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## **Teaching English Poetry to Turkish Undergraduates: Comprehension Strategies Matter**

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### **Introduction**

The gates of Arlington National Cemetery in Virginia announce: *You are now standing on hallowed ground.* These words came to mind as I faced a daunting class of 80 unresponsive Turkish English as a Foreign Language (EFL) undergraduates for English Poetry. The students had never been taught by a native English speaker, they had never studied poetry before and they were anxiously on edge. I knew, too, that many fine scholars taught these students and that I was standing in that same sacred place of challenge and responsibility to help these learners realize their full potential. During that first lesson, scarcely a word was uttered other than my own. As the lecture proceeded, I began to wonder if I was only talking to myself. Finally, the inevitable happened. *Can you understand me?* I asked them. In an instant the response resounded: *Yes!* Although that was a positive, some changes would cultivate a more learner-centered classroom where students could discover, make meaning of and respond to the English poetry learning journey that we were about to embark upon.

One of the first steps in ‘breaking the ice’ would be to create a more communicative teaching atmosphere through affect. Anstey (2003) discusses connectedness as an integral part of literacy pedagogy and claims that it must take place in a supportive classroom environment where students take some of the responsibility for their investigations. Poetry study could not be successful without first providing encouragement, praise and affirmation to the students in order to create that supportive environment. During the initial weeks, contributions to class discussion were sparse, although any student input was highly commended and supported with encouragement while limitations, such as shyness or English inability, were ‘desuggested’ (Larsen-Freeman, 2000:81) with more positive suggestopedia.

Gradually, a sense of rapport was cultivated through humor, fun and occasional frivolity. Team work also provided students an opportunity to join together and study different poems as well as to discuss questions about the poems. The class enjoyed sharing and listening to their friends’ ideas as it encouraged their participation in the lesson content. Team work, as a basic principle of communicative language teaching, helped extend students’ knowledge through effective participation, negotiation of meaning and communication.

Themes for lectures were introduced on the board at the beginning of class which linked lesson materials and poetic themes. The characteristics of each style of writing were compared and contrasted. Quotes from various authors were discussed, such as William Carlos Williams’s statement that poets *see through the eyes of angels* and Robert Frost’s *Poetry provides the one permissible way of saying one thing and meaning another*. The students responded well to this connectedness in their learning and began to exhibit a sense of joy and satisfaction in their study. The supportive classroom atmosphere was an integral first step in encouraging individual responses and assisting students in accepting more responsibility for their learning.

This paper will explore and highlight some of the strategies used to challenge, encourage and support the communicative learning process for two large classes of Turkish learners in their third and fourth years of the English Language and Literature Department at Ataturk University. Many of these students are expected to become English teachers in the future. The learning strategies cover a range of areas including cognitive reading strategies, rigorous learning standards, learning styles and multiple intelligences, meaningful content and building cultural knowledge in order to assist learners in realizing their full potential. It is hoped that these strategies might be adaptable to other contexts and inspire teachers to teach what matters most in their own classrooms.

## **Teaching What Matters: Strategies to Raise Student Achievement**

### **1. Cognitive Reading Strategies**

Cognitive reading training strategies were employed to assist students in deciphering, interpreting and comprehending poetry. Top down (understanding the macro or overall meaning of a poem), bottom-up (decoding from the micro or word level meaning through definitions of words) and schemata building (understanding and constructing meaning from the ideas represented in the poetry) took place. Students were taught to read the denotative meanings of vocabulary by searching for the explicit, direct reference of a word or terms. Connotative meanings, or the ideas suggested by or associated with a word or phrase in addition to its explicit meaning, also provided important comprehension strategies in helping students to understand the figurative language of poetry.

Sheng (2000) discusses literal comprehension training, inferential comprehension training, evaluation and appreciation as a valid cognitive model. When resolving the question “What is poetry,” the factual denotative meaning of ‘Indian Summer’ from an encyclopedia was compared with a narrative prose passage exhibiting the mood and spirit of poetry but not the form of poetry. Finally, a poem called *Indian Summer* contrasted the structure, form, rhythm and sound pattern of poetry on a page. This enabled the students

to read the differences more clearly and also to see the differences in written form. Such reading strategies enabled comparisons between rhythm in language, imagery and poetic devices such as alliteration and assonance.

Students were taught how to deconstruct poems and then to reconstruct the meaning using the diverse perspectives of metaphorical and symbolical meaning as well as connotative meaning in order to understand nuances of the poem’s content. For example, in the poem *A White Rose*, split screen notes were used to build students’ schemata in a step-by-step process. (See Figure 1: *Reading Metaphors and Symbols* below).

### **Figure 1: Reading Metaphors and Symbols**

#### ***A WHITE ROSE***

*The red rose whispers of passion,  
And the white rose breathes of love;  
Oh, the red rose is a falcon,  
And the white rose is a dove.*

*But I send you a cream-white rosebud,  
With a flush on its petal tips;  
For the love that is purest and sweetest  
Has a kiss of desire on the lips.*

**John Boyle O’Reilly (1844 – 1890)**

<b>Red rose = Falcon</b>	<b>White rose = Dove</b>
<b><u>Denotative meaning:</u></b>  <b>Falcon:</b> any of various birds of prey of the family Falconidae and especially of the genus <i>Falco</i> , having a short curved beak and long, pointed powerful wings adapted for swift flight.	<b>Dove:</b> any of various widely distributed birds of the family Columbidae which includes pigeons, having a small head and a characteristic cooing call.
<b><u>Connotative meanings:</u></b>  <b>Falcon characteristics:</b> <ul style="list-style-type: none"> <li>• Hunter</li> <li>• Attacks</li> <li>• Swoops on small prey victims</li> <li>• Trained to hunt small game such as rabbits, squirrels, snakes, etc.</li> <li>• Fast and quick</li> <li>• Powerful and strong</li> </ul>	<b>Dove characteristics:</b> <ul style="list-style-type: none"> <li>• Sweet</li> <li>• Gentle, innocent</li> <li>• Peaceful, quiet</li> <li>• Purity</li> <li>• Symbol of peace</li> <li>• Homing pigeons bred for navigational abilities and to always return to home roost or loft</li> </ul>
<b>The Falcon relates to physical desire</b>	<b>The Dove relates to a pure and spiritual</b>

and passion in love.	attachment in love.
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**The poet likens falcons to red roses and white roses to doves, although he is really comparing falcons and passion, not falcons and roses.**

**How does this affect the meaning of the second verse lines?**

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The main message of the poet was considered after reading the poem aloud. Next, the imagery described by the poet and how the implications of the actual words selected by the poet were related and connected together. Student learning teams were first asked to identify the main metaphors in the poem which they decided were the red rose compared to the falcon (line 3) and the white rose compared to the dove (line 4). After that, learning groups determined the denotative or factual meanings of those images. Then, student groups brainstormed the connotative, or suggested and implied meanings, using characteristics of falcons and doves to compose a range of responses which revealed similarities as well as some diversity. Students were then easily able to see how the idea of a falcon related to physical desire and passion in love from its characteristics as a powerful, quick hunter and its ability to attack and swoop on small prey. In contrast, the dove was then seen to represent a pure and spiritual aspect in love from its peaceful, pure and gentle characteristics. Students also became aware that the combination of these images in poetry affected the meaning in the second verse where the rose, as sent to the poet's lover in lines 5 and 6, combined pure white with a flush of red so that both aspects of spiritual and passionate love were represented. Students began to realize that such imagery affects each person in a unique way and yet could see how the poem has an overall total experience that is universal to all.

Literal, figurative and symbolic aspects of language provided challenging discussions. Mind maps and spontaneous artistic endeavors helped students to visualize the possible meanings radiating from a central word image. Students were challenged to infer literal meaning from the poet's figurative language. In particular, words with double meanings were analyzed to build understanding of the paradoxical devices used in poetry (See Figure 2, *To Lucasta, Going to the Wars* by Richard Lovelace below).

**Figure 2:**

**TO LUCASTA, GOING TO THE WARS**

*Tell me not, Sweet, that I am unkind,  
That from the nunnery  
Of thy chaste breast and quiet mind  
To war and arms I fly.*

*True, a new mistress now I chase,  
The first foe in the field;  
And with a stronger faith embrace  
A sword, a horse, a shield.*

*Yet this inconstancy is such  
As you too shall adore;  
I could not love thee, Dear, so much,  
Loved I not honor more.*

Richard Lovelace (1618 – 1658)

Words with double meanings:

|                    |                                                                                                                                                                 |
|--------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>NUNNERY</b>     | <ol style="list-style-type: none"><li>1. A convent where Catholics nuns live in devotion to God</li><li>2. Purity of heart</li></ol>                            |
| <b>ARMS</b>        | <ol style="list-style-type: none"><li>1. To join or fit together; embraces, hugs</li><li>2. Battle equipment, weapons, guns</li></ol>                           |
| <b>CHASE</b>       | <ol style="list-style-type: none"><li>1. Go after; pursue or follow; To seek feminine companionship</li><li>2. To enshrine or ornament</li></ol>                |
| <b>EMBRACE</b>     | <ol style="list-style-type: none"><li>1. Hold tight; hug</li><li>2. To accept readily; To believe in</li></ol>                                                  |
| <b>INCONSTANCY</b> | <ol style="list-style-type: none"><li>1. Unfaithfulness; unsteady in affections or loyalties; fickle</li><li>2. Not remaining firm in mind or purpose</li></ol> |

**The poet creates a paradox, or apparent contradiction, through the use of words with double meanings in this poem.**

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At first, the students did not understand this poem even though it piqued their interest from the aspect of mandatory Turkish national military service. Again, learning teams selected some key words and images in the verses to analyze. Using their dictionaries, discussion groups formulated an understanding of word meanings which combined to

weave a parallel theme in a poem. Students determined that the theme of inconstancy and a second lover in the poem was clearer after listing relevant word images on the blackboard. For example, the poet says that he flies to war and arms where he chases a new mistress (lines 4-5). The denotative meanings of *chase* were comprehended as ‘pursuing or following after’ with the connotation of seeking feminine companionship, as well as to ‘enshrine or ornament’ as in the belief of serving and defending one’s country in battle. Other such key words were subsequently analyzed to build the schemata of an apparent contradiction, or double meaning in the poem. From analyzing the double meanings of such words, the parallel theme creating a paradox, or statement that seemed to be contradictory but in fact might be true, was evident. Students readily accepted the poet’s notion that the man’s honor in serving his country was equally (if not more) important to him as his love of Lucasta and her admiration of him.

In subsequent stages of reading strategy training, students increased their evaluative and appreciative comments. As they began to respond to the layers of meaning, the poetry gradually took on a more comprehensible, deeper and emotional purpose. The combination of cognitive reading strategies assisted EFL students’ comprehension of complex modern English poetry

## 2. Rigorous Learning and the Statement Strategy

Strong, Silver and Perini (2001, 7) discuss **rigorous learning** as one of four responsible standards in teaching. The researchers define this standard as:

**Rigor** is the goal of helping students develop the capacity to understand content that is *complex, ambiguous, provocative, and personally or emotionally challenging*.

The three other standards include **thought and discipline**; **diversity** in understanding individual weaknesses and strengths, styles, intelligences and culture; as well as **authenticity** where learning can be applied beyond the classroom. Effective implementation of all these standards provides possibilities for raising student

achievement with the assistance of strategy training. The student benefits from rigorous learning because it demands their attention, helps them to handle uncertainty, increases flexibility in thinking, develops perseverance, intellectual modesty and tolerance, and creates self-confidence (2001, 9-10).

The authors' definition has several characteristics that define their view of rigorous learning. First, it is a curriculum goal and secondly, rigor requires students to work with challenging texts and ideas. Thirdly, content can be rigorous through complexity of ideas, provocative concepts, dilemmas encountered, identification of problems, research required or definition of a stance on an issue. Poetry is a good example of such ambiguous content, which can be loaded with metaphors, symbols, multiple meanings and difficult vocabulary for EFL students. Content in learning can also challenge students emotionally and personally. For teachers to engage learners in rigorous content requires a greater repertoire of strategies.

One of the strategies for rigorous learning is the use of statements, where students are asked to search a text for evidence to support or refute statements. The statement strategy unlocked Shakespeare's more abstract sonnets for these English as Foreign Language learners. In one lecture, students initiated a highly contested debate about the meaning of Shakespeare's Sonnet 73 using the statement strategy. (See Figure 3)

**Figure 3: Shakespeare and the Statement Strategy** (Strong, Silver & Perini, 2001)

**Shakespeare and the Statement Strategy**  
*(from Strong, Silver and Perini (2001, 21))*

**Sonnet 73**

**That time of year thou mayst in me behold  
When yellow leaves, or none, or few, do hang  
Upon those boughs which shake against the cold,  
Bare ruined choirs, where late the sweet birds sang.  
In me thou see'st the twilight of such day  
As after sunset fadeth in the west;  
Which by and by black night doth take away,  
Death's second self, that seals up all in rest.  
In me thou see'st the glowing of such fire  
That on the ashes of his youth doth lie  
As the death-bed whereon it must expire,  
Consumed with that which it was nourish'd by.  
    This thou perceivest, which makes thy love more strong,  
    To love that well which thou must leave ere long.**

**William Shakespeare**  
From *The Sonnets of William Shakespeare (1961)*

<b>1. The poet is a young man. Support your idea.</b>	<b>Agree</b>	<b>Disagree</b>
<b>2. This poem is mostly about nature. Support your idea.</b>		
<b>3. The poet is consoling someone at the end of the poem. Support your idea.</b>		
<b>4. There is a connection between love and death in this poem. Support your idea.</b>		

After reading Sonnet 73 twice, student groups were asked to respond to the statements by either agreeing or disagreeing. If they agreed, evidence was required to support their opinion and if they disagreed, students were asked to rewrite the statement to reflect their own understanding of the sonnet. After small group discussions, a larger class discussion took place to summarize and consolidate student opinions. A heated discussion evolved where one group of students believed the poem was about nature and changing seasons, after agreeing wholeheartedly with statement #2 and the idea of death in statement #4. Another group of students believed that the theme was related to a man's love after agreeing with statement #3 and the idea of love in statement #4. This particular teaching strategy marked a turning point in the students' understanding of complex English poetry.

The statement strategy was thus useful in assisting students to listen deeply to Shakespeare's themes, to focus on the poem's imagery and to generate some conclusion about the ambiguous content. Students were pleased to realize that both groups were actually correct. Interest and participation peaked in responding to rigorous lesson content. Summarizing skills developed, specific problems in handling rigorous content were solved and students gained a fresh understanding of figurative language. Teachers may adapt the statement strategy to almost any subject area.

### **3. Learning Styles and Multiple Intelligences**

The integration of learning styles with multiple intelligences is valuable in teaching and learning because it provides each student with opportunities to discover their talents, abilities and interests. Strong, Silver and Perini (2000) divide each intelligence four ways, to accommodate the four learning styles. For example, the Verbal-Linguistic intelligence divides into Mastery (emphasis on memory or knowing specific knowledge and skills), Interpersonal (connecting with people; social skills and social utility of learning), Understanding (discovery and reasoning) and Self-Expressive (creativity and invention)

to form an integrated assessment menu (see Figure 4). The learning styles are divided into learning preferences, with ideal career or jobs associated with that style, and finally a list of tasks appropriate for learners with that preference.

**Figure 4: Verbal-Linguistic Integrated Assessment Menu**

(adapted from Strong, Silver and Perini (2000, 71))

<p style="text-align: center;"><b>MASTERY</b></p> <p style="text-align: center;">The ability to use language to describe Events and sequence activities</p> <p style="text-align: center;">Journalist      Technical Writer Administrator      Contractor</p> <p><b>Tasks:</b></p> <ul style="list-style-type: none"> <li>• Write an article</li> <li>• Put together a magazine</li> <li>• Develop a plan</li> <li>• Develop a newscast</li> <li>• Describe a complex procedure/object</li> </ul>	<p style="text-align: center;"><b>INTERPERSONAL</b></p> <p style="text-align: center;">The ability to use language to build Trust and rapport</p> <p style="text-align: center;">Salesperson      Counsellor Clergyperson      Therapist</p> <p><b>Tasks:</b></p> <ul style="list-style-type: none"> <li>• Write a letter</li> <li>• Make a pitch</li> <li>• Conduct an interview</li> <li>• Counsel a fictional character or a friend</li> </ul>
<p style="text-align: center;">The ability to develop logical arguments and use rhetoric</p> <p style="text-align: center;">Lawyer      Professor Orator      Philosopher</p> <p style="text-align: center;"><b>UNDERSTANDING</b></p> <p><b>Tasks:</b></p> <ul style="list-style-type: none"> <li>• Make a case</li> <li>• Make/defend a decision</li> <li>• Advance a theory</li> <li>• Interpret a text</li> <li>• Explain an artifact</li> </ul>	<p style="text-align: center;">The ability to use metaphoric and Expressive language</p> <p style="text-align: center;">Playwright      Poet      Novelist Advertising      Copywriter</p> <p style="text-align: center;"><b>SELF-EXPRESSIVE</b></p> <p><b>Tasks:</b></p> <ul style="list-style-type: none"> <li>• Develop a plan to direct</li> <li>• Spin a tale; compose a poem</li> <li>• Develop an advertising campaign</li> </ul>

Teachers may design a choice of learning tasks, research projects and assessments using the integrated styles of the Verbal-Linguistic intelligence. The menu was developed to combine learning styles, vocations and real-world applications to each intelligence as

well as descriptions of products that a student with that particular style-intelligence might create. Many teachers will easily be able to match particular students in their classes with particular style-intelligence performance.

Questioning techniques are also adaptable to learning styles (see Figure 5) and are useful to help students become more aware of poetic style as well as better readers of poetry. For example, this particular teaching strategy engaged students who did not always participate actively in discussions. The variety of questions posed in the different learning styles provided greater opportunities for those students to become involved if the question engaged their favored learning style. At times, the **Interpersonal** style question drew responses from particular students who did not respond to the **Understanding** domain questions. Also, the questions in style led students to understand other key aspects of a text that had not been apparent previously.

**Figure 5: Questions in Style – Robert Frost’s *The Road Not Taken***  
*(from Strong, Silver and Perini, 2000, 87)*

<p><b>What is happening in The poem?</b></p> <p><b>Who is speaking?</b></p> <p><b>Identify the rhyme scheme.</b></p>	<p><b>Do you relate to this poem?</b></p> <p><b>Tell about a hard decision you have made.</b></p>
<p><b>What is the meaning Of the poem?</b></p> <p><b>What is meant by “<i>And that Has made all the difference?</i>”</b></p>	<p><b>What do you imagine the poet Was thinking when he wrote this?</b></p> <p><b>How is a decision like a fork in the road?</b></p>

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*Four-style questioning in connection with poetry can assist students to become more aware of style, as well as better readers of poetry.*  
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The questions designed around learning styles for Robert Frost's *The Road Not Taken* in Figure 5 stimulated discussion from the interpersonal, mastery, understanding and self-expressive learning styles. Learning teams chose a question to discuss in their groups and reported back to class with the results of their discussions. During group work, students neglected their break time even when directed to go, apparently because of their active engagement in team discussion. Throughout whole class discussions, students were able to gain an appreciation and understanding of the other learning styles by listening to their perspective and points of view. Classrooms today have diverse learners who may be able to engage more readily with lesson content provided teachers use strategies that respond to their motivation and needs.

#### **4. Meaningful Content and Cultural Understanding**

Poetry with universal themes such as love and relationships, family, nature and war were favorites with the Turkish undergraduates, generating higher interest and greater language production. Wesche (1993) agrees that students may in fact get "two for one" with content-based language teaching and increased language proficiency. Researchers believe the learning process may provide optimum challenge when students use language purposefully as opposed to learning linguistic forms per se. Edelsky, Altwerger, and Flores (1991,11) concur that "therefore Whole Language educators provide content-rich curriculum where language and thinking can be about interesting and significant content". 'Significant' is a key word in proposing relevant content that appeals to learners.

Orhan Veli, a well known and admired modern Turkish poet, provided a meaningful Turkish voice in English. Veli's themes and imagery were compared and contrasted to English poetry, particularly in *I am Listening to Istanbul*. Students enjoyed this link to their own culture and the way that Veli's poetry could be connected to famous English poetry. Sharing Veli's poetry also encouraged creativity as some students began to express themselves by writing their own poems. Both aspects of linking universal themes

as well as juxtaposing exciting, modern Turkish poetry with English poetry assisted in building meaningful and significant content for these poetry students and particularly began to inspire their own creative responses.

As an example, Emily Dickinson’s poem *This Is My Letter* was discussed and studied during class. After the students had a clearer basic understanding of the poet’s background, biographical details and her poetic themes, they were asked to respond to Dickinson’s poem using their own creative ideas and expression in a letter or a poem. Many of the students wrote poetry for the first time in English by responding in such a way to Dickinson’s themes and ideas as an initial stimulus. See Figure 6 below for four examples of their responses.

**Figure 6: THIS IS MY LETTER**

*This is my letter to the world  
That never wrote to me –  
The simple news that Nature told  
With tender majesty.*

*Her message is committed  
To hands I cannot see;  
For love of her, sweet countrymen,  
Judge tenderly of me.*

*Emily Dickinson (1830 – 1886)*

**Students’ poetic responses to Emily Dickinson:**

My Letter to Emily	To Emily Dickinson
<p>This is my letter to Emily Whom I’ve never seen before, I’m a leaf of a tree Which you really adored Understanding me, - even a small piece of nature – be sure, is Understanding all the world. Then why, Why did you feel yourself so lonely In such a crowded world <i>Kevsar Ablak</i></p>	<p>Nature is one of the great loves of people’s lives, I know that she is frightening; But also she is peaceful And I know that’s a big dilemma.</p> <p>Man has a very little existence in Nature, Do you believe that you are strong versus her? And most of all, do you have peace and might? You just know, she has the real power.</p> <p style="text-align: right;"><i>Nazife Sen</i></p>
<p>We’re Nobody</p> <p>This is my answer to you: I’m nobody too! But I can’t decide,</p>	<p style="text-align: right;">Loneliness</p> <p>The harmony of ground and sky make a beautiful picture. If you look at this picture carefully, You will see the tears of beautiful nature.</p>

<p><b>To stand on which side; To be a total recluse in my cage, Or to be an extra on this stage. I don't care to be banished: "We're nobody!" I cry it!</b></p> <p style="text-align: right;"><i>Ahu Kaya</i></p>	<p style="text-align: center;"><b>She feels the cruelty of wars, Hear the scream of the wind. She knows: She knows the lack of compassion on her. You Emily, you are alone And I share your loneliness with my loneliness.</b></p> <p style="text-align: right;"><i>Zeliha Akpolat</i></p>
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Some of the poetry required a more detailed cultural explanation such as Dudley Randall's *Ballad of Birmingham*, based on the bombing of a church in Alabama in 1963. Langston Hughes was an African-American writer who used his poetry to promote equal rights. Although the Turkish students could easily understand this, they needed additional historical knowledge and schemata to properly understand the cultural background for such poetry.

Larsen-Freeman (2000, 180) states that when culture is included, it may be considered a 'fifth skill' to teach in addition to reading, writing, listening and speaking. Turkish students required schemata about the history of American civil rights in order to fully understand and appreciate this poetry. Further elaborations of historical and cultural details were necessary in order to assist their schemata building. After discussions, the students were able to relate these issues to their own culture and knowledge schemata, thereby developing a much richer and more meaningful understanding of the poetry, the poet's intention and the significant message of the poem.

## **Conclusion**

The students had a growing confidence and potential in learning English poetry. Both classes of students gradually became more responsive in class discussions and enjoyed group work investigations in learning. Cognitive reading strategies assisted in building vocabulary, unveiled poetic devices and contributed toward meaningful understanding of complex and, at times, abstract texts. The statement strategy was useful in teaching

students to listen more deeply, search the text for reasons to support their opinions and engage in rigorous learning. Learning styles and multiple intelligence awareness through questioning techniques appealed to a wider range of diverse students. Meaningful content, teaching culture and team work as principles of communicative language teaching methodology promoted discussion, sharing of ideas and negotiation of meaning among English as Foreign Language learners.

One of the most promising results evolving from these teaching strategies is that the students began to respond with their own creative poetic expressions. At the beginning of each lesson, new students shared their own poems with their classmates, who applauded enthusiastically. Such peer encouragement created greater eagerness for further creativity and artistic self expression. One student reported, *I never believed I could like English poetry or even write my own poems in English.* They were proud of their initial efforts and have continued to respond to poetry by writing their own creative expressions on other topics and themes. By the end of that academic year, we published a book containing a collection of the students' poetry in English called *All in Good Time.*

The learning and teaching strategies suggested here have had a positive impact on the Turkish undergraduates in Modern English Poetry classes. A variety of techniques common in current research included building affect, developing cognitive reading strategies, teaching through rigorous learning, using the statement strategy, questioning in learning style, building discussion groups, multiple intelligence thinking approaches, and meaningful comparisons with cultural content. The Turkish students developed more active and communicative learner-centered classrooms. The undergraduates were challenged to respond in the target language by engaging and writing their own responses to English poetry. Thus, the students began to realize a fuller potential in using the English language as they prepared to publish a unique volume of their own poetic expressions and artistic endeavors. Most of all, comprehension strategies led them to a fuller potential in understanding and communicating in the English language.

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## **The Influence of Poetry in the English Language**

***Poetry in Motion*** – Something beautiful to watch or look at

***Poetic Justice*** – Justice, as in some plays, stories, etc., in which good is rewarded and evil punished, often in an especially fitting way or as we wish it to be

***Poetic License*** – Deviation from strict fact or from conventional rules of form, style, etc. as by a poet for artistic effect; freedom to do this

***Poet Laureate*** – The court poet of England, appointed for life by the monarch, traditionally to write poems celebrating official occasions, national events, etc.; the official or most respected poet of any specific nation, region, etc.

***Poetic*** – (*adj*) Of, characteristic of, or fit for a poet or poetry; skilled in or fond of poetry; written in verse; displaying the beauty, imaginative qualities, etc. found in good poetry

***Poeticize*** – (*v*) To make poetic; to express, or deal with, in poetry; to write poetry

***Poetical*** – (*adj*) Reference to form; basic qualities of poetry

***Poetics*** – (*n*) The theory of structure of poetry; a treatise on this; the poetic theory or practice of a specific poet; a famous treatise on poetic drama by Aristotle

***Poesy*** – (*n*) Old fashioned variation of poetry; poem; a motto

***Poetaster*** – (*n*) A writer of mediocre verse; rhymester; would-be poet

***Poet* – (n) A person who writes poems or verses; a person who displays imaginative power and beauty of thought, language, etc. in writing or expression**

***Poetess* – (n) The feminine version of a poet**