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Effectiveness of using literary genres in the language classroom

A research project by

Omar Baz Radwan

Submitted to the Lebanese American University

In partial fulfillment of the requirements

for the degree of

Master in Education

February 2007

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February 2007

To my mother who has taught me

"To strive, to seek, to find, and not to yield."

Acknowledgements

I would like to thank Dr. Rima Bahous, Dr. Layla Harmoush, and Dr. K. Aercke for supporting me throughout the entire MA program. They have inspired me on a personal and academic level. Without them, I would not have been able to successfully complete the program and specifically this document. I would like to thank all the professors that taught me throughout the program, especially Dr. Rima Bahous for her understanding, love, and utmost support to all her students.

I would also like to thank my teacher, friend, and inspiration, Mrs. Nabila Hamadeh for standing by me and believing in me, and Ms. Waddad Hoss, my boss and mentor. Thank you dearly.

Last but not least, I would like to thank my mother, father, brother, sisters, and friends (Omar, Rabih, Adel, Talal, Wissam, Suhail, Samy, Nadine, Bassam, and Wajih) for making me who I am today. Thank you all.

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Running head: Literature in the Language Classroom

Effectiveness of using literary genres in the language classroom

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Introduction

Literature is the bridge to the past, the everyday experiences of the present, and the link to the future of language acquisition and academic endeavor. All aspects of literature and the classroom activities that they instigate give language students hands on experience to language acquisition. The classroom is no longer a teacher-oriented affair where students passively take information and regurgitate it on tests. The language classroom has evolved into a façade of interaction, learning through action, imagination and task performance that motivate students to acquire a language, give meaning to classroom objectives, and help students develop imminent language skills such as inference, interpretation, compare-contrast, summarizing, paraphrasing and evaluation.

The various literary genres, specifically short stories, novels, drama, and poetry enhance student motivation. The aesthetic needs of students, according to Gage and Berliner (1998) Maslow's hierarchy, which is the appreciation for all of life and a sense of the beauty in and loves for all, is accomplished through the various literary genres and the activities that teachers may use in a dynamic, literature classroom. A highly structured Literature approach joined by motivational techniques in classroom teaching such as "beginning the lesson by giving students a reason to be motivated, telling students exactly what is expected of them, having students set short-term goals, using spoken and written praise, occasionally doing the unexpected, and building on previous knowledge" (Gage & Berliner 1998, 313, 319) lead to outstanding student performance and language inquiry.

Poetry and its various types, drama (tragic, comic or satirical), short story themes and novels permit students to acquire language skills and enhance their vivid imagination, metacognition, and stimulate perception of the world around them.

Literature is a journey to the realms of the human soul which allows students in the modern classroom to dream, feel, analyze, infer, evaluate, create, compare/contrast and persuade. Mostly, literature motivates learners justifying the concept of language acquisition and usage. Let them dream. Let them feel the breath, the wind, the pain and the glory of the past and the present. Let them live the literature in all its genres. Only then are they humans and not numerical speculations. Only then are they heroes in their fascinating worlds. Only then will they thrive for excellence.

Research Topic

The primary focus of this research is to apply the effective use of literature and its various genres in helping second language students acquire and improve language skills such as reading and understanding literary terms in depth. Such literary terms include figurative language, symbolism, analysis, and poetic devices. The readings and literature activity kits used in language classrooms at International College, Middle School, will supply the effective use of literary genres and activities in language acquisition.

Rationale of the study

The rationale of this study is to enhance the effectiveness of using literature and its various genres to enhance language acquisition by exposing students to critical, analytical and motivational literature activities. Through literature and a dynamic classroom based on structured literary activities, Learning through Action (LTA),

Literature Circles and Performance Tasks, students are involved in hands on approach to language learning and self expression. This research sets out to show how literature genres such as drama, poetry, short stories, novellas and novels can be used in the language classroom at a level beyond the familiar use of role-play, simulations, recitation, aimless reading, and non contextual approaches.

As McRae (1985) pointed out, "students, by using a wide range of texts, will increase their awareness of appropriateness and register in English" (p.13). Literature provides language acquisition and grammar skills indirectly while making no concession to a structured learning process: past, present, and future tenses, for example, are likely to be found in a brief passage, rather than focusing on one tense, one construction, or one language feature. It is an energetic mixture that exposes students to structure and acquisition indirectly through activities and analysis where students directly use the language. According to Short & Burke (1991), understanding is a building process that changes perspective through reflection and interaction with others. Literature-based language learning provides a process to learn, by living through or experiencing. "Drama, for example, is a potentially powerful tool for making connections among learning, content, and students" (Smith & Herring, 2001, p.3). A well chosen literary extract (or full short story) provides good topics for a variety of activities in the language classroom, ongoing cooperative learning (CL) groups to discuss a novella or novel will increase student involvement in the reading and interaction in class, and poetry enhances the imagination while providing a broader perspective and use of figurative language that students may use in their writing and oral expression.

Based on this, an activity kit on various literary genres will be provided as a guide to the effective use of literature in teaching language in the language classroom. Students often associate meaning to their learning when they are active in the learning process. The activities provide a pool of ideas ranging from Performance tasks in all literary genres, Learning through Action activities, Literature Circles, effective use of drama, and an analytical approach to poetry role-play that enhances student understanding of the complexity of poetry in all its forms and enables students to utilize poetic terminology in their oral expression and writing skills. Moreover, this research guides the classroom teacher at the Middle and Secondary levels to prepare more dynamic lesson plans, to involve the learner as an active participant versus one who functions in a highly passive role, to emphasize the inner life of a learner, and to conduct a highly structured learning environment while taking a strong teacher directive role.

Literature Review

Review of the Literature resulted in a range of perspectives on the effective and innovative changes brought about to the language classroom by literature and its many genres. Introducing students to the imaginative world of literature through a variety of projects/activities enables them to explore language via rich interconnected learning activities.

Through poetry, drama, and novels, the classroom teacher can create innovative and motivational settings that involve students creatively in many tasks. Structured and well conducted literature activities such as performance tasks, learning through action, literature circles, dramatic sketches, poetry and novel analysis surmount to a large variety of experiences in the classroom. This approach motivates students and gives them an opportunity not only to learn the language but to experience their imagination, capabilities and joy of learning.

Ernst-Slavit, Moore and Maloney (2002) state that language develops best in a variety of settings that promote talk and interaction. Talk and interaction not only help students understand new concepts but also provide a scaffold for learning through modes of reading and writing. Through talking and listening to one another (not only to the teacher) and working on activities involving reading and writing (not only their own), learners are able both to develop increasing facility in all language modes and increasing control over social interaction, thinking and learning. Literary genres provide such experiences in the language classroom and expose students to expressive thought and deep meaning of context.

Learners acquire a second language in different ways. Pleasure and learner-centredness should be developed to maximize the potential of literature for second language learners (Hall, 2003). There are many similarities in how a second language is learned, but there are also differences based on individual student characteristics and language background. Learner responses move from choral to individual to interactive (Hardison and Sonchaeng, 2005). For example, outgoing students may begin to imitate phrases and expressions very early and try them without worrying about making mistakes. Conversely, other learners may not use their new language for some time. Instead, they observe quietly until they are sure of what they should say (Ernst-Slavit et al, 2002). It may be difficult for teachers to remember that the outgoing student may be less proficient than he or she appears, and the quiet student may actually be much more proficient than he or she seems.

Literary activities provide an opportunity for both types of learners to share their thoughts and ideas with the classroom without being provoked or restrained from speaking and communicating since all the classroom is involved in the activity, the student is a member of a mixed ability group, and the focus is on the students' intrapersonal capabilities and motivational thoughts rather than their use of language per say.

According to Ernst-Slavit et al (2002), research indicates that English as a Second Language (ESL) students benefit from working in classrooms where speaking and listening are regarded as integral to the process of negotiating knowledge, exchanging personal experiences and thoughts, and the development of language and literacy

abilities. Literature provides exactly such settings and environments in the language classroom.

Group literary activities are motivational, thought provoking and provide a stress-free environment with continued support and encouragement, where students are able to pass and not respond. It is very comforting for students, especially ESL students, to trust that the teacher will not single them out by turning the spotlight on them and requiring a response when they are notable to give one. By reducing student anxiety in the classroom, teachers can lead students to the next stage of language development and cultural adaptation, (Ernst-Slavit et al, 2002).

However, students in language education typically report at best ambivalent attitudes to the use of literature, which clearly puzzles more often than it provides pleasure in ESL classrooms, specifically. Pleasure and understanding are equally important and mutually necessary for a successful literary experience. Building on that, the task of the literature teacher in particular is to motivate, to contextualize and to individualize often anxious and insecure readers' experiences of texts to promote pleasure *and* understanding, and so to promote meaning and memorability. Learners who lack confidence need to understand that their goals in reading literature-primarily linguistic, including vocabulary expansion, can be enhanced rather than inhibited by the attempt to understand and respond to literary text as human communicative acts, as supported by the sympathetic teacher.

Germane to the present discussion, too, is the observation that more experienced readers/students more frequently reported pleasure or appreciation of the chosen literary

texts. The essence of literary reading is that it needs to be dialogic, that is, the individual reader needs to be motivated by real interest and concern with the issues to be broached. Reading and English teachers should understand the power of Literature (Alsup, 2003).

Readers report high degrees of engagement and involvement with texts they enjoy and activities they enjoy, and this 'deep processing' is clearly of interest to the language teacher where it can be promoted. According to Duff and Maley (1990), reported pleasurable reading experiences are attested by measurably heightened degrees of attention, including slower processing of the text. With variations, such research points to a model of literary comprehension in which closer attention to 'fore grounded' language (i.e. for reasons of stylistic deviance: 'why did he say *that*?') leads to emotional response to characters, narrators, or lyric personae (sympathy, identification, antipathy). In brief, literary understanding is promoted by emotional involvement, which in turn develops from an effort to understand better another's words.

Understanding could even, though imprecisely, be said to be a cognitive precondition for the quintessentially literary emotional response and development of pleasure to be derived from literary text processing. More precisely, emotional processing needs to be seen as intrinsic, not incidental or secondary to wider literary cognition and language acquisition.

Also, according to Duff and Maley (1990), "literature in the language classroom is given as enjoyment or intrinsic interest, non-trivial content, with poetry often taken to be the central, paradigmatic literary genre"(161). Where communicative classrooms have too often concentrated on train timetables and hotel reception areas as modes of

conversation inducing topics for example, literature through its genres and structured activities/approaches offers learners the opportunity to consider and discuss in the foreign/native language issues of greater moment or profundity such as death, life, love, identity, and the rest.

Drama, for example, is a great tool for increasing student motivation and providing a stress-free dialogic environment in the language classroom.

“We know that learning is an active, constructive process of coming to know. Understanding is a building process that changes perspective through reflection and interaction with others. Through our classroom involvement with learners, we have found that drama can provide a process to learn, by living through or experiencing. Drama is a potentially powerful tool for making connections among learning, content, and students” (Smith and Herring 2001: 3).

Literary genres provide interaction amongst students as they construe the meaning of a text, poetry or prose. Students envision multicultural approaches to language through literature (Boyd, 2003). This allows a dynamic approach to language acquisition throughout the learning process, a disposition is created in which students are directly involved. Perkins (1994, in Smith and Herring 2001) refers to a disposition as a felt tendency, commitment, and enthusiasm. According to Perkins, dispositions more than strategies may be the key to helping learners mobilize their mental powers as well as their interest. For instance, when the instructional strategy calls for a discussion of a story’s plot sequence, students are encouraged to demonstrate their knowledge of plot through dramatization. This instructional disposition builds on the students’ natural developmental characteristics of verbal interaction as well as using a different learning modality-physical movement to demonstrate understanding. Literature provides an array

of activities in which instructional disposition and student interaction with the text and amongst them is induced.

Teaching language skills such as reading, writing, listening and speaking are catered for through literature. Students acquire such skills through reading motivational texts, listening to conversations through drama, summarizing and paraphrasing texts, and engaging in conversations and dialogue triggered by the literature. According to Carter and Nunan (2001) connectionists maintain that although language can be described by rules, it does not necessarily follow that language use is a product of rule application. It is essential for the language teacher to promote language acquisition through literature and not the opposite. It is unfortunate that some “traditional” language teachers find it still rewarding to approach language acquisition through the teaching of grammatical rules and unrelated literary texts that seem alien to the students. Although most English language art teachers agree that understanding and teaching quality literature is a worthwhile goal, identifying the approach to be used is sometimes neglected (Rycik, 2002). If the teacher finds it imminent to teach rules, it is essential to attempt to combine the teaching of communication with the teaching of structure. It is also essential for the teacher to acknowledge the fact that a structural approach needs to be practiced through reading, writing and speaking or else it remains mechanical and proves to be a miscarriage. Teachers should plan together how to align their assignments with the school’s overall expectations (Niguidula, 2005).

Students at all levels gain a basket of experiences through literature. These experiences range from enjoyment to a wide range of other benefits such as self-

expression, development of imagination, artistic awareness, social awareness (particularly through role play), and mental awareness, fluency of speech, self-knowledge, self-respect, self-discipline and self-confidence. The benefits do not only accrue through students participating actively in literary genres, specifically drama here; they can also learn from observing others, particularly if they are encouraged to watch positively and critically by being asked to comment and give praise afterwards.

Any piece of literature is a kaleidoscope that depicts all human traits in one way or another. Structured literary activities help learners reflect on the hidden meanings and symbols of a story, play, poem, or novel while voicing their opinions. For example, as the teacher finishes reading a work of literature, he/she may instruct students to sit in groups of four or six and bring copies of the work with them. Each group has students with a particular role that relates to the literary piece. The roles range from discussion director who comes up with specific prompts/questions based on the reading, a passage master who develops discussions based on specific passages, an artful artist who draws pictures based on theme/mood or plot/setting, and a word wizard who depicts strange/difficult words to define and share with members of the group. Such activities motivate students and initiate understanding of the text based on the students' point of view and personal perspectives.

Moreover, grammar lessons and structure could be introduced through analysis of text and contextual meaning. Kamm (2002) states that teachers can help students (re-) capture the power and wonder of the novel or literary text by simultaneously involving them in numerous explications of text focusing on verb tenses, adjectives, phrases in

apposition, choice of nouns point of view, elements of space and so forth (p. 198). "This combination of elements/ strategies enables students to come to grips with the precise kinds of central issues, themes, and challenging questions (a) exist at the foundation of the interconnecting elements of language acquisition, and (b) exemplify the richness of different approaches to literature" (Kamm 2002, p.198). Such combination also provides an orientation to language that is eccentric and motivational to students.

The language teacher should approach all the basic skills of language through literature, structured planning, and usage of technology. Hardison and Sonchaeng (2005) provide a sequence of specific techniques and examples for implementing literature, specifically drama, and technology in teaching ESL oral skills. A layered approach is proposed based on information processing theory in which the focus of learner attention is shifted in stages from the physiological to the linguistic and then to the discourse level of speech where the components of a speech event are integrated (p. 593). According to Hardison and Sonchaeng (2005), in a layered approach, the focus of learner attention is shifted in stages from the physiological to the linguistic components of speech.

Objectives at each layer begin with awareness and move to practice. Learner responses move from choral to individual and finally to interactive (p. 595). Speech technology tools for visualization of pitch contours or listening to professionals may be utilized.

In order to use Literature effectively, the language teacher must plan lessons that ensure total engagement of students in the classroom. The lessons must be planned and geared to build higher level thinking skills, and strengthen reading and writing using

literary techniques and engagement activities. Classroom discussion is an important tool of learning. According to Spiegel (2005), classroom discussion engages students, broadens their perspectives, and promotes meaning-making, decision-making, and higher level thinking (p.9). Discussion must be focused and targeted towards specific objectives in order to be purposeful and engaging in the language classroom. "True discussion is purposeful interchange of ideas through which meaning has the possibility of being revised and extended" (Spiegel, 2005, p.9). Discussion is open-ended, discussion is recursive, not linear, and discussion is collaborative and constructive. Literary discussions include brainstorming ideas about the text in use, predicting, searching for meaning within the passages/lines, discussing important themes, and linking to real life situations. Efficient classroom discussions should be triggered by the teacher and topics related to the literature should be introduced by the teacher. The teacher thus triggers and monitors the discussions according to the desired objectives. Spiegel (2005) states that in a true discussion, our ideas are filtered through the ideas of others. One person puts forth an idea, and others respond by agreeing or disagreeing or by modifying, refuting, or extending that idea (p.10). Also, according to Spiegel (2005), true discussion is not summarizing ideas or searching for "correct" answers but genuinely collaborating in a way that leads to a deeper or entirely new meaning. The cycles of meaning include, Before Discussion: students activate existing meanings triggered by the teacher and bring them to the discussion, During Discussion: students develop new meanings and clarify and alter existing meanings, and After Discussion: students continue to reflect on and revise meanings (p.15). The teacher must then summarize the essential points brought

about in the discussion and link them to the text in use. Students take notes and study from these notes, which are indeed initiated by them and their colleagues. Students must listen and interact actively, which is encouraging for the learning process (Heathfield, 2005).

Discussion of Literature and its genres promotes higher-level thinking and increases engagement with and ownership of ideas. Spiegel (2005) states that true discussion of Literature is by definition open-ended: it leads to no one correct answer and offers no single way to arrive at possible answers. Discussion promotes metacognition, which is knowing about your own knowing: knowing if you know, if you don't know, and how to "fix" your knowing. When individuals are in a group, they are forced to think about their own thinking, to explain themselves, to notice that someone has a different idea, and to consider whether they want to modify their own ideas based on those of others (p.19).

Furthermore, "the most fascinating subject we can learn about and talk about is ourselves, and we learn about ourselves through others. So communication which satisfies these deep, innate needs develops from sharing about ourselves through literature while others actively listen to us, showing understanding and accepting us as we are" (Do-Seon, 2001, p.209). Engaging in discussions and task-oriented communicative exercises that are not transparent and transactional and devoid of richness, cultural reference and creativity helps students develop their oral skills, listening skills, communication and effort to learn in a non traditional atmosphere.

According to Spiegel (2005), selecting questions for discussion is also an important task. Teachers must identify a curricular goal; write an application-level question based on that goal, and write a set of prep questions based on that goal (p.77). Indeed, developing communicative competence involves far more than simply memorizing prepackaged dialogues and learning strings of face-value expressions and role-play skills. Communicative Language Teaching (CLT) has emphasized more personal, interactive, functional and social aspects of language use in real situations.

Literary genres can be used to enhance all the skills of language acquisition. "Most language learners welcome the opportunity to speak L2 as it is a communicative acumen in the target language" (Ting, 2005, p.19). In her paper, *Poetry and Brainstorming*, Hoelker (2004) emphasizes the importance of an essential literary genre, poetry, on the writing of short stories that enhance the students' acquisition. Hoelker states that poetry can be an essential tool in helping students brainstorm and build an outline to their writing assignments. Such assignments are used by the language teacher to validate students' use of vocabulary words used in the classroom, and to diverge from formal writing such as essays and paragraph answers to literary questions. Hoelker states that helping students brainstorm ideas by writing a poem for each of the key components of a short story narrative-the character, the mood and the universal lesson, or theme, and the major plot sequence-enhance the students' writing and inspire them to interact with their assignments. Hoelker (2004) also states, "Poetry offers scaffolding since it provides a linguistic model for the student writer while at the

same time it releases their expressive creativity” (p.40). The model presented by Hoelker introduces a brilliant method of using Literature and its genres in the language classroom. The students do not only write but they also become part of their written scripts. The students literally live the moment. The procedure includes writing a poem about the main character, about the mood, setting, theme, and plot sequence. From the poetry written or researched, the students can then create an outline for their narrative writing.

Furthermore, Vickers and Morgan (2003) stressed the importance of learner diaries, another literary genre, where learners record their reflections on their learning experience. Vickers and Morgan (2003) state, “We found that by keeping a diary, many students review their language learning objectives, critical reflection, decision-making, and independent action or language use” (p.30). This use of Literature in the language classroom encourages students to reflect and to experience hands on usage of the language. The activity creates an opportunity for the students to use the language adequately and to reflect on their process with the teacher’s help. It also helps in student-teacher communication about language acquisition and student progress. The article states that teachers meet students and discuss issues of concern recorded in the diaries. Also, engagement in literature in the language classroom helps students stay focused and on task (Stien and Beed, 2004).

Moreover, Bowler (2003) introduces the use of provocative playful poetry that is a method which enhances student interest in language learning. Bowler (2003) stated, “I would like to suggest poetry as excellent vehicle for language work which can be provocative, playful, and most importantly, personal” (p.13). It is evident therefore that

the integration of Literature into the language classroom adds color and life to the learning atmosphere and motivates students to learn the language through personalization of the material.

Another form of Literature used in the language classroom involves the technique of intensive/extensive reading. Intensive reading is the close study of a text with comprehension questions. Books are a very real source of passion which propagates interaction amongst learners (Noyes, 2003). This type of reading and analyzing helps students experience an in-depth perception of the language through critical analysis and inference. On the other hand, extensive reading, reading of books, usually fiction, at the learner's language level, without detailed comprehension questions, promotes a relaxed atmosphere for language learners. According to Prowse (2003), there are two main kinds of extensive reading, Class Library and Class Reader. In the Class Library, students choose a reader they want to read from a selection at suitable levels. In the Class Reader, the teacher chooses a reader at the average level of the class (p.40). Both modes of extensive reading enhance reading skills, writing skills, listening and speaking skills, vocabulary grammar and language usage in conversation.

Sagan (2003) introduces theme connecting/linking to character traits in a novel. Students analyze characters in a novel and develop themes based on the character traits analyzed. The themes are then discussed in class and used as springboards for developing research papers and grammar lessons. Students may also link their themes to current events in the world around them.

Dong (2004) claims that metaphorical language, an essential literary device, provides students with opportunities and resources to gain language and thinking power. To demonstrate the metaphorical aspect of language, Dong distributed a list of conventional metaphors using the word *bread* and asked students to identify the contexts and cultural significance of these metaphors. "Students then discussed how bread in American culture signifies power and authority and how the word is entrenched in social, historical, religious, and cultural contexts," Dong (2004) states (p.29). This literary activity definitely introduces foreign students for example to the background and culture from which the target language emerges.

Furthermore, using drama to enhance teaching and learning in the language classroom integrates all language skills in a natural way and brings the classroom interaction to life. Drama is a powerful and effective way of learning and has a lot to offer in terms of curriculum enrichment and delivery. There is a strong link between language and drama. It is an appropriate way of developing language, especially spoken. It is capable of providing meaningful and unfamiliar contexts where students are motivated to talk together. Drama provides safe situations for students to practice language in a variety of ways. This is great for cross curricular learning which is thematic based. When well organized, this is a time effective and fluent way of delivering language skills. Using drama ensures spontaneity avoiding repetition. According to Duff and Maley (2005), drama integrates language skills in a natural way, integrates verbal and non-verbal aspects of communication, thus bringing together both mind and body, and restoring the balance between physical and intellectual aspects of leaning, it draws

upon both cognitive and affective domains, it brings the classroom interaction to life through an intense focus on meaning, and it offers unequalled opportunities for catering to learner differences by emphasizing on whole-person learning and multi-sensory inputs. Also, drama fosters self-awareness (and awareness of others), self-esteem and confidence: and through this, motivation is developed (p.1).

Duff and Maley (2005) state, "Drama techniques used in the classroom are activities, many of which are based on techniques used by actors in their training. Through them, students are given opportunities to use their own personality in creating the material on which part of the language class is based. They draw on the natural ability of everyone to imitate, mimic and express themselves through gesture and facial expression" (p.2).

Furthermore, literary genres, specifically drama, enhance the imagination of students. According to Maley and Duff (2005), "All the dramatic activities originate in the imagination of the students. The activities need no other materials. By imagination, we do not mean vague day-dreaming or unfocused fantasizing. The imaginative faculty (or 'creativity' as it is sometimes called) can be stimulated through literature" (p.145).

Vocabulary + Essential structures = Language lies at the base of nearly every foreign language syllabus. To teach vocabulary, a teacher must reside to literature and texts or else words will be memorized and students will use rote learning that is inefficient and unpractical. Essential structures or grammar can also be studied through literature and its many genres in the language classroom with the proposition of some rules through educational activities and classroom scenarios. According to Carter and

Nunan (2001), vocabulary and its related research paradigms have many inflections in relation to English language teaching. Teachers help learners with vocabulary directly or 'explicitly' by means of word lists or by more indirect or 'implicit' means, such as exposure to words in the context of reading real texts (p.42). Also, according to Carter and Nunan (2001), "Knowing a word involves knowing: its spoken and written contexts of use; its patterns with words of related meaning as well as with its collocational partners; its syntactic, pragmatic and discoursal patterns. It means knowing it actively and productively as well as receptively" (p.43). Literature activities provide such active and productive usage of vocabulary words learned explicitly or implicitly. Through literary activities, students may use the words in dialogue, poetry, outlines, drama sketches, performance tasks, or writing.

To motivate students, the language classroom teacher must show his/her students the elements of literature rather than simply talking about them. According to Smith and Herring (2001), teachers may vary their approaches in the classroom. For example, the teacher could ask students to select a movie for studying the development of characterization. The students view their film selection; identify the different means the actor uses to create his character, and then talk about the effectiveness of the actor's choice.

Also, according to Smith and Herring (2001), "Using drama as a way to teach is very motivational to our students. We tend to agree that drama like all literary genres would actively involve our students and be worthwhile" (p.14). Drama is a means of learning through role playing and problem solving. It is a creative way of using the whole

body to transmit and receive information with mind, body, and voice working in collaboration to create a total picture.

Literature provides students with an in depth perception of the language and its symbolic construction and power. It is essential for the teacher to involve his/her students in literature in order to make them live the experience. Drama is a very powerful tool for involving students in the classroom. For example, the teacher may involve his/her students in learning through action activity using drama and literature. Such activities include, according to Smith and Herring (2001), planning a holistic drama session beginning with the identification of a theme that is selected jointly by both the teacher and the students. The holistic episode might be to examine some aspect of the curriculum being studied. For example, a teacher may start by studying a character in a novel or a character from history even, like Christopher Columbus. The teacher begins by studying the character and his time using an adolescent literature thematic text set that includes the character with his/her students. The teacher reviews the literature and chooses passages that will generate the most playable dramatic action to use with the class.

Reading and analyzing text is a key variable to language acquisition. According to Carter and Nunan (2001), "In some accounts of reading, priority is given to the text and part of the text with varying attention paid to form alone or the relationship between form and meaning. It is necessary for schools to take into account the diverse literacy experiences which children bring to school" (p.23). Teaching reading through literature emphasizes on the various experiences of students and highlights their strengths to analyze texts.

Furthermore, the teacher plays an essential role in the quality of students' motivation in the classroom. According to Davis (2006), there has been considerable research on how relationships between students and teachers affect the quality of students' motivation and classroom learning experiences. It is imperative that the teacher uses literature kits and literary genres in a motivational way in order to assert a feeling of responsive attitude in his/her students. Mastropieri and Scruggs (2000) describe learning as a chariot pulled by three horse-ability, motivation, and affect (students' emotional mood and personal feelings). All are necessary components for successful learning to occur.

Moreover, Mastropieri and Scruggs (2000) emphasize the necessity for teachers to keep in mind certain preconditions of motivation and affect. These preconditions include a well-managed and well-structured classroom, support for each child's needs in a classroom, and proper monitoring of the difficulty level and meaningfulness of the instructional content. The teacher must create a supportive, organized classroom environment with clear expectations and a sense of safety and support to every student. Classes should elicit positive peer support where teachers encourage peers to help create supportive, accepting classroom environments. A teacher should use statements that promote acceptance. Teachers should also ensure materials are of an appropriate difficulty level and modify the material according to the needs of their classroom. If students are provided with content that consistently is too easy, they quickly lose interest in the tasks and take little satisfaction in successful task completion. On the other hand, if the content is too difficult, students are less likely to persist in their efforts to

master it and may begin to display negative attitudes toward the content. Therefore, teachers must ensure that the difficulty level of the material at hand, in this case literature and its tools, must be at the difficulty level at which students are likely to succeed if they apply a reasonable amount of effort.

In addition to that, Mastropieri and Scruggs (2000) also stress that teachers must ensure that tasks are meaningful. This is that students must consider the information or skills they are learning to be personally interesting, relevant, or helpful in their lives, or likely to prove useful in their future. "Students will more likely see the value of the lesson if the instructional materials and student-assigned tasks reflect the worth of the content" (p.279).

Furthermore, Mastropieri and Scruggs (2000) emphasize the overall orientation of the classroom environment in creating motivational and affective classrooms. According to Mastropieri and Scruggs (2000), teachers must maintain a task-oriented classroom environment in which students are led to believe that success is not defined as their "capacity" but rather is determined by a combination of factors that they can control. This approach is more motivational and affective with students, especially with the use of literature and its genres in the language classroom. Task-oriented classrooms are more efficient and motivational than ego-oriented classes in which students function in an overall competitive environment with each other.

Take the Middle School Cycle for instance. Davis (2006) claims, "researchers seeking to understand the middle school experience have argued that the transition to and through middle school is particularly difficult and results in changes in students'

academic motivations and performance” (p.193). During the transition from elementary to middle school, students begin to report feeling less competent and autonomous and less supported by the classroom context, and they are more likely to endorse less adaptive learning goals. It is up to the teacher to fill in this gap and maintain a motivational and affective classroom environment. Literature is a key tool in the language classroom that motivates students and enhances their attention.

Moreover, Davis (2006) describes four contexts which exert a press on teacher-student relationship dyads: the context of the teacher, the student, the peers in the classroom, and the interpersonal culture of the classroom and school. It is evident that among the domains of the learner-centered principles, positive interpersonal relationships and classroom climates are among the most consistent, significant predictors of student motivation and achievement.

It is also essential to highlight the role teachers’ beliefs play in their instructional and classroom-management decisions. According to Davis (2006), “findings from research have shown that teachers’ beliefs about the nature of schooling, knowledge, and learning; about themselves as teachers; about their subject matter; and about their students’ abilities, motivations, and behavior shape the instructional decisions they make and, in turn, affect their relationships with their students” (p. 196). It is important for the teacher to be exposed to a learner centered classroom in order to carry out literary tasks most efficiently.

Furthermore, teachers who feel confident in their ability to meet students’ instructional needs generally focus more on the task of teaching and less on their sense of

self. Davis (2006) claims that from this perspective, a greater sense of efficacy for teaching may free emotional resources teachers need for coping with students' interpersonal and intellectual needs. Moreover, a greater sense of efficacy may lead to more confidence when interacting with students.

"An essential aspect of student-teacher relationship is the belief that students bring to the classroom schemas, or models, about the nature of their social world and of social relationships," (Davis, 2006, p.197). Literary genres and activities focus on such schemas or models and develop a strong attachment between the student and the content being studied. Moreover, "researchers posit that, through learning how to interact with their primary caregiver, or teacher, children develop the skills necessary to negotiate both their social and physical worlds," (Davis, 2006, 199). Student-teacher relationship and motivation are interrelated.

According to Tompkins (2001), effective teachers of language understand how children learn. "Understanding how children learn, and particularly how they learn to read, influences the instructional approaches that effective teachers use" (p. 11).

Tompkins (2001) states that reading instruction based on drilling students and having them complete worksheets has changed considerably in the past 25 years, thanks to four intertwining theories of learning, language and literacy. These theories are the constructivist, interactive, sociolinguistic, and reader response theories.

Tompkins (2001) states that the key concepts shared among the four theories mentioned above are that children are active learners, children relate new information to prior knowledge, and that children organize and integrate information in schemata. Other

attributes of the theories mentioned are that students use both their prior knowledge and features in the text as they read; thought and language are interrelated, social interaction is important in learning, and that students vary how they read depending on whether they are reading for aesthetic or efferent purposes. Reading and writing begin with students activating prior knowledge and making plans, and revising and refining their understanding as they move through the reading and writing process.

Moreover, Tompkins (2001) states that effective teachers use literature and other materials to teach reading and writing. According to Tompkins, one of the biggest questions facing teachers today is whether to use literature published as trade books or commercial reading programs (often called basals) for reading instruction. Basal readers have been judged as successful, however, "the stories and informational selections used in basals were developed around a hierarchy of skills and contained a tightly controlled vocabulary" (Tompkins, 2001, p.27). However, there has been a recent proliferation of literature for children published as hardcover and paperback literature books, and teachers have been using them to great success. Teachers who use literature as the core of their language classrooms (especially reading and writing) have become convinced that exposing children to literature and helping them make choices about their literacy experiences creates both proficient and lifelong readers and better acquirers of language (Tompkins, 2001).

Moreover, Tompkins (2001) states that effective teachers choose a wide variety of stories, informational books, and books of poetry at varying reading levels to their classroom libraries, and they have these books available for children to read

independently during reading workshop, and use the literature in their lessons. They identify featured books for small groups of students to read during literature circles and other literature books that the whole class reads together in literature focus units.

It is also important that teachers incorporate multicultural literature in their reading programs. Tompkins (2001) claims that multicultural literature helps students appreciate diversity and become more tolerant of members of minority groups and more aware of other cultures. "Reading multicultural literature presents students with the opportunity to 'walk a mile' in an African American's shoes in books like *The Watsons Go to Birmingham* or travel to America with a family of recent immigrants in *How Many Days to America? A Thanksgiving Story*" (p.28).

Tompkins (2001) states, "Literature is the core of a balanced literacy program because of its universal appeal. As they read, students meet characters they can relate to and heroes who grapple with all of life's tragedies, joys, and triumphs. Students learn about the world around them and are vicariously transported to other lands or back or forward in time to experience lives very different from their own" (pp.28-29). Students learn about the power of language to narrate a story or persuade. Literature is a cultural heritage and should be central to the curriculum.

Furthermore, Tompkins (2001) states that effective teachers of language organize literacy instruction in four ways, each which includes literature and its genres. "Effective teachers put literature at the center of their instructional programs, and they combine opportunities for students to read and write with lessons on literacy skills and strategies" (p.29). Teachers choose among four instructional approaches for their reading programs:

Literature focus units, Literature circles, Reading and writing workshop, and basal reading programs.

According to Tompkins (2001), Literature focus units include reading and responding to the same book and the teacher supports students' learning through a variety of related activities. Literature circles include student responses to a book or short story through different roles. Such roles include "passage master", a person who highlights and discusses certain passages from the story, "vocabulary wizard", a person who looks up and defines words in context, "discussion director" who asks questions and looks for interesting prompts in the story, and "artful artist" who links the theme and setting of the story to real life. Also, Reading and writing workshop is when students individually select books then read independently and conference with the teacher about their reading. Basal reading programs are programs which include a textbook or anthology of literature stories and other reading selections and accompanying skill sheets, books, and related instructional materials at each grade level. Such approaches and variations enhance motivation and classroom environment to the maximum.

Tompkins (2001) asserts that these four approaches, Literature focus units, Literature circles, Reading and writing workshops, and Basal reading programs are used at all grade levels, and effective teachers usually use a combination of these approaches. "Students need a variety of reading opportunities, and some books that students read are more difficult and require more support from the teacher" (p.30).

Moreover, Tompkins (2001) reiterates the fact that effective teachers use reading and writing as tools for learning in the content areas. "Language is a powerful learning

tool, and reading and writing are valuable ways to learn in all content areas" (p.31).

Tompkins also states that effective teachers of reading use a variety of assessment procedures to document student learning. Teachers should understand that assessment is more than testing; it is an integral and ongoing part of teaching and learning. Assessment involves three components: preassessing, monitoring, and assessing.

In the preassessment stage, teachers assess students' background knowledge before reading in order to determine whether students are familiar with the topic they will read about. Teachers also check to see that students are familiar with the genre, vocabulary, skills, and strategies. Monitoring includes monitoring student progress in reading and writing as teachers observe students participating in literacy activities. Some monitoring tools include: listening to students read aloud, making running records of students' oral reading "miscues" or errors, and conferencing with students during reading and writing workshop. Assessment is when teachers assess and grade students' learning at the end of a unit. Teachers may assess reading and writing activities through: observing students' presentation of oral language projects, such as puppet shows or drama displays, oral reports, and story retellings, examining students' visual projects, analyzing students' comprehension through charts, dioramas, murals, Venn diagrams, and other story maps they have made. Teachers may also have students keep track of their progress using checklists and portfolios that list assignments and other activities and requirements submitted throughout the year (Tompkins, 2001, pp.33-35).

Based on the literature review, a literature approach to language acquisition is more efficient, motivational, and student-involving than a "mechanical" or grammatical

approach to language. It is evident that literature and literary activities place the students in the environmental mind set of the language in use. Also, literature broadens the imagination and indulges the fascination and curiosity of students. Activities used in literature stress student compliance and interaction to the language. Students experience hands on the genuine use of language as opposed to artificial rote learning and memorization of rules and tedious writing assignments which not only result in an artificial understanding and usage of the language but also in lack of motivation, curiosity and endeavor.

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Rationale of the Teaching Kit

The rationale of the teaching kit is to enhance the effectiveness of using literature and its various genres to enhance language acquisition by exposing students to critical, analytical and motivational literature activities. Through literature and a dynamic classroom based on structured literary activities, Learning through Action (LTA), Literature Circles and Performance Tasks, students are involved in hands on approach to language learning and self expression. This kit shows how literature genres such as drama, poetry, short stories, novellas and novels can be used to approach language acquisition. The kit is designed for 15 hours of instruction. The learners for whom these materials are intended are learning English as a Second Language/ English as a First Language. They are proficient in the target language which is a part of their school's curriculum and thus is a requirement. It is designed for students between the ages of 14-16 in the 4h Intermediate class/ The CPP Program (College Preparatory Program). The handbook targets internationally acclaimed themes/universal themes and thus is appropriate for International schools of diverse cultures. The handbook is designed to enhance student appreciation of Language through Literature/Drama by exposing students to key literary terms and hands on activities revolving around the themes and perspectives of the poetry in the handbook. By the end of the unit the student should be able to answer the following questions based upon the material covered in this unit: Focus Question 1: How does the theme of love in the poems help us discuss the institution of marriage? Focus Question 2: How does the tone of the author help us in analyzing and interpreting the mood of the poem? Focus Question 3: How does the narrator's perspective influence our interpretation/ analysis of the themes of the poem?

Focus Question 4: How does the author's use of imagery and figurative language change/influence our reading of the poem? Focus Question 5: How do the poetic elements in the selected poems enhance my awareness of societal challenges? Focus Question 6: How does the author's tone/mood enhance our understanding of the internal conflicts inherent in the poetry selected? And Focus Question 7: How do the themes of the poems help in the criticism and evaluating of human thoughts, emotions and behaviors?

Furthermore, the kit tends to link Literature to language and discourse where learners identify and classify text into various genres according to the specific structure and elements of language, and define relations between the function and structure of the various literary genres and grammatical functions of the texts. Also, the kit insures giving the students a cultural and/or historical perspective of Language. The kit demands that students identify, analyze, discuss, criticize, compare and contrast elements of literature, and the themes and underlying messages of selections in the kit can be linked to students' life experiences as much as possible. Students are also instructed to write using acquired grammar skills and literary analysis skills. The writing is a response to the themes discussed in the activities of the kit. The kit also allows students to participate in oral presentations including skits, class discussions and debriefing at the end of activities, Listening for a specific purpose and oral presentations which enhance their oral/aural skills and develop their use of the language gearing away from a purely theoretical approach.

This kit is organized around various purposes of motivating students and widening their imagination and usage of language and imagery. It is both inspirational and academic. Knowledge of a language, I believe, is a journey into the culture and

rhetoric of a language, and that is reflected in the teaching kit I have prepared. This kit tries to embark on such a journey into language acquisition. The selections in the kit and the activities based on the selections were chosen on the basis of student interest/motivation and because they lend themselves to imagery, discussion, and connection to real life situations. The selections are theme based and revolve around a thematic structure that instigates the modern student's motivation and interests. The level of difficulty of the activities is 4th Intermediate, Upper Middle School Cycle, but the selections themselves may be used at any level above the Upper Middle School Cycle with modification of activities and enhancement of critical thinking and analytical questions. It is up to the teacher to decide what activities to apply with the selections.

Teaching Kit

POETRY

Handbook

*"All men are created equal. There are those who seek
this world and those who embrace the beyond..."*

Omar B. Radwan

The following Poetry Handbook is designed for 15 hours of instruction. The learners for whom these materials are intended are learning English as a Second Language/ English as a First Language. They are proficient in the target language which is a part of their school's curriculum and thus is a requirement. It is designed for students between the ages of 14-16 in the 4h Intermediate class/ The CPP Program (College Preparatory Program). The handbook targets internationally acclaimed themes/universal themes and thus is appropriate for International schools of diverse cultures. The handbook is designed to enhance student appreciation of Language through Literature/Drama by exposing students to key literary terms and hands on activities revolving around the themes and perspectives of the poetry in the handbook.

Unit: POETRY

(Duration: 15 hours of instruction or 2 weeks)

FOCUS QUESTIONS:

By the end of the unit the student should be able to answer the following questions based upon the material covered in this unit:

Focus Question 1: How does the theme of love in the poems help us discuss the institution of marriage?

Focus Question 2: How does the tone of the author help us in analyzing and interpreting the mood of the poem?

Focus Question 3: How does the narrator's perspective influence our interpretation/ analysis of the themes of the poem?

Focus Question 4: How does the author's use of imagery and figurative language change/ influence our reading of the poem?

Focus Question 5: How do the poetic elements in the selected poems enhance my awareness of societal challenges?

Focus Question 6: How does the author's tone/mood enhance our understanding of the internal conflicts inherent in the poetry selected?

Focus Question 7: How do the themes of the poems help in the criticism and evaluating of human thoughts, emotions and behaviors?

Focus Question 8: How do poetic devices of extended metaphor and vivid sensory details influence the analysis of themes and the interpretation of metaphorical language?

Focus Question 9: What are the distinguishing characteristics of the chosen poems?

Focus Question 10: How does the author use literary devices and other language tools in order to craft his poetry and why?

CONTENT KNOWLEDGE OBJECTIVES:

By the end of this unit, students will be able to fulfill the following objectives which have been divided into five categories. The categories are:

1. **Initial understanding:** This involves literal understanding of the poems given.
2. **Developing an interpretation:** This level of interpretation is based on and requires further analysis of the poetry and should include the student's own personal understanding of the literature.
3. **Making! connections:** This includes the students making connections between the poems themselves, between the poems and other works/ forms of literature, or between the poems and the student's social and/or personal lives.
4. **Taking a literal stance:** This includes the students forming an opinion about the quality of the information, critiquing it and forming a coherent and well supported judgment of it.
5. **Terminology:** This objective requires that students understand the meaning of the literary terms to be used in discussion of the poetry and the proper application of these terms in the activities to be performed based on them.

Initial understanding:

By the end of this unit students will be able to:

1. Identify the literary elements in the poems
2. Restate the author's message
3. Describe the mood, sensory details and symbols in the poems
4. Locate figurative language
5. Examine the author's attitude towards his subject

Developing an interpretation:

By the end of this unit students will be able to:

1. Apply literal comprehension strategies
2. Infer the speaker in a poem
3. Interpret social themes
4. Compare/Contrast poems and their themes
5. Summarize/ paraphrase a poem
6. Use and interpret figurative language
7. Examine and identify literary elements and structures in the poems
8. Interpret the effect of imagery
9. Interpret metaphorical language

Making Connections:

By the end of this unit, students will be able to:

1. Link poems to each other
2. Analyze the themes and structure of a poem
3. Discuss social issues relevant to the theme
4. Use figurative language in expressing your own opinion in response to a selection
5. Relate the themes to personal experience
6. Generalize the author's message into a message about humanity
7. Infer the tone in a poem
8. Make analogies to current issues
9. Use figurative language in writing
10. Synthesize concepts presented

Taking a literal stance:

By the end of this unit, students will be able to:

1. Judge the authors use of figurative language, tone, imagery and diction in order to create a certain mood.
2. Evaluate the author's style
3. Dispute an author's message

TERMINOLOGY:

By the end of this unit students will be able to identify the following terms and use them appropriately in the assigned activities.

1. Alliteration
2. Allusion
3. Analogy
4. Antagonist
5. Assonance
6. Atmosphere
7. Blank Verse
8. Conflict (Internal/External/Dilemma)
9. Connotation
10. Couplet
11. Denotation
12. Drama
13. Dramatic Irony
14. Epic
15. Epic Simile
16. Extended Metaphor
17. Figurative Language
18. Foot
19. Free Verse
20. Hyperbole
21. Iamb
22. Image/ Imagery
23. Internal Rhyme
24. Irony
25. Lyric Poem
46. Metaphor

27. Meter
 28. Mood
 29. Moral
 30. Narrative Poem
 31. Onomatopoeia
 32. Personification
 33. Protagonist
 34. Quatrain
 35. Repetition
 36. Resolution
 37. Rhyme Scheme
 38. Rhythm
 39. Sensory Language
 40. Simile
 41. Sonnet
 42. Stanza
 43. Symbol
 44. Tone
 45. Tragedy
 46. Compare/Contrast
 47. Point of view/perspective
 48. Setting
 49. Speaker/narrator
 50. Theme stated/ inferred
-

Preface

This Handbook does not teach Poetry. This Handbook embraces poetry and sets the stage for readers to go on a journey through spiritual labyrinths and aesthetic deliverance. It's a dance really... a dance with yourself and what men call poetry.

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Literary Terms:

1. **Alliteration:** *Alliteration* is the repetition of initial consonant sounds.
2. **Allusion:** An *allusion* is a reference to a well-known person, place, event, literary work, or work of art.
3. **Analogy:** An *analogy* makes a comparison between two or more things that are similar in some ways but otherwise unlike.
4. **Antagonist:** An *antagonist* is a character or force in conflict with the main character, or protagonist.
5. **Assonance:** *Assonance* is the repetition of vowel sounds followed by different consonants in two or more stressed syllables.
6. **Atmosphere:** *See* Mood.
7. **Blank Verse:** *Blank verse* is poetry written in unrhymed iambic pentameter lines. This verse form was widely used by William Shakespeare.
8. **Conflict:** A *conflict* is a struggle between opposite forces. Characters in conflict form the basis of literature.
9. **Connotation:** The *connotation* is the set of ideas associated with it in addition to its explicit meaning.
10. **Couplet:** A *couplet* is a pair of rhyming lines, usually of the same length and meter.
11. **Denotation:** The *denotation* of a word is its dictionary meaning, independent of other associations that the word may have.
12. **Drama:** A *drama* is a story written to be performed by actors. The script of a drama is made up of dialogue-the words the actors say and stage directions, which are comments on how and where action happens.
13. **Dramatic Poetry:** *Dramatic poetry* is poetry that utilizes the techniques of drama.
14. **Figurative Language:** *Figurative Language* is writing or speech not meant to be interpreted literally. It is often used to create vivid impressions by setting up comparisons between dissimilar things.

Some frequently used figures of speech are metaphors, similes, personifications, analogies, and idioms.

15. Free Verse: *Free verse* is poetry not written in a regular rhythmical pattern, or meter. Free verse seeks to capture the rhythms of speech.

16. Hyperbole: A *hyperbole* is a deliberate exaggeration or overstatement.

17. Image: An *image* is a word or phrase that appeals to one or more of the five senses.

18. Imagery: *Imagery* is the descriptive or figurative language used in literature to create word pictures for the reader.

19. Irony: *Irony* is the general term for literary techniques that portray differences between appearance and reality, or expectation and result.

20. Metaphor: A *metaphor* is a figure of speech in which one thing is spoken of as though it were something else.

21. Meter: The *meter* of a poem is its rhythmical pattern. This pattern is determined by the number and types of stresses, or beats, in each line.

a. *Iamb:* a foot with one unstressed syllable followed by a stressed syllable.

b. *Trochee:* a foot with one stressed syllable followed by an unstressed syllable.

c. *Monometer:* verse written in one-foot lines

d. *Dimeter:* verse written in two-foot lines

22. Mood: *Mood*, or *atmosphere*, is the feeling created in the reader by a literary work or passage. The mood is often suggested by descriptive details.

23. Moral: A *moral* is a lesson taught by a literary work.

24. Narrative poem: A *narrative poem* is one that tells a story.

25. Onomatopoeia: *Onomatopoeia* is the use of words that imitate sounds.

26. Personification: *Personification* is a type of figurative language in which a nonhuman subject is given human characteristics.

27. Protagonist: The *protagonist* is the main character in a literary work.

28. Quatrain: A *quatrain* is a stanza or poem made up of four lines, usually with a definite rhythm and rhyme scheme.

29. Repetition: *Repetition* is the use of any element of language—a sound, a word, a phrase, a clause, or a sentence—more than once.

30. Rhyme: *Rhyme* is the repetition of sounds at the end of words (End Rhyme).

31. Rhyme Scheme: A *rhyme scheme* is a regular pattern of rhyming words in a poem.

32. Rhythm: *Rhythm* is the pattern of beats, or stresses, in spoken or written language.

33. Sensory Language: *Sensory language* is writing or speech that appeals to one or more of the senses.

34. Simile: A *simile* is a figure of speech in which *like* or *as* is used to make a comparison between two basically unlike ideas.

35. Stanza: A *stanza* is a formal division of lines in a poem, considered as a unit. Often, the stanzas in a poem are separated by spaces.

36. Symbol: A *symbol* is anything that stands for or represents something else.

37. Tone: The *tone* of a literary work is the writer's attitude toward his/her audience and subject.

38. Tragedy: A tragedy is a work of literature, especially a play that results in a catastrophe for the main characters.

39. Universal Theme: A *universal theme* is a message about life that can be understood by most cultures.

N.B. Literary terms are derived from Prentice Hall Literature, Gold Level.

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LOVE DUTY

In Bloom!

Bloom my flower,
your day has come!
Let my sunshine break through
and light your heart!
To me, you are not a woman,
but a rare piece of art!

If they do ask upon my grave...

Broken and weary, I follow the path
of happiness, despair, and serene wrath.

I open my eyes and dare to see
your wandering eyes smiling at me.

I beg for more and I realize,
there is deep silence beyond your eyes.
Like the frozen lake and the dreary sky,
your eyes speak softly, yet your lips are dry.

Even more and beyond all this,
while my body rots in the abyss,
you are more to me than my whole,
for into your eyes will dive my soul!

and, If they do ask upon my grave,
whereupon his lonely soul may be?
I shall elevate, ever so gently and euphonically,
for your eyes will cry for me.

The Dance

May I ask you why I feel this way?
And you smile and dance to the music...
And you dance!
I watch you with all my insecurities.
And I dream.
May I ask you to be mine?
Will you bum me alive?
And dance!
Are you this music's bride?
Oh! How I wish to be the music!
And you dance...
And I fade away.
But you will long for me, and smile for me...
And I carry you.
You embrace me. No face, no body.
Just you and nothing ... you and everything.
You ... me ... a dance.

Desire

UNVEILED PASSION

The night has come to linger in my
heart forever. I have no place to go,
no harbor to set in. It is cold here
and the winds sing a dark omen.
All is naked and weary and frozen.
I have no place to go, no harbor
to set in.

She came my way like a soft spring
breeze through these mist covered mountains
Silently and enchantingly unveiling the curtains

In her veins runs wine for the weary,
A mystical queen from far away,
an enchanted fairy, a child at play.
kneeling before her does all in her sight,
just like the sunset kneels for the majestic,
dark night.

Her eyes speak of passion and tempestuous delight.
Before them many men trembled with fright.
Poets wrote poetry for her, and the gods in the
Seventh sky would wondrously stare.
She moved on silently and came to see
her safe harbor and passion disguised in me.

Evil was born ever since the dawn of day.
Serpents lurk in every way.
They tangled my queen and my delight.
They set up a trap into the night.

Young and proud, the dark prince remained!
His queen vanished and his heart was stained.

In the night and into the storm
The prince is seen
Broken and wild!
Begging for his queen.

Some even say: there will come a day beyond this time
and beyond this plight,
when the young poet and his queen shall reunite!

Courtesans

Now, in the midst of all this confusion
In the midst of the Valley
Intricate Labyrinths of illusion
Separate false amenity from bliss.

A helping hand to carry us away
Above the clouds and into the light
A tear drop as agony feeds on delight
I look to you to ease my stay.

Now, in the midst of all this hypocrisy
In the midst of the valley
Prosper the games that the play:
attraction, fashion, delusion, and animal ecstasy.

I look to you to ease my stay
A silent meadow far away
Both our laughter and tears burn in our heart
Neither our bodies nor souls depart!

Yet, I thought you were different
I thought you were free
I guess I am a desperate dreamer
to search for pleasure outside of me!

I dream and dreams have become
my reality's measure.
Dreams, you courtesans that promise nothing
but fake pleasure.

Now, and very far away across the valley:
a rose, a tear drop, and a memory.
Arise you light to eternal ecstasy
Let the soul from my cage be free...

Morning Fog

It is only in dreams that we dare to be
all that we are not and all that we could be.

When the sun comes out and calls the day
we are lonesome strangers waiting to decay.

Yet, when I see her enchanted eyes
I grow strong wings and touch the skies.

Away
Free
Sweet cage
Complete

She closes her eyes and goes to sleep
into her world of dreams she slumbers deep.

Grounded
Reality
Empty smiles
Hollow faces

I wait for her to open her eyes,
I wait to scream and unveil this disguise.

If it is love that labels this
then what men can love is such bliss.

Yet , I sit and wonder how
did men create and use such a vow
when she is the only one for me?

As old as you is the word love...

If that is all not true,
then love for me begins with you.

She opens my eyes and I dare to be
all that I am not and all that I could be.

Silence.

MIALMA

*The sorrow of the poet
the passion of virgins
the cry of a dying soldier
and the pain in a mother's eyes..*

He played his music and silenced the world..
He played every string quietly and like sinewy branches on the trite oak his
harmony fell to the ground.

Mialma!

He cried ...the silent night echoed back voices never heard before.
The strings were the fine tendons of his lover's heart. He played on and on until
blood dripped from his veins and fed the earth. Only then could he feel the scream
of the butterfly. Cry, oh heart! Only an empty promise and we move on. Day by
day, the metamorphosis is in completion. The lies. The machine. Fine products of
the machine! Stop your music and bury your song. Where have you been? It is
trivial where you've been! Press the button, and more empty promises will reach,
empty eyes... Empty dreams.

She still waits for the messenger to come with a love letter written by her love.
She sits behind satin green shutters looking out unto the grey December.
"The birds have gone my love."
An empty frozen sky lingers above her. A tulip. White against the grey December
makes love to the frozen blue winter wind...
"Will my messenger come?"

She stares out and as she glares with passion and whispers to the barren fields she
hears the laughter of children across the distance. She runs out and grasps for the
purest voices and runs and trips and breathers and bleeds and screams and yells
and kills the raven and bathes herself in his black vile blood and rapes god in her
and eats her flesh...!

She reaches the silent voices of the soft whispering.
Children... "Come! ... Come..." Mommy, come!"... Your messenger has come."...
She turns behind the hedges in the frozen December and she sees... and she sees
the raven silently plucking their hearts and swallowing little pieces... piece by
piece.

"I am your future" he says. "Welcome my child. Welcome to the machine."

DARK

The I in Me

The pain I feel in my soul is alive.
It grabs my hand and takes me away
to a distant land far away.

I sometimes return without a sound.
Silently creeping back to my little world.
The pain I feel is happy.
It plays with me slowly yet firmly.

There are many of us in me
Fighting constantly.
Sometimes crying out loud
and sometimes silently.

They made it look so easy.
The picture was awaiting me.
To live it!
To breathe it! And to become it!
My portrait was drawn for me!

Is my death the end of me?
Some say they still await me.
They shall retrieve my misery!

There are so many of us in me.

So, many of us carry me to places
Beyond my capacity.
I wake up to find the sober old me
confused and ever so ugly!

So many of us rotting and triumphing
within me.

My savior is the one and only truth.
I heard it was buried in me,
And thus, it is buried in one of us.
There must be an I in me!

Insight

There is a snake in here
Lurking deep inside
I try to run away
I try to hide
The snake is everywhere
The more I escape
The stronger its glare
Sometimes I wonder
If the snake is me
It opens its eyes,

And sets me free.

THE LIGHT IN ME

I am a rose garden with the worms beneath
I don't like the night
For I can't breathe

I gets too dark
too dark to see
I cry for the light
My eternal ecstasy!

I am like the sun on a winter's day
I don't like the night
For I can't play

I gets too dark
Too dark to see
I scream for the light
My eternal ecstasy!

I am a child's toy when the child's away
I don't like the night
for the child can't stay

It gets too dark
Too dark to see
I wail for the light
My eternal ecstasy!

Let them be the day
and happy let them stay
I am their day
When the sun's away.

I gets too dark
Too dark to see
I cry for the light
My eternal ecstasy!

Decadent Deals

Don't be sad faithful husband!
don't be sad!
It is the deal, the prosperous ordeal
that made you glad.

You bought your car
You built your house,
No more dreams left,
So, you got a spouse!

Don't be sad if she's unfaithful,
Don't be sad!
It was a deal,
Life's ordeal.
She was not glad.

You got your job
your worries out
Your income in!
And then decided why not have some children!

Don't be sad, she went away,
Don't be sad!
Her eyes were empty,
Her dreams confused,
Don't be sad!

You sit together and you talk
And sometimes you don't
She often searches for a smile,
But you just won't !

How could you expect such a decadent deal
To last so long?
How could such an ordeal
Ever be strong?

You never loved, you fooled yourself
And fooled her too,
Or you just thought you loved,
And what a coincidence
She was due!

It was time to go and add the final touch,
so you went and told her:
"I love you very much!"

Don't be sad, lost soul, don't be sad!
She was never there from the start,
But you could not see!
Don't be sad, you lost jester,
Don't be sad!

She'll be just fine here with me!

Good Morrow Sweet Death

Good morrow sweet death, so noble and free
Take my hand savior and embrace me.
Old friend, beyond your curtains lie
The sweetest smile and the gentlest cry.

To be newborn, to be free
I pray thee my Lord
Do come for me.

Are these your hands that have once
touched my love?
Soft sweet embrace sent from heaven above.
Though cold and silent you scurry my way,
With gleeful delight, I welcome this day.

Do not, O friend, take my loved ones away.
Do not leave me behind to suffer my stay.
Silent, angelic are my mother's eyes;
soft tender enchantment in which she lies.
Is she being greeted on the other side?
Wrapped in soft silk, in oblivion to this world.
Back to the beginning, she is tenderly curled.
As for me, wrapped in wrath, I glaze
At the remnants of my lifelong pride.

Good morrow, O messenger of sobriety.
Turn off the lights of this dormant hypocrisy.
Carry me away on your wings of fury
Burry me with the soldiers
that have long gone before me.

Do not leave me behind in this total anarchy;
Destruction, diffusion and grounded perplexity!

Invigorate my soul unto your bliss...
Let me dive deep into your darkest abyss.
I shall open my eyes , pure ,clean and free
to see sweet savior waiting for me.

As you pass me by without noticing me,
and take my loved one's life instead of mine,
I despise you death and defy you more!
And until you make your right choices,
You I shall abhor!

I look at the remnants of my decaying body
as my dark friend walks away without me...
Until tomorrow... good morrow sweet sorrow,
Good morrow... Good morrow...!

God Sent

How pretty this is
I can't believe
How can I not stay?
I will never leave!

They talk to me
because I'm me
Not for my wealth
And never for the money!

She smiles some more
Because like me
Love is her savior
Not that she's a whore!

He thinks he's good
Because he does
All that he's told
He'll never lose!

How pretty this is
I can't believe
How can I not stay?
I'll never leave!

Now, I am no better
To be here
I am content
Thinking I am free...
Thinking I am God-sent!

ACTIVITIES AND WORKSHEETS

Three Libras

LYRICS by: James Maynard Keenan

Threw you the obvious and you flew with it on your back.
A name in your recollection, down among a million same.

Difficult not to feel a little bit disappointed and passed over
When I look right through and see you naked and oblivious...

And you don't see me

But I threw you the obvious
Just to see if there's more behind the
Eyes of a fallen angel,
The eyes of a tragedy.

Here I am expecting just a little bit too much from the wounded.
But I see, see through it all.
See through to see you.

Cause I threw you the obvious to see what occurs behind the
Eyes of a fallen angel,
Eyes of a tragedy.

Oh well.
Apparently nothing.
Apparently nothing at all.

You don't see me.
You don't see me at all.

UNIT: POETRY

Genre: Lyric-free verse poetry

Themes: Love/ Desire/ Dark

Activity 1 :

Choose the picture that best portrays the poems. Choose one picture for each category.

Activity 2:

Song: " There Libras" by A Perfect Circle

- Analyze the theme of the song
- Relate the theme to a poem from each category and state why you chose that particular poem to represent the song.

Activity 3 :

Analyze literary terms: Choose one poem from each category. Present a dramatic reading of the poem and interpret the following terms in relevance to the chosen poem:

Theme	Alliteration
Meter	Analogy
Rhyme	Allusion
Rhythm	Hyperbole
Figurative language	

Activity 4 :

Write a poem similar to one of the poems from any category of choice. Choose five members from the class and create a twenty minute movie presenting the theme, setting and mood of your chosen poem. Show the movie in class.

Activity 5:

Research psychoanalysis; focus your research around the following items:

- Multiple personality disorder
- Fear of death
- Dreams
- Id / Ego / Superego

You are a doctor-psychologist / psychiatrist. Analyze a patient (one of the students) and link your analysis of this student to the poem " The I in Me".

Active 6:

Compare and contrast the two poems "Insight" and "God Sent" in an organized and well developed essay.

Activity 7:

Read the poem "Decadent Thoughts". Take the perspective of the Husband OR that of the Wife in the poem and write a monologue (in poetry/ prose format) in which you describe your relationship to your spouse as it is portrayed in the poem.

Activity 8:

After in depth reading, analysis and interruption of the themes, moods, settings and styles of the poems, the class will be divided into two groups. Each group will be required to write, direct and produce a romantic, dark, contemporary play with developed characters, dialogue and setting using the poetry as the core and focus of the play. At least one poem from each category should be chosen so that all the categories are represented in the play.

Literary Circle Roles – Student Resource Sheet

Adapted from *Literature Circles – Voice and Choice in the Student Centered Classroom* by
Harvey Daniels

Discussion Director

MS- Your job is to write down some good questions /prompts that you think your group would like to talk about.

- What was going through your mind as you read this story?
- Did your feelings change as you read this story? How?
- If the author of this book were in our classroom, what would you say to or ask that person?
- What did the story remind you of?
- Tell about a connection that you made with the characters or the story
- Is there a character in this story who would make a good friend? Why do you think so?
- What is the author trying to tell you about life with this story?

HS-Your job is to note questions ideas which your group needs to discuss.

Passage Master:

MS- Your job is to pick parts of the story that you want to read aloud to your group these can be:

A good part	an interesting part	a funny part
A scary part	some good writing	a good description

Be sure to mark the parts you want to share with a post –it note or bookmark. Explain to your group why you selected that particular part of the story.

HS-Your job is to highlight passages or "snippets" of text, which you want to focus on in your group discussion. These can be thematic, or refer to character, mood, or plot.

Word Wizard / Vocabulary Master:

MS-Your job is to look for special words in the story words that are:

New	strange	interesting	hard
Funny	important	surprising	different

When you find a word that you want to talk about write it down:

Word	Page	Why I liked it
------	------	----------------

When you meet with your group help your classmates talk about the words you have chosen. Use these prompts to help them.

- How does this word fit in the story?
- Does anyone know what that word means?
- Shall we look it up in the dictionary?
- What does the word make you feel like?
- Can you draw the word?

HS-Your job is to highlight or note difficult, foreign, or keywords in the next to bring to the attention of the group. You will required to define the words within their contexts give the various forms of the words with examples, and encourage / guide discussion on their significance to the story.

Artful Artist / Connection Coordinator:

MS-Your job is to draw anything about the story that you liked:

A character	the setting	a problem	an exciting part
A surprise	a prediction about what might happen next		
Or anything else			

Draw your picture on a piece of unlined paper. Do any kind of picture or drawing you like.

When your group meets don't tell what your drawing is. Let them guess and talk about it first, then you can tell them about it. Include why you decided to draw this picture.

HS- Connections Coordinator:

Your job is to relate this passage or the part of the book which has been read to current events, theories in society, economy, science and exploration, politics etc...

Do not tell your group, rather bring up possible events or areas for discussion and let the group find the connections. Guide the discussion and restate the group's conclusions at the end.

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Activity 2:

Song: " There Libras" by A Perfect Circle

- Analyze the theme of the song
- Relate the theme to a poem from each category and state why you chose that particular poem to represent the song.

Activity 3 :

In groups : (Divide the class into two groups) , write, direct and produce a romantic, dark, contemporary play with developed characters and dialogue. Use the poetry (from relative categories) in the play.

Activity 4 :

Analyse literary terms: choose one poem from each category. Present a dramatic reading of the poem and interpret the following terms in relevance to the chosen poem.

Theme	Alliteration
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Part 1: Analysis of Text

From: *The Sorrows of Young Werther* by Goethe

Level: High school Cycle

November 3d

God knows, I go to bed often with the wish-yes, sometimes in the hope of not waking up again; then, in the morning, I open my eyes to the sun and am **miserable**. If only I could be **moody** and put the blame on the weather, or on some third person, or on a project that has failed, then the unbearable burden of my ill humor would be only half mine. But alas, I know only too well that it is all my fault, my fault. Suffice it to say that the source of all misery is within me just as I bore within myself the source of all bliss. Am I not still the same man who used to bask in such an **abundance** of emotion, whose every step led to a paradise, who had a heart that could embrace the whole world lovingly? But now this heart is dead, no ecstasy flows from it anymore. My eyes are dry, and my mind, no longer laved by refreshing tears, describes fearful furrows on my brow. I suffer much, for I have lost what was my singular joy in life-the sacred, invigorating power with which I could create worlds around me. It is gone. When I look out my window at the far distant hills and see the morning sun breaking through the mists that lie upon them and flooding the peaceful meadows with its light, the gentle river winding toward me between leafless willows-when all magnificent nature stands still before my eyes like a glossy picture, and all this glory is incapable of pumping one ounce of bliss from heart to brain-then the whole poor fellow that I am become stands before God like an exhausted fountainhead, a leaky pail run dry....

November 8th

She reproached me for my excessiveness-but so sweetly! My excessiveness-that I sometimes let a glass of wine lead me to drink a bottle! "Don't do it," she said. "Think of Lotte." "Think!" I said. "Do you have to tell me that? I think-I don't think-you are in my mind constantly. Today I sat down where you got out of the carriage the other day..." She spoke hastily of something else to stop me from pursuing the topic further. My dear friend, I am done for! She can do with me what she will.

November 21st

She doesn't see, she doesn't feel, that she is preparing a poison that will destroy her and me, and with voluptuous delight I drink the cup she hands me to the last dregs, and to my ruination. What is the meaning of that kindly look that she so often-often? ... no, not often, but sometimes gives me, the graciousness with which she sometimes accepts a chance expression of my feelings for her, the compassion for what I am enduring, that is written on her brow?

Yesterday, as I was leaving, she gave me her hand and said, "Adieu, dear Werther." Dear Werther! It was the first time she called me "dear" and I felt it to the core of me. I have repeated it to myself over and over again, and last night, when I was about to retire and was talking all sorts of things over in my mind, I suddenly said out loud, "Good night, dear Werther!" and had to laugh at myself.

November 22nd

I cannot pray: let her remain mine, yet often it seems to me that she is mine. I cannot pray: give her to me, for she belongs to another. Thus I mock my pain. Were I really to let myself go, a whole litany of antitheses would be the result.

November 26th

Sometime I tell myself my fate is unique. Consider all other men fortunate. I tell myself f; no one has ever suffered like you. Then I read a poet of ancient times, and it is as though I were looking deep into my own heart. I have to suffer much. Oh, has any human heart before me ever been so wretched?

Analysis: **Cohesion/Coherence**

November 3rd

God knows, I go to bed often with the wish-yes, sometimes in the hope of not waking up again; then, in the morning, I open my eyes to the sun and am miserable.

If only I could be moody and put the blame on the weather, or on some third person, or on a project that has failed, then the unbearable burden of my ill humor would be only half mine. But alas, I know only too well that it is all my fault, Suffice it to say that the source of all misery is within me just as I bore within myself the source of all bliss.

Am I not still the same man who used to bask in such an abundance of emotion, whose every step led to a paradise, who had a heart that could embrace the whole world lovingly? But now this heart is dead, no ecstasy flows from it anymore. My eyes are dry, and my mind, no longer laved by refreshing tears, describes fearful furrows on my brow. I suffer much, for I have lost what was my, singular joy in life-the sacred, invigorating power with which I could create worlds around me. It is gone. When I look out my window at the far distant hills and see the morning sun breaking through the mists that lie upon them and flooding the peaceful meadows with its light, the gentle river winding toward me between leafless willows-when all magnificent nature stands still before my eyes like a glossy

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Part II: Development of text related materials:

From: *The Sorrows of Young Werther* by Goethe

***Morning Fog* by Omar B. Radwan Level: High School**

A. Prosody: Over Head Projector (OHP)

Morning Fog

It is only in dreams that we dare to be
All that we are not and all that we could be

When the sun comes out and calls the day
We are lonesome strangers waiting to decay

Yet, when I see her enchanted eyes
I grow strong wings and touch the skies...

**Away
Free
Sweet Cage
Complete**

She closes her eyes and goes to sleep
Into her world of dreams she slumbers deep...

**Grounded
Reality
Empty Eyes
Hollow**

I wait for her to open her eyes
I wait to scream and unveil this disguise

If it is love that labels this
Then what man calls love is such bliss

Yet, I sit and wonder how
Did men create and use such a vow?
When she is the only one for me!

Oh! She must be an ancient creation
Passed from so many a generation.
As old as you is the word love...
If that is all not true

Then love for me begins with you.

**She opens my eyes and I dare to be
All that I am not and all that I could be.**

Silence!

Theme:

The poem fluctuates between reality and illusion, focusing on the power of the human imagination and power to achieve an endless and pure love through dreams. It questions the continuity of love on a daily basis when routine and the imminent obstacles of reality hinder love and its sensual effect, thus transforming it into hollowness and emptiness. The lover tells his beloved that only through her love could he be elevated to a superior existence beyond the inhibitions of everyday clamor and the chains of time. This relates to Werther's desperate need for Lotte, who in reality is engaged to be married to another man. Werther sees in her his savior and bliss, and an elevation worthy of all his senses and existence. Like the speaker in the poem, Werther finds his escape and true existence through Lotte's love.

Intonation: according to Fries-Pike system

Morning Fog

**It is only in dreams that we dare to be
All that we are not and all that we could be**

**When the sun comes out and calls the day
We are lonesome strangers waiting to decay.**

**Yet, when I see her enchanted eyes
I grow strong wings and touch the skies...**

Rhythm: Stressed/unstressed syllables in poetry

Morning Fog

It is only in dreams that we dare to be
All that we are not and all that we could be

When the sun comes out and calls the day
We are lonesome strangers waiting to decay

Yet, when I see her enchanted eyes
I grow strong wings and touch the skies

B. Grammar Exercise (Punctuation)

Refer to Reference A: Grammar Activity/Punctuation for the text

Give students a copy of the text without punctuation. Students should add the punctuation to the text. This activity is preceded by a mini lesson on the rules of punctuation, especially commas.

Lesson Plan: Punctuation

1. Unit/topic: Punctuation/Grammar

2. Objectives:

- a. The students should be able to identify the different punctuation devices.
- b. The students should show their understanding of punctuation devices by adding punctuation to chosen text.

3. Rationale: to enhance proper use of punctuation, especially commas and dialogue.

4. Content: Discuss the different types of punctuation with the students, and identify the difference between end punctuations and commas/parentheses/semi-colons/colons/brackets. State the different rules of regular punctuation and dialogue punctuation.

Give students a text without the punctuation (Reference A) and instruct them to fill out the punctuation of the text. The teacher may correct the texts or give students an answer key.

5. Materials and aids: Grammar book English binder Text Answer Key Board

C. Vocabulary Activity (Synonyms) Refer to Reference B: Vocabulary Exercise/Synonyms

Activity:

I . Read the assigned text with the students.

2. Give the students a copy of the text with 10 bold words that you think are trouble spots/difficult for them to comprehend.

3. Explain these words thoroughly.

4. Students should then add the part of speech according to the usage of the word in the text.

5. Give the students synonyms of the words with clear definitions of the synonyms.
6. Give students a text with the bold words removed.
7. Let the students fill in the blanks with the proper synonym of each word.

Example: Reference B

Synonyms

- a. Miserable (adj.): **Despondent**: discouraged
- b. Moody (adj.): **Temperamental**: easily irritated
- c. Burden (n): **Onus**: a duty or responsibility
- d. Suffice (v.): **Avail**: useful or helpful
- e. Bliss (n): **Blessedness**: bestowing joy
- f. Bask (v): **Relish**: enjoy
- g. Abundance (n): **Profusion**: a great quantity
- h. Embrace (v): **Clinch**: a tight passionate hug
- i. Ecstasy (n): **Elation**: great happiness
- j. Laved (v): **Soothed**: ease pain

D. Listening Activity

Text used for this activity is from: *The Sorrows of Young Werther*

Activity:

1. Read the text twice slowly and carefully.
2. Do not choose a very long passage.
3. Make sure that the students understand the vocabulary of the text, and that the pronunciation is clear and comprehensible.
4. Allow the students to jot down notes as you read the second time.
5. Ask each student one question (recall) from the text right after you read the second time.

6. Sample questions:

- a. The main character goes to bed hoping for what?
- b. I could be moody and put the blame on the
- c. Why does the main character suffer much?

Teaching Kit

Part 1: Analysis of Text

From: The Sorrows of Young Werther by Goethe

Level: High school Cycle

November 3rd

God knows, I go to bed often with the wish-yes, sometimes in the hope of not waking up again; then, in the morning, I open my eyes to the sun and am _____. If only I could be _____ and put the blame on the weather, or on some third person, or on a project that has failed, then the unbearable _____ of my ill humor would be only half mine. But alas, I know only too well that it is all my fault, my fault. _____ it to say that the source of all misery is within me just as I bore within myself the source of all _____. Am I not still the same man who used to _____ in such an _____ of emotion, whose every step led to a paradise, who had a heart that could _____ the whole world lovingly? But now this heart is dead, no _____ flows from it anymore. My eyes are dry, and my mind, no longer _____ by refreshing tears, describes fearful furrows on my brow. I suffer much, for I have lost what was my singular joy in life-the sacred, invigorating power with which I could create worlds around me. It is gone. When I look out my window at the far distant hills and see the morning sun breaking through the mists that lie upon them and flooding the peaceful meadows with its light, the gentle river winding toward me between leafless willows-when all magnificent nature stands still before my eyes like a glossy picture, and all this glory is incapable of pumping one ounce of bliss from heart to brain then the whole poor fellow that I am become stands before God like an exhausted fountainhead, a leaky pail run dry....

Part I: Analysis of Text

From: *The Sorrows of Young Werther* by Goethe

Level: High school Cycle

November 3rd

God knows, I go to bed often with the wish-yes, sometimes in the hope of not waking up again; then, in the morning, I open my eyes to the sun and am **miserable**. If only I could be **moody** and put the blame on the weather, or on some third person, or on a project that has failed, then the unbearable **burden** of my ill humor would be only half mine. But alas, I know only too well that it is all my fault, my fault. **Suffice** it to say that the source of all misery is within me just as I bore within myself the source of all **bliss**. Am I not still the same man who used to **bask** in such an **abundance** of emotion, whose every step led to a paradise, who had a heart that could **embrace** the whole world lovingly? But now this heart is dead, no **ecstasy** flows from it anymore. My eyes are dry, and my mind, no longer **laved** by refreshing tears, describes fearful furrows on my brow. I suffer much, for I have lost what was my singular joy in life-the sacred, invigorating power with which I could create worlds around me. It is gone. When I look out my window at the far distant hills and see the morning sun breaking through the mists that lie upon them and flooding the peaceful meadows with its light, the gentle river winding toward me between leafless willows-when all magnificent nature stands still before my eyes like a glossy picture, and all this glory is incapable of pumping one ounce of bliss from heart to brain-then the whole poor fellow that I am become stands before God like an exhausted fountainhead, a leaky pail run dry....

November 8th

She reproached me for my excessiveness-but so sweetly! My excessiveness-that I sometimes let a glass of wine lead me to drink a bottle! "Don't do it," she said. "Think of Lotte." "Think!" I said. "Do you have to tell me that? I think-I don't think-you are in my mind constantly. Today I sat down where you got out of the carriage the other day..." She spoke hastily of something else to stop me from pursuing the topic further. My dear friend, I am done for! She can do with me what she will.

November 21st

She doesn't see, she doesn't feel, that she is preparing a poison that will destroy her and me, and with voluptuous delight I drink the cup she hands me to the last dregs, and to my ruination. What is the meaning of that kindly look that she so often-often?...no, not often, but sometimes gives me, the graciousness with which she sometimes accepts a chance expression of my feelings for her, the compassion for what I am enduring, that is written on her brow?

Yesterday, as I was leaving, she gave me her hand and said, "Adieu, dear

Werther." Dear Werther! It was the first time she called me "dear" and I felt it to the core of me. I have repeated it to myself over and over again, and last night, when I was about to retire and was talking all sorts of things over in my mind, I suddenly said out loud, "Good night, dear Werther!" and had to laugh at myself.

November 22nd

I cannot pray: let her remain mine, yet often it seems to me that she is mine. I cannot pray: give her to me, for she belongs to another. Thus I mock my pain. Were I really to let myself go, a whole litany of antitheses would be the result.

November 26th

Sometime I tell myself my fate is unique. Consider all other men fortunate. I tell myself; no one has ever suffered like you. Then I read a poet of ancient times, and it is as though I were looking deep into my own heart. I have to suffer much. Oh, has any human heart before me ever been so wretched?

Analysis:

The main character of Goethe's novel is Werther. From his letters to his friend Wilhelm we get to know that he is in his early twenties and not yet sure what the purpose of his life is and which profession he is to take up. Another role holds Lotte, the 19 year old daughter of a widowed official. Since her mother's death she has been leading the household on her own and takes loving care of her many smaller siblings. Lotte has been engaged for 4 years to the 11 year older (i.e. 30 year old) secretary Albert, who is a good-spirited and gentle man but becomes Werther's antagonist. The reader does not get to know anything about Wilhelm, whom Werther's letters are sent to. Furthermore, one needs to guess about the content of Wilhelm's letters by the context of Werther's replies. Thus the reader himself takes the role of Wilhelm.

Werther, who is of bourgeois origin, leaves his home to regulate some issues about a family estate for his mother. But soon he neglects his tasks and spends his time enjoying his life and long afternoons in the nature. He quickly acquaints with the nice people who populate his "paradise". Invited to a dance by his new acquaintances he gets to know Lotte on the ride to the prom and instantaneously falls in love with her, though knowing that she is already engaged. During a thunderstorm, as the situation reminds the reader of a romantic poem, both realize that their affection is mutual. From now on, Werther visits her nearly daily and spends blissful hours close to her.

But when Albert, Lotte's fiancé returns from his journey, Werther's feelings for Lotte change from "bliss" to the "source of his unhappiness" because Albert's presence renders it clear to him that his love needs to remain

unfulfilled as Lotte will never be able to return his feelings. Although Albert is well-spirited towards Werther, their relationship remains ambiguous as in addition to their rivalry over Lotte it becomes clear that they honor opposing value systems. It is in his letters that Werther realizes his strong feelings for Lotte might be his doom for the sentiment of absolute love remains one-sided; he ultimately decides to leave her in order to save himself.

When a duke offers him a job as an envoy, Werther hopes to physically, psychologically and emotionally flee Lotte's influence. His efforts to succeed as a citizen in nobility are crushed by the circumstances of a society determined by class.

Disillusioned Werther returns back to the place his soul calls home, back to Lotte. But in the time Werther has been away, Lotte and Albert have married. Werther's state of mind gets ever more unstable by this obvious and insurmountable barrier for his unconditional love. His reason is not able to hold back his emotions. One night Werther visits Lotte as Albert is away. He hugs and kisses her passionately and throws himself to the floor in front of her. But Lotte breaks free and locks herself in another room in order not to succumb to Werther's passions.

Desperate after this event, Werther continues a farewell-letter he had begun earlier borrows two pistols from Albert under pretence and shoots himself.

Part II: Development of text related materials:

From: *The Sorrows of Young Werther* by Goethe

Morning Fog by Omar B. Radwan

Level: High School

A. Prosody: Over Head Projector (OHP)

Morning Fog

It is only in dreams that we dare to be
All that we are not and all that we could be

When the sun comes out and calls the day
We are lonesome strangers waiting to decay

Yet, when I see her enchanted eyes
I grow strong wings and touch the skies...

Away
Free
Sweet Cage
Complete

She closes her eyes and goes to sleep
Into her world of dreams she slumbers deep...

Grounded
Reality
Empty Eyes
Hollow

I wait for her to open her eyes
I wait to scream and unveil this disguise

If it is love that labels this
Then what man calls love is such bliss

Yet, I sit and wonder how
Did men create and use such a vow?
When she is the only one for me!

Oh! She must be an ancient creation
Passed from so many a generation.

As old as you is the word love...

If that is all not true
Then love for me begins with you.

She opens my eyes and I dare to be

All that I am not and all that I could be.

Silence!

Theme: the poem fluctuates between reality and illusion, focusing on the power of the human imagination and power to achieve an endless and pure love through dreams. It questions the continuity of love on a daily basis when routine and the imminent obstacles of reality hinder love and its sensual effect, thus transforming it into hollowness and emptiness. The lover tells his beloved that only through her love could he be elevated to a superior existence beyond the inhibitions of everyday clamor and the chains of time. This relates to Werther's desperate need for Lotte, who in reality is engaged to be married to another man. Werther sees in her his savior and bliss, and an elevation worthy of all his senses and existence. Like the speaker in the poem, Werther finds his escape and true existence through Lotte's love.

Intonation: according to Fries-Pike system

Morning Fog

It is only in dreams that we dare to be

All that we are not and all that we could be

When the sun comes out and calls the day

We are lonesome strangers waiting to decay

Yet, when I see her enchanted eyes

I grow strong wings and touch the skies...

Rhythm: Stressed/unstressed syllables in poetry

Morning Fog

**It is only in dreams that we dare to be
All that we are not and all that we could be**

**When the sun comes out and calls the day
We are lonesome strangers waiting to decay**

**Yet, when I see her enchanted eyes
I grow strong wings and touch the skies...**

B. Grammar Exercise (Punctuation)
Refer to Reference A: Grammar Activity/Punctuation for the text

Give students a copy of the text without punctuation. Students should add the punctuation to the text. This activity is preceded by a mini lesson on the rules of punctuation, especially commas.

Lesson Plan: Punctuation

1. **Unit/topic:** Punctuation/Grammar
2. **Objectives:**
 - a. The students should be able to identify the different punctuation devices.
 - b. The students should show their understanding of punctuation devices by adding punctuation to chosen text.
3. **Rationale:** to enhance proper use of punctuation, especially commas and dialogue.
4. **Content:** Discuss the different types of punctuation with the students, and identify the difference between end punctuations and commas/parentheses/semi-colons/colons/brackets. State the different rules of regular punctuation and dialogue punctuation.

Give students a text without the punctuation (Reference A) and instruct them to fill out the punctuation of the text. The teacher may correct the texts or give students an answer key.

5. **Materials and aids:** Grammar book
English binder
Text
Answer Key
Board

C. Vocabulary Activity (Synonyms)
Refer to Reference B: Vocabulary Exercise/Synonyms

Activity:

1. Read the assigned text with the students.

2. Give the students a copy of the text with 10 bold words that you think are trouble spots/difficult for them to comprehend.
3. Explain these words thoroughly.
4. Students should then add the part of speech according to the usage of the word in the text.
5. Give the students synonyms of the words with clear definitions of the synonyms.
6. Give students a text with the bold words removed.
7. Let the students fill in the blanks with the proper synonym of each word.

Example: Reference B
Synonyms

- a. Miserable (adj.): **Despondent**: discouraged
- b. Moody (adj.): **Temperamental**: easily irritated
- c. Burden (n): **Onus**: a duty or responsibility
- d. Suffice (v.): **Avail**: useful or helpful
- e. Bliss (n): **Blessedness**: bestowing joy
- f. Bask (v): **Relish**: enjoy
- g. Abundance (n): **Profusion**: a great quantity
- h. Embrace (v): **Clinch**: a tight passionate hug
- i. Ecstasy (n): **Elation**: great happiness
- j. Laved (v): **Soothed**: ease pain

D. Listening Activity

Text used for this activity is from: *The Sorrows of Young Werther*

Activity:

1. Read the text twice slowly and carefully.
2. Do not choose a very long passage.
3. Make sure that the students understand the vocabulary of the text, and that the pronunciation is clear and comprehensible.
4. Allow the students to jot down notes as you read the second time.
5. Ask each student one question (recall) from the text right after you read the second time.
6. Sample questions:
 - a. The main character goes to bed hoping for what?
 - b. I could be moody and put the blame on the _____.
 - c. Why does the main character suffer much?
 - d. What does the main character see when he looks out the window?
 - e. He stands before God like what?
 - f. What does the main character compare himself to?
 - a. a bird
 - b. a solid tree
 - c. an exhausted fountain head
 - d. a dead man

N.B.: Questions and answers may be written or oral.
Duration: 20 minutes for the whole exercise.

E. Writing Activities

Explain the Literary terms used in the text: Mood, Simile, Metaphor, and Symbolism

Activity 1: You are Lotte. You have read Werther's notes to his friend Wilhelm and you have read and enjoyed the poem *Morning Fog*. Write a paragraph in your diary comparing the mood, imagery, and symbolism used in the poem to that of Werther's letters about you. Make sure to include some of your feelings towards the poem and Werther's letters.

Activity 2: You are Werther. You have read the poem *Morning Fog*. Write a letter to Lotte explaining how the poem *Morning Fog* expresses your feelings towards her. Make sure to summarize/paraphrase the poem in your letter, and to explain its theme in relevance to your feelings towards Lotte.

Activity 3: Werther has assigned you to write an essay to Lotte persuading her to consider what he means to her, and how his life depends on her being. Write a formal persuasive essay (5 paragraphs) in which you persuade Lotte to consider how imminent her love is to Werther's life.

Speaking Activities:

Activity 1: Hot Seat

Hot seat the students as either Werther or Lotte and ask them critical analysis questions according to their understanding of the text. Questions should cover the theme, character analysis, and analysis of text.

Sample questions: (Werther)

- a. What does the poem Morning fog mean to you?
- b. Why do you dote on Lotte knowing that she is engaged to be married?
- c. What does love mean to you?
- d. Is Lotte, in your opinion, reality or an illusion of eternal happiness?
- e. Is Lotte a static or dynamic person? Is she round or flat?

Activity 2: Literature Circles

Place the students in different mixed groups (according to their level of performance). Give each student a role from the Literature Circle handout (Reference D). The students then present their roles to the whole class.

Activity 3: LTA (Learning Through Action)

Let the students perform a sketch from the text and direct it according to their own preference.

N.B.: make the students research the writer Goethe and his work and the main characters of the novel from the internet. Make sure you specify the sites to be used.

To The Teacher

This handbook is a journey into language through poetry. Students experience a hands-on opportunity to express themselves and to travel to distant places in their imagination from the classroom. The activities should not be done separately, but as a whole. This handbook lends itself to a holistic, student centered approach.

Step 1 :

Set the appropriate environment by brainstorming controversial issues related to the humanities and the human endeavor both spiritually and aesthetically.

Step 2:

Thorough close reading of poems with student reflections are to be carried out in class.

Step 3:

Analysis of poetry and poetic devices spiraled with the objectives and focus questions dedicated to the handbook.

Step 4:

Student input through class discussions and oral presentations.

Step 5:

Teacher developed questions (review and assess) to monitor student comprehension of major themes and literary devices.

Step 6:

Activities should be performed after completing the whole handbook.

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Entertain your imagination

SAMPLE PICTURES
FOR
ACTIVITIES