hook, you need a thesis statement. Come up with a thesis statement or use one of the following thesis statements:

1. In the future, robots will dominate the world.
2. Japanese need to preserve kanji/ does not need kanji.
3. Video games are a sport/ are not a real sport.
4. [Your own thesis statement]

Now, that you have a thesis statement, write an exciting hook to engage the audience. You can use some pictures to illustrate your hook!

_____

_____

_____

_____

_____

_____

**3. Simile activity handout**

***Poetry-Based EFL course***

***Week 9***

Read the essay below and try to answer the questions.

**On political similes**

The art of the simile is as dead as a doornail. Here we are, making do with expressions like "smart as a whip," "blind as a bat," "happy as a lark" and "sound as a dollar," which were coined centuries ago.

The simile's less explicit cousin, the Metaphor, is constantly being renewed and updated. The economy is treated as a metaphoric automobile, slamming on brakes and overheating its engine. The political system, still a wordpicture ship of state, charts "new directions" while critics charge it "off course."

But the simile—the specific, daring insistence that an idea is similar to a symbol—lies there, flat as a pancake, with none so pure to do irreverence.

A generation ago, tough-guy fiction writers like Dashiell Hammett and Raymond Chandler revived the art for a short time; Chandler's classic of the genre was a description of a heroine "blonde enough to make a bishop kick a hole through a stained glass window."

American discourse, however, is reflected by—not determined by— novelists. Pervasive figures of speech are invented or popularized by political writers and speakers. The “cold war” was coined by Herbert Bayard Swope; “iron curtain” by Churchill; “eyeball to eyeball” by Dean Rusk, and “hawks and doves” by Stewart Alsop and Charles Bartlett, political commentators all. […]

On the rainy, rainy, days ahead, let a simile be your umbrella. The inventive, wholesome activity enriches the language and enlivens turgid speeches, and it need not be as convoluted as some of the examples here.

Last week in Katmandu, Nepal, for example, a young man was crowned absolute monarch of that high-rise Himalayan land, and the words he spoke were royal in their simplicity. “For the welfare of the people, am ready to be the king,” declared Birendra Bir Bikram Shah Dev. Just before the high priest of the kingdom placed the crown on his head, the 29-year-old ruler-to-be made this pledge:

“I will be popular like the raindrop. I will be friendly like the sun.”

Where are you going to beat speech like that these days? Back to the fundamental device of the simile, with two original twists that turned a political promise into a mystic evocation of water and light, crowning his coronation like a rainbow in the sky.

Try to find as many similes in this text as you can

| | | | |
|---|---|---|---|
| | | | |
| | | | |
| | | | |
| | | | |

Try to guess the meaning of the similes that you do not know. For example, what springs to your mind when you hear “iron curtain”? Is it a positive or a negative image? Discuss with your partner.

1. Answer the following questions:

- What is the author’s opinion about using similes in articles about politics?
- According to the author, what is more widespread, similes or metaphors?
- According to the author, who is more likely to coin a new simile, a political speaker or a novelist?
- Who coined a simile “eyeball to eyeball”?
- What similes did the king of Nepal use during his coronation?

Adapted from: The New York Times: On Political Similes
https://www.nytimes.com/1975/02/27/archives/on-political-similes-essay.html

**Lesson Plan 18:**

Title of the Class: Poems

Week / Class Number: 9/18

Goals of the Class:
1. Students will be able to substitute simple words with their expressive counterparts.
2. Students will be able to use a thesaurus to search for synonyms and antonyms.
3. Students will express themselves via a poem.

Materials:
1. Poems.
2. Thesaurus usage handout.
3. Diamante poem guidelines.

Equipment:
1. Movable desks and chairs
2. Whiteboard and markers
3. Timer
4. Smartphones/laptops for students

Procedures:

Step 1: Roll call, beginning remarks — 5 mins.

Step 2: 4-3-2 speeches — 15 mins.

T assigns Ss into pairs.
Ss talk about their chosen topics
Each S talks for 4 minutes.
Pairs switch.
Each S talks for 3 minutes.
Pairs switch.
Each S talks for 2 minutes.

Step 3: Thesaurus usage: expressive words — 35 mins.

1. T shows a picture from a handout and asks Ss to come up with a word to fill in a blank.
2. Ss share their answers.
3. T says that the word “looked” does the job but there are other words that are more expressive.
4. T assigns Ss in pairs.
5. T asks Ss to answer the questions in the handout. T emphasizes the answers should be as ridiculous and crazy as possible.
6. Ss brainstorm and try to answer the questions.
7. Ss share the questions.

8. T reiterates the importance of expressive words and says that these words can be found using a thesaurus.
9. T reviews the thesaurus usage for synonyms.
10. T asks Ss to read the poem called *The Fly* by Walter De La Mare.
11. T assigns Ss in pairs.
12. T asks Ss to use a thesaurus to replace highlighted words with the new ones.
13. Ss use a thesaurus to find synonyms.
14. Ss change partners and share their words.
15. T asks Ss to answer questions in the handout:
    -How do the new words change the meaning of the poem?
    -Why do you think the author used original words?
    - Which original words would you change and which ones would you keep?
16. Ss discuss the questions.
17. T monitors and provides assistance.
18. Ss share their opinions.
19. T asks Ss to use a thesaurus to find antonyms for the words highlighted in the poem.
20. Ss use a thesaurus and write down anonyms in the handouts.
21. T monitors and provides assistance.
22. Ss share antonyms.
23. T provides feedback.
24. T concludes by reiterating the importance of expressive language. Expressive words can be seen not only in poems but also in speeches and presentations. These words amplify the message and create interest among the listeners.

Step 4: Poetry writing: Diamante poem 30 mins.

1. T introduces Diamante poem
2. T assigns Ss into pairs.
3. T asks Ss to come up with a topic word.
4. Ss brainstorm and share.

5. T asks Ss to brainstorm related adjectives and -ing words.
6. Ss discuss and brainstorm.
7. T asks Ss to use a thesaurus to find an antonym for the main word. T also asks to brainstorm adjectives and -ing words for this antonym.
8. Ss discuss and brainstorm.
9. T asks Ss to discuss 4 nouns, two nouns related to the main word and two related to an antonym.
10. Ss brainstorm and write a Diamante poem.
11. Ss change partners and read their poems to new partners.
12. T concludes and asks Ss to write Diamante poems at home for their portfolio.

Step 5: Homework guidelines 5 mins

1. Reading poems.
2. Reader Response Journal entry.
3. Writing a Diamante poem.

Assessment:

1. Observation during 4-3-2 speeches.
2. Portfolio assessment of Cinquain poems.
3. Informal assessment during thesaurus usage activity.
4. Informal assessment during poetry writing.

Homework / Follow-up:

1. Reading poems.
2. Reader Response Journal entry.
3. Writing a Diamante poem.

**Materials:**

1. **Poems**

*The Fly* by Walter De La Mare

How large unto the tiny fly
Must little things appear!-
A rosebud like a feather bed,
Its prickle like a spear;

A dewdrop like a looking-glass,
A hair like golden wire;
The smallest grain of mustard-see
As fierce as coals of fire;

A loaf of bread, a lofty hill;
A wasp, a cruel leopard;
And specks of sale as bright to see
As lambkins to a shepherd.

*Promises like Pie-crust* by Christina Rosetti (+ audio)

Promise me no promises
So will I not promise you:
Keep we both our liberties,
Never false and never true:
Let us hold the die uncast,
Free to come as free to go:
For I cannot know your past,
And of mine what can you know?

You, so warm, may once have been
Warmer towards another one:
I, so cold, may once have seen
Sunlight, once have felt the sun:
Who shall show us if it was
Thus indeed in time of old?
Fades the image from the glass,
And the fortune is not told.

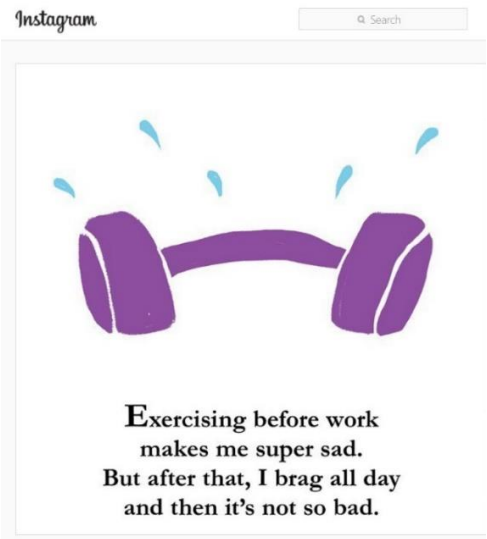
If you promised, you might grieve
For lost liberty again:
If I promised, I believe
I should fret to break the chain.
Let us be the friends we were,
Nothing more but nothing less:
Many thrive on frugal fare
Who would perish of excess.

*Tractor* by Valerie Worth

The tractor rests
In the shed
Dead or asleep,
But with high
Hind wheels
Held so still
We know
It is only waiting,

Ready to leap –
Like a heavy
Brown
Grasshopper.

*Exercise* by Quarterlifepoetry




https://www.instagram.com/p/BbkPcINl4fH/?utm_source=ig_web_copy_link

## 2. Thesaurus usage handout

***Poetry-Based EFL course***

***Week 9***

### 1. Expressive vocabulary

Look at the picture below and fill in the gap.

Lila _____ at Fry who was wearing a turkey hat on his head.

https://www.pexels.com/ja-jp/photo/5561460/

https://www.walmart.com/ip/Beistle-Thanksgiving-Party-Plush-Referee-Turkey-Hat-Case-of-4/518648135

Answer the following questions. Try to be creative!

1. Lila stared at Fry. Why?
Because Fry was wearing a turkey hat on his head.

2. Mary glared at Suzan. Why?
_____

3. James squinted at Anne. Why?
_____

4. Toby frowned at May. Why?
_____

5. Antoine gazed at Elea. Why?
_____

How are the words above different from the word “look”?

**2. Thesaurus usage for expressive vocabulary.**
Let’s look at one of the poems assigned for today’s class.

*The Fly* by Walter De La Mare

How large unto the tiny fly

Must little things appear!-

A rosebud like a feather bed,

Its prickle like a spear;

A dewdrop like a looking-glass,

A hair like golden wire;

The smallest grain of mustard-seed

As fierce as coals of fire;

A loaf of bread, a lofty hill;

A wasp, a cruel leopard;

And specks of sale as bright to see

As lambkins to a shepherd.

Using thesaurus try to replace highlighted words with synonyms.

Thesaurus: https://www.thesaurus.com/browse

Next, answer the following questions:

- How do the new words change the meaning of the poem?
- Why do you think the author used original words?
- Which original words would you change and which ones would you keep?

**3. Antonyms**

Using thesaurus find antonyms for the original words you have replaced.

| **Original words** | **Antonyms** |
|---|---|
| Large | |
| Tiny | |
| Large | |
| Golden | |
| Fierce | |
| Lofty | |
| Cruel | |

Adapted from: Smith, C. (2013), Gönen, S. İ. K. (2018).

**3. Diamante poem guidelines.**

***Poetry-Based EFL course***

***Week 9***

Diamante poem consists of seven lines and looks like a diamond. The first line features the topic word, and the last line features the antonym of the topic word (war/peace, hate/love).

To write this poem you need to:

- Line 1: select a topic word (a noun);
- Line 2: put two adjectives related to the topic word in the first line;
- Line 3: put three -ing verbs related to the topic word in the first line;
- Line 4: put two nouns related to the topic word in the first line and two nouns related to the antonym in line seven;
- Line 5: put three -ing verbs related to the antonym in line seven;
- Line 6: put two adjectives related to the antonym in line seven;
- Line 7: put an antonym of a topic word.

See the example below:

| Silence | [Topic word] |
| --- | --- |
| Calm, dumb | [Adjective 1, adjective 2] |
| Embracing, waiting, sleeping | [-Ing verb 1, ing-verb 2, ing-verb 3] |
| Absence, darkness, illumination, chatter | [Noun 1, noun 2, noun 3, noun 4] |
| Resonating, piercing, chirping | [-Ing verb 1, ing-verb 2, ing-verb 3] |
| Vibrant, lively | [Adjective 1, adjective 2] |
| Sound | [Antonym of a topic word] |

**Lesson Plan 19:**

Title of the Class: Poems

Week / Class Number: 9/19

Goals of the Class:
1. Students will be able to organize appealing visuals for their presentations.
2. Students will gain awareness of visual metaphors and of visual metaphors' role in conveying a powerful message.

Materials:
1. Poems.
2. The visual organization of a presentation handout
3. Visual metaphors handout.

Equipment:
1. Movable desks and chairs
2. Whiteboard and markers
3. Timer
4. Smartphones/laptops for students

Procedures:

Step 1: Roll call, beginning remarks — 5 mins.

Step 2: Discussion of poems — 20 mins.

1. T assigns Ss into pairs and asks to discuss the following questions: "Tell about a song that you listened to/read lyrics of recently. Did you like it Why?", "?", "What stylistic devices did you notice? How do these devices amplify the song's impact?", "What words spring to your mind when you hear this song? Try to describe your feelings."
2. T encourages Ss to discuss songs that Ss found by themselves. T encourages Ss to use all the discussion cards revised in the previous class.
3. Ss discuss in pairs and change partners 3 times. Ss use the discussion cards.
4. Ss share their opinions.

Step 3: Presentation skills: visual organization — 30 mins.

1. T introduces the activity.
2. T assigns Ss into pairs.
3. T starts with reviewing the presentation structure.
4. T asks Ss to perform a Jigsaw activity from the handout.

5. Ss brainstorm.
6. Ss change partners and share answers.
7. T provides feedback.
8. T asks Ss to put presentation slides in order.
9. Ss brainstorm and put slides in order.
10. Ss change partners and share answers.
11. T provides feedback.
12. T introduces different types of organization of presentation slides and asks Ss to rank these slides from worst to best.
13. T also asks Ss to provide specific reasons for their ranking.
14. Ss rank in pairs and discuss their reasons
15. T asks Ss about their rankings and reasons.
16. T asks Ss to make a mindmap on a whiteboard with important points for the visual organization of slides.
17. Ss create a mindmap.
18. T adds missing points.
19. T concludes by naming important points for the visual organization of slides:
    - Slides should not feature a lot of text
    - Only key points should be put on slides.
    - Pictures should not be distracting and should illustrate key points.
    - Colors should not be flashy.

Step 4: Visual metaphors 30 mins.

1. T draws a directness continuum for metaphor types on a whiteboard.
2. T reviews standard metaphors.
3. T assigns Ss in pairs.
4. T asks Ss to create standard metaphors.
5. Ss share.
6. T provides feedback if necessary. T puts standard metaphors on the continuum.
7. T reviews implied metaphors. T asks Ss:

8. “What are implied metaphors?”
9. “How are implied metaphors different from standard ones?”
10. Ss discuss in pairs and share answers.
11. T provides feedback
12. T introduces visual metaphors using pictures.
13. Ss discuss the metaphors and try to understand the meaning behind them.
14. Ss share their opinions.
15. T asks Ss to place different visual metaphors on the directness continuum.
16. T asks Ss to watch two commercials with visual metaphors and answer the questions about them from the handouts.
17. Ss watch, discuss, and share answers.
18. T provides concluding feedback and reiterates different types of metaphors.

Step 5: Homework guidelines 5 mins

1. Reading poems.

Assessment:

1. Observation during Ss discussions. Checking turn-taking skills and language usage.
2. Informal assessment during the structure revision.
3. Informal assessment during the visual slide organization activity.
4. Informal assessment during the visual metaphor activity.

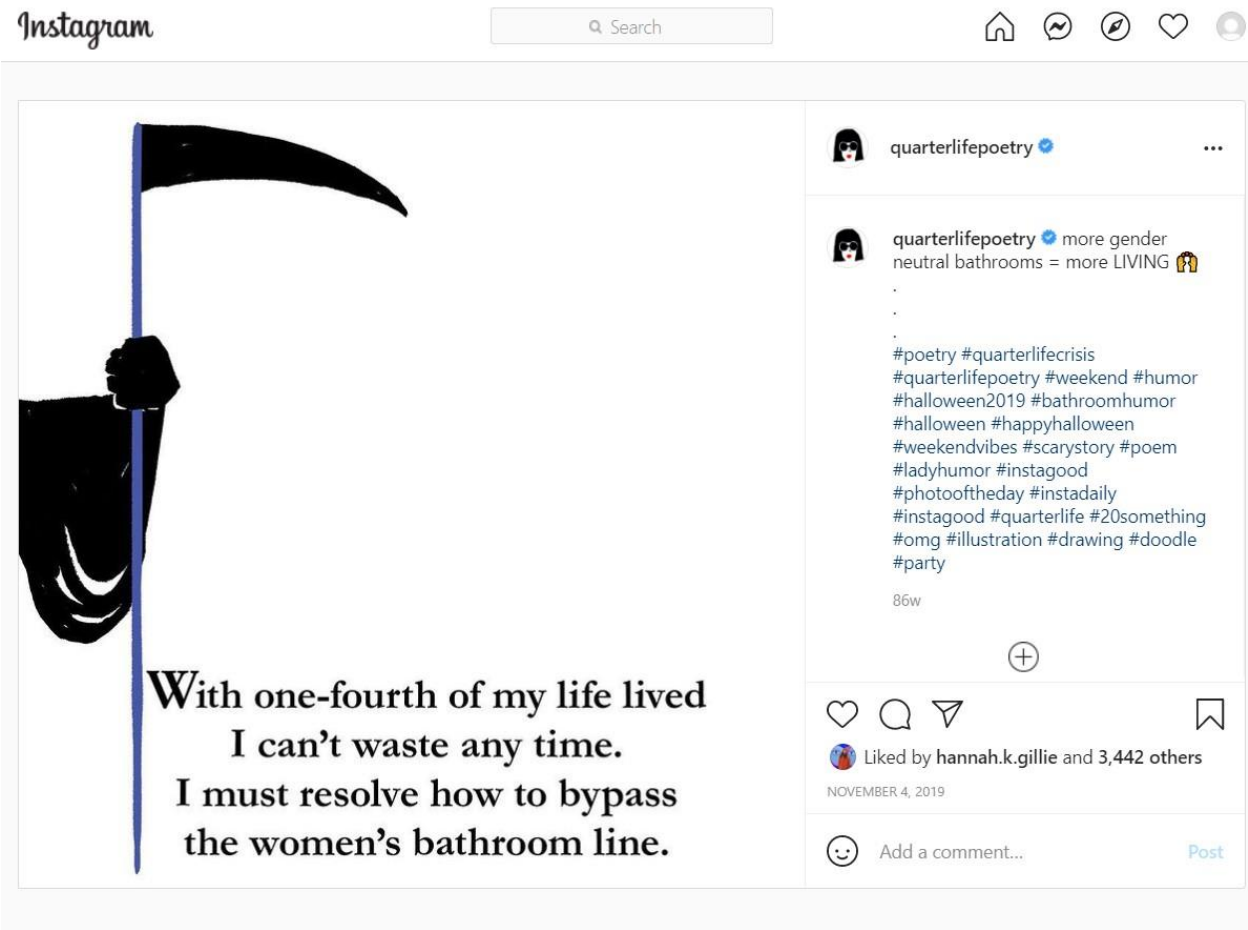
Homework / Follow-up:

1. Reading poems.

**Materials:**

1. **Poems**

*Bathroom Line* by Quarterplifpoetry




https://www.instagram.com/p/B4aaXn9hzdc/?utm_source=ig_web_copy_link

*The Caged Bird* by Maya Angelou

A free bird leaps
on the back of the wind
and floats downstream
till the current ends
and dips his wing
in the orange sun rays
and dares to claim the sky.

But a bird that stalks
down his narrow cage
can seldom see through

*Time to Dust the Daffodils* by Irene Rawnsle

My gran's too old to go out
In the cold garden
Planting bulbs,
But she likes,
Spring flowers.
She has a box
Of plastic daffodils
On sticks
That she hides away
In the winter.

his bars of rage
his wings are clipped and
his feet are tied
so he opens his throat to sing.

The caged bird sings
with a fearful trill
of things unknown
but longed for still
and his tune is heard
on the distant hill
for the caged bird
sings of freedom.

The free bird thinks of another breeze
and the trade winds soft through the sighing trees
and the fat worms waiting on a dawn bright lawn
and he names the sky his own

But a caged bird stands on the grave of dreams
his shadow shouts on a nightmare scream
his wings are clipped and his feet are tied
so he opens his throat to sing.

The caged bird sings
with a fearful trill
of things unknown
but longed for still
and his tune is heard
on the distant hill
for the caged bird
sings of freedom.

When she notices
That spring is coming
She takes them out,
Dusts each one
Carefully,
Then plants them
Underneath her window.
Passers-by pause
To admire them.
"How lovely, Mrs. Paradine!
Why do your daffodils
Always bloom earlier
Than mine?"

*Fog* by Carl Sandburg

The fog comes
on little cat feet.

It sits looking
over harbor and city
on silent haunches
and then moves on.

**2. The visual organization of a presentation handout**

***Poetry-Based EFL course***
***Week 10***

**1. Presentation structure. Jigsaw activity**

Let's revise the structure of a presentation. Read the script of a presentation accompanied by the slides and put paragraphs in the right order.

| | |
|---|---|
| A | As for the transport, there are no buses, trains, or taxis in Oymyakon. So how will you get around? You can ride a reindeer or take a ride in a reindeer sled. Reindeer are fast, they are also extremely nice and kind animals so you will definitely like being around them. Reindeer can survive in extremely low temperatures and people of Oymyakon have been using these animals for hundreds of years! |
| B | For those who prefer active tourism, you can try out a snowball fight which is traditional Russian activity done in winter. Oymyakon has also a snowman contest each year so you can try to make a perfect snowman and get the first prize. Finally, you can enjoy ice fishing. Perhaps, you will be able to catch a fish and cook it for dinner. You can also try ice-skating which you can do for free if you bring your own skates. |
| C | Hey everybody, how do you feel? Tired, exhausted? Sick of staring at the computer screen and books for hours every day? Want to forget your worries and escape from the summer heat to a place of unimaginable beauty? Well, I have a deal right for you. Let me introduce one of the coldest places on planet Earth. A place where temperature can get as low as -72 °C … Oymyakon! Here is a student before going to Oymyakon. He is completely bored and miserable. And here is the same person after going to Oymyakon. He looks like the happiest human in the world! In my presentation, I will tell you why you should visit Oymyakon. We will cover the local food, nature, and transportation of Oymyakon. |

| | |
|---|---|
| D | Now, let's see why Oymyakon is so fascinating and what we can do there. Oymyakon is located in Russian Far East and it is one of the coldest places in the world. The temperature there can get as low as -72 °C so you can experience the real Russian winter. Oymyakon is surrounded by crystal-clear lakes and forests so there you will have a chance to enjoy magnificent nature. You can take a stroll in a forest or try ice fishing on a frozen lake. |
| E | To conclude, Oymyakon is a dream destination with astonishing nature, fascinating activities, unique food, and reindeer. Go to Oymyakon and experience this place first-hand! |
| F | Another great thing about Oymyakon is food. Here, you can try traditional Russian dishes. For example, Borsch, a soup made of beets and tomatoes, Pelmeni, Russian dumplings, or Pirozhki, baked bread filled with meat. The prices are also affordable so you will not spend tons of money eating out. |

1. Introduction:_____

2. Body 1:_____

3. Body 2:_____

4. Body 3:_____

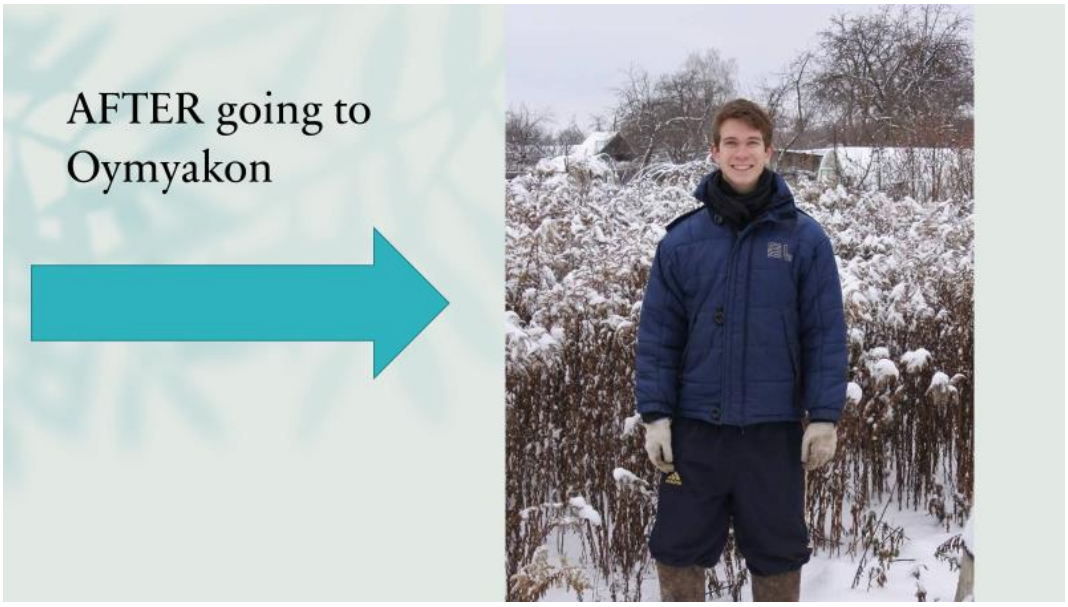
5. Body 4:_____

6. Conclusion:_____

What are the controlling ideas present in the introduction?

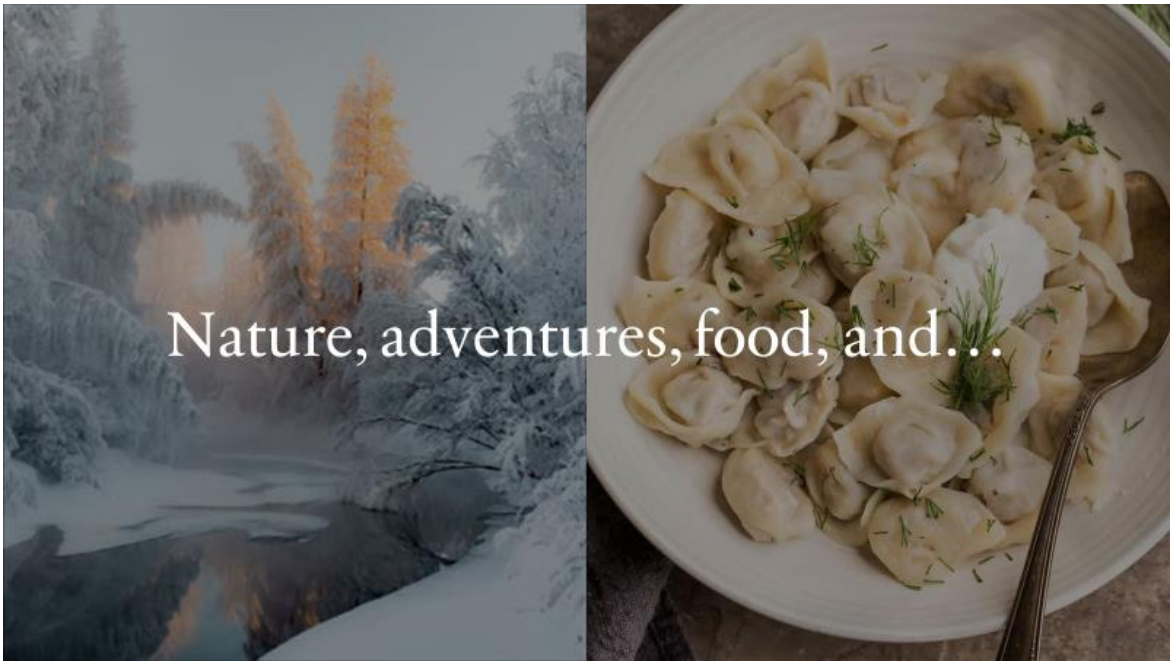
Now look at the following slides and connect them to the paragraphs these slides belong to.

https://petsmao.nownews.com/20131224-871




Personal picture

https://m.theindependentbd.com/printversion/details/133184




https://m.theindependentbd.com/printversion/details/133184

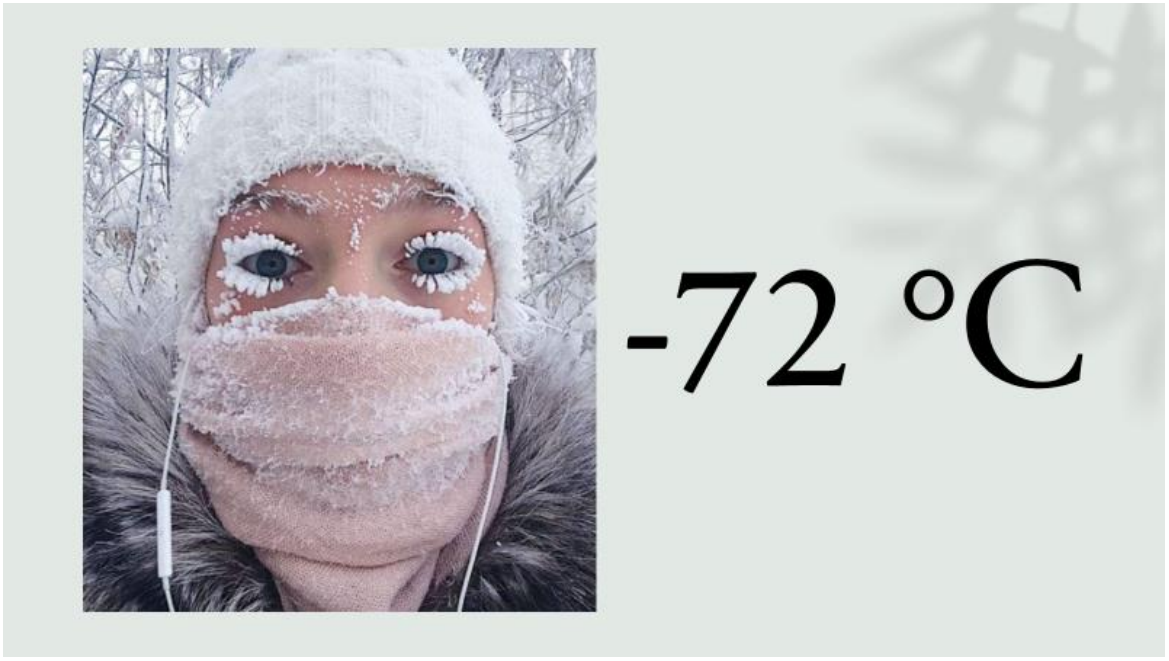
https://valentinascorner.com/pelmeni-recipe-meat-dumplings/

https://natashaskitchen.com/classic-russian-borscht-recipe/

https://www.gastrosenses.com/blog/savory-fried-pirozhki/

https://www.naijaloaded.com.ng/talk-zone/4-interesting-ways-not-tired-work

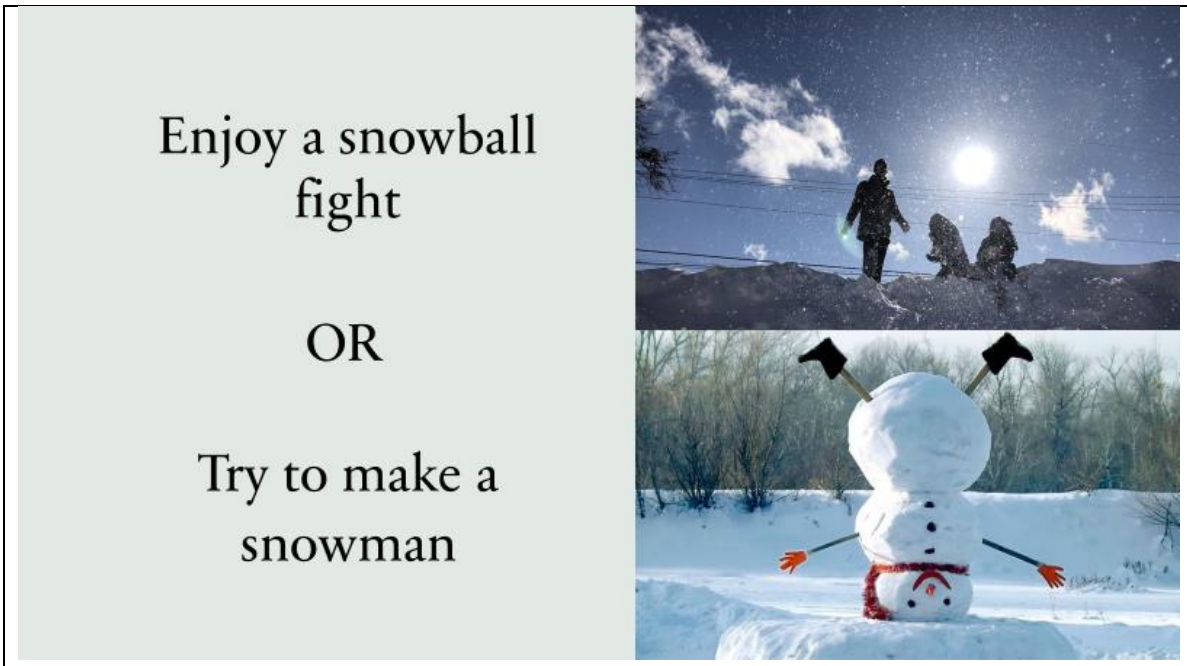
https://www.robertharding.com/index.php?lang=en&page=search&s=reindeers&smode=0&zoom=1&display=5&sortby=1&bgcolour=white




https://zeenews.india.com/photos/world/russias-oymyakon-where-temperature-sinks-to-88-f-see-amazing-images-from-the-coldest-inhabited-place-on-earth-2332265

https://lovepik.com/image-450017453/blue-bus-vector.html

Personal picture




Personal picture

https://tengrinews.kz/story/snegovika-vverh-tormashkami-slepili-v-semee-226275/

Personal picture

**2. The visual organization of slides**

Now, let's look at how slides can be organized visually. Look at the following slides and rate their visual organization. Rank slides from 1 to 6 where 1 is worst and 6 is best. Provide specific reasons for your ranking.

https://www.ht-sd.org/page.cfm?p=3810

https://englishstudyonline.org/types-of-flowers/

https://commons.wikimedia.org/wiki/File:Sad-pug.jpg

Image created in PowerPoint

https://www.echidnawalkabout.com.au/facts-tawny-frogmouth-behaviour/

Image created in PowerPoint

**3. Visual metaphors handout.**

***Poetry-Based EFL course***

***Week 10***

**Visual metaphors**

Visual metaphors are made not with words but with visual messages. This type of metaphor can be often seen in commercials or on billboards.

Below are some examples of visual metaphors. For each picture try to answer the following questions:

- What is compared to what?
- Why are these things compared? What do they have in common?
- Which metaphors are more direct? Which one is more indirect?
- What messages are conveyed by these metaphors?

https://wucomsvisualliteracy.wordpress.com/author/nikogreeko/

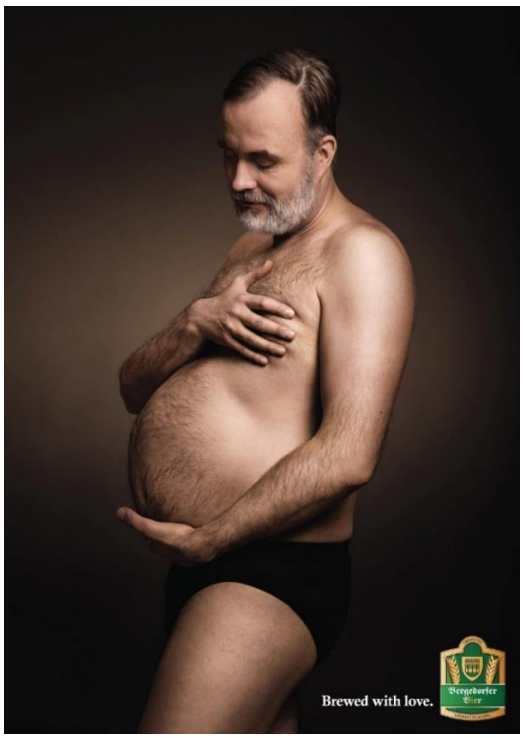
Answer: Cigarettes are compared to a loaded gun.

https://cutewallpaper.org/download.php?file=/21/lamborghini-logos/Lamborghini-Logo-Wallpapers-Wallpaper-Cave.jpg

Answer: A brand of luxurious sports cars is compared to an aggressive animal.

https://canadacoachacademy.com/the-power-of-metaphors/

Answer: The Earth is compared to ice cream.




https://buzzap.jp/news/20160628-maternity-beer-ad/

Answer: A guy with a beer belly is compared to a pregnant woman.

Try to find visual metaphors in the videos below. What is compared to what? Why are those two things compared?

Mercedes-Benz “Chicken” MAGIC BODY CONTROL TV commercial

https://www.youtube.com/watch?v=nLwML2PagbY&ab_channel=Mercedes-Benz

Jaguar vs Chicken - Reply ad to Mercedes

https://www.youtube.com/watch?v=FAGOcyvBap0&ab_channel=Alieneur

**Lesson Plan 20:**

Title of the Class: Poems

Week / Class Number: 9/20

Goals of the Class:
1. Students will be able to recognize and create personifications.
2. Students will be able to distinguish between different types of metaphors.
3. Students will learn how to search for poems.

Materials:
1. Poems.
2. Personification handout.
3. List of resources for finding poems and lyrics.

Equipment:
1. Movable desks and chairs
2. Whiteboard and markers
3. Timer
4. Smartphones/laptops for students

Procedures:

Step 1: Roll call, beginning remarks — 5 mins.

Step 2: 2-3-4 speeches — 20 mins.

1. T introduces the topic: "Favorite food"
2. T assigns Ss into pairs.
3. Ss talk about their chosen topics
4. Each S talks for 2 minutes.
5. Pairs switch.
6. Each S talks for 3 minutes.
7. Pairs switch.
8. Each S talks for 4 minutes.

Step 3: Personifications — 30 mins.

1. T reviews implied metaphors.
2. T introduces personification but does not give a definition.
3. T assigns Ss into pairs.
4. T asks Ss to look at the examples of personification presented in the handout.
5. T asks Ss to infer what personification is based on the examples.
6. Ss discuss in pairs and try to guess.
7. Ss share their opinions.
8. T provides hints and guidance if Ss are struggling.
9. T gives the definition of personification.
10. T introduces the practice task.

11. T elaborates on steps needed to create a personification. T provides examples for each step.
12. T encourages Ss to ask questions.
13. T asks Ss to create their own personifications using the steps from the handout.
14. T encourages Ss to look for pictures on the Internet to ease the process of creation.
15. Ss try to create personifications using handouts.
16. T monitors and provides assistance.
17. Ss change partners and share their personifications.
18. T concludes the activity by reiterating key points about personification.

Step 4: Find a poem activity 25 mins.

1. T briefly reviews the information about the final project.
2. T says that for this presentation Ss will be required to choose a stylistic device and demonstrate how it is used in song lyrics and poems.
3. For this presentation, Ss are supposed to find lyrics and poems that were not discussed in the class.
4. T presents the list of resources for finding poems.
5. T demonstrates how to use these resources (mostly Poetryfoundation.org)
6. T demonstrates how to search for poems and lyrics based on stylistic devices.
7. T emphasizes key points:
   -Filter search results according to a stylistic device
   -Skim through a poem
   -Decide whether it is level appropriate
8. T assigns Ss into groups.
9. T asks Ss to use these resources to find poems with similes and metaphors.
10. Ss search for poems.
11. Ss share their poems.

12. T provides feedback.
13. T asks Ss to look for poems with hyperbole and alliteration/assonance.
14. Ss search for poems.
15. Ss share their poems.
16. T provides feedback.
17. T reviews key points about the resources:
    -Filter search results according to a stylistic device
    -Skim through a poem
    -Decide whether it is level appropriate
18. T says that the poems students selected in class are not final and they can change their decision.

Step 5: Homework guidelines — 10 mins
1. Reading poems
2. Reader Response Journal entry

Assessment:
1. Observation during 2-3-4 speeches.
2. Informal assessment of personifications activity

Homework / Follow-up:
1. Reading poems
2. Reader Response Journal entry

**Materials:**

1. **Poems**

*Introduction to Poetry* by Billy Collins

I ask them to take a poem
and hold it up to the light
like a color slide

or press an ear against its hive.

I say drop a mouse into a poem
and watch him probe his way out,

or walk inside the poem's room
and feel the walls for a light switch.

I want them to waterski
across the surface of a poem
waving at the author's name on the shore.

But all they want to do
is tie the poem to a chair with rope
and torture a confession out of it.

They begin beating it with a hose
to find out what it really means.

*The Road not Taken* by Robert Frost

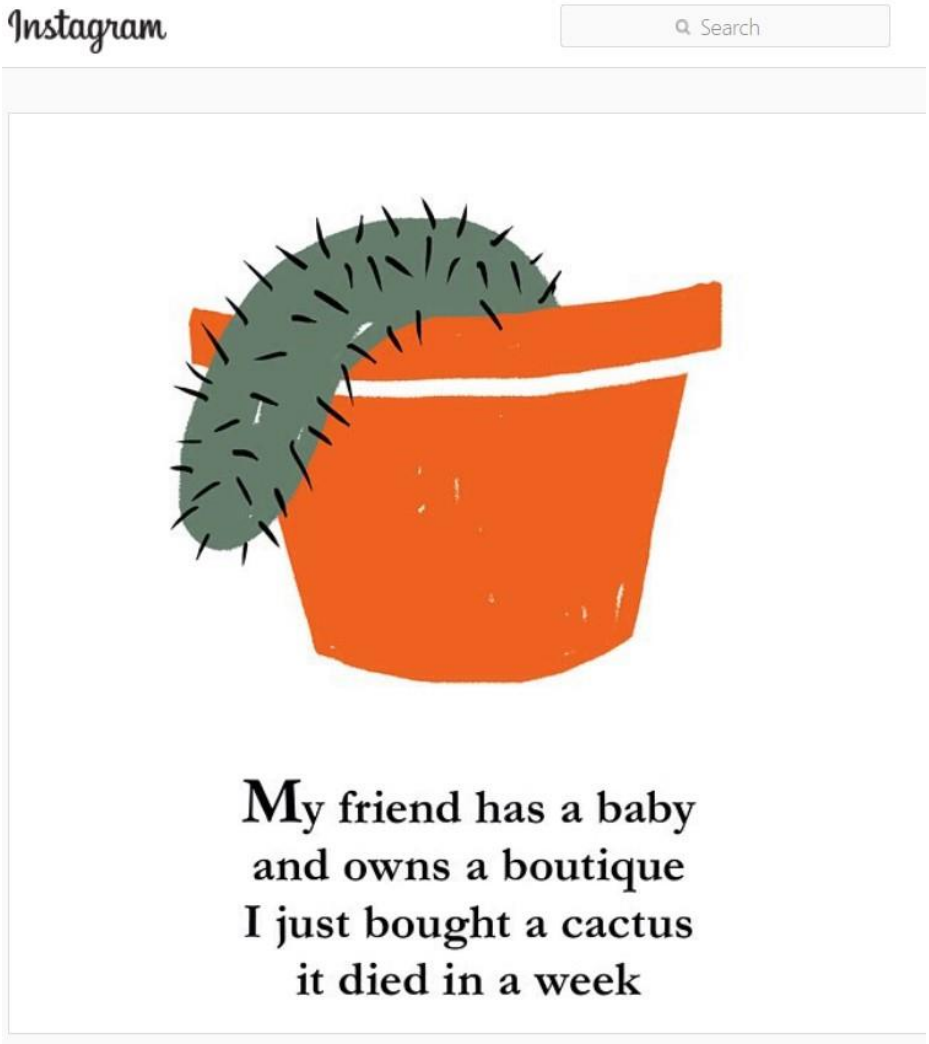
Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

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

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

*Cactus* by Quarterlifepoetry




https://www.instagram.com/p/9G9z-ZOrQI/?hl=ja

**2. Personification handout**

***Poetry-Based EFL course***

***Week 10***

Personification is a specific type of implied metaphor often used in poetry. Look at the examples of personification below and try to guess what personification is:

1. Wind will sing you a lullaby.
2. My grandpa's car purrs every time he starts it.
3. The moon glared from the night sky.
4. Time flies when you have fun.
5. White flowers' petals waltzed in wind.

What do you think separates personification from other types of metaphor?

https://www.bbc.co.uk/bitesize/topics/z4jf6g8/articles/zfn2mfr

Personification is a metaphor that attributes human actions or characteristics to something non-human. For example, “moon glared” is a personification because the moon does not have eyes and hence cannot glare at anything. Similarly, wind cannot sing and petals cannot waltz – these actions can only be performed by humans. Personification is often used to give inanimate objects a sense of personality while painting powerful visual imagery. Personifications should be understood figuratively rather than literally.

**Practice**

Let’s try to create our own personifications. Use the following steps as a reference to guide through the process of making personifications.

1. Think of a non-human object. For example, the ocean.
2. List human actions or emotions that can be associated with the selected object. For example, the ocean → dances, whispers, sings
   → calmness, patience, rage
3. Try to describe an object as if it was a human. For example, “the ocean waves danced around my feet”
4. (optional) Think of different moods that can be associated with the selected object. For example, the ocean can be calm and peaceful but it can also be destructive and dangerous.

https://unsplash.com/s/photos/calm-ocean

https://scitechdaily.com/a-really-bad-time-to-be-alive-ocean-deoxygenation-linked-to-ancient-die-off/

Try to write personifications by yourself!

1. _____
2. _____
3. _____
4. _____

**3. List of resources for finding lyrics and poems**

***Poetry-Based EFL course***

***Week 7***

**Lyrics/poems finders**

1. http://genius.com/ - Lyrics for songs with analysis
2. https://www.lyrics.com/ - Lyrics for songs
3. https://www.poetryfoundation.org/ - World poetry
4. https://poets.org/ - World and American poetry
5. http://www.loc.gov/poetry/180/ - American poetry
6. http://modernpoetryintranslation.com/ - Translated modern poetry
7. https://www.poemhunter.com/ - Translated world poetry, American and British poetry

**Lesson Plan 21:**

Title of the Class: Poems

Week / Class Number: 9/21

Goals of the Class:
1. Students will familiarize themselves with extended metaphors and learn how to find them in a text.
2. Students will be able to differentiate between different types of metaphors.
3. Students will express themselves via a poem.

Materials:
1. Poems.
2. Extended metaphors handout.
3. Metaphor poem guidelines.

Equipment:
1. Movable desks and chairs
2. Whiteboard and markers
3. Timer
4. Smartphones/laptops for students

Procedures:

Step 1: Roll call, beginning remarks — 5 mins.

Step 2: Discussion of poems — 20 mins.
1. T assigns Ss into pairs and asks to discuss the following questions: “Tell about a song that you listened to/read lyrics of recently. Did you like it Why?”, “?”, “What stylistic devices did you notice? How do these devices amplify the song’s impact?”, “What words spring to your mind when you hear this song? Try to describe your feelings.”
2. T encourages Ss to discuss songs that Ss found by themselves. T encourages Ss to use all the discussion cards revised in the previous class.
3. Ss discuss in pairs and change partners 3 times. Ss use the discussion cards.
4. Ss share their opinions.

Step 3: Extended metaphors — 25 mins.
1. T reviews previously studied types of metaphors by asking Ss.
2. Ss share their answers.
3. T provides feedback.
4. T introduces extended metaphor.

5. T says that extended metaphor is still a comparison but this comparison is present in and supported throughout the poem.
6. T asks Ss to refer to the handout and read the poem *Hope* by Emily Dickinson.
7. T assigns Ss into groups.
8. T asks Ss:
   - "What is hope compared to in this poem?
   - "How this comparison is present throughout the text?"
9. Ss discuss.
10. Ss share answers.
11. T provides feedback.
12. T demonstrates how extended metaphor is introduced and supported throughout the poem.
13. T asks Ss to read another two poems present in the handout and find extended metaphors.
14. Ss discuss and try to find metaphors.
15. T monitors and provides assistance.
16. Ss share their answers.
17. T asks Ss to answer the questions in the handouts to expand on the rationale behind using extended metaphors.
18. T reiterates key points about extended metaphor:
    -This type of metaphor stretches throughout the text.
    -Extended metaphor is used to maintain repeated comparison.
    -Extensive metaphor is rather indirect.

Step 4: Poetry writing: Metaphor poem 30 mins.

1. T introduces a metaphor poem.
2. T assigns Ss into pairs.
3. T asks Ss to come up with a topic word.
4. Ss discuss and share.
5. T asks Ss to come up with a first metaphor and elaborate on this metaphor in the next line of the poem.
6. Ss come up with a metaphor.

7. Ss try to elaborate on the metaphor they have created.
8. T monitors and provides assistance.
9. T asks Ss to come up with two more metaphors and elaborate as well.
10. Ss discuss metaphors and write them down.
11. T shows Ss how to finalize their poems.
12. Ss change partners.
13. Ss share poems with new partners.
14. T reiterate steps for writing a metaphor poem.
15. T assigns writing metaphor poems.

Step 5: Homework guidelines 10 mins

1. Reading poems
2. Writing a metaphor poem
3. Preparing a 4-3-2 speech about a topic of choice.

Assessment:

1. Observation during Ss discussions. Checking turn-taking skills and language usage.
2. Portfolio assessment of metaphor poems.
3. Informal assessment during extended metaphor activity.

Homework / Follow-up:

1. Reading poems
2. Writing a metaphor poem
3. Preparing a 4-3-2 speech about a topic of choice.

**Materials:**

1. **Poems**

*Hope* by Emily Dickinson

"Hope" is the thing with feathers -
That perches in the soul -
And sings the tune without the words -
And never stops - at all -

And sweetest - in the Gale - is heard -
And sore must be the storm -
That could abash the little Bird
That kept so many warm -

I've heard it in the chillest land -
And on the strangest Sea -
Yet - never - in Extremity,
It asked a crumb - of me.

*Hold Fast for Dreams* by Langston Hughes

Hold fast to dreams
For if dreams die
Life is a broken-winged bird
That cannot fly.
Hold fast to dreams
For when dreams go
Life is a barren field
Frozen with snow.

*Mother to Son* by Langston Hughes

Well, son, I'll tell you:
Life for me ain't been no crystal stair.
It's had tacks in it,
And splinters,
And boards torn up,
And places with no carpet on the floor—
Bare.
But all the time
I'se been a-climbin' on,
And reachin' landin's,
And turnin' corners,
And sometimes goin' in the dark
Where there ain't been no light.
So boy, don't you turn back.
Don't you set down on the steps
'Cause you finds it's kinder hard.
Don't you fall now—
For I'se still goin', honey,
I'se still climbin',
And life for me ain't been no crystal stair.

**2. Extended metaphors handout**

***Poetry-Based EFL course***

***Week 11***

Today we are going to discuss the final type of metaphor that is called extended metaphor.

An extended metaphor is, like any other metaphor, an indirect comparison. However,

unlike standard metaphor, extended metaphor stretches throughout the text.

Let's look at an example of an extended metaphor in the poem *Hope* by Emily Dickinson.

*Hope* by Emily Dickinson

"Hope" is the thing with feathers -
That perches in the soul -
And sings the tune without the words -
And never stops - at all -

And sweetest - in the Gale - is heard -
And sore must be the storm -
That could abash the little Bird
That kept so many warm -

I've heard it in the chillest land -
And on the strangest Sea -
Yet - never - in Extremity,
It asked a crumb - of me.

What is hope compared to in this poem? How this comparison is present throughout

the text?

**Answer**: hope is compared to a bird (a little thing with feathers). Throughout the poem, Dickinson expands this comparison by using words that are usually associated with birds – perches, sings the tune, asked a crumb.

Look at the following poems and try to find extended metaphors in them.

*1. Mother to Son* by Langston Hughes

Well, son, I'll tell you:
Life for me ain't been no crystal stair.
It's had tacks in it,
And splinters,
And boards torn up,
And places with no carpet on the floor—
Bare.
But all the time
I'se been a-climbin' on,
And reachin' landin's,
And turnin' corners,
And sometimes goin' in the dark
Where there ain't been no light.
So boy, don't you turn back.
Don't you set down on the steps
'Cause you finds it's kinder hard.
Don't you fall now—
For I'se still goin', honey,
I'se still climbin',
And life for me ain't been no crystal stair.

*2. The Road not Taken* by Robert Frost

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

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

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

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

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

Extended metaphors

1. *Mother to Son:* _____
2. *The Road not Taken*: _____

How are these extended metaphors supported throughout the poem? What imagery do these metaphors evoke? How extended metaphors tie to the main ideas present in poems?

**3. Metaphor poem guidelines**

***Poetry-Based EFL course***

***Week 11***

To write a Metaphor poem choose the main topic (for example, family, learning, relatives). Then, follow these steps:

- Line 1: create a metaphor for the main topic;
- Line 2: elaborate on the first metaphor;
- Line 3: create a second metaphor for the same topic;
- Line 4: elaborate the second metaphor;
- repeat these steps to write a poem.

See the example below:

| | |
|---|---|
| [Main topic] is [metaphor 1] | Poetry is a buzz in your ear |
| [Elaboration on metaphor 1] | That you can't get rid of. |
| [Main topic] is [metaphor 2] | Poetry is a gold mine; |
| [elaboration on metaphor 1] | You sweat over each word. |
| [Main topic] is [metaphor 3] | Poetry is a summer rain |
| [elaboration on metaphor 3] | That is followed by a rainbow. |

**Lesson Plan 22:**

Title of the Class: Poems

Week / Class Number: 9/22

Goals of the Class:
1. Students will gain awareness of speech delivery skills.
2. Students will be able to differentiate between consonance and assonance.
3. Students will be able to find assonance in a passage.

Materials:
1. Poems.
2. Speech skills handout.
3. Assonance activity handout.

Equipment:
1. Movable desks and chairs
2. Whiteboard and markers
3. Timer
4. Smartphones/laptops for students

Procedures:

Step 1: Roll call, beginning remarks — 5 mins.

Step 2: 4-3-2 speeches — 20 mins.
1. T assigns Ss into pairs.
2. Ss talk about their chosen topics
3. Each S talks for 4 minutes.
4. Pairs switch.
5. Each S talks for 3 minutes.
6. Pairs switch.
7. Each S talks for 2 minutes.

Step 3: Speech delivery skills — 30 mins.
1. T reviews presentation structure and visual organization. T introduces speech delivery skills.
2. T assigns Ss into groups.
3. T asks Ss to watch the video from the handout until 1:30.
4. Ss watch the video.
5. T asks the questions:
   - Was the presentation in the video interesting? Why/ why not?
   -What aspects of this presentation can be improved?
   -What recommendations would you give to the presenter in this video?
6. Ss discuss in pairs.
7. Ss share their opinion.

8. T demonstrates the second half of the video with a revised presentation.
9. T asks Ss to compare two presentations.
10. Ss discuss.
11. T draws a mindmap with speech skills on a whiteboard.
12. T asks Ss to fill in the skills for effective presenting based on the video.
13. Ss fill the mindmap.
14. T monitors and provides assistance.
15. T reiterates the skills necessary for effective speech:
    -Eye contact
    -Usage of gestures
    -Clear voice
    -Usage of pauses
    -Memorized speech

Step 4: Assonance activity 30 mins.

1. T reviews alliteration and introduces consonance.
2. T says that alliteration is a specific case of consonance.
3. T introduces the activity and asks Ss to watch the video about assonance and consonance in poetry.
4. T asks Ss:
   "What is consonance?"
   "What is the difference between consonance and assonance?"
5. Ss share answers.
6. T says that if consonance is a repetition of consonants, assonance is a repetition of vowels. T provides examples of assonance from the poems assigned for the class.
7. T assigns Ss into pairs.
8. T asks Ss to look at the phrases from the handouts and identify assonance.
9. Ss discuss and look for instances of assonance.
10. Ss share answers.
11. T provides feedback.
12. T plays the song *Lose Yourself* by Eminem.

13. T asks Ss to find as many instances of assonance as possible using the script from the handouts.
14. T emphasizes that to find assonance students should pay attention to sounds rather than letters. T plays the song one more time.
15. Ss look for assonance.
16. Ss share answers.
17. T provides feedback.
18. T concludes by reiterating the difference between assonance and consonance.

Step 5: Homework guidelines 10 mins

1. Reading poems.
2. Short speeches about the topic of choice.
3. Reader Response Journal entry.

Assessment:

1. Observation during 4-3-2 speeches.
2. Informal assessment during speech delivery skills activity.
3. Informal assessment of assonance activity.

Homework / Follow-up:

1. Reading poems.
2. Short speeches about the topic of choice.
3. Reader Response Journal entry.

**Materials:**

**1. Poems**

*What I Will* by Suheir Hammad (+audio)

I will not
dance to your war
drum. I will
not lend my soul nor
my bones to your war
drum. I will
not dance to your
beating. I know that beat.
It is lifeless. I know
intimately that skin
you are hitting. It
was alive once
hunted stolen
stretched. I will
not dance to your drummed
up war. I will not pop
spin break for you. I
will not hate for you or
even hate you. I will
not kill for you. Especially
I will not die
for you. I will not mourn
the dead with murder nor
suicide. I will not side
with you nor dance to bombs
because everyone else is
dancing. Everyone can be
wrong. Life is a right not
collateral or casual. I
will not forget where
I come from. I
will craft my own drum. Gather my
beloved
near and our chanting
will be dancing. Our
humming will be drumming. I
will not be played. I
will not lend my name
nor my rhythm to your

*Tamer and Hawk* by Thom Gunn

I thought I was so tough,
But gentled at your hands,
Cannot be quick enough
To fly for you and show
That when I go, I go
At your commands.

Even in flight above
I am no longer free:
You seeled me with your love,
I am blind to other birds—
The habit of your words
Has hooded me.

As formerly, I wheel
I hover and I twist,
But only want the feel,
In my possessive thought,
Of catcher and of caught
Upon your wrist.

You but half civilize,
Taming me in this way.
Through having only eyes
For you I fear to lose,
I lose to keep, and choose
Tamer as prey.

*The Firebird* by Jean Kenward

Fire – what lets you leap and spring,
fluttering your golden wing in the soft
and smoky air,
sending sparkles everywhere?

Fire – what makes you as you are,
sharing light with sun and star –
sharing all that you may be
with anyone as small as me?

beat. I will dance
and resist and dance and
persist and dance. This heartbeat is
louder than
death. Your war drum ain't
louder than this breath.

Fire – what show you how to fly smoke
in spirals to the sky?
And, when you sink down to rest,
gives you ashes for a nest?

**2. Speech skills handout**

***Poetry-Based EFL course***

***Week 11***

Today we will discuss speech skills that we will need for our presentations. Watch the video below until 1:30 and try to answer the following questions:

1. Was the presentation in the video interesting? Why/ why not?
2. What aspects of this presentation can be improved?
3. What recommendations would you give to the presenter in this video?

Watch the video from 3:30 and answer the following questions about the revised presentation:

1. Has presentation become more effective?
2. What did the presenter improve?

Adapted from: Good Presentation VS Bad Presentation
https://www.youtube.com/watch?app=desktop&v=V8eLdbKXGzk&feature=youtu.be&ab_channel=ProjectIDEA

**3. Assonance activity handout**

***Poetry-Based EFL course***

***Week 11***

**1. Introduction**

Today we are going to talk about assonance. Watch the video (from 2:20 until 3:40) and try to answer the following question:

What is the difference between consonance and assonance?

The pleasure of poetic pattern - David Silverstein

https://www.youtube.com/watch?v=URuMb15CWJs&t=199s&ab_channel=TED-Ed

2:20 – 3:40

**2. Practice**

Try to find assonance in the phrases below. Say these phrases out loud so you can find assonance.

1. sharing all that you may be with anyone as small as me.
2. A rolling stone gathers no moss.
3. It's hot and it's monotonous.
4. Hear the mellow wedding bells.
5. And his eyes have all the seeming of a demon that is dreaming.

Now, let's listen to the song *Lose Yourself* by Eminem (excerpt).

*Lose Yourself* by Eminem

He opens his mouth, but the words won't come out
He's choking, how? Everybody's joking now
The clock's run out, time's up, over—blaow!
Snap back to reality, ope there goes gravity, ope
There goes Rabbit, he choked, he's so mad but he won't
Give up that easy, no, he won't have it, he knows
His whole back's to these ropes […]

You better lose yourself in the music
The moment, you own it, you better never let it go (Go!)
You only get one shot, do not miss your chance to blow
This opportunity comes once in a lifetime, yo!

Try to find as many assonances as possible. Remember to pay attention to sounds rather than

letters!

_____

_____

_____

_____

_____

_____

Video retrieved from:
The pleasure of poetic pattern - David Silverstein
https://www.youtube.com/watch?v=URuMb15CWJs&t=199s&ab_channel=TED-Ed

**Lesson Plan 23:**

Title of the Class: Poems

Week / Class Number: 9/23

Goals of the Class:
1. Students will be aware of the importance of pauses in speeches.
2. Students will be able to practice pauses and pacing using short speeches.

Materials:
1. Poems.
2. Pauses and pacing handout.

Equipment:
1. Movable desks and chairs
2. Whiteboard and markers
3. Timer
4. Smartphones/laptops for students

Procedures:

Step 1: Roll call, beginning remarks — 5 mins.

Step 2: Discussion of poems — 20 mins.

1. T assigns Ss into pairs and asks to discuss the following questions: “Tell about a song that you listened to/read lyrics of recently. Did you like it Why?”, “?”, “What stylistic devices did you notice? How do these devices amplify the song’s impact?”, “What words spring to your mind when you hear this song? Try to describe your feelings.”
2. T encourages Ss to discuss songs that Ss found by themselves. T encourages Ss to use all the discussion cards revised in the previous class.
3. Ss discuss in pairs and change partners 3 times. Ss use the discussion cards.
4. Ss share their opinions.

Step 3: Pauses activity — 25 mins.

1. T introduces the activity.
2. T assigns Ss into pairs.
3. T asks Ss to watch a video of Prime Minister Trudeau’s speech. T asks Ss to answer questions from the handout.
4. Ss listen to the speech.
5. Ss discuss the questions and try to answer.

6. Ss share their answers.
7. T says that pauses and pacing are present not only in poetry or songs but also in speeches. T emphasizes the importance of this skill for conducting presentations.
8. T asks Ss to watch a video again and try to mark all the pauses in the script.
9. Ss watch and mark pauses.
10. Ss share their answers.
11. T provides feedback.
12. T asks Ss to read a passage *Heyy not Hey* and answer the questions from the handout.
13. Ss read and discuss the questions.
14. T asks Ss to read a passage aloud and to try and express emotions conveyed in the text.
15. Ss read aloud and enunciate.
16. T asks Ss to read on more time and to include pauses after the emotionally charged and important words or after the emotion changes.
17. T read aloud with pauses and enunciation.
18. T monitors and provides assistance.
19. T concludes by reiterating the pauses and pacing.

Step 4: Practicing pauses using prepared short speeches — 25 mins.

1. T introduces the activity.
2. T assigns Ss into pairs.
3. T asks Ss to deliver speeches that Ss prepared for the class.
4. Ss deliver the first round of speeches.
5. T asks Ss to use pauses in their speeches.
6. Ss change partners and deliver the second round of speeches.
7. T asks Ss to use emotionally charged delivery.
8. Ss change partners and deliver speeches.
9. T provides feedback.

10. T assigns practicing pauses and pacing using hooks for final presentation.

Step 5: Homework guidelines 10 mins

1. Reading poems.
2. Practicing pauses and pacing using hooks for final presentations (by this point students have already written drafts of hooks).

Assessment:

1. Observation during Ss discussions. Checking turn-taking skills and language usage.
2. Informal assessment of activity on pauses and pacing.
3. Informal assessment of short speeches.

Homework / Follow-up:

1. Reading poems.
2. Practicing pauses and pacing using hooks for final presentations.

**Materials:**

1. **Song lyrics and poems**

*Spoken word poetry* by Brandon Leake (subtitles available)

https://www.youtube.com/watch?v=WuwwSYZyu2w&ab_channel=TalentRecap

*Stopping by Woods on a Snowy Evening* by Robert Frost
Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

**2. Pauses and pacing handout.**

***Poetry-Based EFL course***

***Week 12***

Today we are going to discuss pauses and pacing of speech. This skill will be useful in your presentations to engage the audience and clearly convey your message.

Watch the video below and try to answer the following questions:

1. What is the main idea of the speech?
2. Does a speaker sound confident?
3. Is it easy to listen to this speech?

Prime Minister Trudeau, speech at Canada House in London (watch until 1:24)

https://www.youtube.com/watch?v=zgjazpnyzYY&ab_channel=VirtualSpeech

Now, watch the video again and try to mark all the pauses made by a speaker. Use the script below to mark the pauses.

Whenever or wherever a few seek to threaten those who look, dress, or pray differently, many others stand up and say no, not here. Not in our community. Not to our neighbors. Time after time when intolerance rears its ugly head, Canadians rise up to reject it. We prove clearly and unflinchingly that we are better than that. I can share with you a few recent examples. One day after the terrible attacks in Paris, a mosque in Peterborough, Ontario, was set on fire. A suspected hate crime. In response, the community rallied and raised more than $110,000 in two days to help the Muslim community rebuild. United in faith, members of local Christian and Jewish communities literally opened their doors to give their Muslim neighbors a place to pray. Those are Canadian values.

Read this short passage.

"Hey" Is Not "Heyy"

"Heyy," his message read. My heart fluttered. One "y" may have left me upset, but the second "y" — that was promising. Such a simple yet ambiguous greeting. Did he want to hang out? Was he going to confess his love? Oh! He was typing. A double text! It was my lucky day.

I broke a sweat waiting for his response. How should I respond? "Hi!"? "I am in love with you"? My message had to show the same amount of interest as his. He responded! "Sorry didn't mean the extra 'y.'" Oh. — *Julia DiGeronimo*

1. Answer the following questions:

   How would you respond to a "Heyy" message?
   What are the emotions conveyed by the author?
   How do these emotions change throughout the passage?

2. Now, read the text aloud trying to enunciate and act out these emotions (pay attention to "!" and "?").
   Students 1 reads the first half, Student 2 reads the second half.

3. Try to mark all the pauses in the passage. Where do you think the pauses should be made?
   Read the passage one more time with pauses.

Adapted from: Teaching with Tiny Love Stories
https://int.nyt.com/data/documenttools/teaching-with-tiny-love-stories-pdf/753c41721cde1b10/full.pdf
Prime Minister Trudeau, speech at Canada House in London
https://www.youtube.com/watch?v=zgjazpnyzYY&ab_channel=VirtualSpeech

**Lesson Plan 24:**

Title of the Class: Poems

Week / Class Number: 9/24

Goals of the Class:
1. Students will be able to use gestures and eye contact during speeches.
2. Students will express themselves via a poem.

Materials:
1. Poems.
2. Gesture cards.
3. Acrostic with assonance/consonance guidelines.

Equipment:
5. Movable desks and chairs
6. Whiteboard and markers
7. Timer
8. Smartphones/laptops for students

Procedures:

Step 1: Roll call, beginning remarks — 5 mins.

Step 2: 2-3-4 speeches — 20 mins.
1. T introduces the topic: "Hometown"
2. T assigns Ss into pairs.
3. Ss talk about their chosen topics
4. Each S talks for 2 minutes.
5. Pairs switch.
6. Each S talks for 3 minutes.
7. Pairs switch.
8. Each S talks for 4 minutes.

Step 3: Gestures and eye contact — 25 mins.
1. T reviews speech delivery skills by asking Ss.
2. Ss share skills.
3. T introduces the activity.
4. T demonstrates gesture cards to Ss.
5. T assigns Ss into pairs.
6. T asks Ss to use gesture cards for pantomime.
7. S 1 shows gestures displayed on cards while S 2 tries to guess those gestures.
8. Ss change roles.
9. T asks Ss to practice a short speech from the previous class using pauses and gestures.
10. T monitors and provides feedback.

11. T introduces eye contact and says that maintaining eye contact is an important aspect of a presentation.
12. T asks Ss to practice the speech one more time with pauses, gestures, and eye contact.
13. T reviews three major speech skills:
    -clear voice and pauses
    -using gestures
    -maintaining eye contact

Step 4: Writing an acrostic poem with assonance/consonance — 30 mins.

1. T reviews the difference between assonance and consonance by asking Ss.
2. Ss share answers.
3. T introduces the activity.
4. T says that an acrostic is a type of poem where the first letters of each line form a topic word.
5. T shares examples of an acrostic to demonstrate how a poem looks.
6. T assigns Ss in pairs.
7. T asks Ss to come up with a topic word for their poems.
8. Ss discuss and come up with topic words.
9. T says that this poem depends on a pattern to a lesser degree so Ss can experiment.
10. T says that no restrictions on the number of words per line are present. However, the first letter of each line should form a topic word.
11. Consonance or assonance should also be included in poems.
12. T recommends Ss to focus on emotions, associations, or imagery related to a topic word.
13. Ss discuss and write an acrostic.
14. T monitors and provides assistance.
15. Ss change partners and share poems.
16. T assigns an acrostic with assonance or consonance as homework.

Step 5: Homework guidelines 10 mins

1. Reading poems
2. Writing an acrostic with assonance/consonance
3. Reader Response Journal entry

Assessment:

1. Observation during Ss discussions. Checking turn-taking skills and language usage.
2. Informal assessment during gestures and eye contact activity
3. Portfolio assessment of acrostics.

Homework / Follow-up:

1. Reading poems
2. Writing an acrostic with assonance/consonance

**Materials:**

1. **Poems**

*The Hill We Climb* by Amanda Gorman

https://www.youtube.com/watch?v=m_DL4xytjCo

*The Great Water Giant* by Ian Souter

The Great Water Giant
Has finished his bath.
He pulls the huge plug
Out of the clouds.
He roars his thunderous laugh
And a wet slippery waterfall
Spills out of a squelchy sky.
'Look out below' he seems to shout as the water
Splooshes, splashes, plishes, ploshes, gushes,
siushes,
And soaks deep into the thirsty earth.

*Waters of March* by Antonio Carlos Jobim

A stick, a stone
It's the end of the road
It's the rest of a stump
It's a little alone

It's a sliver of glass
It is life, it's the sun
It is night, it is death
It's a trap, it's a gun

The oak when it blooms
A fox in the brush
A knot in the wood
The song of a thrush

The wood of the wind
A cliff, a fall
A scratch, a lump
It is nothing at all

The plan of the house
The body in bed
And the car that got stuck
It's the mud, it's the mud

Afloat, adrift
A flight, a wing
A hawk, a quail
The promise of spring

And the riverbank talks
Of the waters of March
It's the promise of life
It's the joy in your heart

A stick, a stone
It's the end of the road
It's the rest of a stump
It's a little alone

A snake, a stick
It is John, it is Joe
It's a thorn in your hand
And a cut in your toe

A point, a grain
A bee, a bite
A blink, a buzzard
A sudden stroke of night
A pin, a needle
A sting, a pain
A snail, a riddle
A wasp, a stain

A pass in the mountains
A horse and a mule
In the distance the shelves
Rode three shadows of blue

It's the wind blowing free
It's the end of the slope
It's a beam, it's a void
It's a hunch, it's a hope

And the river bank talks
Of the waters of March
It's the end of the strain
The joy in your heart
The foot, the ground
The flesh and the bone
The beat of the road
A slingshot's stone

A fish, a flash
A silvery glow
A fight, a bet
The range of a bow

The bed of the well
The end of the line
The dismay in the face
It's a loss, it's a find

A spear, a spike
A point, a nail
A drip, a drop
The end of the tale

A truckload of bricks
In the soft morning light
The shot of a gun
In the dead of the night

A mile, a must
A thrust, a bump
It's a girl, it's a rhyme
It's a cold, it's the mumps

And the riverbank talks
Of the waters of March
It's the promise of life
In your heart, in your heart

A stick, a stone
The end of the road
The rest of a stump
A lonesome road

A sliver of glass
A life, the sun
A knife, a death
The end of the run

And the riverbank talks
Of the waters of March
It's the end of all strain
It's the joy in your heart

**2. Gestures Cards**

| | | |
|---|---|---|
| I don’t know | Are you kidding me? | Look! |
| Please, have a seat | I have an idea! | What time is it? |
| Surprised | Stop | We do not accept cash |
| Wait | Yes | Angry |

**3. Acrostic with consonance/assonance guidelines**

***Poetry-Based EFL course***

***Week 12***

**Acrostic**

To write an acrostic you need to:

1. Come up with a topic word (your name, the name of your friend, or any word you want);
2. Arrange the lines of the poem, so each line starts with a letter of the word you selected.
3. Focus on emotion, association, or imagery related to the topic word you selected.
4. Although the number of words in the line does not matter, the poem should be comprehensible.
5. Use assonance, consonance or alliteration in the poem.

See the examples below:

| Selected word: Rain | |
|---|---|
| **R**ain rustles on the asphalt<br><br>**A**nd all the street cats<br><br>**I**n a search of shelter flock<br><br>**N**ear my porch. | <br><br>**R**ain **r**ustles<br><br>**A**nd **a**ll the street c**a**ts |

| Selected word: Sash | |
|---|---|
| **S**ash is my Russian nickname,<br><br>**A**ll friends back home call me that way.<br><br>**S**ome people here say that it sounds like<br><br>**H**issing. | **S**ome people **h**ere **s**ay that it **s**ounds like<br><br>**hiss**ing |

**Lesson Plan 25:**

Title of the Class: Poems

Week / Class Number: 9/25

Goals of the Class:
1. Students will be able to improve their listening skills.
2. Students will practice transitions during the discussion.
3. Students will be able to recognize understatement and differentiate between understatement and hyperbole.

Materials:
1. Poems.
2. Listening activity handout.
3. Understatement handout.

Equipment:
1. Movable desks and chairs
2. Whiteboard and markers
3. Timer
4. Smartphones/laptops for students

Procedures:

Step 1: Roll call, beginning remarks — 5 mins.

Step 2: Discussion of poems — 20 mins.

1. T assigns Ss into pairs and asks to discuss the following questions: “Tell about a song that you listened to/read lyrics of recently. Did you like it Why?”, “?”, “What stylistic devices did you notice? How do these devices amplify the song’s impact?”, “What words spring to your mind when you hear this song? Try to describe your feelings.”
2. T encourages Ss to discuss songs that Ss found by themselves. T encourages Ss to use all the discussion cards revised earlier.
3. Ss discuss in pairs and change partners 3 times. Ss use the discussion cards.
4. Ss share their opinions.

Step 3: Listening activity — 30 mins.

1. T introduces the activity.
2. T asks Ss whether they know the word ‘awesome’.
3. T assigns Ss into pairs.
4. T asks Ss:

- "What do you imagine when you hear the word 'awesome'?"
- "What things can you call awesome"?

5. Ss discuss and share their answers.
6. T paly the video from the handout.
7. Ss watch the video and try to answer questions from the handout.
8. Ss discuss their answers in pairs.
9. T plays the video again so Ss can confirm the answers.
10. Ss share their answers.
11. T elicits responses and asks to provide more details.
12. T provides feedback.
13. T asks a follow-up question:
    - "What truly awesome things can you think of? Why are those things awesome?"
14. T asks Ss to make a list of 5 awesome things and explain why these things are awesome. T encourages Ss to use discussion cards to monitor discussion skills (especially transitions).
15. Ss make lists.
16. Ss share and compare their lists in pairs using transition words.
17. T monitors and encourages Ss to use transitions.
18. T concludes the activity by revising the main points from the video and emphasizing the importance of transitions.

Step 4: **Hyperbole and understatement** 25 mins.

1. T reviews hyperbole by asking Ss.
2. Ss share their answers.
3. T assigns Ss in pairs.
4. T asks Ss to make examples of hyperbole.
5. Ss share their examples.
6. T introduces the phrases with understatement.
7. T asks Ss to find a common aspect present in those phrases.
8. Ss discuss phrases with understatement.

9. Ss share their opinions.
10. T provides feedback and says that these phrases feature an understatement which a stylistic device opposite to hyperbole. Hyperbole exaggerates, while understatement plays down the importance or impact.
11. T asks Ss to make dialogues with understatement using handouts.
12. Ss brainstorm and perform dialogues in pairs. S 1 makes an initial statement and S 2 responds using an understatement.
13. Ss change roles.
14. Ss create and practice a new dialogue.
15. T concludes the activity by revising the differences between hyperbole and understatement.

Step 6: Homework guidelines — 10 mins

1. Reading poems and finding various stylistic devices.
2. Prepare presentation hooks for peer review.
3. Writing speech body paragraphs (due before class 27).

Assessment:

1. Observation during Ss discussions. Checking turn-taking skills, transitions, and language usage.
2. Informal assessment of listening activity and usage of transitions during the discussion part of the activity.
3. Informal assessment of understatement activity.

Homework / Follow-up:

1. Reading poems and finding various stylistic devices.
2. Prepare presentation hooks for peer review.
3. Writing speech body paragraphs for peer review (due before class 27).

**Materials:**

1. **Poems**

*As I Walked Out One Evening* by Wystan Hugh Auden

As I walked out one evening,
Walking down Bristol Street,
The crowds upon the pavement
Were fields of harvest wheat.
And down by the brimming river
I heard a lover sing
Under an arch of the railway:
'Love has no ending.
'I'll love you, dear, I'll love you
Till China and Africa meet,
And the river jumps over the mountain
And the salmon sing in the street,
'I'll love you till the ocean
Is folded and hung up to dry
And the seven stars go squawking
Like geese about the sky.
'The years shall run like rabbits,
For in my arms I hold
The Flower of the Ages,
And the first love of the world.'
But all the clocks in the city
Began to whirr and chime:
'O let not Time deceive you,
You cannot conquer Time.
'In the burrows of the Nightmare
Where Justice naked is,
Time watches from the shadow
And coughs when you would kiss.
'In headaches and in worry
Vaguely life leaks away,
And Time will have his fancy
To-morrow or to-day.
'Into many a green valley
Drifts the appalling snow;
Time breaks the threaded dances
And the diver's brilliant bow.
'O plunge your hands in water,
Plunge them in up to the wrist;
Stare, stare in the basin

*My Heart Beats for You* by Kelly Roper

One thousand stampeding bison
thundering across the plains
Couldn't drown out the sound of my heart
beating for you.
Its rhythm feeds the greatest symphony
ever known to man,
Yet such life-transforming love is
experienced by so few.

*A Pizza the Size of the Sun* by Jack Prelutsky

I'm making a pizza the size of the sun,
a pizza that's sure to weigh more than a
ton,
a pizza too massive to pick up and toss,
a pizza resplendent with oceans of sauce.

I'm topping my pizza with mountains of
cheese,
with acres of peppers, pimentos, and peas,
with mushrooms, tomatoes, and sausage
galore,
with every last olive they had at the store.
My pizza is sure to be one of a kind,
my pizza will leave other pizzas behind,
my pizza will be a delectable treat,
that all who love pizza are welcome to eat.

The oven is hot, I believe it will take
a year and a half for my pizza to bake.
I can hardly wait till my pizza is done,
my wonderful pizza the size of the sun.

And wonder what you've missed.
'The glacier knocks in the cupboard,
The desert sighs in the bed,
And the crack in the tea-cup opens
A lane to the land of the dead.
'Where the beggars raffle the banknotes
And the Giant is enchanting to Jack,
And the Lily-white Boy is a Roarer,
And Jill goes down on her back.
'O look, look in the mirror,
O look in your distress:
Life remains a blessing
Although you cannot bless.
'O stand, stand at the window
As the tears scald and start;
You shall love your crooked neighbour
With your crooked heart.'
It was late, late in the evening,
The lovers they were gone;
The clocks had ceased their chiming,
And the deep river ran on.

**2. Listening activity handout**

***Poetry-Based EFL course***

***Week 12***

We will watch a TED Talk about the word “awesome”. Before we watch the video let’s discuss the following questions:

1. What do you imagine when you hear the word “awesome”?
2. Is eating a Big Mac when you hungry awesome?
3. Is the last Avengers movie awesome?
4. What are the things you would call awesome?

Watch the video.

Please, please, people. Let’s put the ‘awe’ back in ‘awesome’.

https://www.ted.com/talks/jill_shargaa_please_please_people_let_s_put_the_awe_back_in_awesome/transcript?language=en#t-359520

After watching, try to answer the questions:

1. What does the speaker think of using the word ‘awesome’?
2. According to the speaker, is it ok to use the word ‘awesome’ for everyday things? Why/why not?
3. What words are being often substituted by the word ‘awesome’?
4. According to the speaker, is saving a file in pdf awesome?
5. What examples of awesome things did the speaker give? Why are these things awesome?

Watch the video again to confirm your answers.

Follow-up questions:

1. What truly awesome things can you think of? Why are those things awesome?
2. Make a list of 5 awesome things and share them with your partner.

Video retrieved from: Please, please, people. Let's put the 'awe' back in 'awesome'.

https://www.ted.com/talks/jill_shargaa_please_please_people_let_s_put_the_awe_back_in_awesome/transcript?language=en#t-359520

**3. Understatement handout**

***Poetry-Based EFL course***

***Week 12***

Look at the following phrases and try to find what these sentences have in common. Hint:

all these sentences. feature one stylistic device.

1. [in an airplane] Ladies and gentlemen, this is your captain speaking. We have a small problem. All four engines have stopped. We are doing our damnedest to get them going again. I trust you are not in too much distress.

2. -Wow, I heard you got 100 out of 100 on your last test? Man, that test was super hard?
   -Really? I thought it was OK.

3. -Have you heard the news? The temperature outside is -30 degrees Celsius.
   -Well, it's a bit chilly today, isn't it?

https://www.macleans.ca/news/canada/the-blizzard-that-buried-st-johns-photos-and-videos/

Try to make your own dialogues with understatements.

1. Student 1 comes up with an initial statement. Refer to the examples in the sentences above.
2. Student 2 responds using an understatement.

Adapted from: https://en.wikipedia.org/wiki/British_Airways_Flight_9

**Lesson Plan 26:**

Title of the Class: Poems

Week / Class Number: 9/26

Goals of the Class:
1. Students will be able to give and receive peer feedback on their hooks.
2. Students will be able to revise their hooks based on peer feedback.
3. Students will revise stylistic devices present in poems and song lyrics.

Materials:
1. Poems and song lyrics.
2. Peer review of a presentation hook handout
3. Guidelines for the final presentation.
4. List of resources for finding lyrics and poems.

Equipment:
1. Movable desks and chairs
2. Whiteboard and markers
3. Timer
4. Smartphones/laptops for students

Procedures:

Step 1: Roll call, beginning remarks — 5 mins.

Step 2: Peer feedback on hooks — 30 mins.

1. T introduces the activity.
2. T assigns Ss into pairs.
3. T asks Ss to practice hooks first.
4. T provides peer review handouts and gives guidelines on how to use the handouts. T encourages Ss to write detailed comments.
5. S 1 presents a hook while S 2 provides feedback using a table from the handout.
6. S 2 provides detailed comments using the handout.
7. Ss change roles.
8. Ss present and give feedback to each other.
9. T monitors and encourages Ss to provide detailed feedback.
10. T concludes the activity by asking Ss to revise their hooks based on peer feedback.

Step 3: Review of stylistic devices — 30 mins.

1. T introduces the activity.
2. T assigns Ss into pairs.
3. T asks Ss to discuss the stylistic devices that they found in the poems and song lyrics assigned for revision. T asks Ss to discuss *Funeral Blues* by Wystan Hugh Auden.
4. Ss discuss the stylistic devices from *Funeral Blues* by Wystan Hugh Auden.
5. T monitors and provides assistance.
6. Ss share the stylistic devices from the poem.
7. T asks Ss to discuss *The Sound of Silence* by Simon & Garfunkel.
8. Ss discuss the stylistic devices from the song.
9. T monitors and provides assistance.
10. Ss share the stylistic devices from the song.
11. T asks Ss to discuss *Believer* by Imagine Dragons.
12. Ss discuss the stylistic devices from the song.
13. T monitors and provides assistance.
14. Ss share the stylistic devices from the song.
15. T asks Ss to discuss *On Raglan Road* by Patrick Kavanagh.
16. Ss discuss the stylistic devices from the poem.
17. T monitors and provides assistance.
18. Ss share the stylistic devices from the poem.
19. T concludes by revising stylistic devices.

Step 4: Guidelines for the final presentation — 15 mins.

1. T reviews the guidelines for the final presentations.
2. T emphasizes the following criteria:
   -Clear hook (introduction), body parts, and conclusion.
   -Usage of appropriate transitions.

-Presentation delivery skills such as clear voice, pauses, eye contact, and gestures.
-No reading from a script.
-Appropriate visual component.
-Content (1 stylistic device demonstrated with 2 poems and 2 songs)

3. T assigns Ss in groups and ask Ss to brainstorm questions regarding the criteria or guidelines.
4. Ss discuss possible questions.
5. Ss ask questions.
6. T answers questions.

Step 5: Homework guidelines 10 mins

1. Reading poems and finding various stylistic devices.
2. Revising hooks based on peer feedback.
3. Reader Response Journal entry.

Assessment:

1. Observation during peer feedback of hooks.
2. Informal assessment during the revision of stylistic devices.

Homework / Follow-up:

1. Reading poems and finding various stylistic devices.
2. Revising hooks based on peer feedback.
3. Reader Response Journal entry.

**Materials:**

1. **Poems and song lyrics:**

*Believer* by Imagine Dragons (+ audio)

[Verse 1]
First things first
I'ma say all the words inside my head
I'm fired up and tired of
The way that things have been, oh-ooh
The way that things have been, oh-ooh

[Verse 2]
Second thing second
Don't you tell me what you think that I could be
I'm the one at the sail
I'm the master of my sea, oh-ooh
The master of my sea, oh-ooh

[Pre-Chorus]
I was broken from a young age
Taking my sulkin' to the masses
Writing my poems for the few
That look at me, took to me, shook at me, feelin' me
Singing from heartache from the pain
Taking my message from the veins
Speaking my lesson from the brain
Seeing the beauty through the...

[Chorus]
Pain! You made me a, you made me a Believer, believer
Pain! You break me down and build me up
Believer, believer
Pain! Oh, let the bullets fly, oh, let them rain
My life, my love, my drive, it came from…
Pain! You made me a, you made me a Believer, believer

[Verse 3]
Third things third
Send a prayer to the ones up above

*The Sound of Silence* by Simon & Garfunkel (+ audio)

[Verse 1]
Hello darkness, my old friend
I've come to talk with you again
Because a vision softly creeping
Left its seeds while I was sleeping
And the vision that was planted in my brain
Still remains within the sound of silence

[Verse 2]
In restless dreams, I walked alone
Narrow streets of cobblestone
'Neath the halo of a street lamp
I turned my collar to the cold and damp
When my eyes were stabbed by the flash of a neon light
That split the night, and touched the sound of silence

[Verse 3]
And in the naked light I saw
Ten thousand people, maybe more
People talking without speaking
People hearing without listening
People writing songs that voices never shared
And no one dared disturb the sound of silence

[Verse 4]
"Fools," said I, "You do not know
Silence like a cancer grows
Hear my words that I might teach you
Take my arms that I might reach you"
But my words, like silent raindrops, fell
And echoed in the wells of silence

[Verse 5]
And the people bowed and prayed
To the neon god they made
And the sign flashed out its warning

All the hate that you've heard
Has turned your spirit to a dove, oh-ooh
Your spirit up above, oh-ooh

[Pre-Chorus]
I was chokin' in the crowd
Building my rain up in the cloud
Falling like ashes to the ground
Hoping my feelings, they would drown
But they never did, ever lived, ebbin' and flowin'
Inhibited, limited 'til it broke open and rained down
It rained down, like…

[Chorus]
Pain! You made me a, you made me a
Believer, believer
Pain! You break me down and build me up
Believer, believer
Pain! Oh, let the bullets fly, oh, let them rain
My life, my love, my drive, it came from…
Pain! You made me a, you made me a
Believer, believer

[Verse 4]
Last things last
By the grace of the fire and the flames
You're the face of the future
The blood in my veins, oh-ooh
The blood in my veins, oh-ooh

[Pre-Chorus]
But they never did, ever lived, ebbin' and flowin'
Inhibited, limited 'til it broke open and rained down
It rained down, like…

[Chorus]
Pain! You made me a, you made me a

In the words that it was forming
And the sign said, "The words of the prophets are written on the subway walls and tenement halls
And whispered in the sound of silence"

Believer, believer
Pain! You break me down and build me
up
Believer, believer
Pain! Oh, let the bullets fly, oh, let them
rain
My life, my love, my drive, it came
from…
Pain! You made me a, you made me a
Believer, believer

*Funeral Blues* by Wystan Hugh Auden
Stop all the clocks, cut off the telephone,
Prevent the dog from barking with a juicy bone,
Silence the pianos and with muffled drum
Bring out the coffin, let the mourners come.

Let aeroplanes circle moaning overhead
Scribbling on the sky the message 'He is Dead'.
Put crepe bows round the white necks of the public doves,
Let the traffic policemen wear black cotton gloves.

He was my North, my South, my East and West,
My working week and my Sunday rest,
My noon, my midnight, my talk, my song;
I thought that love would last forever: I was wrong.

The stars are not wanted now; put out every one,
Pack up the moon and dismantle the sun,
Pour away the ocean and sweep up the wood;
For nothing now can ever come to any good.

*On Raglan Road* by Patrick Kavanagh (+ audio)
On Raglan Road on an autumn day I met her first and knew
That her dark hair would weave a snare that I might one day rue;
I saw the danger, yet I walked along the enchanted way,
And I said, let grief be a fallen leaf at the dawning of the day.

On Grafton Street in November we tripped lightly along the ledge
Of the deep ravine where can be seen the worth of passion's pledge,
The Queen of Hearts still making tarts and I not making hay -
O I loved too much and by such and such is happiness thrown away.

I gave her gifts of the mind I gave her the secret sign that's known
To the artists who have known the true gods of sound and stone
And word and tint. I did not stint for I gave her poems to say.
With her own name there and her own dark hair like clouds over fields of May

On a quiet street where old ghosts meet I see her walking now
Away from me so hurriedly my reason must allow
That I had wooed not as I should a creature made of clay -
When the angel woos the clay he'd lose his wings at the dawn of day.

**2. Peer review of a presentation hook handout**

***Poetry-Based EFL course***

***Week 13***

Let's review other students' hooks for their presentations. Check if your peers' hooks follow the structure and feature important points.

Use the table below to provide your feedback.

| | | |
|---|---|---|
| Hook has an engaging opening. | YES | NO |
| Hook provides enough background information | YES | NO |
| Hook has a clear thesis statement with a stylistic device. | YES | NO |
| A thesis statement features clear controlling ideas. | YES | NO |

Use the space below to write detailed comments.

_____

_____

_____

_____

_____

_____

_____

**3. Guidelines for the final presentation.**

***Poetry-Based EFL course***

***Week 13***

The final presentation is used to summarize, formalize and evaluate your knowledge from this course. The presentations should be prepared individually. The presentation process follows the next steps:

1. Choose a stylistic device that you want to focus on;
2. Select 2 poems and 2 song lyrics that represent the stylistic device and were NOT assigned in this course. You can use songs or poems that you found by yourself during the course;
3. Provide a short description of the selected stylistic device;
4. Analyze these poems/lyrics and describe how the stylistic device is presented and how the device contributes to the poems/lyrics;
5. Create a speech and presentation slides on the selected stylistic device and practice presentation;
6. Present in front of the class.

**Structure of presentation**

3. Introduction (1-2 slides). Briefly introduce a stylistic device, as well as poems and song lyrics that demonstrate this device.
4. Provide examples of a stylistic device (2-3 slides).
5. Analyze the stylistic device using poems and song lyrics. Be sure to explain how this device works in the presented poems/lyrics. (3-4 slides).
6. Conclude by reiterating the key points about the selected device (1 slide).

**The important points:**

- Please, pay attention to the structure of your presentation. Be sure to include an introduction, state the stylistic device, use poems to demonstrate the selected device, explain in detail how the device is used in these poems, and include a conclusion at the end;
- Use appropriate transitions in your presentation;
- Try to NOT read the script during the presentation. Instead, practice and memorize the important points (tip: you can put essential points in the PowerPoint presentation and refer to the slides during your presentation);
- Be sure to maintain eye contact with the audience and use gestures when appropriate. Speak clearly and loudly so anybody in the class can hear you;
- Organize your PowerPoint slides clearly, include only essential information. Do NOT include excessive text or copy/paste your script. Feel free to use visuals to support your points;
- Encourage the audience to ask questions at the end of your presentation.
- To find poems you can use a stylistic device search at https://www.poetryfoundation.org/.

## 4. List of resources for finding lyrics and poems

**Lyrics/poems finders**

http://genius.com/ - Lyrics for songs with analysis

https://www.lyrics.com/ - Lyrics for songs

https://www.poetryfoundation.org/ - World poetry

https://poets.org/ - World and American poetry

http://www.loc.gov/poetry/180/ - American poetry

http://modernpoetryintranslation.com/ - Translated modern poetry

https://www.poemhunter.com/ - Translated world poetry, American and British poetry

**Lesson Plan 27:**

| | | | |
|---|---|---|---|
| Title of the Class: | Poems | | |
| Week / Class Number | 9/27 | | |
| Goals of the Class: | 1. Students will be able to give and receive peer feedback on body paragraphs and conclusion for the presentation.<br>2. Students will be able to revise their body paragraphs and conclusions based on peer feedback.<br>3. Students will revise all the stylistic devices covered in the course. | | |
| Materials: | 1. Poems and song lyrics.<br>2. Peer review of script body paragraphs and conclusion handout. | | |
| Equipment: | 1. Movable desks and chairs<br>2. Whiteboard and markers<br>3. Timer<br>4. Smartphones/laptops for students | | |
| Procedures: | Step 1: | Roll call, beginning remarks | 5 mins. |
| | Step 2: | Peer feedback on body paragraphs and conclusion<br>1. T introduces the activity.<br>2. T assigns Ss into pairs.<br>3. T provides peer review handouts and gives guidelines on how to use the handouts. T encourages Ss to write detailed comments.<br>4. Ss exchange their scripts.<br>5. Ss give feedback to each other.<br>6. T monitors and encourages Ss to provide detailed feedback.<br>7. T concludes the activity by asking Ss to revise their body paragraphs and conclusions based on peers' feedback. | 35 mins. |
| | Step 3: | Review of stylistic devices<br>1. T introduces the activity.<br>2. T assigns Ss into pairs.<br>T asks Ss to discuss the stylistic devices that they found in the poems and song lyrics assigned for revision. T asks Ss to discuss *The Portrait* by Stanley Kunitz.<br>3. Ss discuss the stylistic devices from *the poem*. | 35 mins. |

4. T monitors and provides assistance.
5. Ss share the stylistic devices from the poem.
6. T asks Ss to discuss *Let it Be* by Beatles.
7. Ss discuss the stylistic devices from the song.
8. T monitors and provides assistance.
9. Ss share the stylistic devices from the song.
10. T asks Ss to discuss *The Times They Are A-Changin'* by Bob Dylan.
11. Ss discuss the stylistic devices from the song.
12. T monitors and provides assistance.
13. Ss share the stylistic devices from the song.
14. T asks Ss to discuss *Fire and Ice* by Robert Frost.
15. Ss discuss the stylistic devices from the poem.
16. T monitors and provides assistance.
17. Ss share the stylistic devices from the poem.
18. T concludes by revising stylistic devices.

Step 4: Homework guidelines 15 mins

1. Revising body paragraphs and conclusion based on peer feedback.
2. Practicing the whole presentation with slides.

Assessment:

1. Observation during peer review activity.
2. Informal assessment of stylistic devices revision.

Homework / Follow-up:

1. Revising body paragraphs and conclusion based on peer feedback.
2. Practicing the whole presentation with slides.

**Materials:**

1. **Poems.**

*The Portrait* by Stanley Kunitz
My mother never forgave my father
for killing himself,
especially at such an awkward time
and in a public park,
that spring
when I was waiting to be born.
She locked his name
in her deepest cabinet
and would not let him out,
though I could hear him thumping.
When I came down from the attic
with the pastel portrait in my hand
of a long-lipped stranger
with a brave moustache
and deep brown level eyes,
she ripped it into shreds
without a single word
and slapped me hard.
In my sixty-fourth year
I can feel my cheek
still burning.

*Let it Be* by Beatles (+ audio)
[Verse 1]
When I find myself in times of trouble, Mother Mary comes to me
Speaking words of wisdom, "Let it be"
And in my hour of darkness, she is standing right in front of me
Speaking words of wisdom, "Let it be"

[Chorus]
Let it be, let it be, let it be, let it be
Whisper words of wisdom, let it be

[Verse 2]
And when the brokenhearted people living in the world agree
There will be an answer, let it be
For though they may be parted, there is still a chance that they will see
There will be an answer, let it be

[Chorus]
Let it be, let it be, let it be, let it be

Yeah, there will be an answer, let it be
Let it be, let it be, let it be, let it be
Whisper words of wisdom, let it be

[Chorus]
Let it be, let it be, let it be, yeah, let it be
Whisper words of wisdom, let it be
[Verse 3]
And when the night is cloudy, there is still a light that shines on me
Shine on 'til tomorrow, let it be
I wake up to the sound of music, Mother Mary comes to me
Speaking words of wisdom, "Let it be"

[Chorus]
Let it be, let it be, let it be, yeah, let it be
Oh there will be an answer, let it be
Let it be, let it be, let it be, yeah, let it be
Oh there will be an answer, let it be
Let it be, let it be, let it be, yeah, let it be
Whisper words of wisdom, let it be

*The Times They Are A-Changin'* by Bob Dylan
Come gather 'round people, wherever you roam
And admit that the waters around you have grown
And accept it that soon you'll be drenched to the bone
If your time to you is worth saving
Then you better start swimmin' or you'll sink like a stone
For the times, they are a-changin'

Come writers and critics who prophesize with your pen
And keep your eyes wide, the chance won't come again
And don't speak too soon, for the wheel's still in spin
And there's no tellin' who that it's namin'
For the loser now will be later to win
For the times, they are a-changin'

Come senators, congressmen, please heed the call
Don't stand in the doorway, don't block up the hall
For he that gets hurt will be he who has stalled
The battle outside ragin'
Will soon shake your windows and rattle your walls
For the times, they are a-changin'

Come mothers and fathers throughout the land
And don't criticize what you can't understand
Your sons and your daughters are beyond your command

Your old road is rapidly aging
Please get out of the new one if you can't lend your hand
For the times, they are a-changin'
The line, it is drawn, the curse, it is cast
The slow one now will later be fast
As the present now will later be past
The order is rapidly fading
And the first one now will later be last
For the times, they are a-changin'

*Fire and Ice* by Robert Frost
Some say the world will end in fire,
Some say in ice.
From what I've tasted of desire
I hold with those who favor fire.
But if it had to perish twice,
I think I know enough of hate
To say that for destruction ice
Is also great
And would suffice.

**2. Peer review of script body paragraphs and conclusion handout**

***Poetry-Based EFL course***

***Week 14***

Let's review other students' body paragraphs and conclusions for their presentations. Check if your peers' body paragraphs and conclusions follow the structure and feature important points.

Use the table below to provide your feedback.

| | | |
|---|---|---|
| Body paragraphs feature at least two poems and two songs that illustrate the selected stylistic device. | YES | NO |
| Body paragraphs use appropriate transitions to navigate through ideas. | YES | NO |
| Body paragraphs feature enough details to understand how the selected stylistic device is presented in poems and lyrics. | YES | NO |
| Conclusion restates the thesis statement in other words. | YES | NO |
| Conclusion briefly summarizes the key points presented in body paragraphs. | YES | NO |
| Both conclusion and body paragraphs feature correct spelling and | YES | NO |

Use the space below to write detailed comments.

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**Lesson Plan 28:**

| | |
|---|---|
| Title of the Class: | Poems |
| Week / Class Number | 9/28 |
| Goals of the Class: | 1. Students will be able to practice their presentations.<br>2. Students will give and receive feedback on speech delivery skills. |
| Materials: | 1. Speech delivery skills peer feedback handout<br>2. Randomizer |
| Equipment: | 1. Movable desks and chairs<br>2. Whiteboard and markers<br>3. Timer<br>4. Smartphones/laptops for students |

Procedures:

Step 1: Roll call, beginning remarks — 5 mins.

Step 2: Group practice for the presentation — 70 mins.

1. T introduces the practice/
2. T assigns Ss into two groups.
3. T presents handouts for evaluation of speech delivery skills.
4. T asks Ss to present in groups. Ss who are not presenting are asked to evaluate a presenter's speech delivery skills.
5. Ss present in groups and fill out the handouts.
6. T monitors.
7. Ss provide feedback to each other based on handouts.
8. T encourages Ss to provide detailed comments.
9. T asks Ss to rehearse their presentations at home paying attention to speech delivery skills.

Step 3: The order of presentations

1. T uses a randomizer to decide on the order of presentations.
   Randomizer: https://www.randomlists.com/random-picker

Step 4: Homework guidelines — 15 mins

1. Rehearsing presentations at home while paying attention to speech delivery skills.
2. Prepare and rehearse the whole presentation including slides.
3. Reader Response Journal entry (14 entries collected in the next class)

Assessment:

1. Observation during practice.

Homework / Follow-up:

1. Rehearsing presentations at home while paying attention to speech delivery skills.
2. Prepare and rehearse the whole presentation including slides.
3. Reader Response Journal entry (14 entries collected in the next class)

**Materials:**

1. **Speech delivery skills peer feedback handout**

***Poetry-Based EFL course***

***Week 14***

Let's review other students' speech delivery skills. Check if your peers present using a clear voice, pauses, gestures, eye contact, and transitions.

Use the table below to provide your feedback.

| | | |
|---|---|---|
| The presenter's voice and enunciation are clear and easy to understand. | YES | NO |
| Pauses are used throughout the presentation | YES | NO |
| Gestures are used throughout the presentation. | YES | NO |
| A presenter maintains eye contact and does not read from a script. | YES | NO |
| A presenter uses appropriate transitions throughout the presentation. | YES | NO |

Use the space below to write detailed comments.

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**Lesson Plan 29:**

| | | |
|---|---|---|
| Title of the Class: | Poems | |
| Week / Class Number | 9/29 | |
| Goals of the Class: | 1. Students will be able to deliver presentations about a selected stylistic device. | |
| Materials: Equipment: | 1. Movable desks and chairs<br>2. Whiteboard and markers<br>3. Timer<br>4. Smartphones/laptops for students | |
| Procedures: | Step 1: Roll call, beginning remarks | 5 mins. |
| | Step 2: The final presentation<br>1. T asks Ss to start presenting in order.<br>2. Ss present in order.<br>3. Ss ask questions to presenters.<br>4. Presenters answer questions. | 80 mins. |
| | Step 3: Homework guidelines<br>1. T asks remaining Ss to present during the next class.<br>2. Poems portfolio. T asks Ss to select 4 poems that they have written in this course and submit those poems in the form of a portfolio. | 5 mins |
| Assessment: | 1. Assessment of final presentations according to rubrics. | |
| Homework / Follow-up: | 1. Prepare presentations.<br>2. Poems portfolio. | |

**Lesson Plan 30:**

Title of the Class: Poems

Week / Class Number: 9/30

Goals of the Class:
1. Students will be able to deliver presentations about a selected stylistic device.

Materials:
1. Attitude/course evaluation questionnaire

Equipment:
1. Movable desks and chairs
2. Whiteboard and markers
3. Timer
4. Smartphones/laptops for students

Procedures:

Step 1: Roll call, beginning remarks — 5 mins.

Step 2: The final presentation (continued) — 60 mins.
1. T asks Ss to start presenting in order.
2. Ss present in order.
3. Ss ask questions to presenters.
4. Presenters answer questions.

Step 3: Closing remarks — 5 mins.
1. T collects Reader Response Journals
2. T collects poetry portfolios.
3. T congratulates students and extends gratitude.

Step 4: Course evaluation and reflection — 20 mins
1. T assigns Ss into groups.
2. T asks Ss to discuss the following questions:
4. "What did you enjoy in this course the most?"
5. "What was challenging or difficult?"
6. "Is there something you would change in this course?"
3. T elicits answers.
4. Ss share.
5. T asks Ss to fill out the attitude/course evaluation questionnaire.

Assessment:
1. Assessment of final presentations according to rubrics.
2. Course evaluation questionnaire.

**Materials:**

**1. Course evaluation questionnaire**

Please fill out this questionnaire using google forms. The questionnaire is used to track students' attitudes towards English learning and poetry. The questionnaire is also used as a course evaluation tool that may help the instructor to improve the course in the future.

Link to the questionnaire:

https://forms.gle/rpvqYSPdniTBTbmA6

Thank you for your cooperation!