



**PROFESSIONELE BACHELOR IN HET ONDERWIJS
SECUNDAIR ONDERWIJS**

Bachelorproef

Poetry in the EFL CLASSROOM
Why and how integrate poetry in the
EFL classroom?

Preface

I chose this topic because I consider poetry to be very important. Throughout the years I've experienced that poetry is not often covered in the EFL classroom. It is only at times like Valentine's Day and Armistice for instance that poems are read and discussed in class. But besides that, there is a lack of interest in poetry, not only from the pupils but from the teachers as well.

In my second year of higher education I did teaching practice in the Koninklijk Atheneum, Hasselt, where I taught Dutch in the fourth grade, a Latin class. From the moment I dropped the word 'poetry' the pupils were deeply demotivated. Only two out of twenty-four students had interest in poetry and read and write poems themselves from time to time. The other pupils, on the other hand, couldn't come up with one Flemish poet. So I wondered why pupils have so little interest in literature in general, and poetry in particular. I therefore decided this issue would exactly be the field of interest for my bachelor thesis.

By this preface I would like to thank several people. First of all I would like to thank my promotor, Mrs. Gillijns, for her knowledge, the strong follow-up and the time she spent in the face-to-face meetings during the academic year.

Furthermore I would like to thank my sisters, Gwennie and Daisy, for rereading my bachelor thesis. And last but not least my thanks go to my boyfriend Ben Cappa, my friends and family for the great mental support!

Voorwoord

Literatuur in het algemeen maar vooral poëzie spreekt mij heel erg aan. Doorheen mijn schoolcarrière heb ik ervaren dat poëzie niet vaak behandeld werd, zeker niet binnen de lessen Engels. Enkel bij feestdagen zoals Valentijn en Wapenstilstand bijvoorbeeld, werden gedichten gelezen en besproken in de les.

In mijn tweede jaar aan PXL Education, gaf ik een aantal stagelessen in het Koninklijk Atheneum te Hasselt. Hier gaf ik Nederlands in de Latijnse klassen van het vierde jaar. Ik begon deze les met goede moed, maar zodra ik het woord 'poëzie' liet vallen, kon ik de teleurstelling op de gezichten van de leerlingen aflezen. Binnen de seconde waren ze meteen zeer gedemotiveerd. Slechts twee studenten van de vierentwintig lezen en schrijven nu en dan gedichten. De overige studenten, daarentegen, konden niet één Nederlandstalige dichter opnoemen.

Na deze les, stelde ik mezelf de vraag waarom leerlingen zo weinig interesse hebben in literatuur, meer specifiek in poëzie. Het is toen dat ik beslist heb dit probleem te onderzoeken in mijn bachelorproef.

Via dit voorwoord wil ik heel graag enkele mensen bedanken. Eerst en vooral wil ik mijn promotor, mevrouw Gillijns danken voor haar kennis en vaardigheden, voor de sterke opvolging en de tijd die ze heeft vrijgemaakt voor de maandelijkse 'face-to-face meetings' doorheen het jaar.

Mijn dank gaat ook uit naar mijn zussen, Gwennie en Daisy, voor het nalezen van mijn bachelorproef. Last but not least, wil ik mijn vriend Ben Cappa, mijn vrienden en familie bedanken voor hun begrip en steun!

Table of contents

Preface.....	3
Voorwoord.....	4
Table of contents.....	5
1 Introduction	7
1.1 Poetry in curricula	7
1.2 Booklist: Flemish and British editors.....	8
2 The value of poetry	8
2.1.1 Advantages of teaching poetry	10
2.1.2 The value of listening to poetry.....	13
3 What are the challenges that keep teachers from teaching poetry?.....	13
3.1 Requirements to teach poetry in the EFL classroom	15
3.1.1 The teacher believes in poetry	15
3.1.2 The pupils discover poetry themselves.....	15
4 How to teach poetry	15
4.1.1 Teaching poetry with the stylistic approach	16
4.1.2 Teaching poetry with the Reader-Response approach.....	16
4.1.3 The tension between Stylistic and Reader-Response approaches	17
4.1.4 Teaching poetry with the Formeaning Response approach.....	17
4.2 Conclusion	18
4.3 Classroom activities	18
4.3.1 Form and meaning activities.....	19
4.3.2 Response activities	20
4.3.3 Formeaning Response activities	21
4.4 Selecting the right poem.....	22
4.4.1 Different kinds of poems.....	22
5 Helpful resources online yet?	26
6 Why teach poetry in the EFL classroom?	29

6.1	Why use poetry in vocabulary lessons?.....	29
7	The actual developed materials.....	31
7.1	Lesson plans.....	31
7.2	Worksheets.....	53
7.3	Reflection.....	86
	Conclusion.....	88
	Bijlagen.....	89
	Literatuurlijst.....	101
	Geraadpleegde werken.....	102

1 Introduction

Now, in the twenty-first century, we cope with the generation of “abridged readers”, states Mihai Cosoveanu, University of Craiova. These young learners decide to choose the easy path by searching on the internet to find a brief summary of a book instead of reading the whole text. Plenty of human beings prefer to rely on other’s personal interpretation instead of producing their own point of view. Because of this we are coping with a constant narrowing of our cultural horizon. Furthermore there are more and more specialists nowadays who consider, when elaborating textbooks used for learning a foreign language, that literature is not important. That is why many students neglect reading literature in general and poetry in particular, and practically refuse to read it. “Emotion and imagination are left somewhere in a dark place, in a hidden and locked box.” says Cosoveanu.¹

1.1 Poetry in curricula

As previously stated, according to my experiences in high school and my teaching practice, it struck me that poetry is hardly ever used as an instrument to teach vocabulary, grammar and culture. So I started this bachelor thesis with some research on the curricula of the three educational systems with focus on the value of artistic- literary texts in general and poetry in particular.

After studying the curricula of the three education systems, namely the government-provided education (*gemeenschapsonderwijs*), subsidized public schools (by provinces and municipalities) and subsidized free schools (mainly affiliated to the Catholic church), I can conclude that the value of artistic-literary texts are practically the same. Artistic- literary texts are valued almost as highly as informative and narrative ones. But literary texts are integrated in Listening, Reading and Speaking too.

Of course there is a difference between the first and the second grade in grammar classes and technical classes. In the first grade, the focus in reading is on defining the subject of the text and the keynote. In the second grade, however, the pupils learn a lot more in terms of reading. Besides learning to define the subject and keynote, they also learn to recognize the structure of the text, they learn to criticize the text and give their opinion on it. Furthermore they learn to read for the gist and for detail in order to summarize the poems and talk about the theme to the rest of the pupils. It is only for the writing skills that nothing specific is mentioned about poetry. As a conclusion to studying the three curricula we can say that in both grades, the pupils have to open up to literary texts such as poetry.

However, artistic- literary texts are not mentioned or discussed in vocational classes. The curricula only focus on the informative and prescriptive texts.²

¹ Cosoveanu, M. (2012) *Teaching culture through 20th century American poetry*.pp.1. Retrieved May 10, from <http://www.sciencedirect.com/science/article/pii/S1877042813001791>

² <http://onderwijs.vlaanderen.be/nl/leerplannen> Retrieved May 17, 2016

1.2 Booklist: Flemish and British editors

To continue the investigation, I went to the library at the PXL Education department. I looked at each and every English work and textbook of Flemish and British editors, searching for poetry and poetry related activities. Interestingly, it were all the same editors like Plantyn, Die Keure and Pelckmans who used poetry, especially for Grammar classes but none for Technical classes, which is a shame. That really triggered this research. I wanted to find out why editors hardly ever use poetry. Is it because it is too difficult for the teachers to teach? Or because they think the pupils aren't interested in literature (see attachment nr. 4)?

2 The value of poetry

“Poetry is a vehicle for exploring and describing the real world” by Sasha Matthewman.³

The atypical language of poetry

If we ask people what kind of language poetry is, many people would say that poetry is a language that rhymes such as the poem below:

*Humpty Dumpty sat on a wall,
Humpty Dumpty had a great fall;
All the king's horses and all the king's men
Couldn't put Humpty together again.⁴*

If we ask whether the following lines were poetry we would almost certainly get a positive answer even though they do not rhyme.

*The small blue flower
Dies among its petals.
The night,
And my tears,
Fall together.*

After reading these poems, we could ask ourselves a philosophical question. How do we perceive the poems above as poetry? A simplistic answer would be 'we just know'. A more sophisticated one would be that poems make use of a variety of linguistic devices, which may be found in other forms of language such as jokes, puns and riddles. Poetry uses a higher concentration of such devices and effects than other forms of speech.

For this reason in particular, poetry has been described as divergent from the norms of language.

³ Dymoke, S. *Making poetry matter: International research on poetry pedagogy*. pp.97. Retrieved May 11, 2016 from <https://goo.gl/fAadv0>

⁴ Gliori, D. (2000). *The Dorling Kindersley Book of Nursery Rhymes*. Retrieved March 22, 2016, from <http://www.poetryfoundation.org/poem/176327>

Introducing poetry in the classroom, could serve a basis for expanding the students' language awareness and interpretative abilities. Students will need a sophisticated knowledge of language in order to interpret a difficult poem. But before they reach that stage, the teacher must carefully select poetry in order to help the students develop their knowledge of language.

The problem of reading poems in a foreign language

Since many young learners read little poetry in their own language, reading poetry in a foreign language might seem even more fearful. Without an even elementary understanding of the language in which the poem is written, reading it becomes impossible. With younger people, there might be a great chance that they understand the literal meaning of the poem but are not able to see the deeper meaning. Students might lack confidence and strategies for making interpretations. Therefore the teacher must take the level of the students into account while choosing a poem.

Teachers could invent activities which gently lead students towards an understanding of the figurative language of a poem and towards using metalanguage to make interpretations of their own. Such language can be related to imagery-comparison and metaphor such as personification and symbolism, tone-including understatement such as hyperbole and irony and last but not least sound devices- rhyme and alliterations.

While teachers react very negatively about teaching poetry, there are actually plenty of reasons why to teach it anyway. Amongst other reasons, poetry is a source of content-rich reading material, a model of creative language in use and a way to introduce vocabulary in context. Poetry offers a rich resource of pleasure, an emotional and experimental involvement for the students.

Saying that a poem means only one thing, is mistakable. Every poem can be interpreted in different ways and each interpretation has validity. This means that each person's perception is different and unique. When a poem is discussed in class, an interactive discussion and exchange of ideas may arise. These discussions are not only an enormous pedagogic advantage for teachers but could be very motivating for students as well.

2.1.1 Advantages of teaching poetry

There are three reasons why poetry is necessary namely the historical reason, the motivational reason and the linguistic reason.

Poetry dates back to prehistorical times when the human being himself needed to express themselves. For centuries poetry has been an instrument to fulfil human needs. It also evokes feelings and strong imagery. Its themes and rich variety of language can be pleasurable for teachers and pupils.

Furthermore, poetry mainly consists of rhyme and rhythm which is not only an element of life but it is also an element of language which consists of rhythm, stress and similarities of sound.

⁵

Create self-awareness

Poetry offers students the opportunity to increase their self-awareness says T. Williams in “A Therapeutic Approach to Teaching Poetry”. He wrote this book to make the study of poetry more valuable to students and to society. T. Williams offers strategies to maximize the classroom activities and help students develop greater awareness of themselves and others. This self-awareness helps them to examine their experiences in terms of effects and images as well as language. Reading poetry enables youngsters to have new thoughts, perceptions and affective experiences from which they can learn. For example, students can deal with great and repressed emotions and therefore learn how to cope with negative aspects of reality. Additionally poems can be used to raise empathy and help students repair negative emotions towards others and the world surrounding them.⁶

When we think back at how we felt when we were teenagers, especially when it comes to heavy emotions such as love and death, it is often difficult to place and process those emotions. Poetry helps pupils think about their emotions and help them to talk about it. When a poem about love for instance is used in the EFL classroom, might be an ideal way to talk about the pupils’ feelings. According to research, teenagers rarely talk about their feelings. Due to the virtual world, the physical and social contact has decreased. Talking about emotions has become extremely difficult for youngsters. Yet, inhibiting emotions and heavy feelings can cause serious consequences.

Besides reflecting on emotions, the pupils also learn to place those emotions by means of poetry. Pupils who lost someone dearly, find this difficult to talk about. The pupils can find comfort in poetry. To help students with their bereavement, the teacher can search for poems in order to create a safety net for the pupils.⁷

⁵ Zafeiriadou, N. (2000). *The case for poetry in the EFL classroom: Part I. English Language Teaching Review*, 2. Retrieved January 8, 2016, from <http://www.thrace-net.gr/bridges/Nelly.html>

⁶ Williams, T. *A Therapeutic Approach to Teaching Poetry: Individual Development*. XI introduction. Retrieved March 24, 2016 from <https://goo.gl/3EAE06>

⁷

http://doks.pxl.be/doks/do/files/FiSe8ab2a8214b78acca014c3271da3e27c9/ColsonMaxim_Afstudeerproject.pdf?recordId=SEtd8ab2a8214b78acca014c3271da3e27c8 Retrieved May 16, 2016

Poems do not only help our self-awareness but help us to make us more comfortable with that awareness. The problem is that students are taught to read and experience poetry strictly in terms of linguistic meaning. When students pay attention to their own experiences, they become better integrated and more self-aware.⁸

Explore the inner self

More than any other literary genre, poetry leaves space for self-expression and for creative activities, which is in the first place a pedagogical reason.⁹ It allows one to experience and explore the inner self in a safe environment. Negative emotions can be opened up through poetry and people are open to more intense physical, emotional and spiritual experiences. A poem is a safe environment which protects people's experiences and emotions.

The reader can reflect on feelings, emotions, fantasies and associations. This means that everyone can interpret it in their own way. The support that poems offer can give one hope in a chaotic and violent world.¹⁰

Stimulate criticism and creativity:

Sue Dymoke taught English in secondary school and is a member of University of Nottingham and a member of the Poetry Archive.¹¹ After interviewing and observing other teachers at work, she concluded that pupils who make progress with their poetry writing are developing a greater awareness of the writer's craft. This means that they learn about the use of structures and techniques to inform and inspire their own writing.

The pupils learn how to draft individually or together with a drafting partner. They learn how to look critically at their own work and accept criticism from others.

By writing poems, pupils develop their figurative writing and learn to select potential material or subject matter. They also learn that a poem does not necessarily have to rhyme to be good.¹²

Enrich pupils' language

According to Brian Tomlinson, poetry can open and enrich the content of language lessons and can provide more experience of the world. This is only possible if the poems are chosen carefully and used intelligently. If teachers make the poems accessible through pre-reading activities, then many learners are able to give valid responses to poems and only then they could gain achievement.¹³

⁸ Williams, T. *A Therapeutic Approach to Teaching Poetry: Individual Development*. XII introduction. Retrieved March 24, 2016, from <https://goo.gl/3EAE06>

⁹ Zafeiriadou, N. (2000). The case for poetry in the EFL classroom: Part I. *English Language Teaching Review*, 2. Retrieved March 23, 2016, from <http://www.thrace-et.gr/bridges/Nelly.html>

¹⁰ ibidem

¹¹ <http://www2.le.ac.uk/departments/education/people/dr-sue-dymoke> Retrieved May 11, 2016

¹² Dymoke, S. Assessing your pupils' poetry. Retrieved May 11, 2016 from <http://www.poetrysoc.com/content/poetry-class/articles/assessing-your-pupils-poetry/>

¹³ Tomlinson, B. *Using poetry with mixed ability language classes*. pp. 34. Retrieved October 7, 2016, from https://www.researchgate.net/publication/31499652_Using_poetry_with_mixed_ability_language_classes

According to Harlan Kellern, poems are a way to introduce vocabulary in context; to focus students' attention on English pronunciation, rhythm, and stress. There are three pedagogical approaches to teaching poetry and literature. The first one is the *stylistics approach*, which analyzes the language forms of the text, and the *Reader-Response* which is an approach that concerns itself with the reader's interaction with the text.

The third one is the *Formeaning Response* approach which places equal importance on the study of language elements and on responding personally to poetry. These approaches will be discussed later on.¹⁴

Positive gains for all members:

Brian Tomlinson concludes that carefully chosen poems can also help all members of a mixed ability group to achieve something. The weakest can achieve a global response to the poem, even if it is only a vaguely felt emotion or attitude. The 'middle' learners can get further into the poem, and the brightest can gain great satisfaction, imaginative and individual insights of the poem. If this achievement succeeded, it can stimulate and challenge the young learners to use more appropriate and accurate language in more follow-up activities, which will be discussed later on.¹⁵

According to Harlan Kellern's research poetry is an instrument where students can focus on English pronunciation, rhythm, and stress. Two main pedagogical approaches to teaching poetry and literature have their roots in literary criticism. This means that there is a stylistic and a Reader-Response approach. The first one analyzes the language forms of the text, and the second one concerns the poem itself with the reader's interaction with the text. Besides these two approaches, there is one more which Kellern adduces as the *Formeaning Response* approach. It places equal importance on the study of language elements and on responding personally to poetry.¹⁶

¹⁴ Kellern, H. (2009) *The Formeaning Response Approach: Poetry in the EFL Classroom. English Teaching Forum*, pp. 12-17. Retrieved January 12, 2016, from <http://eric.ed.gov/?id=EJ923461>

¹⁵ Tomlinson, B. *Using poetry with mixed ability language classes*. https://www.researchgate.net/publication/31499652_Using_poetry_with_mixed_ability_language_classes. Geraadpleegd op 12 januari

¹⁶ Kellern, H. (2009) *The Formeaning Response Approach: Poetry in the EFL Classroom. English Teaching Forum*, pp. 12-17. Geraadpleegd op 12 januari 2016, from <http://eric.ed.gov/?id=EJ923461>

2.1.2 The value of listening to poetry

*“The ear is the only true writer and the only true reader” by Robert Frost.*¹⁷

Before poetry became textual, poetry was an oral form of art. Hearing a poet reading his or her work remains illuminating. It does not only help us to understand the work but also enjoy it. When a poet dies without making a recording, a precious resource is lost forever. It is a fact that listening to a poem gives the reader more understanding, insight and enjoyment. Some poets read other poems with intelligence and sympathy. But writers have a particular right to their own work and by listening to them, reading their own work, the reader is taken into a deeper level of understanding. The sound of a poem can actually become its meaning. In the nineteenth century, when technology was not so developed as it is now, plenty of great poets such as Keats and Byron's poems have never been recorded. But now, in the twenty-first century, where technology runs our society, everything is possible.

The Poetry Archive was, therefore, created to make sure that such omission never happens again and that everyone has a chance to hear major poets reading their own work.¹⁸

3 What are the challenges that keep teachers from teaching poetry?

Poetry is a vital element of any English course, a language at its most dynamic and subtle but it is, by virtue of its unpredictability, difficult to teach. Even governments and exam boards often appear not quite sure what to do with it. Because of many worthy criteria, poetry can leave the teacher feeling alarmed, naked and inadequate.¹⁹ While many teachers agree that poetry promotes language acquisition, they will also add that poetic concepts and cultural assumptions are usually too difficult for EFL learners to cope with.²⁰ It is possible for many learners to enjoy and actually learn from poetry if they are encouraged and helped to respond to it globally and imaginatively.²¹

Tomlinson (1996) once said that; “the fact that poetry is seen as an extra rather than an integral part of the language programme, and that whenever the poem is seen in isolation, then, two extreme attitudes emerge: the poem is ‘a rare’ flower’ –an orchid-to be admired but not touched, or the poem is ‘a thorn in the flesh’, a bothersome text which slows up the learning process.”²²

¹⁷ <http://www.goodreads.com/quotes/480532-the-ear-is-the-only-true-writer-and-the-only>. Retrieved April 6, 2016

¹⁸ <http://www.poetryarchive.org/articles/listening-poetry> . Retrieved April 4, 2016

¹⁹ Calway, G. *Don't Be Afraid: Poetry in the Classroom*, Retrieved April 4, 2016 from <https://www.questia.com/magazine/1G1-182273934/don-t-be-afraid-poetry-in-the-classroom>

²⁰ Zafeiriadou, N. (2000). The case for poetry in the EFL classroom: Part I. *English Language Teaching Review*, 2. Retrieved March 23, 2016 from <http://www.thrace-net.gr/bridges/Nelly.html>

²¹ Tomlinson, B. *Using poetry with mixed ability language classes*. p.p. 33. Retrieved October 7, 2016, from https://www.researchgate.net/publication/31499652_Using_poetry_with_mixed_ability_language_classes

²² Zafeiriadou, N. (2000). The case for poetry in the EFL classroom: Part I. *English Language Teaching Review*, 2. Retrieved March 23, 2016 from <http://www.thrace-net.gr/bridges/Nelly.html>

Furthermore it is more comfortable to believe that one understands material rather than play the role of someone who does not. Unfortunately, teachers have to play that role from time to time. While teaching poetry, teachers have to put their understanding aside and let pupils experience the text for themselves. Teachers must refuse to answer questions or even turn the pupils answers back onto them at times. This may not only cause frustration for the pupils but for the teachers as well. With the support and encouragement from the teacher, the pupils can approach the poem and... Teaching poetry can also cause frustration to the teacher because even if (s)he knows the text well, the teacher should recognize that it contains possibilities that the teacher has not considered.²³ An interesting challenge which a teacher could try is start a lesson with saying: "Here is a poem. I haven't read it before. I don't know what it's about. Let's read it, let's talk about it, let's work out what the different reactions to it are. Maybe we could come to a point of understanding. " That's one thing says Manhire. But if the students come to class and the teacher says: 'Here's a poem, I teach it every year. It is a very difficult poem. I know what's it about and you don't. Now you're going to read it.'" According to Manhire, the students will try and go around the edge of the poem and not go through it. Manhire says it would be more affective when the teacher take the challenge and try to analyze an unknown poem together with the pupils.

Of course this is more challenging and even more scary for the teachers but the pupils might have more fun because nor the teacher nor the pupils know the real story behind the poem. Questions teachers can ask are the following: 'I wandered lonely as a cloud', what would that mean in terms of the reader entering the text? Do you have to become the 'I' in order to get the meaning? Do you undergo the experience with the first person in a lyric poem or can you stand off and watch?

Moreover, Manhire says that we have been trained to think about poetry as a higher form of wisdom and are therefore stuck to analyze the theme and learn how to spell onomatopoeia and alliteration on the way but they never make any connection between the craft and the content.

How can we solve the problem of selecting the right poem?

Manhire states that the problem might be with the teachers themselves. Maybe they aren't doing a lot of reading of their own, that they themselves do not like poetry and feel a bit scared of it. Local poetry is a good way to start. If a teacher can get a good poet into the classroom and speak to the poet who (s)he is studying at the moment, that would be a terrific thing as well. But it is very hard of course to keep up with local contemporary poetry. Manhire also explains that teachers always teach the same works of the same author over and over again. Instead of working with the teachable authors and a teachable text, they should follow their own intuition again and try something new and challenging.²⁴

²³ Williams, T. *A Therapeutic Approach to Teaching Poetry: Individual Development*. pp.53. Retrieved February 3, 2016, from <https://goo.gl/3EAE06>

²⁴ Manhire, B. *Doubtful Sounds: Essays and Interviews*, pp. 98-100. Retrieved March 25, 2016

3.1 Requirements to teach poetry in the EFL classroom

3.1.1 The teacher believes in poetry

Nothing is more demotivating than a teacher who reads a poem in a monotonous way or who points out a pupil to read the poem to the rest of the class. If it is the first poetry lesson ever, the teacher should choose a poem which (s)he really enjoys and which (s)he can read expressively in front of the class. If the teacher doubts about his or her reading skills then (s)he can play the recorded version of the writer or can ask someone in his or her nearby surroundings to read it out loud and record it.

The teacher can start a lesson with an anecdote in which (s)he explains that she found a poem in her closet which she had written herself at an early age.

3.1.2 The pupils discover poetry themselves

If the teacher can encourage the pupils to explore poetry themselves and help them find poetry in daily lives such as advertising ads, lyrics and plenty of other things. (see attachment number 1) It is the teacher's job to stimulate the pupils to bring their findings into the classroom. Together with the pupils, the teacher can find a spot or create a spot in the classroom where they can hang all the examples of poetry.

Furthermore the teacher can give the pupils a broad choice of poems which the pupils might find appealing. This can also lead to a class discussion in which the pupils have to motivate their opinion.²⁵

4 How to teach poetry

Firstly, teaching a poem should involve pre-reading tasks, interactive work on the text and follow up activities. Activities like predicting, gap filling, creative writing, roleplaying, integrating spelling with vocabulary etc. can establish the connection between language and the literature. This can make the teaching and learning of the poem very productive and enjoyable

Secondly, the teacher can divide the pupils in pairs or in small groups where they can create ideas together. In this way, poetry can become an integral part of the EFL classroom and can be used for investigating issues relevant to the students' backgrounds, experiences and attitudes.²⁶

²⁵ Peetermans, B. *Syllabus: kindervoëzie*, p.p. 21- 22. Retrieved May 12, 2016

²⁶ Panaveli, A. (2001) *Teaching Poetry in an EFL/ESL Class: An Integrative and Communicative Approach*. pp.13. Retrieved January 28, 2016, from <http://eltvoices.in/Volume1/Issue3/EVI13.2.pdf>

4.1.1 Teaching poetry with the stylistic approach

Harlan Kellm says that, according to Short (1996), stylistics is not only to interpret and analyse literature but it is also a general analytical tool that uses explanations of formal aspects of a poem to discuss meaning; for instance, lexical repetition can be used to strengthen the impact of a word, and the number of turns.

EFL teaching activities in which students analyse poetry stylistically can provide opportunities to explicate the formal features of English. This including the levels of phonology, vocabulary, grammar, and discourse and eventually learning the pupils to understanding the poem.

According to Kellm, plenty of researchers such as Rosenkjar give examples of language-centered activities used for poetry teaching in a university EFL class in Japan. During these activities the students read the poem and highlight complete sentences with alternating colours and learn to categorize words from a poem into logical groups. Afterwards they underline the main verbs, circle personal pronouns and find a pattern in the poem.²⁷

4.1.2 Teaching poetry with the Reader-Response approach

The Reader-Response approach on the other hand moves the focus of reading from the author and text to the reader. A wide range of research honours the benefits of the Reader-Response approach for second language acquisition.

Kellm also explains that Tomlinson (1998) accentuates the need to allow language learners to experience reading in a risk-free environment. For example, during classroom tasks, it is best to have students draw pictures or talk about how parts of a story relate to their own lives. It is important that reading remains an experience, and that students should not be asked questions they might get wrong.²⁸

Liaw (2001) studied the effects of Reader-Response theory in an EFL course taught in a Taiwanese university. The students wrote personal responses to short stories, and they were most interested in the texts when they could personally relate and respond to the characters and themes of the stories. Only when the students' individual responses were taken into account, it clarified the relevance of literature to their language learning goals.

There is also evidence that not including students' personal backgrounds during the study of literature has a negative effect on language learning. In a survey of EFL students and teachers in private high schools in Istanbul, Akyel and Yalçın (1990) found that the students did not see literature as a way to reach language learning goals. This is because the students were not allowed to respond personally to literature, nor were the language-based activities in the classroom communicatively useful.²⁹

²⁷ Kellm, H. (2009) *The Formeaning Response Approach: Poetry in the EFL Classroom*. *English Teaching Forum*, pp. 12-17. Retrieved March, 24, 2016, from <http://eric.ed.gov/?id=EJ923461>

²⁸ idem

²⁹ Liaw, M. L. (2001) *Exploring literary responses in an EFL classroom*. *Foreign Language Annals* 34 (1): p.p. 35- 37. Retrieved March 24, 2016, from <http://onlinelibrary.wiley.com/doi/10.1111/j.1944-9720.2001.tb02800.x/epdf>

Kellem also quotes that researcher Davis et al. (1992) as well found out that, even though students have favourable attitudes towards literature, language learning goals cannot be realized if the teaching style does not allow personal responses to literature.

Furthermore Kellem discusses **the transaction theory**, which is linked to the Reader-Response theory because it clearly explains the mutual reaction that occurs between the reader and the text. According to Fish (1980), it is more accurate to consider what literature does to the reader's experience than describing what the text means.

Rosenblatt (1978) explains that reading is also an event that involves a nonlinear transaction between the text and the reader. This means that the text is created by the unique individual, whose emotions, background, and ideas create meaning during a particular time and setting. Rosenblatt places these reading transactions on a scale from reading to get information, to reading for the experience or for pleasure.³⁰

4.1.3 The tension between Stylistic and Reader-Response approaches

It has often been disputed that reading a poem is different from analysing its linguistic parts. Gower (1986) states that stylisticians are only concerned with analysing the language of a poem, and therefore recommends the inclusion of personal responses in which students talk about their experiences whether they liked the poem or thought it was any good.

Hall argues that pleasure and understanding are equally important in reading poetry. He writes: "It is the task of the teacher to motivate, to contextualize and to individualize often anxious and insecure readers' experiences of texts to promote pleasure and understanding" (Hall 2003, 398).

Some researchers think that an analysis of language forms and style is predominant to the study of poetry in the EFL context, other researchers claim that it is the personal relationship with poetic themes that positively affects learning English.³¹

4.1.4 Teaching poetry with the Formeaning Response approach

Formeaning (form + meaning) is a new term invented by Harlan Kellem to represent Stylistics, the language-centered approach to teaching poetry. In a stylistic approach form and meaning are inseparable, because to correctly describe and understand a language, one must consider the form in a meaningful context.

For EFL students linguistic features are very important because they aim to learn a foreign language. Therefore successful lessons and activities must be relevant to this linguistic goal. When classroom activities include stylistic analysis, the language itself takes centre stage.³²

³⁰ Kellem, H. (2009) *The Formeaning Response Approach: Poetry in the EFL Classroom*. *English Teaching Forum*, pp. 12-17. Retrieved March, 24, 2016, from <http://eric.ed.gov/?id=EJ923461>

³¹ Idem

³² Idem

4.2 Conclusion

The Stylistic and Reader-Response approaches are both useful for teaching poetry in the EFL classroom. The teacher can develop activities that help students work with the language and engage with and personally respond to the material. They can also motivate students to attend and respond to the form and the overall meaning. Combining both approaches in the same lesson, and in the same exercise when possible, allow students to express their own responses to the themes of the poem. Some EFL teachers fear the idea of using poetry in their classrooms which is understandable. Two researchers who express reservations about using literature in the language classroom are Edmondson (1997) and Horowitz (1990).

Horowitz's argument is that the language used in literature may not be richer than language used in some nonfiction genres (164). Edmondson, on the other hand, demands that literature is not an essential piece of the language learning puzzle.³³

4.3 Classroom activities

Regular assessment:

Writers of poetry need to be readers too. Pupils should make links between their reading of fiction, plays and poetry and the choices they make as writers. They should be given opportunities to enjoy poetry and to taste its sound and images. To make the value and the use of poetry in the classroom more effective, there should be a regular assessment dialogue about reading and writing poetry. During this dialogue, there should be enough space to discuss questions which can refer to previous works or possible new poetry projects. To improve self-confidence with the pupils and to create more effect about the value of poetry, this assessment should occur regularly. In this way, pupils can build on their achievement. This can only be achieved by using self and peer assessment.

The learners should be encouraged to reflect critically on their own and other's work both during drafting and when the poem(s) have been completed.

Furthermore it is important to explain the objectives very clearly to the pupils so that everyone understand the goal of this project or assessment.

Model poem:

To start this assessment, the teacher should use a 'model' poem which the pupils can use to write their own poem. It is the teacher's job to explain how they might use the model in their own writing. When the teacher uses a 'model' poem (s)he should be careful that the end result will not involve twenty almost identical poems. Moreover the teacher should encourage the pupils to break out of the model frame and use a different format.

³³ Kellem, H. (2009) *The Formeaning Response Approach: Poetry in the EFL Classroom. English Teaching Forum*, pp. 12-17. Retrieved March, 24, 2016, from <http://eric.ed.gov/?id=EJ923461>

If a writing frame is used, the teacher has to encourage the pupils to break out of the frame. Although these writing frames can be time saving and can provide support for the pupils, it can restrict originality.

Commentaries:

Commentaries can help the pupils to make the writing journey more clear. This does not mean that every poem should include commentaries.³⁴

Pre-reading tasks:

Abraham Panavellil, Professor of Literature at the University of Nizwa, Sultanate of Oman, explains that the teacher is a participant who guides his/her students and works together with them. He also explains that the classroom activities can be divided into three categories. The first category are the Pre-Reading Activities which are meant to warm up the pupils. It can provide a forum to extract from students their feelings and it responses to ideas and issues in a prescribed text. The second one are the While- Reading Activities. These help the students to experience the text in full by developing a productive interaction between the text and the reader. Last but not least are the Post-reading activities which encourage students to reflect upon what they have read. These activities provoke thoughtful discussions on different issues related to language and literature.³⁵

4.3.1 Form and meaning activities

While teaching poetry it is very important that teachers must consider the language level of the students so that the material is not too difficult. Moreover it is important to stress that all students can and should freely express themselves when discussing poetry. This freedom of expression takes the EFL students' individual differences, learning goals and other affective factors into account.

Warming up activities:

A good way to ease students into a poetry lesson is to start with a warm up activity. Students should first brainstorm and express their opinions about the themes of the poem. Teachers should take in consideration that some students may not feel confident expressing their opinions and refer to the linguistic aspects of a poem. To prevent these situations, the teachers might want to choose warm-up activities that do not necessarily refer to the language in the poem, but to a theme or image.

³⁴ Dymoke, S. *Assessing your pupils' poetry*. Retrieved January 11, 2016 from <http://www.poetrysoc.com/content/poetry-class/articles/assessing-your-pupils-poetry/>

³⁵ Panaveli, A. (2001) *Teaching Poetry in an EFL/ESL Class: An Integrative and Communicative Approach*. pp. 13. Retrieved January 28, 2016, from <http://eltvoices.in/Volume1/Issue3/EV113.2.pdf>

For instance, teachers can show a picture of an item or character and let students answer questions about the picture, or have students interview each other about personal experiences related to the themes of the poem. In this way, students activate the background knowledge that will help them analyse and understand the poem.

After the warm-up activities, students are ready to look at the poem. But instead of reading the poem in its entirety, they can participate in activities like the following and focus on the form and meaning of the poem's essential linguistic elements.

- **Alternative words exercise:**

This is a multiple-choice exercise where individual words throughout a poem are put in parentheses. Then, two or three alternative words are added to each original one. The students as a whole class or in groups choose which word they think is most suitable (see Maley and Duff 1989, 39). This activity gives students a chance to look at individual words in the context, and to think about the distinctions in meaning and how meaning and vocabulary items work together in the poem.

- **Listening close:**

Certain words are blanked out in a poem. While listening to the teacher, who read the poem out loud, the pupils are going to fill in the missing words. This exercise offers students another way to focus their attention on individual words in context.

- **Listing:**

Students make a list of words in a poem. This could be a list of pronouns, verbs or concrete objects. Afterwards students rank the words in order of importance or grouping them together into categories based on their characteristics or definitions.

These exercises focus on individual linguistic items and promote students to make choices based on a limited context rather than on the entire poem.³⁶

4.3.2 Response activities

While students read the poem in its entirety, the following activities help them discover and express what the poem means to them as individuals.

- **Discussion questions:**

In pairs, small groups, or as a whole class, students discuss how they would feel if they were a character in the poem. They can also speculate about what a character in a poem will do next and why.

- **Draw pictures:**

Students draw pictures depicting scenes or characters in a poem. This activity lets them move from linguistic to pictorial representation of a poem. In order to do so, it requires an understanding of the poem's language and themes.

³⁶ Kellem, H. (2009) *The Formeaning Response Approach: Poetry in the EFL Classroom*. *English Teaching Forum*, pp. 12-17. Retrieved March, 24, 2016, from <http://eric.ed.gov/?id=EJ923461>

- **Role play:**

Adopting the role of a character in the poem forces students to think about and act out their feelings and ideas in relation to the themes of the poem.

- **Letter writing:**

Follow-up activities are an effective way for students to respond to poetry. For example, students can write a letter to a character in the poem, giving that character advice or offering sympathy. Another example is to write a diary entry while imagining that they are the character in the poem. By writing to a character, or as a character, students must place themselves in the situation of the poem.

4.3.3 Formeaning Response activities

- **Discussion of the alternative words exercise:**

Teachers can easily accommodate this activity to different classrooms and students. Each student explains to a partner why he or she chose certain words in the previously mentioned alternative words exercise. Students' reasons can vary from phonological ("I like the way it sounds") to discourse ("That's what he's supposed to say") explanations. This activity deepens their understanding of the main themes and ideas, and it helps them relate the poem to their lives.

- **True/False exercise:**

Depending on the type of written statements, a True/False exercise can be formeaning-focused, response-focused, or both. The teacher develops statements that are related to the language of the poem or are associated with its main theme. Students mark the statements as True or False and then discuss the reasons for their choices. This exercise is more formeaning-focused if the students have to make choices based on linguistic evidence. For example, True/False statements might be "The poem is written in the present tense" or "The narrator of the poem is angry about the situation".

If the students have to personally relate to the ideas of the poem such as "The poem makes me feel happy" or "If I were the narrator of the poem, I would react in the same way" then this activity is more response-focused.³⁷

³⁷ Kellem, H. (2009) *The Formeaning Response Approach: Poetry in the EFL Classroom*. *English Teaching Forum*, pp. 12-17. Retrieved February 3, 2016 from <http://eric.ed.gov/?id=EJ923461>

4.4 Selecting the right poem

One of the challenges teachers face is choosing a suitable poem for the students because they cannot choose whatever they like. They should take the motivation, the interest and the cultural background of the pupils and plenty of other things in consideration.

First of all, the teacher should enjoy the poem that (s)he chooses. It is also important to select a poem of an appropriate length which is suitable to the level of the students' comprehension. Shorter poems may be easier to use within the class time available, but longer ones like Robert Frost's "The Death of a Hired Man" provide a story, more contextual details, and development of character (see attachment nr. 2). It is better to choose modern poems with a syntax which is more similar to that found in language textbooks that students may be familiar with.³⁸

4.4.1 Different kinds of poems

There are different kind of poems which teachers can use. First of all there are picture poems which offer a visual perspective. Secondly teachers can work with the Haiku which only uses a few words to capture a moment and create an image in the reader's mind and last but not least the positive aspects of pattern poems and pop-song scripts will be explained.

Picture poems

This kind of poetry offers a visual perspective on the arrangement of words and are therefore encouraging for young learners with the target vocabulary. By using non-grammatical structures, students can play with the language, producing visual and verbal output.



39

³⁸ Panaveli, A. (2001) *Teaching Poetry in an EFL/ESL Class: An Integrative and Communicative Approach*. pp.13. Retrieved January 28, 2016, from <http://eltvoices.in/Volume1/Issue3/EVI13.2.pdf>

39

<https://www.google.be/search?q=picture+poem+plane&espv=2&biw=1366&bih=667&tbm=isch&tbo=u&source=univ&sa=X&ved=0ahUKEwjK0P7ky4HNAhUSM8AKHVLzCLIQsAQIHQ&dpr=1#imgcr=M90KvTgN4LNg1M%3A> Retrieved March 26, 2016

This poem is designed to look like the object it describes using words to match that shape. The structure in this case is an air plane. Picture poems allow freedom of pictorial expression.⁴⁰

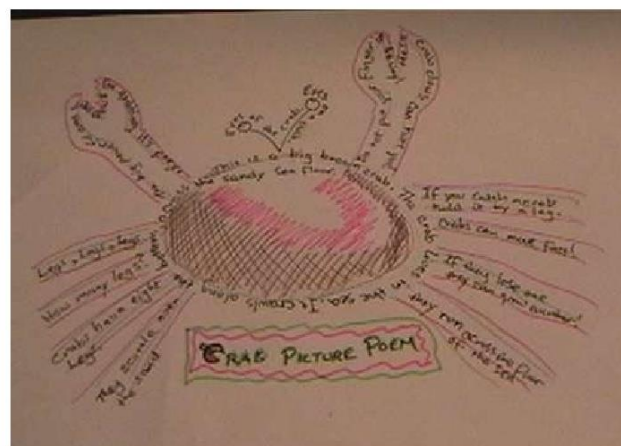
Haiku

A Haiku is a Japanese form of poetry which uses just a few words to capture a moment and create a picture in the reader's mind.⁴¹ This sort of poetry promotes brainstorming and collaborative expression without using sentence structure. Students are encouraged to see words and short phrases as independent and are encouraged to play with the sound of words themselves. The expression is immediate, visual and intense. The young learners are able to develop confidence and creativity. They can also focus and practice their vocabulary, spelling and dictionary skills.⁴²

*The last winter leaves
Clinging to the black branches
Explode into birds.⁴³*

Pattern poems

This form of poetry can be used with all levels and ages of learners and are particularly effective in the EFL classroom. They can be suitable for teaching purposes such as grammar and sentence structure. The patterns in these poems usually consists of grammatical items like adjectives, adverbs and verbs for instance. Despite their simple and uncomplicated nature these poems teach multiple language skills while challenging students to share their vision of the world around them.⁴⁴



45

⁴⁰ Finch, A. *Using poems to teach English. English Language Teaching.* 15(2). pp.30. Retrieved March 26, 2016 from <http://www.finchpark.com/arts/Poems.pdf>

⁴¹ <http://www.creative-writing-now.com/how-to-write-a-haiku.html> , Retrieved March 26 2016

⁴² Finch, A. *Using poems to teach English. English Language Teaching.* 15(2). pp.33.Retrieved March 26, 2016 from <http://www.finchpark.com/arts/Poems.pdf>

⁴³ <http://www.creative-writing-now.com/how-to-write-a-haiku.html>

⁴⁴ Ibidem

⁴⁵ <http://www.slideshare.net/Roseb19/picture-poems>

The students learn how to play with words and see what fits. In a short period of time, the pupils learn how to create a skilful piece of writing. While writing this poem, they rehearse the correct spelling of possible recently learned vocabulary or they can practice this by using a dictionary. Furthermore, the youngsters learn to specific language structures such as phrases, word order and verbs and develop confidence in their ability to share ideas in writing.⁴⁶

Positive aspects of working with pattern poems

The positive aspects of pattern poems are firstly grammar. Teachers can involve students in interactive and rewarding grammar drills by designing pattern poems which focus on a particular aspect of grammar or syntax.

Secondly, this kind of poetry can cause awareness of phrase and sentence structure. Teachers can focus on an aspect of linguistic structure and invite students to make poems using the same structure.

Furthermore teachers can work with interactive modelling. This means that the pupils work on a poem together with the teacher for the simple reason that students learn from observation and interaction with others in their immediate environment and also learn about writing strategies from writing with their teacher. Besides interactive modelling, students can also work in collaborative groups where they work on the same piece of writing together.

The youngsters can now utilize their problem-solving skills to interpret the examples and can practice decision-making language such as agreeing, disagreeing, suggesting, confirming et cetera while composing the poem. In cooperative groups, on the other hand, students help each other with individually written poems. Thus, pattern poems may be passed around inside groups for suggestions and even peer-correction where they evaluate each other on spelling and agreement with the target form for instance. Helping a peer to polish up his/ her poem can be very helpful in promoting comprehension of the learning content.

Additionally, pattern poems stimulate the creative process, sharing and inductive thinking which means that structural patterns can be explained to one other, or they can figure out the patterns themselves.

Last but not least and maybe the most important aspect which one should take in account is, expression. Instead of being restricted to non-personal, syntactical contractions, the young learners can use the target language to express feelings and ideas that have meaning and relevance for them. Teachers can do that by showing an "*I am*" poem (see attachment number 3) where students can express personal characteristics like curiosity, sounds, desires and beliefs, dreams and so on. Students are free to explore their visions of themselves.⁴⁷

⁴⁶ Finch, A. *Using poems to teach English. English Language Teaching*. 15(2). pp. 34-36 Retrieved March 26, 2016 from <http://www.finchpark.com/arts/Poems.pdf>

⁴⁷ Idem

Pop-song scripts

Although pop-song scripts are rarely regarded as poetic texts, or as models of creative English composition, there are plenty of reasons why they are popular in the EFL classroom. Some songs like *Yesterday* by Paul McCartney (1965), for instance, uses an initial three-line rhyming stanza with the first word providing the rhyme sound (day) and being repeated at the end of the third line.

This is a fine example which teachers can use because of the simple metrical and rhyming pattern and the popular theme namely lost love which is very suitable for middle school and high school. Students can work on this template in groups, designing their own vision of this pop-song which they know so well. Also the meter of this poem is simple and consistent and has many instances in which nine short syllables follow each other without a break. Therefore this poem is significant for pronunciation practice.⁴⁸

The Elfje

The Elfje is originated in the Netherlands to teach young children how to write a poem. An Elfje is a short and compact poem containing eleven words, spread over five lines. The first verse contains one word and symbolises a colour or feature. The second line contains two words, the third line gives more information about the person or the object. This is written in only three words. Line four exists of four words and here is something written about the writer in relation to the person or the object. The fifth line contains of only one words which synthesizes the entire poem.⁴⁹

Yellow
the eyes
in the dark
Is there a cat?
meow.

Conclusion

These poems and poetry- related activities might enhance the English language learning at middle school and high-school level. A focus on the beauty of words of the target language and on the student-directed use in non-grammatical and grammatical contexts, can promote meaningful and relevant expression of personal meanings. A great depth of poetic expression can be found in pop-song scripts, which utter the hopes and fears of artists who are often seen as role-models by secondary students. Using these scripts students can not only interact with the target language but can also explore the issues which have deep meaning to them.⁵⁰

⁴⁸ Finch, A. *Using poems to teach English. English Language Teaching*. 15(2). pp.36 Retrieved March 26, 2016 from <http://www.finchpark.com/arts/Poems.pdf>

⁴⁹ <https://simplyelfje.wordpress.com/about/> Retrieved May 13, 2016

⁵⁰ Finch, A. *Using poems to teach English. English Language Teaching*. 15(2). pp.39 Retrieved March 26, 2016 from <http://www.finchpark.com/arts/Poems.pdf>

5 Helpful resources online yet?

There are plenty of websites created to inspire teachers of how to integrate poetry in an active and pleasant way. The website *Teaching Ideas* allows teachers to share their materials and let other people comment below the unloaded formats. In this way, the teacher is able to read the positive or negative comments in order to learn from it and to improve their work.

Some of these formats are mend for youngsters who do not have much experience in poetry. It allows pupils to learn how to play with words and learn them how to rhyme. These formats cover themes such as Christmas and Easter or give examples of Acrostic poems about pirates or youth. The pupils write sentences beginning with the first letter of the word 'pirate'.

This website also explains that there are lots of different types of language that children can use within their poems.

They cannot only use nouns, adjectives, verbs, adverbs but also metaphors, alliterations, personifications and more. To help pupils to plan the language that they can use, Mark Warner putted two printable templates online consisting of empty boxes. These templates can also be shown on a large display in the classroom.⁵¹

Furthermore there is another website called *The Poetry Archive* which explains that poetry is more than writing your own poem. On this website, teachers can find plenty of lesson plans, ordered by age, which help them how to teach poetry. At the age of 5-7, for instance, children learn to discuss the nature of nonsense poetry and how it turns what we think of as everyday life and language to create new and strange meanings. The youngsters learn to write simple nonsense poems through the technique of repetition of unlikely phrases. The higher the age of the children, the more they learn how to pay closer attention to language, structure and poetic effects. Listening, investigating and lots of ideas are included. Only in advanced secondary classes, when students have reached the age of 16, students learn to explore language, structure, meaning and poetic form. Some focus on historical and artistic context too.

In class teachers can also put focus on listening. There are plenty of other ways to learn about poetry. The activities of *the Poetry Archive* are designed to get inside the poem and look at some of its aspects such as vocabulary, imagery, form, tone and much more. These activities provide opportunities to practice their critical skills and use critical vocabulary.

It can also be helpful to start or end a period with reading a lovely poem. By listening to the sound and sense of a poem, there is a chance the pupils will appreciate this more than writing. This website offers a couple of ideas to teachers such as:

⁵¹ <http://www.teachingideas.co.uk/writing-poetry/poetry-language-planner>

Memory game:

The pupils have a pen and paper ready and keeps it to one side while listening to the poem. Choose a short poem and listen without reading on the screen. Without speaking to anyone, write down immediately what you think you have heard. The challenge is to reproduce the poem as accurately as possible. This activity encourages attentive reading and recall. Afterwards the pupils can match their notes with their neighbour's which can reveal interesting differences. Individuals can respond differently to what they hear and what they feel.

Definitions:

Choose a poem with some unusual or challenging vocabulary. Listen, then work in pairs to guess about the meaning of words you do not comprehend. First you pay attention to the context and the sound of the word. Afterwards, look up the words in the words in a dictionary and compare the two definitions.

Poetry explorers:

As a whole-class activity, listen to a poem and then work individually or in pairs to make your own discoveries using the Search facility. Use the first poem to find another you like, written by the same poet. After approximately ten minutes, share some of your discoveries.

Themes:

Instead of finding a poem in the Poetry Archive, search by Theme. Look at the list of themes and think which one applies to the one you've just heard? Click and see if the search engine agrees with you. Can you identify other themes in the poem which don't appear in our list?

Role play:

The pupils pair up and take on roles. One of them is the poet, the other a journalist interviewing the poet for a magazine. The journalist has three minutes to think up some questions. In the meantime the poet uses this time to look closely at the poem and makes some notes which might help him/her to respond. The interview itself is rather short, it only takes about five minutes. Try to come with an original, free-ranging questions which still focusses on the poem and the poet's concerns and methods as a writer, rather than favourite colours and daily activities.

Threes:

The pupils listen to the poem recording twice and make notes responding to the following statements:

- Three things you like about the poem
- Three things you dislike or do not fully understand.
- Three questions you would ask if the poet were here.

Do not give vague responses such as "I don't like the style" but try to be very specific. (individual words, phrases, images, punctuation, ...) This activity encourages the pupils to look critically at the way the poem is made.

Radio:

You are a broadcaster, introducing this poem to the listening public. Listen twice, following the text on screen. Then write a brief introductory paragraph, preparing the listener and saying what is good about the poem. The challenge is to do this without giving too much away. Focus on powerful features of the poem such as its magnificent use of metaphor.

Television:

You are a TV producer and your job is to present this poem through the medium of television. What images would you use to accompany the poem? They could be photographs, film, art, cartoons, Find out how images and sound would work together.

To conclude, these activities let pupils work with poetry in a different way. By this, pupils might experience poetry as fun instead of boring. The creators of this website have also come up with suggestions to spend more time on poetry. These suggestions are:

Poets in your living room:

Invite friends for a light supper and a poetry sharing evening. Each person should come along with a favourite recording from the Poetry Archive, maybe on a predetermined theme. You can 'virtually' invite poets to perform as you stream their recordings from the Archive site. Your guests can respond to each poem or to sit back, relax and enjoy the sound of poets reading their own work.

Join a poetry club:

The members can draw up some questions which they can discuss. Instead of reading a whole novel, your group will read and discuss one poem. To choose a poem to focus on, you could use the Lucky Dip function on the Poetry Archive homepage.

Listening lunch:

Invite your work colleagues to spend their lunchtime listening to poetry from the Archive website. You could scroll through the Featured Downloads selection on the Archive homepage and discover new poets.

Make your own tour:

Look at the Guided tours on the Poetry Archive website and then prepare your own. You can use the MyArchive tool to create your own collection and then take friends and family on your poetry journey.

Interview a poet:

Use the Interview section of the Poetry Archive site to listen to a poet talk about their writing. Then listen to recordings of their poems and compare how the work reflects the interview.

Recording relay:

Choose a poem from the Archive and invite friends to record themselves reading the work aloud. Come together and listen to each other's versions of the poem and finish by playing the Archive's recording of the poet reading their own work. Compare your readings and notice how each brings something new to the poem.

Follow the Poetry Archive on Twitter:

Poetry Archive regularly post links to topical poems and poetry events.⁵²

6 Why teach poetry in the EFL classroom?

6.1 Why use poetry in vocabulary lessons?

Today vocabulary has gained so much importance that it is now the most important component of learning any foreign language. Unlike previous times, where they believed that vocabulary could be taught only in isolated word lists, there are lots of ways to teach vocabulary now. The most common idea among them is importance of vocabulary in communication and in language teaching. The more words we know, the more fluently we can communicate.

There are some different views about how to teach vocabulary, teaching vocabulary through literary texts is one of the essentials. Even though some researchers believe that many literary texts are not suitable for teaching a foreign language, some scholars such as Brumfit et. al. 1997, Duff & Maley 2002, Burke 2003 advise using literary texts such as poetry in EFL classrooms to develop language skills of the learners. This only by choosing them carefully with the consideration of the students' needs, levels and ages, etc.

In recent years many studies have been conducted on poetry in Turkey. These researches studied the effects of poetry on different skills. They studied the effects of poetry on the students' attitude towards foreign language learning, they researched whether or not it was possible to use poetry in order to improve the students' communicative abilities and to expand their vocabulary. Furthermore they investigated the effects on language awareness and critical thinking skills.

Firstly, Kadioglu Serap asked himself the following question: Do poetry-oriented activities have positive effects on the student's communicative abilities and expanding their vocabulary? The answer is yes. Kadioglu did this research on students at elementary level. According to the results of this study, poetry had effective results on the pupils their communication skills and on vocabulary learning. Also Atay did a study to show the effects of analyzing poetry on the students' language awareness and critical thinking skills. The results showed that analyzing poetry helped to improve these skills.

Secondly, Gültekin studied the effects of using poetry in EFL speaking classes. This was proved to be useful because it created meaningful situations for the learners which made it possible to communicate with each other in a second language.

⁵² <http://www.poetryarchive.org/articles/celebrate-poetry-every-day>

Thirdly, researcher Özal studied the effects of the poetry-based instruction on the students' attitudes towards foreign language learning. According to the questionnaire results, poetry-based instruction created a positive effect on the students' attitude towards foreign language learning. It created an encouraging classroom environment with activities and materials which decreased the level of the students' anxiety.

Moreover, Özal proved in his study that pupils need a different and motivating way to learn a language because motivation is one of the most important factors in an EFL classroom. Poetry-based activities are new and interesting for the pupils and it can encourage the students to use the target language in a more meaningful way. Özal stated that teachers only teach vocabulary by means of coursebooks without preparing extra activities. This is a problem because later on, the pupils need these extra materials to be kept motivated.

In 2010 – 2011, Özal brought his beliefs in practice and did research on 48 students in the seventh grade classes of Çorlu Private Trakya College. Özal his study investigated the effects of using poetry-based vocabulary teaching activities on vocabulary development. To achieve his goals, he divided the students into two groups namely the experimental group and the control group. The experimental group learned new vocabulary items through poetry-based vocabulary teaching activities and were exposed to five poems which had the same vocabulary items as the students in the control group. This group learned vocabulary items through traditional course book activities.

During the study, the students mostly focused on the vocabulary items in the poems with different kinds of activities. As a pre-test and post-test during the study, Özal used a multiple choice vocabulary test, which included forty vocabulary and forty grammar questions. The development of the students was analyzed with the comparison of tests made at the beginning and at the end of the treatment. Before the experiment both experimental and control group had lower vocabulary knowledge. According to the post-test results the experimental group had more extensive vocabulary knowledge after the experiment.

In these studies, the researchers used not only authentic poems but also poems which were written for the purpose of using in EFL classrooms. Özal considered in his study that language need to find various techniques for vocabulary instruction. In his study he investigated the effects of teaching vocabulary through poetry in an EFL classroom. He explains that most of the English teachers in Turkey use traditional vocabulary teaching techniques.

Vocabulary is learnt through translation technique. Because of this, the pupils will memorize the vocabulary list by heart and after a short period of time, their knowledge is already forgotten.

To conclude, Özal his findings support the idea that poetry offers a great benefit in terms of vocabulary teaching and learning.⁵³

⁵³ Özen, B. *International Online Journal of Primary Education - 2012, volume 1, issue 1, Teaching vocabulary through poetry in the EFL classroom.* p.p. 59-68. Geraadpleegd op 10 may 2016

7 The actual developed materials

7.1 Lesson plans

LESSON PLAN 1

<p>Naam student: Kelly Kaluzny</p> <p>Opleidingsonderdeel: Engels</p> <p>Didactische oefening - stageles</p>	<p>Contactpersoon opleidingsinstelling</p> <p>Pedagoog: Tom.Janssen@pxl.be</p> <p>Vakdidacticus: Kris.Gillijns@pxl.be</p>		
<p>Identificatie van de les</p> <table border="0" style="width: 100%;"> <tr> <td style="width: 50%;"> <p>School: GO! Campus Genk Middenschool</p> <p>Klas (+ aantal ln.): 1AB (9 ln)</p> <p>Optie/Richting: Latijn, Moderne Talen</p> <p>Vakmentor</p> <p>naam: Rita Nijsten</p> <p>e-mailadres: Rita.msgenk@gmail.com</p> <p>telefoon:</p> </td> <td style="width: 50%;"> <p>Leervak: Engels</p> <p>Lesonderwerp: Grammar: the Present Continuous</p> <p>Datum: 7/03/2016</p> <p>Lesuur: 7^{de} lesuur</p> <p>Bijlagen: Worksheets</p> </td> </tr> </table>		<p>School: GO! Campus Genk Middenschool</p> <p>Klas (+ aantal ln.): 1AB (9 ln)</p> <p>Optie/Richting: Latijn, Moderne Talen</p> <p>Vakmentor</p> <p>naam: Rita Nijsten</p> <p>e-mailadres: Rita.msgenk@gmail.com</p> <p>telefoon:</p>	<p>Leervak: Engels</p> <p>Lesonderwerp: Grammar: the Present Continuous</p> <p>Datum: 7/03/2016</p> <p>Lesuur: 7^{de} lesuur</p> <p>Bijlagen: Worksheets</p>
<p>School: GO! Campus Genk Middenschool</p> <p>Klas (+ aantal ln.): 1AB (9 ln)</p> <p>Optie/Richting: Latijn, Moderne Talen</p> <p>Vakmentor</p> <p>naam: Rita Nijsten</p> <p>e-mailadres: Rita.msgenk@gmail.com</p> <p>telefoon:</p>	<p>Leervak: Engels</p> <p>Lesonderwerp: Grammar: the Present Continuous</p> <p>Datum: 7/03/2016</p> <p>Lesuur: 7^{de} lesuur</p> <p>Bijlagen: Worksheets</p>		
<p>Situering in het leerplan</p> <p>Leerplannummer: 2010/001 (vervangt 97022)</p> <p>Leerplandoelstelling(en) en leerinhoud(en):</p> <p>LEERPLANDOELSTELLING 8: de leerlingen kunnen op beschrijvend niveau de hoofdgedachte achterhalen in artistiek-literaire teksten.</p> <p>LEERPLANDOELSTELLING 12: De leerlingen kunnen indien nodig de volgende strategieën toepassen: een woordenlijst of een woordenboek raadplegen; de vermoedelijke betekenis van transparante woorden afleiden.</p> <p>LEERPLANDOELSTELLING 34: De leerlingen kunnen indien nodig de volgende strategieën toepassen: zich blijven concentreren ondanks het feit dat ze niet alles kunnen uitdrukken; het schrijfdoel bepalen; gebruik maken van een model of van een in de klas behandelde tekst; gebruik maken van een woordenlijst of een woordenboek; de principes van lay-out toepassen; de eigen tekst nakijken.</p> <p>LEERPLANDOELSTELLING 37: de leerlingen tonen bereidheid en durf om te luisteren, te lezen, te spreken, gesprekken te voeren en te schrijven in het Engels.</p> <p>LEERPLANDOELSTELLING 38: de leerlingen tonen bereidheid tot taalverzorging</p> <p>Eindterm(en) of ontwikkelingsdoel(en):</p> <p>ET 8 ET 12, ET34 ET 37* ET 38*</p> <p>VOET (vanaf 2^e jaar):</p> <p>Gemeenschappelijke stam 2: creativiteit: kunnen originele ideeën en oplossingen ontwikkelen en uitvoeren.</p>			

Informatie over de didactische beginsituatie

Praktisch (lokaal, materiaal, leraar, school,...)

School: Go! Campus Genk Middenschool

Leraar: Rita Nijsten

Lokaal: C2

Materiaal: Notebook, beamer, Bordboek

Leerling (belangstelling, onderlinge relaties, leer- en gedragsproblemen)

- This is a fun class, everyone anticipates very well.
- Student 1, 2 and 3 are good on level.
- Student 4 is very enthusiastic.
- Student 5 is absent minded and has to put more effort in learning. Her sister on the other hand is good on level but is a bit lazy.

Vakinhoudelijk (voorkennis, ervaring,...)

The pupils have learned the present simple and the form of 'have got'.

Persoonlijke aandachtspunten

- Involve every pupil.

Verwachte knelpunten (!) en differentiatie (inhoudelijk, organisatorisch,...) (vanaf 2^e jaar)

What is new?

- 1 The pupils learn the form and the use of the Present Continuous.
- 2 The pupils learn the new grammar by the hand of a poem.

What is difficult?

- 3 The pupils can form the rules of the Present Continuous by the hand of a poem (in groups).
- 4 The pupils find it hard to write a poem themselves using the Present Continuous

What is essential?

- 5 The pupils can form the rules of the Present Continuous themselves by the hand of a poem.
 - 6 The pupils can practice the use of the Present Continuous by writing a poem themselves.
- The pupils can look up rhyming words on the following website: <http://www.poetry4kids.com/>

Doelstellingen

Kennis (K):

+ verwijzing naar nummer van leerplandoel en eventueel VOET

K1: The pupils can form the positive and the negative of the verb 'to be'.

Vaardigheden (V):

+ verwijzing naar nummer van leerplandoel en eventueel VOET

S1: The pupils are able to read a poem and write down the sentences with the Present Continuous.

S2: The pupils are able to highlight the verbs in the examples.

S3: The pupils are able to form the general rule based on the examples.

S4: The pupils are able to write down the negative form of the verb 'to be'.

S5: The pupils are able to write down the negative form of the Present Continuous.

S6: The pupils are able to give the ing-form of the given verbs.

S7: The pupils are able to form the rules of the Present Continuous based on a given poem.
S8: The pupils are able to write a poem using the Present Continuous.

Attitudes (A):

+ verwijzing naar nummer van leerplandoel en eventueel VOET

A1: The pupils are willing to work in groups.

A2: The pupils are willing to use the given website to write their poem.

Leermiddelen (voor leraar en leerling; handboeken, transparanten, werkblaadjes, cursus,...)

Spark 1

Worksheets

Geraadpleegde bronnen (internet, bijkomende handboeken, handleidingen,...)

<http://www.eslbase.com/grammar/present-continuous>

<http://www.utmostchristianwriters.com/gallery/gallery436.php>

<https://www.teachingenglish.org.uk/article/using-poetry>

http://www.academia.edu/7415882/Using_simple_poems_to_teach_grammar

<http://www.poetry4kids.com/>

<http://www.poetry4kids.com/poem-168.html#.VtIWvfnhDIU>

<http://www.englishpage.com/verbpage/presentcontinuous.html>

Te noteren in de schoolagenda

Friday 11/03/2016

Speaking: expressive reading: poem

LESSON PLAN				
Doelstellingen	Tijd	Didactische principes Werkvormen <u>Materiaal</u>	Activiteit leraar Vragen, bijvragen leraar • Activiteit leerlingen	!
Motivation phase				
	5'	Motivation	<i>This lesson is in theme of my Bachelor thesis. I'm trying to find out whether it is possible or not to teach new grammar by poetry. The pupils are going to learn autonomously (In groups) the form and the rules of the Present Continuous.</i>	
Presentation phase				
A3	3'	Worksheets	The pupils sit in groups of three. I'll make sure that the groups are heterogeneous (weaker and stronger pupils). In this way, they can learn from each other. Once the groups are formed, I'll hand out a bundle to each group. Every bundle contains a different poem.	1 2
K1, S1, S2, S3, S4, S5, S6	20'	Group work Activity <u>Worksheets</u> <u>Exercise 1</u>	Before reading: Firstly they read the poem and then they answer the questions. They can choose whether one member reads the poem out loud or they all read it in silent. The questions are ordered from global reading to intensive reading. In the first exercise they are going to write down what the poem is about and whether they like the poem or not. While reading: <i>They get fifteen minutes to fill in the exercises.</i>	3 5
S7	12'	Group work <u>Worksheets</u> <u>Exercise 2, 3 and 4</u> <u>Correction key</u>	Afterwards they are going write down the sentences containing the Present Continuous (based on the given example). Based on their knowledge about the form of 'to be', they are going to write down the negative form of the Present Continuous. When that's done, the pupils are going to write down the Present Continuous of the given verbs. If they're not sure about the answer, they can always look back at the poem. Before they form rule of the Present Continuous, they are going to correct the exercises by the hand of a correction key. (I'll hand it out) The pupils take another colour of pen and correct their mistakes. Once they are done correcting, they can form the rule.	
		<u>Correction key</u>		

K2		<p><u>Worksheets: grid</u></p> <p>Visualisation</p>	<p>After reading: If they are ready, one person, the spy, is going to have a sneak peek with the rest of the groups to see if they formed the rule correctly. If the groups are ready. Afterwards, the pupils are going to tell each other what their poems were about.</p> <p><i>While the pupils are correcting their exercise, I'm going to start up the computers.</i></p> <p>Once all the members are done, the pupils are going to tell me the rules of how to form the Present Continuous. Together with the pupils, we form the use together.</p>	
<i>Production phase</i>				
S8, A2 GS2	10'	<p>Activity Computers Website</p>	<p>The pupils are going to write a poem using the Present Continuous. They can do this individually or in pairs. Before writing their poem, they can surf to the website http://www.poetry4kids.com/ . Here they can find plenty of poems as examples and they can find a list of rhyming words. They just have to click the theme they want to write their poem about.</p> <p>If there is time enough, they can do this in class, otherwise they'll finish it at home. On Friday, they are going to read their poem out loud in front of the class.</p>	4 6

LESSON PLAN 2

<p>Naam student: Kelly Kaluzny</p> <p>Opleidingsonderdeel: Engels</p> <p>Didactische oefening - stageles</p>	<p>Contactpersoon opleidingsinstelling</p> <p>Pedagoog: Tom.Janssen@pxl.be</p> <p>Vakdidacticus: Kris.Gillijns@pxl.be</p>
--	--

Identificatie van de les	
<p>School: GO! Campus Genk Middenschool</p> <p>Klas (+ aantal ln.): 2AB (4ln)</p> <p>Optie/Richting: Latijn, Moderne Talen</p> <p>Vakmentor</p> <p>naam: Rita Nijsten e-mailadres: Rita.msngenk@gmail.com telefoon:</p>	<p>Leervak: Engels</p> <p>Lesonderwerp: Grammar: Simple past</p> <p>Datum: 8/03/2016</p> <p>Lesuur: 1st period</p> <p>Bijlagen: Worksheets</p>

<p>Situering in het leerplan</p> <p>Leerplannummer: 2010/001 (vervangt 97022)</p> <p>Leerplandoelstelling(en) en leerinhoud(en):</p> <p>LEERPLANDOELSTELLING 4: de leerlingen kunnen op beschrijvend niveau informatie selecteren uit informatieve, prescriptieve en narratieve teksten.</p> <p>LEERPLANDOELSTELLING 10: de leerlingen kunnen op beschrijvend niveau de informatie selecteren uit informatieve, prescriptieve en narratieve teksten.</p> <p>LEERPLANDOELSTELLING 29: de leerlingen kunnen op beschrijvend niveau een tekst schrijven over een in de klas behandeld onderwerp met behulp van sleutelwoorden.</p> <p>LEERPLANDOELSTELLING 34: De leerlingen kunnen indien nodig de volgende strategieën toepassen: zich blijven concentreren ondanks het feit dat ze niet alles kunnen uitdrukken; het schrijfdoel bepalen; gebruik maken van een model of van een in de klas behandelde tekst; gebruik maken van een woordenlijst of een woordenboek; de principes van lay-out toepassen; de eigen tekst nakijken.</p> <p>Attitudes:</p> <p>LEERPLANDOELSTELLING 37: de leerlingen tonen bereidheid en durf om te luisteren, te lezen, te spreken, gesprekken te voeren en te schrijven in het Engels.</p> <p>LEERPLANDOELSTELLING 38: de leerlingen tonen bereidheid tot taalverzorging</p> <p>Eindterm(en) of ontwikkelingsdoel(en): ET 4 ET 10 ET 29 ET 34 ET 37* ET 38*</p> <p>VOET (vanaf 2^e jaar): Gemeenschappelijke stam 2: Creativiteit: kunnen originele ideeën en oplossingen ontwikkelen en uitvoeren</p>

Informatie over de didactische beginsituatie

Praktisch (lokaal, materiaal, leraar, school,...)

School: GO! Campus Genk Middenschool

Leraar: Rita Nijsten

Lokaal: C2

Materiaal: Smartboard, beamer, whiteboard.

Leerling (belangstelling, onderlinge relaties, leer- en gedragsproblemen)

- One student is autistic
- Student x had to stay down a year. Although she has been given the advice to go to a technical class, she repeated her first year in the grammar class.
- Student y got the same advice as student x. He has a time-out card and achieves low marks. When he doesn't feel well, he describes it as "nerves". The teacher says he studies way too little, he never meets his deadlines and according to his teachers he's a very stubborn boy.
- Student B, on the other hand, is a very good student who works very hard.

Vakinhoudelijk (voorkennis, ervaring,...)

- The pupils have learned the simple present (form to be, have got)
- The pupils have learned the Present Continuous.

Persoonlijke aandachtspunten

- The pupils have to speak English.

Verwachte knelpunten (!) en differentiatie (inhoudelijk, organisatorisch,...) (vanaf 2^e jaar)

What is new?

The pupils can form the simple past. (irregular verbs)

What is difficult?

The pupils can form the simple past of the irregular verbs.

What is essential?

The pupils can form the irregular verbs.

Doelstellingen

Knowledge (K):

+ verwijzing naar nummer van leerplandoel en eventueel VOET

K1: The pupils can form the simple past.

Skills (S):

+ verwijzing naar nummer van leerplandoel en eventueel VOET

S1: The pupils are able to listen for detail and can fill in the missing words in the song.

S2: The pupils are able to read for detail and can fill in the missing words from the grid. (poem)

S3: The pupils are able to complete the theory in the grid.

S4: The pupils are able to write a poem in the simple past.

Attitudes (A):

+ verwijzing naar nummer van leerplandoel en eventueel VOET

A1: The pupils are willing to speak English.

Leermiddelen (voor leraar en leerling; handboeken, transparanten, werkblaadjes, cursus,...)
Worksheets

Geraadpleegde bronnen (internet, bijkomende handboeken, handleidingen,...)
http://www.qualitytime-esl.com/IMG/pdf/Simple_Past_Tense_Poem-Worksheet_Key.pdf

Te noteren in de schoolagenda

Friday: write a poem and read it in front of the class.

LESSON PLAN				
Doelstellingen	Tijd	Didactische principes Werkvormen <u>Materiaal</u>	Activiteit leraar Vragen, bijvragen leraar • Activiteit leerlingen	!
Motivation phase				
S1, A1	5'	Motivation Activity <u>Song</u> <u>Worksheet</u> Individually	The pupils listen to a song and fill in the missing verbs. I'll ask the pupils who knows this song and if they like it.	
Presentation phase				
S2	5'	<u>Worksheets</u>	Starting from this, the pupils read a poem and fill in the missing words from the list below. The pupils write down the infinitive between brackets (next to the verbs). Afterwards, the pupils take their workbooks and fill in the theory in the grid. Practice: As a further practice, the pupils read the sentences and fill in the correct verb in the simple past. I'll select the first ten sentences. They can finish the rest at home.	
S3	15'	Activity <u>Spark 1, page 237</u>		
K1	10'			
Production phase				
S4	15'	Memory game Repetition Class activity <u>Computer</u>	Before the pupils write their poem, we are going to play a game. I'll ask the pupils where they went on a holiday last summer. Starting from this, the pupils are going to form sentences like: I went to Italy and I brought ten books, I went to Turkey and I took my sunglasses with me. Before they answer, they are going to repeat what their classmates have said. The pupils write a poem in the simple past. They can surf to the website 'poetry for kids' where they can find plenty of examples. For the pupils who aren't good at rhyming, they can find a list of rhyming words as well. I'll help the pupils individually. On Friday, they are going to present their poem in front of the class.	

LESSON PLAN 3

Naam student: Kelly Kaluzny Opleidingsonderdeel: Engels Didactische oefening - stageles	Contactpersoon opleidingsinstelling Pedagoog: Tom.Janssen@pxl.be Vakdidacticus: Kris.Gillijns@pxl.be
---	---

Identificatie van de les	
School: GO! Campus Genk Middenschool Klas (+ aantal lln.): 2KLM (13 lln) Optie/Richting: 2K: Technisch 2L: Handel 2M: Elektriciteit-mechanica Vakmentor naam: Rita Nijsten e-mailadres: Rita.msngenk@gmail.com telefoon:	Leervak: Engels Lesonderwerp: Test: the possessive pronoun Grammar lesson: the comparative Datum: 7/03/2016 Lesuur: 6 th period Bijlagen: Test

<p>Situering in het leerplan</p> <p>Leerplannummer: 2010/001 (vervangt 97022)</p> <p>Leerplandoelstelling(en) en leerinhoud(en): LEERPLANDOELSTELLING 10: de leerlingen kunnen op beschrijvend niveau de informatie selecteren uit informatieve, prescriptieve en narratieve teksten. LEERPLANDOELSTELLING 7: de leerlingen kunnen op beschrijvend niveau het onderwerp bepalen in informatieve, prescriptieve, narratieve en artistiek-literaire teksten. LEERPLANDOELSTELLING 17: de leerlingen kunnen op beschrijvend niveau een spontane mening geven. LEERPLANDOELSTELLING 34: De leerlingen kunnen indien nodig de volgende strategieën toepassen: zich blijven concentreren ondanks het feit dat ze niet alles kunnen uitdrukken; gebruik maken van een model of van een in de klas behandelde tekst; gebruik maken van een woordenlijst of een woordenboek; de principes van lay-out toepassen; de eigen tekst nakijken. LEERPLANDOELSTELLING 35: De leerlingen kunnen bij het uitvoeren van hun taaltaken de vereiste lexicale en grammaticale elementen functioneel inzetten: bijvoeglijke naamwoorden. LEERPLANDOELSTELLING 40: de leerlingen stellen zich open voor de esthetische component van teksten.</p> <p>Eindterm(en) of ontwikkelingsdoel(en): ET 7, ET 10, ET 17, ET 34 ET 35, ET 40</p> <p>VOET (vanaf 2^e jaar): Gemeenschappelijke stam 2: creativiteit: kunnen originele ideeën en oplossingen ontwikkelen en uitvoeren.</p>

Informatie over de didactische beginsituatie

Praktisch (lokaal, materiaal, leraar, school,...)

School: GO! Campus Genk Middenschool

Leraar: Rita Nijsten

Lokaal: C2

Materiaal: Notebook, beamer, Smartboard

Leerling (belangstelling, onderlinge relaties, leer- en gedragsproblemen)

- Student x has only been in Belgium for one year and has troubles with English (especially grammar)
- The pupils in this class are demotivated and can be very noisy.
- Student y and z are constantly talking to each other (set them apart).

Vakinhoudelijk (voorkennis, ervaring,...)

The pupils have already learned the form of 'to be', have got, the subject pronoun and the possessive adjectives.

Persoonlijke aandachtspunten

- Set student x and student y apart from each other
- Involve every pupil.

Verwachte knelpunten (!) en differentiatie (inhoudelijk, organisatorisch,...) (vanaf 2^e jaar)

What's new?

The pupils already know what adjectives are. They've learned this during French class and Dutch class.

The pupils are going to learn how to form the comparative.

What is difficult?

The pupils can might have difficulties with the rules (when to write 'more + adjective' and when not.)

What is essential?

The pupils can tell in their own words how to form the comparative.

Doelstellingen

Kennis (K):

+ verwijzing naar nummer van leerplandoel en eventueel VOET

K1: The pupils can explain in their own words what adjectives are.

Vaardigheden (V):

+ verwijzing naar nummer van leerplandoel en eventueel VOET

S1: The pupils are able to fill in the correct possessive pronoun.

S2: The pupils are able to fill in the correct possessive pronoun and personal pronoun based on given sentences.

S3: The pupils are able to mark the adjectives in the poem.

S4: The pupils are able to mark the comparative adjectives in the poem.

S5: The pupils are able to read the sentences and fill in the correct adjective.

S6: The pupils are able to complete the grid about the comparative.

S7: The pupils are able to write a poem themselves using the comparative.

Attitudes (A):

+ verwijzing naar nummer van leerplandoel en eventueel VOET

A1: The pupils are willing to work in pairs.

A2: The pupils are willing to give their opinion about the poem.

A3: The pupils are willing to speak English.

Leermiddelen (voor leraar en leerling; handboeken, transparanten, werkblaadjes, cursus,...)
Worksheets, Touchdown 1

Geraadpleegde bronnen (internet, bijkomende handboeken, handleidingen,...)
http://www.myenglishpages.com/site_php_files/grammar-exercise-possessive-pronouns.php
<https://www.englishclub.com/grammar/pronouns-possessive.htm>
<http://www.poetry4kids.com/poem-719.html#.VtrkvfnhDIU>

Te noteren in de schoolagenda
Smartschool

LESSON PLAN				
Doelstellingen	Tijd	Didactische principes Werkvormen <u>Materiaal</u>	Activiteit leraar Vragen, bijvragen leraar • Activiteit leerlingen	!
Motivation phase				
S1, S2	10'	Poem <u>Worksheets</u>	In the beginning of the lesson, the pupils have to do a test about the possessive pronoun.	
K1, A2, S3	5'	<u>Visualisation</u> <u>Activity</u> <u>Repetition</u>	The pupils read the poem and mark the adjectives. By the hand of the poem, the pupils explain what adjectives are. The pupils write down what the poem is about and write down their opinion.	
Presentation phase				
S4, A3	5'	Poem <u>Worksheets</u> <u>Activity</u>	Starting from this, we'll cover the theory about the comparative. The pupils read a second poem where the adjectives are used in the comparative form. Secondly, they mark the adjectives again and try to explain the difference between the first and the second poem. Afterwards they complete the sentences and answer the questions. Together with the pupils, we'll form the rule.	
S5, S6, A3	5' 15'	<u>Touchdown 1,</u> <u>Unit 12, page 306,</u> <u>307</u>	Practice the comparative: The pupils take their workbooks and we'll complete the form together. The pupils form the comparative by the hand of the given adjectives. While filling in the grid, I'll ask what syllables are. Afterwards, the pupils practice the comparative in the extra worksheets. I'll select some of the exercises on the next page.	
Production phase				
S7, A1	15'	<u>Website</u> Activity creativity Repetition Pair work, individual work	The pupils are going to write a poem using the comparative adjectives. They can do this individually or in pairs. The pupils can surf to the website http://www.poetry4kids.com/poem-719.html#.VtrkvfnhDIU . The pupils can find a list with rhyming words and all kinds of poetry. The pupils can finish this at home. On Friday, they're going to present their poem in front of the class.	

LESSON PLAN 4

<p>Naam student: Kelly Kaluzny</p> <p>Opleidingsonderdeel: Engels</p> <p>Didactische oefening - stageles</p>	<p>Contactpersoon opleidingsinstelling</p> <p>Pedagoog: Tom.Janssen@pxl.be</p> <p>Vakdidacticus: Kris.Gillijns@pxl.be</p>
--	--

Identificatie van de les	
<p>School: GO! Campus Genk Middenschool</p> <p>Klas (+ aantal lln.): 2F (11 lln)</p> <p>Optie/Richting: Methodeonderwijs</p> <p>Vakmentor</p> <p>naam: Rita Nijsten e-mailadres: Rita.msngenk@gmail.com telefoon:</p>	<p>Leervak: Engels</p> <p>Lesonderwerp: Grammar: the Simple Past</p> <p>Datum: 20/04/2016</p> <p>Lesuur: 1st period</p> <p>Bijlagen: Worksheets</p>

<p>Situering in het leerplan</p> <p>Leerplannummer: 2010/001 (vervangt 97022)</p> <p>Leerplandoelstelling(en) en leerinhoud(en):</p> <p>LEERPLANDOELSTELLING 1: de leerlingen kunnen op beschrijvend niveau het onderwerp bepalen in informatieve, narratieve en artistiek-literaire teksten.</p> <p>LEERPLANDOELSTELLING 2: de leerlingen kunnen op beschrijvend niveau de hoofdgedachte achterhalen in informatieve en narratieve teksten. Narratieve teksten Voorbeeld: de leerlingen selecteren de afbeelding/slogan die het best overeenkomt met de hoofdgedachte uit het beluisterde fragment.</p> <p>LEERPLANDOELSTELLING 7: de leerlingen kunnen op beschrijvend niveau het onderwerp bepalen in artistiek-literaire teksten.</p> <p>LEERPLANDOELSTELLING 10: de leerlingen kunnen op beschrijvend niveau de informatie selecteren uit informatieve, prescriptieve en narratieve teksten.</p> <p>LEERPLANDOELSTELLING 24: De leerlingen kunnen deelnemen aan een gesprek door: vragen, antwoorden en uitspraken te begrijpen; erop te reageren; zelf vragen te stellen, antwoorden te geven en uitspraken te doen.</p> <p>LEERPLANDOELSTELLING 35: De leerlingen kunnen bij het uitvoeren van hun taaltaken de vereiste lexicale en grammaticale elementen functioneel inzetten: countries and nationalities</p> <p>Eindterm(en) of ontwikkelingsdoel(en): ET 1 ET 2 ET 7 ET 10 ET 24 ET 35</p> <p>VOET (vanaf 2^e jaar): Gemeenschappelijke stam 6 (esthetische bekwaamheid) kunnen schoonheid ervaren.</p>

Informatie over de didactische beginsituatie

Praktisch (lokaal, materiaal, leraar, school,...)

School: GO! Campus Genk Middenschool

Leraar: Rita Nijsten

Lokaal: C4

Materiaal: Spark 1, Companion , beamer, whiteboard, computer

Leerling (belangstelling, onderlinge relaties, leer- en gedragsproblemen)

- One student is autistic
- Student x is transmitted from another school and didn't have any English uptil now.
- Student y is smart but lazy.

Vakinhoudelijk (voorkennis, ervaring,...)

- The pupils can use the form of 'to be' and 'have got'. (positive and negative form)
- The pupil can use basic vocabulary about school, the internet, family, house.
- The pupils can form the plural of nouns.
- The pupils have already learned the simple past!!

Persoonlijke aandachtspunten

- Speak slowly
- Involve every pupil

Verwachte knelpunten (!) en differentiatie (inhoudelijk, organisatorisch,...) (vanaf 2^e jaar)

What is new?

The pupils learn something more about the Irish culture (leprechauns, Saint Patrick's Day, etc.)

What is difficult?

The pupils can search on the internet about the Irish Culture and can answer the questions.

What is essential?

The pupils can surf on the internet and answer the culture related questions.

Doelstellingen

Kennis (K):

+ verwijzing naar nummer van leerplandoel en eventueel VOET

K1: The pupils can tell something more about leprechauns. (clothing, behaviour, etc)

Skills (S):

+ verwijzing naar nummer van leerplandoel en eventueel VOET

S1: The pupils are able to read a poem and tell in their own words what the poem is about.

S2: The pupils are able to read the poem and answer associated questions about leprechauns.

S3: The pupils are able to surf on the internet and answer the questions about the Irish culture.

S4: The pupils are able to read the text about Saint Patrick's Day and answer the questions. (differentiation)

S5: The pupils are able to brainstorm about Ireland based on a given picture.

S6: The pupils are able to listen to a song and tell something more about leprechauns.

Attitudes (A):

+ verwijzing naar nummer van leerplandoel en eventueel VOET

A1: The pupils are willing to read the poem.

A2: The pupils are willing to speak English. (ET37, ET38)

Leermiddelen (voor leraar en leerling; handboeken, transparanten, werkblaadjes, cursus,...)
Spark 1, companion unit 7

Geraadpleegde bronnen (internet, bijkomende handboeken, handleidingen,...)

https://www.google.be/search?q=leprechaun+poem&espv=2&biw=1366&bih=667&tbm=isch&tbo=u&source=univ&sa=X&ved=0ahUKEwiX9J_BzpLMAhWFuhoKHUvrCLYQsAQIHQ#imgrc=AerFYhP_i7NdxM%3A

<https://en.wikipedia.org/wiki/Leprechaun>

<http://www.livescience.com/37626-leprechauns.html>

http://www.hellokids.com/c_15081/reading-and-learning/stories-for-children/st-patrick-s-day-history-and-fun-facts/leprechauns

<http://www.irishcentral.com/culture/entertainment/-top-ten-facts-about-leprechauns-and-where-the-legends-really-came-from-212728761-237598771.html>

<http://www.perfect-english-grammar.com/irregular-verbs-exercise-1.html>

Te noteren in de schoolagenda

Smartschool

LESSON PLAN				
Doelstellingen	Tijd	Didactische principes Werkvormen <u>Materiaal</u>	Activiteit leraar Vragen, bijvragen leraar • Activiteit leerlingen	!
Motivation phase				
S5A2	8'	Co's Motivation	I'll hand out the worksheets and the pupils have to look at the picture with leprechauns and shamrocks on the front page. Firstly, the pupils brainstorm in twos about the theme of this work bundle.	
Presentation phase				
S6, A2	10'	Activity <u>Worksheets</u> Numbered heads discussion	Before reading the poem The pupils are going to listen to a song about leprechauns. Starting from this, we look back at the word web and see whether their predictions were right. Starting from this, we'll have a short discussion about leprechauns. We'll discuss their characteristics, looks, possessions, etc.)	
S1, S2, A1, A2	10'	co's Repetition	While reading the poem I'll give the pupils numbers so that the pupils with the same number sit together. In this way, they learn to cooperate with their fellow pupils instead of working together with their permanent partner. Once the groups are formed, the pupils read the poem and answer the content questions. We'll discuss the answers classically. I'll ask the pupils who knows something more about the Leprechaun myth.	
S3, A1	10'	Individually Differentiation	After reading the poem After reading the poem, the pupils are going to do some research about the Irish culture. Together with their co, they are going to surf on the internet and answer the questions.	
S4, A1	8'	Co's Class discussion	Differentiation: The pupils who have already finished are going to read the text about Saint Patrick's Day and answer the questions.	
Production phase				
K1, A2	5'	Class discussion	I'll ask the pupils some questions about the Irish culture In this way, I'll check what the pupils remembered from their research.	

LESSON PLAN 5

<p>Naam student: Kelly Kaluzny</p> <p>Opleidingsonderdeel: Engels</p> <p>Didactische oefening - stageles</p>	<p>Contactpersoon opleidingsinstelling</p> <p>Pedagoog: Tom.Janssen@pxl.be</p> <p>Vakdidacticus: Kris.Gillijns@pxl.be</p>
--	--

Identificatie van de les	
<p>School: GO! Campus Genk Middenschool</p> <p>Klas (+ aantal lln.): 2F (11 lln)</p> <p>Optie/Richting: Methodeonderwijs</p> <p>Vakmentor</p> <p>naam: Rita Nijsten e-mailadres: Rita.msngenk@gmail.com telefoon:</p>	<p>Leervak: Engels</p> <p>Lesonderwerp: Grammar: the Simple Past</p> <p>Datum: 20/04/2016</p> <p>Lesuur: 1st period</p> <p>Bijlagen: Worksheets</p>

<p>Situering in het leerplan</p> <p>Leerplannummer: 2010/001 (vervangt 97022)</p> <p>Leerplandoelstelling(en) en leerinhoud(en):</p> <p>LEERPLANDOELSTELLING 7: de leerlingen kunnen op beschrijvend niveau het onderwerp bepalen in artistiek-literaire teksten.</p> <p>LEERPLANDOELSTELLING 10: de leerlingen kunnen op beschrijvend niveau de informatie selecteren uit informatieve, prescriptieve en narratieve teksten.</p> <p>LEERPLANDOELSTELLING 12: De leerlingen kunnen indien nodig de volgende strategieën toepassen: zich blijven concentreren ondanks het feit dat ze niet alles begrijpen; herlezen wat onduidelijk is; het leesdoel bepalen; gebruik maken van ondersteunend visueel materiaal; een woordenlijst of een woordenboek raadplegen; de vermoedelijke betekenis van transparante woorden afleiden; de vermoedelijke betekenis van onbekende woorden afleiden uit de context.</p> <p>LEERPLANDOELSTELLING 24: De leerlingen kunnen deelnemen aan een gesprek door: vragen, antwoorden en uitspraken te begrijpen; erop te reageren; zelf vragen te stellen, antwoorden te geven en uitspraken te doen.</p> <p>LEERPLANDOELSTELLING 35: De leerlingen kunnen bij het uitvoeren van hun taaltaken de vereiste lexicale en grammaticale elementen functioneel inzetten: Te situeren in de tijd</p> <ul style="list-style-type: none"> • Werkwoordsvormen en hulpwerkwoorden voor de communicatie in de tegenwoordige tijd. <p>Eindterm(en) of ontwikkelingsdoel(en): ET 7 ET 10 ET 12 ET 24 ET 35</p> <p>VOET (vanaf 2^e jaar): Gemeenschappelijke stam 6 (esthetische bekwaamheid) kunnen schoonheid ervaren.</p>
--

Informatie over de didactische beginsituatie

Praktisch (lokaal, materiaal, leraar, school,...)

School: GO! Campus Genk Middenschool

Leraar: Rita Nijsten

Lokaal: C4

Materiaal: Spark 1, Companion , beamer, whiteboard, computer

Leerling (belangstelling, onderlinge relaties, leer- en gedragsproblemen)

- One student is autistic
- Student x needs to have a lot of attention from the teacher. She's a very sweet girl but a bit tiresome.
- Student y is transmitted from another school and didn't have any English uptil now.
- Student z is smart but lazy.

Vakinhoudelijk (voorkennis, ervaring,...)

- The pupils can use the form of 'to be' and 'have got'. (positive and negative form)
- The pupil can use basic vocabulary about school, the internet, family, house.
- The pupils can form the plural of nouns.
- The pupils have already learned the simple past!!

Persoonlijke aandachtspunten

- Speak slowly
- Involve every pupil

Verwachte knelpunten (!) en differentiatie (inhoudelijk, organisatorisch,...) (vanaf 2^e jaar)

What is new?

The pupils learn how to form the simple past.

What is difficult?

The pupils can form the simple past of the irregular verbs.

What is essential?

The pupils explain in their own words when to use the simple past and how to form it.

The pupils can sum up the rules of how to form the simple past.

Doelstellingen

Kennis (K):

+ verwijzing naar nummer van leerplandoel en eventueel VOET

K1: The pupils can explain in their own words when to use the simple past.

Skills (S):

+ verwijzing naar nummer van leerplandoel en eventueel VOET

S1: The pupils are able to mark the verbs in the poem.

S2: The pupils are able to complete the use of the simple past.

S3: The pupils are able to complete the sentences of the poem using the Simple Past.

S4: The pupils are able to complete the sentences using the simple past (irregular verbs)

S5: The pupils are able to form the Simple Past of given infinitives. (irregular verbs)

S6: The pupils are able to translate given words from the poem.

S7: The pupils are able to tell what happened in the picture, using the simple past.

Attitudes (A):

+ verwijzing naar nummer van leerplandoel en eventueel VOET

A1: The pupils are willing to read the poem.

A2: The pupils are willing to speak English. (ET37, ET38)

Leermiddelen (voor leraar en leerling; handboeken, transparanten, werkblaadjes, cursus,...)

Spark 1, companion unit 7

Geraadpleegde bronnen (internet, bijkomende handboeken, handleidingen,...)

https://www.google.be/search?q=leprechaun+poem&espv=2&biw=1366&bih=667&tbm=isch&tbo=u&source=univ&sa=X&ved=0ahUKEwiX9J_BzpLMAhWfUhoKHUvrCLYQsAQIHQ#imgsrc=AerFYhP_i7NdxM%3A

<https://en.wikipedia.org/wiki/Leprechaun>

<http://www.livescience.com/37626-leprechauns.html>

http://www.hellokids.com/c_15081/reading-and-learning/st-patrick-s-day-history-and-fun-facts/leprechauns

<http://www.irishcentral.com/culture/entertainment/-top-ten-facts-about-leprechauns-and-where-the-legends-really-came-from-212728761-237598771.html>

<http://www.perfect-english-grammar.com/irregular-verbs-exercise-1.html>


Te noteren in de schoolagenda

Smartschool

LESSON PLAN				
Doelstellingen	Tijd	Didactische principes Werkvormen <u>Materiaal</u>	Activiteit leraar Vragen, bijvragen leraar • Activiteit leerlingen	!
Motivation phase				
A2	8'	Groupwork with leader Motivation	<i>The pupils have already learned the Simple Past but still experience some difficulties on the irregular verbs.</i> The pupils are going to ask each other what they did during the Easter Holiday. One person leads the conversation and keeps it going. In this way, they learn how to use the Simple Past in a conversation. Afterwards, I'll point out several pupils.	
Presentation phase				
S1, S2, A1, A2	5'	Activity <u>Worksheets</u> Co's	Repetition on the Simple Past Before the pupils take their worksheets, they are going to find a co of which they know they hardly ever work with. In this way, they learn to cooperate with their fellow pupils instead of working together with their permanent partner. They reread the poem, mark the verbs and try to discover which tense it is: the Simple Past or the Simple Present. They try to complete the grid in twos.	
S3, S4	15'	<u>Worksheets</u> Repetition Check in duo's Differentiation	Further practice on the Simple Past The pupils practice the Simple Past by the hand of an exercise which is based on the poem. Afterwards, they are going to practice the irregular verbs. They have to complete the sentences using the irregular verbs in the Simple Past. Afterwards, I'll hand out correction keys. The pupils are going to change groups and they are going to check in duo's.	
S5, A2		Co's competition Activity	Differentiation: The pupils who have already finished, do the extra exercise where they have to complete the grid of the irregular verbs. If two pupils have finished early they can find a partner with whom they can do this exercise in a competitive way. To check their own mistakes, they have to look at the list of the simple past and the past participle.	
S6, A2				

	8'		<p>We'll finish this work bundle with a vocabulary expansion. The pupils try to discover the translation in groups. I'll match the weaker pupils with the stronger pupils. In this way they'll learn from each other.</p> <p>Task: The pupils are going to write a poem about leprechauns or dwarfs using the Simple Past.</p>	
<i>Production phase</i>				
S7, A2	15'	<p>Carousel <u>Exercise 6</u> <u>List of the</u> <u>irregular verbs</u></p>	<p>The pupils are going to look at the pictures and tell what happened, using the Simple Past. (oral exercise) If there is time enough the pupils are going to take their list of the irregular verbs and they are going to interrogate each other. After 1 minute, they move to the next partner and do the same thing.</p>	

7.2 Worksheets

	<p style="text-align: center;">English: The Present Continuous</p> <p>NAME: NR:</p>
---	---

My Parents Are Making Me Crazy

From the book *My Hippo Has the Hiccups*



My parents are making me crazy.
They're driving me utterly mad.
I'm mental because of my mother.
I'm losing it thanks to my dad.

My mom tells me, "Go do your homework,"
and dad's yelling, "Vacuum the floors!"
Then mom says, "Turn off the TV now,"
and dad hollers, "Finish your chores!"

With all of their grouching and griping,
my brain is beginning to hurt.
My dad's shouting, "Clean up the kitchen!"
My mom's saying, "Tuck in your shirt!"

I feel like I'm losing my marbles.
If I go bananas today,
then please give this note to my parents
when the funny farm takes me away.

Kenn Nesbitt

Comprehension:

Exercise 1: Read the poem and answer the following questions.

1. What is the poem about?

2. Do you sometimes feel like the girl in the poem? Why, Why not?

3. Why is this girl so mad at her parents? Give some examples from the poem.

Language work:

Exercise 2. Reread the poem and find as many examples as possible of sentences with the Present Continuous.

a) *My parents are making me crazy.*

b) _____

c) _____

d) _____

e) _____

f) _____

g) _____

h) _____

You have already learned the verb 'to be'. Write down the negative form:

Exercise 3. Make the examples which you wrote down in exercise 2 negative.

a) *My parents aren't making me crazy.*

b) _____

c) _____

d) _____

e) _____

Exercise 4. Give the ing- form of the following verbs. Look back at the poem if necessary.

a) To make: _____

b) To drive someone utterly mad: _____

c) To lose it: _____

d) To yell: _____

e) To shout: _____

f) To say: _____

How to form the Present Continuous:

How do we form the Present Continuous? _____

e.g. My partens are making me crazy

1. General rule:

To say: _____

To shout: _____

2. Verbs ending in 'e':

To lose: _____

To drive: _____

3. Verbs ending in 'ie':

To die: _____

To lie: _____

4. Verbs ending in a stressed vowel + a consonant:

To stop: _____

To begin: _____

5. Verbs ending in 'l':

To travel: _____

The use of the Present Continuous



Use the Present Continuous to express something which _____
_____. It can also be used to show that something is _____
_____.

My Mouse is Misbehaving



My mouse is misbehaving
and my keyboard's on the fritz.
The computer's not computing,
but is dropping bytes and bits.

The hard drive's click-click-clicking
and the printer's spitting ink.
The CD's started stuttering.
The screen is on the blink.

The memory is failing.
Things are grinding to a halt.
And, even worse, I realize
it's probably my fault.

I thought it would be funny.
It was really just a joke.
I never thought the whole computer
might go up in smoke.

I guess I learned my lesson:
When it comes to your PCs,
it's best if you don't ever try
to feed the mouse some cheese.

--Kenn Nesbitt

Comprehension:

Exercise 1: Read the poem and answer the following questions.

1. What is the poem about?

2. Who likes working with computers? Why?

Language work:

Exercise 2. Form the Present Continuous. Reread the poem and find as many examples as possible of sentences with the Present Continuous.

a) *My mouse is misbehaving.*

b) _____

c) _____

d) _____

e) _____

f) _____

g) _____

You have already learned the verb 'to be'. Write down the negative form:

Exercise 3. Make the examples which you wrote down in exercise 2 negative.

a) *My mouse isn't misbehaving.*

b) _____

c) _____

d) _____

e) _____

f) _____

Exercise 4. Form the ing- form of the following verbs. Look back at the poem if necessary.

a) To misbehave: _____

b) To drop: _____

c) To click: _____

d) To spit: _____

e) To stutter: _____

f) To fail : _____

g) To grind: _____

How to form the Present Continuous:

How do we form the Present Continuous? _____

e.g. *My partens are making me crazy*

1. General rule:

To say: _____

To click: _____

2. Verbs ending in 'e':

To misbehave: _____

To drive: _____

3. Verbs ending in 'ie':

To die: _____

To lie: _____

4. Verbs ending in a stressed vowel + a consonant:

To drop: _____

To spit: _____

5. Verbs ending in 'l':

To travel: _____

The use of the Present Continuous



Use the Present Continuous to express something which _____
_____. It can also be used to show that something is _____
_____.

I'm Building a Rocket



I'm building a rocket.
As soon as I'm done
I'm taking my friends
on a trip to the sun.

But what do you mean
that the sun is too hot?
Oh well, I suppose
I'll just pick a new spot.

I'm building a rocket.
I'm finishing soon
and taking my friends
on a trip to the moon!

But what do you mean
that the moon has no air?
I'm dying to get up there!

I'm building a rocket.
It's going to fly.
I'm taking my friends
way up high in the sky.

But what do you mean
when you ask how we'll land?
This rocket is harder
to build than I planned.

To heck with the rocket.
It's out in the shed.
I'm taking my friends
out for pizza instead.

--Kenn Nesbitt

Comprehension:

Exercise 1: Read the poem and answer the following questions.

1. What is the poem about?

2. What would you do if you would want to go on an adventure?

Language work:

Exercise 2. Form the Present Continuous. Reread the poem and find as many examples as possible of sentences with the Present Continuous.

a) *I'm building a rocket.*

b) _____

c) _____

d) _____

e) _____

You have already learned the verb 'to be'. Write down the negative form:

Exercise 3. Make the examples which you wrote down in exercise 2 negative.

- a) I'm not building a rocket.
- b) _____
- c) _____
- d) _____

Exercise 4. Form the ing- form of the following verbs. Look back at the poem if necessary.

- a) To build: _____
- b) To take: _____
- c) To finish : _____
- d) To go : _____
- e) To die: _____

How to form the Present Continuous:

How do we form the Present Continuous? _____

e.g. *My partens are making me crazy*

1. General rule:

To build: _____

To finish: _____

2. Verbs ending in 'e':

To take: _____

To drive: _____

3. Verbs ending in 'ie':

To die: _____

To lie: _____

4. Verbs ending in a stressed vowel + a consonant:

To drop: _____

To spit: _____


5. Verbs ending in 'l':

To travel: _____

The use of the Present Continuous



Use the Present Continuous to express something which _____
_____. It can also be used to show that something is _____
_____.

	<p>English: The Present Continuous</p> <p>NAME: NR:</p>
---	---

Exercise 5 : Now it's your turn. Write a poem yourself, using the Present Continuous!

Before :

- Surf to the website: <http://www.poetry4kids.com/poem-719.html#.VtrkvfnhDIU>
- Choose a topic/ a theme
- Look at the list of rhyming words.
- Brainstorm about the topic and write down the words which you can use in your poem.


While:

- While writing the poem, make sure you use the Present Continuous correctly
- Use the grid with the form and the use.

After

- Check spelling !
- Check grammar!

	Yes	No
What is difficult to write a poem yourself?		
Was the website helpful?		
Was it useful to learn the new grammar by means of poetry?		
Was this a fun lesson?		

	English: The simple past
	NAME: NR:
	Class:
	Total: /15

Exercise 1: Listen to the song and fill in the missing words.

Swedish House Mafia - Don't You Worry Child

There _____ a time, I _____ to look into my father's eyes
 In a happy home, I _____ a king, I _____ a gold throne
 Those days are _____ now the memories are on the wall
 I hear the sounds from the places where I _____ born

Up on the hill, across the blue lake,
 That's where I _____ my first heartbreak
 I still remember how it all _____

My father _____
 Don't you worry, don't you worry child
 See, heaven's got a plan for you
 Don't you worry, don't you worry now, yeah

Don't you worry, don't you worry, yeah
 Don't you worry, don't you worry now, yeah

There _____ a time, I _____ a girl of a different kind
 We _____ the world, _____ I'll never lose her out of sight
 We _____ so young, I think of her now and then
 I still hear the songs, reminding me of when

Up on the hill across the blue lake
 That's where I _____ my first heartbreak
 I still remember how it all _____ .

Exercise 2: Discuss these questions in pairs.

- What's this song about?
- Have you ever experienced this before? Yes/ no: how would you feel if you had a breakup?
- What advice would you give your friend just broke up with his/her girlfriend?

Exercise 3. First fill-in the rhymes starting with the second verse using the words on the next page. Hint: the lines should rhyme. Notice the syllables to be stressed are in bold.

These are the words the little boy s_____

This is the promise the little boy b_____

This is the letter the little boy s_____

This is the branch the little boy b_____

This is the flower the little boy g_____

This is the plane the little boy f_____

This is the bread the little boy c_____

This is the door the little boy s_____

This is the sweater the little boy w_____

This is the hanky the little boy t_____

This is the tear the little boy w_____

This is the carpet the little boy s_____

This is the ice the little boy _____

This is the warmth the little boy f_____

This is the candy the little boy b_____

This is the fish the little boy c_____

This is the toast the little boy b_____

This is the line the little boy l_____

This is the saying the little boy k_____


This is the picture the little boy d_____

Use the following verbs in the simple past to complete the poem.

bent	bought	bound	broke	burnt	caught
could	cut	drew	fed	felt	flew
found	grew	hid	knew	learnt	melt
ran	rang	sang	sat	sent	shut
slid	spoke	spread	stood	swept	taught
thought	tore	wept	wore		

Exercise 4. Now use the verbs in the simple past above to complete the sentences below.

1. He _____ the candy.
2. He _____ a letter.
3. He _____ the saying.
4. He _____ the bread.
5. He _____ a picture.
6. He _____ a sweater.
7. He _____ the monkey.
8. He _____ a song.
9. He _____ the warmth.
10. He _____ a plane.
11. He _____ a line.
12. He _____ a bell.
13. He _____ a branch.
14. He _____ a book.
15. He _____ the door.
16. He _____ a bird.
17. He _____ a fish.
18. He _____ this language.
19. He _____ the toast.
20. He _____ a flower.
21. He _____ the crumbs.
22. He _____ his promise.
23. He _____ the floor.
24. He _____ his hanky.
25. He _____ these tears.
26. He _____ the ice.
27. He _____ do it.
28. His father _____ him how to swim.
29. He _____ on top of the hill.
30. He _____ down the tree.

	<p style="text-align: center;">English: The comparative</p> <p>NAME: NR:</p>
---	--

Exercise 1. Discuss these questions:

- Who likes taking pictures with their mobile phone?
- Of whom do you like taking pictures?
- How do we call taking a picture of ourselves nowadays?
- What is the poem about?
- What do you think of this poem?

Exercise 2: Read the poem and mark the adjectives. (repetition)

I tried to take a selfie
when I was all alone.
I never should have done it.
It broke my mobile phone.

I guess I'm not so pretty.
I thought that I was cuter.
I snapped one with my laptop
and busted the computer.

I cracked my father's camera.
My mother's iPad too.
This shouldn't be so difficult.
I don't know what to do.

At last I got a selfie;
perhaps the worst one yet.
I posted it online today.
It broke the Internet.

--Kenn Nesbitt



Exercise 3. Fill in the grid

Adjectives describe, and

For instance:,,

Exercise 4: Read the poem and mark adjectives.

What is sweeter?



Honey is sweeter than sugar,
Coffee is stronger than tea,
Juice is better than water,
You can't be smarter than me.

A peach is sweeter than a cake,
A sea is deeper than a lake,
A boy is noisier than a bee,
A girl is shorter than a tree.

Peaches are softer than apples,
Carrots are better than rice,
Oranges are bigger than lemon,
Nothing is colder than ice.
You can't be more adventurous than lice.

a) Complete the sentences.

- They are comparing honey to
- They are comparing juice to
- They are comparing oranges to

b) What is this poem doing?

.....

c) These adjectives end in

d) What word comes after the adjective?

e) **What word comes before the adjective?**

Fill in the grid.


We use to compare two people, places, things or groups. This is called the

Exercise 5. Write the Comparative forms of the adjectives:

- | 0. tall | taller |
|--------------|--------|
| 1. fast | _____ |
| 2. heavy | _____ |
| 3. dangerous | _____ |
| 4. small | _____ |
| 5. large | _____ |
| 6. light | _____ |
| 7. rare | _____ |
| 8. common | _____ |
| 9. bad | _____ |
| 10. good | _____ |

Exercise 6. Comparative adjectives.

1. A Mercedes is _____ (expensive) a Fiat.
2. Maradona is _____ (good) football player ever.
3. A swordfish is _____ (fast) a jellyfish.
4. Julio is _____ (friendly) Carlos.
5. Irene is _____ (clever) Silvia.
6. Comedies are _____ (funny) police dramas.

	<p>English: The comparative</p> <p>NAME: NR:</p>
---	--

Exercise 3: Now it's your turn. Write a poem yourself, using the comparative form!

Before :

- Surf to the website: <http://www.poetry4kids.com/poem-719.html#.VtrkvfnhDIU>
- Choose a topic/ a theme
- Look at the list of rhyming words.
- Brainstorm about the topic and write down the words which you can use in your poem.

While:


- while writing the poem, make sure you use the comparative adjectives correctly
- Use the grid with the form and the use.

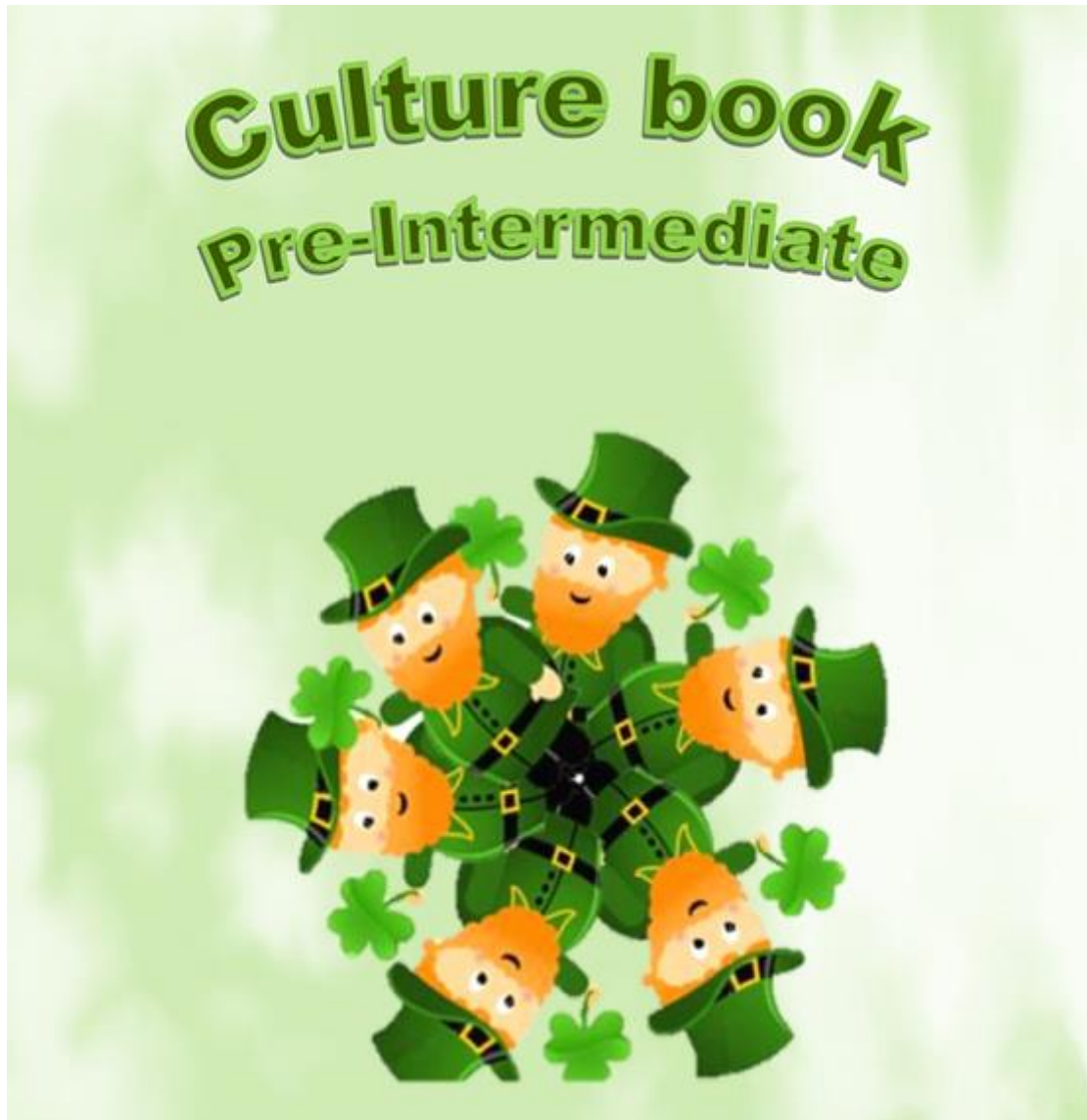
After

- Check spelling !
- Check grammar!

	Yes	No
Was it difficult to write a poem yourself?		
Was the site helpful?		
Was it useful to learn the grammar by means of poetry?		
Was this a fun lesson?		



	<p style="text-align: center;">English: Grammar: The Simple Past</p> <p>NAME: NR: ...</p> <p>Class:</p>
---	--





The Lively Leprechaun
By Betsy Franco

I caught a lively leprechaun
With stubble on his face.
He promised loads of buried gold
And led me to the place.
But when I let him loose to dig,
He leaped and led a chase.
That lively laughing leprechaun
Had left without a trace!





1. Reading comprehension

Exercise 1. Read the poem and answer the following questions.

a) What's the poem about?

.....
.....

b) What is a leprechaun?

.....
.....



c) Describe its looks.

.....
.....

d) What can you conclude after reading this poem? What are leprechauns like?

.....
.....

e) Complete the following sentence.

Leprechauns is a type of fairy in the folklore⁵⁴.

⁵⁴ Folklore: volkskunde



2. Culture

Exercise 2. Surf on the internet and find the correct answer to the following questions!

1. Locate Ireland on the map!



2. Which flag stands for the Republic of Ireland?



3. Answer the following questions.

❖ What is the capital of Ireland?

.....

❖ Who is Michael D. Higgins?

.....

❖ What is the currency⁵⁵ in Ireland?

.....

⁵⁵ The currency: de muntsoort



4. Which four nations form the United Kingdom?

-
-
-
-

Differentiation: For the ones who have ready finished!!

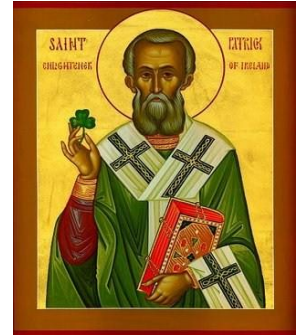
Exercise 1. Read the text about Saint Patrick’s Day and answer the following questions!

- ❖ When do the Irish celebrate Saint Patrick’s Day?
.....
- ❖ What is Saint Patrick’s nickname?
.....
- ❖ What does the most famous tale say about Saint Patrick? What did he do?
.....
.....
- ❖ How do the Irish celebrate Saint Patrick’s day nowadays?
.....
.....
- ❖ Why is it difficult to catch leprechauns?
.....
.....



Saint Patrick's Day is celebrated on the 17th March to honour what this man did for the Irish. Although Saint Patrick was not born in Ireland, he considered himself Irish because it was there that he discovered his religious side.

There are many tales about Saint Patrick but the most famous one is about how the Saint drove the snakes from Ireland. It is said that Paddy, which is the nickname for Saint Patrick, used his magical cane to drive all the snakes into the sea. However, we mustn't take this story literally as it is proven that there were never any snakes in Ireland! The tale is actually about how Saint Patrick brought Christianity to the isle. The snakes are actually the pageants. Saint Patrick is always shown with shamrocks because he used these plants to explain his religion. One leaf stands for the Father, one for the Son and one for the Holy Spirit.



Nowadays, the Irish celebrate and commemorate their saint by dancing, singing and drinking all day long. There are also many parades and masses held throughout the nation. You couldn't have a better time but take care! Everyone must wear green clothing that day.

A few conditions are in place: you must wear at least one green item and this item must be visible. It can't be underwear or socks. You'd better listen to this advice or people will pinch you all day long. They don't really want to hurt you but you will get a green bruise from all the pinching. In that way, at least you'll have some green on your body.

Saint Patrick's day is a day of luck but if you're not naturally lucky, a few lucky charms are easily found. Green beer, green clothes and shamrocks are traditionally drunk, worn and sold on Paddy's day to bring good luck to all the party people. On any other day, finding a clover or catching a leprechaun will make you to be the lucky one!

Catching leprechauns however, isn't that easy. These mythical creatures hide at the end of a rainbow where they protect their pot of gold. They got this old from the fairies for making them shoes to dance in. If you do get one, every leprechaun will give you a choice. You can either get their pot of gold or get a lucky day.





3. Grammar focus

1. When did this story take place?

2. Reread the poem and mark the verbs.



- a) These verbs are in the
 - present tense
 - past tense
- b) This tense is called the
 - Simple Present
 - Simple Past
- c) Complete the grid:

We use the to express

(Actions that were completed in the)

Now it's your turn!

Exercise 3. Complete the following sentences in the Simple Past. Use the verbs from the list below!

to promise - to lead - to catch — to leap - to bury — to let



	Verb
1. I a lively leprechaun.
2. He loads of gold.
3. And me to his place.
4. But when I him loose to dig,
5. He and a chase.



Exercise 4: Change the verb into the Simple Past.

- 1) She (bring) some chocolates to the party.
- 2) I (hear) a new song on the radio.
- 3) I (read) three books last week.
- 4) They (speak) French to the waitress.
- 5) He (understand) during the class, but now he doesn't understand.
- 6) I (forget) to buy some milk.
- 7) She (have) a baby in June.
- 8) You (lose) your keys last week.
- 9) They (swim) 500m.
- 10) I (give) my mother a CD for Christmas.
- 11) I (send) you an email earlier.



Differentiation :

Complete the grid of the irregular verbs

Infinitive	Simple Past
(to) blow	
	caught
(to) dream	
	flew
(to) lie	
	shone
(to) teach	
	bit
(to) fight	
	forgave
(to) give	
	held
(to) ring	



	lit
(to) mean	

4. Vocabulary expansion

Exercise 5. Translate the given words. Use the poem!

English	Dutch
lively	
	stoppels, een stoppelbaardje.
loads of	
	graven
a trace	
mischievous	

5. Writing

Exercise 6. Now it's your turn to write a poem about leprechauns!

Before:

- Brainstorm about the theme.
- Surf to the website <http://www.poetry4kids.com/poem-719.html#.VtrkvfnhDIU> and look at the list of rhyming words!

While:

- While writing the poem, make sure you use the Simple Past correctly.

TIP! Use the your grammar list (Simple Present, Simple Past and Past Participle)

After:

- Check grammar
- Check spelling



Further practice on the Simple Past

Exercise 7. Oral exercise! Complete the stories using the Simple Past.

<p>Sunday</p> <p>arrive / campsite cook / dinner / fire</p>	<p>Monday</p> <p>it / rain stay / tent / all day</p>	<p>Tuesday</p> <p>pack up / tent walk / town</p>
<p>the rest of his holiday</p> <p>stay / hotel</p>	<p>Wednesday</p> <p>play / tennis</p>	<p>Thursday</p> <p>shop for / presents / friends</p>
<p>Friday</p> <p>relax / beach</p>	<p>Saturday</p> <p>dance / all night / disco</p>	<p>Sunday</p> <p>travel / home / train</p>

7.3 Reflection

From February 15 2016 until April 28 2016 I had the opportunity to find out whether or not it is possible to teach vocabulary, grammar and culture by means of poetry. Before I explain experiences, I'm going to explain about the target audience.

I did my self-autonomous teaching practice at the Middle school in Genk where I taught in both grammar and vocational classes. I must admit the pupils were of mixed ability and of a wide range of backgrounds too. After a couple of weeks when I finally got to know the pupils and their level, I searched on the internet to find poems that were suitable to the level of my pupils and tried out several poetry lessons.

The first lesson was taught in the first year, grammar class containing with nine pupils. I divided the class into three heterogeneous groups with mixed abilities so they could learn from each other. Each group was given a bundle containing a different poem written in the Present Continuous. The pupils learned on stand-alone roots about this new tense. First, one pupil read the poem out loud and afterwards they answered the questions based on the poem (reading comprehension). In this way, the pupils learn to read for the gist and learn to reflect on their own feelings and others. Once they finished the reading comprehension and the personal questions, they moved on to the language acquisition. The pupils reread the poem and had to find as many examples as possible of sentences with the Present Continuous. This based on an example in which the verb was underlined. Afterwards, also based on an example, they made those sentences negative. Once they had finished with the exercises, the pupils tried to fill in the grid completing the form and the rule of the Present Continuous.

I chose this work form because I wanted to know whether or not it is possible to teach them about the Present Continuous on stand- alone roots, with the help of poetry.

It was remarkable how fluently they finished the exercises and how well they filled in the grid without almost none of my help . Because this lesson went rather fluent, I wondered if I could get the same results from the pupils in the method classes, so I gave the same lesson in class 1F containing eleven pupils. Although these pupils are used to working in groups and learning on stand-alone roots, strange but true, they asked more questions and were a lot more insecure about their answers. These pupils needed more individual help than the pupils in the grammar class in regular education.

To expand my experiences with poetry in the EFL classroom, I worked out a lesson with the song Swedish House Mafia - Don't You Worry Child which is written in the Simple Past. I taught this lesson in the second year, grammar class which contained only four but motivated pupils who really enjoy the English lessons.

Starting from the song, the pupils repeated the Simple Past and learned the irregular verbs. I chose this song because it contains a topic which is very reliable to a teenager's daily life namely love and heartbreaks. Before I played the song, I asked the pupils who knew this record and the artist. Then, the pupils listened to the song and filled in the missing words. After the classical correction, the pupils discussed some questions in pairs in order to think about the content of the song and to reflect about their daily lives and maybe give advice to one another.

Once this class discussion led to an end, they started on the next exercise where they had to read a poem with missing verbs at the end of each sentence. While correcting the poem, I asked about the infinitive and the spelling of the verbs.

In order to fill in the missing verbs from the given list, the pupils had to read the content of the poem very carefully.

It was noteworthy how motivated the four pupils were while listening to this song and filling in the missing words. Even though the poem containing the missing verbs was sometimes a bit difficult, they really enjoyed this lesson as a repetition of the irregular verbs.

My fourth experience was sadly not so prosperous as the previous three. I deliberately chose to give a poetry lesson in the most difficult and demotivated class I had, namely 2KLM, containing thirteen pupils. I worked out and searched all over the internet to find a poem with the comparative form which would be fun and amusing to these pupils. Once I handed out the worksheets and asked one of the pupils to read the poem out loud, the pupils lost their motivation and interest. Especially when I asked the pupils who liked this poem or who liked reading poems, no one really cared about poetry. I did my very best to bring this lesson to a good end and I gave to the pupils the assignment to write a poem themselves using the comparative form. If the pupils had written this poem correctly using the comparative form, I knew my task was complete.

The following lesson, every pupil had to come to the front of the classroom to read their poem out loud. Some of the pupils really did their best and had written an amazing poem using the comparative form.

The fifth, and in my eyes, the best poetry lesson I have given so far, was a bundle which I worked for second year pupils in a method class. In this bundle the pupils learned about the Irish culture and repeated the Simple Past by means of a poem about leprechauns. Before reading the poem, I played a song about leprechauns in order to start a class discussion about these creatures and the Irish culture. The pupils were so fond of this song and video clip that for the next three lessons they kept asking to hear the song again. At the end of the third lesson, the pupils wrote a poem in theme of leprechauns in the Simple Past. I was very proud of my pupils while reading the poems (see attachment nr. 5). They really did a magnificent job!

As a conclusion, I daresay it is possible to teach poetry in vocabulary, grammar and culture lessons on one condition. Namely, from the first grade teachers should get the pupils familiarized with literature and more specific poetry so they learn about the value and the beauty of it. Based on the results of the given poetry lessons, I believe it is possible to teach vocabulary, grammar and culture by means of poetry.

Conclusion

In this bachelor thesis I did some research on why and how to integrate poetry in the EFL classroom. More specifically I explored the value of poetry, the challenges that keep teachers from teaching poetry. Furthermore it was investigated how poetry can be taught and if there are any helpful resources online yet which can help teachers to teach poetry. Last but not least this bachelor thesis gives an answer to why it is important to teach poetry in the EFL classroom, more specifically in vocabulary and grammar lessons.

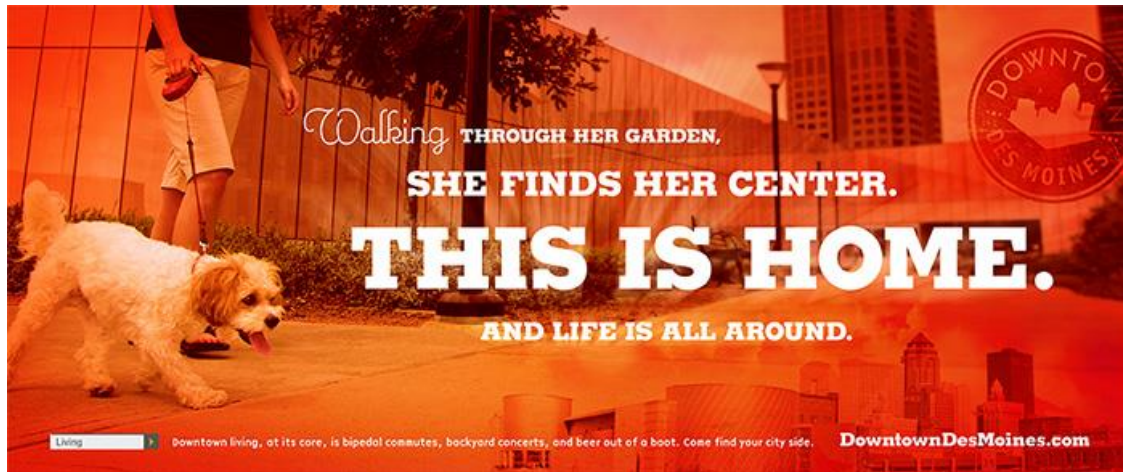
Poetry is a strong instrument which helps pupils explore their creativity and inner selves, they can open up and learn how to cope with negative emotions. Lots of teachers are held back by the thought that poetry is too difficult for EFL learners. The Turkish researcher Özal, proved that using poetry in the EFL classroom, more specific in the vocabulary lessons, really works. The results showed that the experimental group, which learned vocabulary by means of poetry, had more extensive vocabulary knowledge than the group which learned vocabulary by course books.

Based on the lessons I have taught I daresay preparing poetry for the EFL classroom is time consuming, but the results are magnificent. Pupils learn to express themselves and learn to explore the writer within them. Integrating poetry in the EFL classroom is a great chance to expand their culture and to think about the English language. They learn to interpret a poem and learn how to formulate their opinion.

Due to these advantages poetry helps pupils to grow into a critical, self-aware human being which is and has always been of utmost importance in society.

Bijlagen

Attachment nr. 1: poetry in advertising ads (example)



56

Attachment nr. 2: The Death of the Hired Man by Robert Frost

Mary sat musing on the lamp-flame at the table
 Waiting for Warren. When she heard his step,
 She ran on tip-toe down the darkened passage
 To meet him in the doorway with the news
 And put him on his guard. 'Silas is back.'
 She pushed him outward with her through the door
 And shut it after her. 'Be kind,' she said.
 She took the market things from Warren's arms
 And set them on the porch, then drew him down
 To sit beside her on the wooden steps.

(...)

I made the bed up for him there tonight.
 You'll be surprised at him—how much he's broken.
 His working days are done; I'm sure of it.'

'I'd not be in a hurry to say that.'

'I haven't been. Go, look, see for yourself.
 But, Warren, please remember how it is:
 He's come to help you ditch the meadow.
 He has a plan. You mustn't laugh at him.
 He may not speak of it, and then he may.
 I'll sit and see if that small sailing cloud
 Will hit or miss the moon.'

It hit the moon.

⁵⁶<https://www.google.be/search?q=poetry+in+advertising&espv=2&biw=1366&bih=667&site=webhp&tm=isch&tbo=u&source=univ&sa=X&ved=0ahUKEwimnMjxiNfMAhWLLMAKHepJBwsQsAQIHQ#imgrc=kdbDAZ1CEIPcxM%3A>

Then there were three there, making a dim row,
The moon, the little silver cloud, and she.

Warren returned—too soon, it seemed to her,
Slipped to her side, caught up her hand and waited.

'Warren,' she questioned.

'Dead,' was all he answered.⁵⁷

Attachment nr. 3: pattern poem (example)

I am a lively young lady.
I wonder why everyone can't be a friend.
I hear the voices of my classmates around me.
I see children talking and laughing.
I want peace among us all.

I am a lively young lady.
I pretend to be a peacemaker.
I feel happy when everyone smiles.
I touch a friend's hand longingly.
I worry that I'm not good enough.
I cry about injustice.

I am a lively young lady.
I understand when someone feels burdened.
I say everything will be all right.
I dream about peace in the world.
I try to do my part.
I hope to bring out the best in everyone around me.
I am a lively young lady⁵⁸

⁵⁷ <http://www.poetryfoundation.org/poems-and-poets/poems/detail/44261> Geraadpleegd op 9/05/2016

⁵⁸ http://www.mooreschools.com/cms/lib/OK01000367/Centricity/Domain/1491/Poetry_Booklet_New.pdf

Attachment nr. 4: Booklist Flemish and British authors

Book	Editor	Unit, page, assignment	Poem
Shuffle 1	Die Keure	Unit 5, page 197 Unit 5, page 203 (prepositions) Unit 7, page 297 (pronunciation)	<i>In Flanders Fields</i> by John McCrae,
Shuffle 2	Die Keure	unit 4, page 121 (practice grammar: the present perfect simple)	<i>I've never been</i> by Brighton <i>In The Rain</i>
Shuffle 3	Die keure	-unit 1, page 33-34 (reading for the gist) -unit 3, page 116 (alliterations) , page 145 (pronunciation) -unit 5, page 234-235 (read for the gist + detail) -unit 7, page 302 (read for the gist + own opinion,...)	- <i>Not my Best Side</i> by U.A. Fanthrope - <i>Betty's room</i> by Denise Rodgers - <i>Beowulf Shrinklit</i> by Maurice Sagoff - <i>For the Traveler</i> by John O'Donohue
Spark 2	Pelckmans	unit 2, page 81 (read for the gist, grammar)	<i>Katie kissed me</i> by Christine Lynn Mahoney
Spark 3	Pelckmans	unit 3, page 136- 137 (verse, stanza, rhyme scheme, difficult words underlined + new vocabulary)	<i>Vincent</i> by Tim Burton
Spark 4	Pelckmans	-unit 2 page 88-90 -unit 4 page 180-181, -unit 5 page 252- 263 -	- <i>Dulce et Decorum Est</i> by Wilfred Owen - <i>A fable</i> by Ralph Waldo Emerson - <i>Double Dutch rope</i> by Double Dutch Divas, <i>Shine and the Titanic, Vocab</i> by The Fugees, <i>The Rime of the Ancient Mariner</i> by Samuel Taylor Coleridge, <i>My Last Duchess</i> by Robert Browning, <i>Children's Story</i> by Slick Rick, <i>I know why the caged bird sings</i> by Maya Angelou, <i>Harlem: A dream Deferred</i> by Langston Hughes, <i>Ghetto Dreams</i> by unknown artist, <i>Mirror</i> by

			Sylvia Plath, <i>I am music</i> by Jill Scott, <i>The Raven</i> by Edgar Allan Poe
New backbone 2	Pelckmans	unit 6 p 126- 127 unit 9 page 197	<i>Pills & Violence</i> by Kimmi Lewis , A poem based on Macbeth by William Shakespeare
New backbone 3	Pelckmans	unit 1 page 37- 38 (Grammar : the Present Simple)	<i>My heart in India</i> from teenink.com
Stairway to English 3 (student's book)	De Boeck	unit 5, page 76 (read and enjoy) unit 16, page 246-247 (comprehensive reading)	Langston Hughes <i>The deportees</i> by Woody Guthrie
Stairway to English 3 (workbook)	De Boeck	Revision 1, page 68 (writing ex), Page 69 (rewrite: spelling) page 72-76 Revision 2, page 138 (reading for detail, vocabulary) page 144 Revision 3, page 218 (irregular verbs) page 224 (fill in the missing words)	<i>To build a fore</i> by Jack London <i>Chocolate cake</i> by Michael Rosen <i>Schoolmaster</i> by Yevtushenko, Aunt Ermintrude <i>The purist</i> by Ogden Nash Richard Armour
Show your paces 1	die Keure	Unit 23, page 80	<i>A memory</i> by Douglas Gibson
Show your paces 3	die Keure	Unit 4, lesson 11, page 46	<i>Next summer</i> by T.A Standcliffe
New Transit, upper-intermediate (student's book)	Pelckmans	Unit 3, page 41 Page 47 Page 50-52 Page 56-57, page 60 Unit 60 Page 108-110	<i>Anthem for Doomes Youth</i> by Wilfred Owen In Flanders Fields <i>The soldier</i> by Rupert Brooke, <i>Vlamertinghe</i> by Edmund Blunden, ... William Shakespeare, <i>Stop all the clocks</i> by W.H. Auden
Contact 2 (textbook)	Plantyn	Unit 1, page 28-34	Helen Monks poems

		Unit 9, page 173	<i>Roman Wall Blues</i> by W.H. Auden
Contact 3 (textbook)	Plantyn	Unit 2, page 43	<i>Run the film backwards</i> by Sidney Carter
Contact 4 (textbook)	Plantyn	Unit 1, page 28 Unit 3, page 66-70 Unit 5, page 93, page 109-110 Unit 6, page 144	<i>First day at school</i> by Roger McCough Poem about war: poets (Walter de la Mare, Wilfried Owen, John McCrae,...) <i>Galactic Lovepoem</i> by Adrian Henri, <i>Asleep you are out drifting</i> by Robin Mellor,... <i>Vegetarians</i> by Roger McCough
Contact 5 (textbook)	Plantyn	Unit 6, page 131- 142 Unit 6, page 163- 166 Unit 7, page 262- 276	<i>The Canterbury Tales</i> by Geoffrey Chaucer John Keats Godfrey Saxe, Nathalie Merchant,...
New Contact 4 (textbook)	Plantyn	Unit 4, page 96-100 Extension 2, page 50-54	Paul Simon, Roger McCough, Robin Mellor,.. John McCrae, Rupert Brooke
Contact T2 (adapted for technical and vocational schools)	Wolters Plantyn	Unit 1, page 18	<i>Some day I'll write</i> by unknown source
Contact T4 (adapted for technical and vocational schools)	Wolters Plantyn	Unit 7, page 59 Unit 8, page 69- 70	<i>50 ways to say "I love you"</i> selected from Speak Up , <i>Galactic Lovepoem</i> by Susan, <i>Asleep you are drifting</i> by Robin Mellor, <i>Comeclose and Sleepnow</i> by Roger McCough, <i>Funeral blues</i> by W.H. Auden, <i>Two</i>

			<i>cures for love</i> by Wendy Cope
Enter (3 rd formers)	Wolters Plantyn	Unit 6, page 86	Roger McCough, Louis Untermyer
Enter (2 nd formers)	Wolters Plantyn	Unit 4, 8	
Enter (4 th formers)	Wolters Plantyn	Unit 1, page 9, 10 Unit 2, page 30, 35 Unit 3, page 39-42 Unit 4, page 50 page 57 page 57	Roger McCough Mary Vivian, Spike Milligan, ... Becky Williams John Foster, Roger McCough <i>Don't call me Buckwheat</i> by Garland Jeffreys
Stepping Stones	Plantyn	Page 27, 47, 127, 147	Kenn Nesbitt
Inside out, intermediate (Student's book)	By Sue Kay and Vaughan Jones (Macmillan Heinemann)	Unit 15, page 126	<i>Age</i> by unknown artist
Adventures (pre-intermediate)	Ben Wetz, Oxford	Culture file 3, page 68	Poem about teenage problems
New Breakaway 2	VAN IN	Page 19 Page 43 Page 117	<i>Mad</i> by Genevieve Petrillo <i>The dentist</i> by Karina Bailey
Breakaway 2	Den Gulden Engel	Page 152	<i>The excuse</i> by Kate flynn, Oliver Oldman Alan Jackson
New Breakaway 3 (textbook)	VAN IN	Page 48-49 Page 60 Page 89, 92, 93	<i>Love is...</i> by Adrian Henry, <i>You</i> by Amanda Botello, <i>You better believe him</i> by Brian Patten <i>Parents</i> by Jenny Clough, <i>Stepmother</i> by Jean Kenward, <i>Don't</i> by Michael Rosen
Breakaway 3	VAN IN	Page 2 Page 88, 92, 102	<i>Look out</i> by Max Fatchen <i>Summer goes</i> by Russell Hoban Love poems,

		Page 117, 166	<i>The ten little Indians</i> by Dame Agatha Christie <i>Parents</i> by Jenny Clough, <i>London bridge is falling down</i>
All aboard 2 (textbook)	VAN IN	Page 126-130	<i>A chance in France</i> by Pie Corbett, <i>Oh, my love is like a Red, Red Rose</i> by Robert Bruns, <i>Where Do All The Teachers Go?</i> By Peter Dixon, <i>That explains it</i> by Kenn Nesbit,
All aboard 3 (textbook)	VAN IN	Page 63, 64 Page 80	<i>On a journey</i> by Victoria McCann <i>Get a job</i> by Hal Sirowitz
New Takeaway	VAN IN	Page 37 Page 88	<i>Goal</i> by Elljay <i>The Elephant man</i> by John Merrick

Attachment nr. 5: poems written by the pupils of the method class 2F.

Leprechaun

I'm a little leprechaun,
Short and fat.

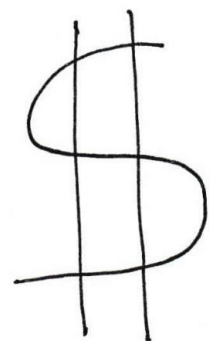
Here's my shamrock,
Here's my hat.

If people try to catch me,
I will duck.

The Irish say I bring good luck!



This is not the Simple Past!



Damla Baskak ZDa - 25/05/2016 Engels

Writing comprehension:
A poem about leprechauns.

Did you saw him, that little leprechaun? - see
He hid between the bushes and trees.

Did you saw him, that little leprechaun?
I slipped to it on my knees.

Trying to catch a leprechaun, a leprechaun?
But he was long gone.

That little leprechaun, who was seldom seen,
That little leprechaun, very tricky and green.
Was standing right behind the pot of gold.
That little leprechaun was sneaky and bold.

Where could I find them, those little elves?
Do they walk alone, or in a group of twelves?
Did you saw him, that little leprechaun?
The only one who can finish this poem.

Friends with a leprechaun!
By Ilke Bayik

I once saw a leprechaun with green clothes.
He had brown shoes that covered his toes.

I tried to talk to him but he ran away.
He didn't understand I wanted him to stay.

The next day I caught him and he gave me a chance.
And from that day on we stayed good friends.



Melisa Gene
2Fa

poem

I saw a little leprechaun
with the name Rold

he ran over a rainbow
to a pot of gold



When i stood next to Rold
he began to fly

I went to ask him something about the gold
but he said bye bye

Leprechaun poem (Ilhān)

There was once an evil leprechaun.

He was known to all as John.

He stole gold every day.

Everyone knew he had to pay!

“OF WITH HIS HEAD!”

everyone said.

One day he was caught.

To prison he was brought.

His sentence was death.

Tomorrow he would take his final breath.

When that day finally came,

in the prison there was a giant flame.

The leprechaun was nowhere to see.

He had found a chance to flee.

Literatuurlijst

- Cosoveanu, M. (2012) Teaching culture through 20th century American poetry. Retrieved May 10, from <http://files.eric.ed.gov/fulltext/ED534091.pdf>
- Dymoke, S. Making poetry matter: International research on poetry pedagogy. Retrieved May 11, 2016 from <https://goo.gl/fAadv0>
- Gliori, D. (2000). The Dorling Kindersley Book of Nursery Rhymes. Retrieved March 22, 2016, from <http://www.poetryfoundation.org/poem/176327>
- Zafeiriadou, N. (2000). The case for poetry in the EFL classroom: Part I. English Language Teaching Review, 2. Retrieved January 8, 2016, from <http://www.thrace-net.gr/bridges/Nelly.html>
- Williams, T. A Therapeutic Approach to Teaching Poetry: Individual Development. Retrieved March 24, 2016 from <https://goo.gl/3EAE06>
- Kellem, H. (2009) The Formeaning Response Approach: Poetry in the EFL Classroom. English Teaching Forum, p. 12-17. Retrieved January 12, 2016, from <http://eric.ed.gov/?id=EJ923461>
- Tomlinson, B. Using poetry with mixed ability language classes. Retrieved October 7, 2016, from https://www.researchgate.net/publication/31499652_Using_poetry_with_mixed_ability_language_classes<http://203.72.145.166/ELT/files/40-1-5.pdf>
- Calway, G. Don't Be Afraid: Poetry in the Classroom, Retrieved April 4, 2016
- Manhire, B. Doubtful Sounds: Essays and Interviews, Retrieved March 25, 2016
- Panaveli, A. (2001) Teaching Poetry in an EFL/ESL Class: An Integrative and Communicative Approach. Retrieved January 28, 2016, from <http://eltvoices.in/Volume1/Issue3/EV113.2.pdf>
- Özen, B. *Teaching vocabulary through poetry in an EFL classroom*, Turkey.
- Peetermans, B. *Syllabus: kinderpoëzie*, p.p. 21- 22. Retrieved May 12, 2016
- Liaw, M. L. (2001) *Exploring literary responses in an EFL classroom. Foreign Language Annals 34 (1)*: p.p. 35- 37. Retrieved March 24, 2016, from <http://onlinelibrary.wiley.com/doi/10.1111/j.1944-9720.2001.tb02800.x/epdf>
- Finch, A. *Using poems to teach English. English Language Teaching*. 15(2). pp.30. Retrieved March 26, 2016 from <http://www.finchpark.com/arts/Poems.pdf>
- <http://onderwijs.vlaanderen.be/nl/leerplannen> Retrieved May 17, 2016
- http://doks.pxl.be/doks/do/files/FiSe8ab2a8214b78acca014c3271da3e27c9/ColsonMaxim_Af_studeerproject.pdf?recordId=SEtd8ab2a8214b78acca014c3271da3e27c8 Retrieved May 16, 2016
- <http://www2.le.ac.uk/departments/education/people/dr-sue-dymoke> Retrieved May 11, 2016
- <http://www.creative-writing-now.com/how-to-write-a-haiku.html> , Retrieved March 26 2016

<http://www.slideshare.net/Roseb19/picture-poems>

<https://simplyelfje.wordpress.com/about/> Retrieved May 13, 2016

<http://www.teachingideas.co.uk/writing-poetry/poetry-language-planner>

<http://www.poetryarchive.org/articles/celebrate-poetry-every-day>

<http://www.goodreads.com/quotes/480532-the-ear-is-the-only-true-writer-and-the-only>

<http://www.poetry4kids.com/>

http://www.mooreschools.com/cms/lib/OK01000367/Centricity/Domain/1491/Poetry_Booklet_New.pdf

<https://www.questia.com/magazine/1G1-182273934/don-t-be-afraid-poetry-in-the-classroom> (4/04/2016)

Geraadpleegde werken

<http://www.atozteacherstuff.com/pages/344.shtml>

<http://eric.ed.gov/?id=EJ923461>

<http://eric.ed.gov/?id=ED396587>

<http://www.chapterandverse.ca/poetry.html>

<http://study.com/academy/lesson/why-is-poetry-important.html>

<https://www.poets.org/poetsorg/tips-teaching-poetry>

<http://203.72.145.166/ELT/files/40-1-5.pdf> , Brian Tomlinson, Using poetry with mixed ability language classes

http://cvc.cervantes.es/literatura/cauce/pdf/cauce24/cauce24_32.pdf

http://gul.gu.se/public/pp/public_courses/course57247/published/1370048531604/resourceId/23419239/content/UploadedResources/Hammar_m_culture_EN1C03.pdf

<http://www.webexhibits.org/poetry/background.html>

http://www.webexhibits.org/poetry/home_movements.html

<http://www.atozteacherstuff.com/pages/344.shtml>

<https://books.google.be/books?id=UdzIAAAAQBAJ&pg=PA51&lpg=PA51&dq=why+are+teachers+afraid+to+teach+poetry&source=bl&ots=-RYSPQWH7Z&sig=YJcQ18-Qq-p9mh41MF53529VMK&hl=nl&sa=X&ei=V2kJVb2HBMar7Abl-oCwBQ&ved=0CDkQ6AEwAw#v=onepage&q=why%20are%20teachers%20afraid%20to%20teach%20poetry&f=false>

<http://www.poetryarchive.org/lesson-plans/age-14-16>

http://www.academia.edu/7415882/Using_simple_poems_to_teach_grammar

<https://www.teachingenglish.org.uk/article/using-poetry>

<http://www.utmostchristianwriters.com/gallery/love-poetry-4.php>

<http://www2.le.ac.uk/offices/english-association/schools/teaching-poetry/why-teach-poetry>

<http://eltvoices.in/Volume1/Issue3/EV113.2.pdf>

<http://files.eric.ed.gov/fulltext/EJ923461.pdf>

<http://www.theguardian.com/higher-education-network/blog/2013/mar/21/world-poetry-day-student-occupy>

<http://www.finchpark.com/arts/Poems.pdf>

<http://www.edutopia.org/blog/five-reasons-poetry-needed-schools-elena-aguilar>

<http://www.chapterandverse.ca/worth-reading/60-why-poetry-is-so-important.html>

<http://www.iojpe.org/ojs/index.php/IOJPE/article/view/109>

<http://www.iojpe.org/ojs/index.php/IOJPE/article/view/109/161>

<file:///C:/Users/K.Kelly/Downloads/Teaching%20Poetry%20Writing%20in%20the%20Communicative%20EFL%20Classroom.pdf>

<http://www.theatlantic.com/education/archive/2014/04/why-teaching-poetry-is-so-important/360346/>

<https://www.questia.com/magazine/1G1-182273934/don-t-be-afraid-poetry-in-the-classroom>
<https://www.speechnz.co.nz/wp-content/uploads/2012/07/Listening-to-Poetry.pdf>
https://books.google.be/books?id=YU2pAgAAQBAJ&pg=PT74&lpg=PT74&dq=Sue+Dymoke+value+of+poetry&source=bl&ots=nmX_-YdpjU&sig=V26cYZ-ZviUN7F-o7a02hOc4Uuw&hl=nl&sa=X&ved=0ahUKEwiXiOj9zczKAhUDZQ8KHas0DywQ6AEIzAB#v=onepage&q=Sue%20Dymoke%20value%20of%20poetry&f=false
<http://www2.le.ac.uk/departments/education/people/dr-sue-dymoke>
<http://www2.le.ac.uk/offices/english-association/schools/teaching-poetry/why-teach-poetry>
<http://www.creative-writing-now.com/how-to-write-a-haiku.html>
<https://books.google.be/books?hl=nl&lr=&id=73rFnM6qlrwC&oi=fnd&pg=PR6&dq=poetry+in+culture+lessons+&ots=oAJQ9XQG0b&sig=ri8clnZsl8XHR1Don73pm1XRzSl#v=onepage&q=poetry%20in%20culture%20lessons&f=false>

XERRI, D. *English Teaching: Practice and Critique*, University of Malta.
 Lida, A. *Developing Voice by Composing Haiku: A Social-Expressivist Approach for Teaching Haiku Writing in EFL Contexts*
 Lambirth, Smith S., Steele S. *Literacy Subject Leaders' perceptions of poetry in their primary schools*
 Waddell, A. *Why I Force My Students to Memorize Poetry*
 Ray, R. *The diversity of poetry*
 Bramberger, A. *Poetry for Children: Reverie and the Demand for the Teacher's Responsibility*